



INTERNACIONAL AWARD
UCLG –MEXICO CITY – CULTURE 21

CITIES

Abstracts of 56 submissions





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 first edition of the "International Award UCLG - Mexico City - Culture 21" (2013-2014) has received 56 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 56 submissions.

01

CULTURAT 2015, a great mobilization initiative

Tourist Association of Abitibi-Témiscamingue, on behalf of the 45 signing cities
Region of Abitibi-Témiscamingue, Québec, Canada

CULTURAT is a mobilization initiative of the entire region of Abitibi-Témiscamingue in arts and culture. It is an broad initiative of collaboration between different sectors (municipal, tourism, cultural, educational, community, indigenous, etc.) to create dialog and lasting partnerships in the cultural dimension.

The initiative is part of the principles of Agenda 21 for Culture seeking to establish a convergence between communities in order to improve each community with mutually beneficial synergy effects.

Begun in 2009, this great mobilization initiative in arts and culture led to extensive public discussion with all the sectors of society over the course of 2012 and 2013.

Mainly coordinated by the Association touristique régionale de l'Abitibi-Témiscamingue (ATRAT - Regional Tourism Association of Abitibi-Témiscamingue) in collaboration with the Conseil régional de la culture de l'Abitibi-Témiscamingue (CCAT – Regional Council for Culture of Abitibi-Témiscamingue), this great initiative includes the majority of municipalities, 70 tourism participants of a cultural nature (cultural tourism) and several important participants of the community serving on the Table de concertation régionale sur le tourisme culturel (Regional Round Table on Cultural Tourism), which in turn act as leaders in their communities.

To date, 45 cities have signed a charter of participation (see annex) in the CULTURAT initiative, which represents about 90% of the population of the region. These charters commit the signers to perform actions as part of the CULTURAT project and to direct the cultural development of the city within the collective initiative. Other participants in the region have also signed a charter of participation in the CULTURAT initiative.

The regional community is now preparing to kick off an extensive program to be held mainly during the summer of 2015, the expected climax of the collective project. Projects have already been officially announced, several cities and organizations are planning their respective actions, and partnerships are created every week.

02

Turning Accra into a Creative City

Accra Metropolitan Assembly
Accra, Ghana

Since his inauguration, Alfred Vanderpuije has worked to turn Accra into a creative city of culture. He enlisted the support of the cultural and artistic communities, corporations and government. In 2011, he initiated the City Forum on Culture and Development. This forum strategized on ways to put the cultural and creative industries at the heart of Ghana's policies by exploring development agendas, funding and programming.

Participants included artists, art professionals, civil servants and Parliamentarians from Select Committees. The Sub Committee on Tourism and Culture from the Accra Metropolitan Assembly was present.

The international community was represented by the Arterial Network and the cities of Johannesburg, Douala, Maputo, Dakar, Casablanca, Lagos, Luanda and Zanzibar. Speakers led discussions on ways to turn cities into creative centers and enhance lives of its residents.

The UNESCO creative cities network was discussed and suggestions were made to make these criteria more accessible to African cities.

A committee was tasked to work with the National Development Planning Commission, to create a medium term development plan for the creative industries. Their conclusion became National policy defining the roles of public and private stakeholders. It became the basis for a Ministry for the creative industries and set the stage for the creation of a Municipal Policy of Culture.

A cultural mapping project was initiated. Tangible and intangible assets from the city's history and culture could now be used by residents.

Presentations were made at the Africities Conference held in Dakar. The final declaration made a commitment to empower cities and local governments through culture.

The city is now strengthening its Committee for Tourism and Culture. The city will create an office to advance these interests in the metropolis. The committee and the Office will work with stakeholders to implement the national policy on creative industries and develop an action plan for the city's cultural development. It will enhance the Celebrating Accra Festival, an annual event which takes place in March. It will encourage the public and private sectors to fund productions and infrastructure for this and other cultural events, improve policy co-ordination, and integrated development, mobilization of resources and dissemination of information.

03

Jeera: Amman Learning and Convivial City

Greater Amman Municipality
Jordan

The primary premise of the “Jeera: Amman Learning and Convivial City” initiative is that knowledge and learning are assets that are owned by the city inhabitants and are transformed in every interaction that takes place within the city into actions that either reflect citizenship or alienation. In a city like Amman (and many others around the globe), this ongoing learning and vibrancy is dramatically undermined by those who have it; since it is perceived as insignificant outside the hegemony of formal education. It is further devalued by the absence of any sharing platforms/ projects that can reclaim its significance as part of life long learning and part of developing a sense of belonging and citizenship within the city. Acknowledging, the fact that such learning and knowledge, are systematically marginalized by formal education is a major challenge for any initiative that addresses all views the inhabitants of the city as being teachers and learners at the same time. Moreover, it is important to recognize from the outset that the interaction with the city's spaces "internal mobility" is a major learning experience that can provide further perspective to its multifaceted identity. Creating a platform that values what has been collectively undermined and devalued required an unconventional set up; furthermore, it required a strong partnership between an NGO and the municipality. This partnership was created between the Arab Education Forum, a local NGO with regional and international outreach that focuses on creating learning environments, and the Greater Amman Municipality represented by the Cultural Department. A non structured format was necessary at the beginning to enable citizens to gather and bring in their own personal knowledge and exposure to informal learning in the city, in order to mainstream it.

04

Cultural policy and the Local Agenda 21 of Baie-Saint-Paul

Municipality of Baie-Saint-Paul
Québec, Canada

Baie-Saint-Paul, “City of art and heritage,” with a population of 7,300 people, is located in the tourist region of Charlevoix. As the inhabited area of the Biosphere Reserve of Charlevoix (UNESCO), it is a city with exceptional heritage, remarkable scenery and a one-of-a-kind cultural vitality.

The city adopted a cultural policy in 2000 in order to support the local cultural vitality, improve the quality of life and enhance the attractiveness of Baie-Saint-Paul for tourists and artists. In 2006 it adopted Local Agenda 21 for sustainable development, which is based on four fundamental concepts: economic development, protection of the environment, social equality and cultural vitality.

Through its Local Agenda 21 and its cultural policy, with the unification and complementarity of these two tools, the city of Baie-Saint-Paul has managed to make culture a pillar of its tourism and economic development, while preserving and boosting its cultural specificities.

Through increased support of the cultural activities, the city has succeeded in providing an impressive cultural vitality for a city of its size (7,300 inhabitants), distinguishing itself on the national and international level for its festivals, symposiums and infrastructures. The city has also set up programs and urban planning regulations which have managed to protect the heritage, urban landscape and character of the places despite strong economic development and substantial urbanization pressure. Thanks to its efforts, the city has managed to build remarkable urban areas, which due to their beauty and plentiful environment, are dynamic and attractive places for living, for retailers as well as visitors and locals.

05

Cultural Policy of the Canton of Belén

Canton of Belén, Municipality of Belén
Heredia, Costa Rica

The Cultural Policy of the Canton of Belén is presented, which guides the municipal task in terms of culture for this canton. This policy is upheld on the analysis of previous documents, community cooperation workshops and the active participation of community organizations. Since May 2010, the contributions of a large number of cultural agents, consultants and workers were available throughout the entire process of study and development. The vision, mission, philosophical foundations, core concepts and actions are redefined to endow the process with cultural policies oriented to improving the quality of life for the people of Belén. The Vision of this cultural policy defines itself as facilitating artistic and cultural development, strengthening identity and the feeling of belonging through participation and as a vehicle for contribution to human development. With regard to the Mission, this has the goal of achieving participatory, sustainable and fair cultural development; clearly defining the functions of the participants in the cultural process in the canton; using all the alternatives possible in the spaces, human capital and local resources for improving the quality of life for the people of Belén.

The General Objectives include: 1) Contributing to the comprehensive education of the people of Belén, humanizing the economic development of the Canton of Belén, through training and sensitizing of citizens, with greater awareness of the importance of their historical, environmental, artistic and cultural heritage and of their role in strengthening organized individual and collective participation for continuous improvement of the quality of life. 2) Being the facilitating and integrating body of community efforts

which seek to identify, develop and strengthen the values and elements of cultures which guarantee its sustainability in local development. Likewise, this policy defines the role of each one of the active agents in the culture of the canton.

06

Arena da Cultura – Artistic and Cultural Training Program

City of Belo Horizonte

Belo Horizonte, Minas Gerais, Brazil

The main project of the Municipal Cultural Policy, the “Arena da Cultura” was created in 1998, with a set of actions oriented toward democratization of the production and access to the cultural assets of the city by reducing social and regional inequalities, which is understood as a territory in constant change and able to absorb the demands of cultural practices, without any exclusions whatsoever. The program is structured along two lines: cultural diffusion which seeks to “spread local and regional production, promoting the exchange between the different regions of the city and actions for the revitalization of public spaces, encourage interaction between citizens and the articulation of the cultural movements of Belo Horizonte.” The education and training that seeks to “promote access to the different artistic languages, which enables initiation and artistic and technical development of people and groups in different areas of the city, contributing with the professionalization of artists and qualification of production.”

Objectives:

- 1) Diverse public – people from 6 to 80 years old with heterogeneous educational and socioeconomic levels;
- 2) Inclusive territory and decentralized actions – geographical scope of all the regions;
- 3) Artistic experience – valuation of contact with professionals and artists as elements of the methodological and pedagogical process;
- 4) Cultural and social trajectory - improvement of users' knowledge, seeking to integrate artistic and pedagogical methodology;
- 5) Intersectoriality – a model of government management which integrates a series of public organizations in all the social and cultural policies and actions.

The program is present in 16 cultural centers, 33 “BH Ciudadanía” (citizenship groups), one of the main social inclusion programs in the city, and an extensive network of teams of associated organization, churches, clubs and NGOs.

07

International Golden Hands Traditional Handicraft Days

Beyoğlu Municipality

Istanbul / Turkey

International Golden Hands Traditional Handicraft Festival is one of the festivals that Beyoglu Municipality organises every year in cooperation with the Ministry of Culture and Tourism and Istanbul Metropolitan Municipality for 8 years with the aim of protecting, perpetuating traditional handicrafts and transfer knowledge to the future generations. Traditional Turkish handicrafts form a rich mosaic by bringing together genuine values with the cultural heritage of the different civilizations which have passed through Anatolia over the millennia. Traditional Turkish handicrafts include; carpet-making, rug-making, sumac, cloth-weaving, writing, tile-making, ceramics and pottery, çini, embroidery, marbling, illumination and gidling, calligraphy, miniature work, leather manufacture, musical instrument-making, masonry, copper work, basket-making, saddle-making, felt-making, weaving, woodwork, cart-making.

The festival is held every year with the participation of around 80 craftsmen and women from different countries and cities. The festival is held every year with the participation of around 80 craftsmen and women from different countries and cities. Every year the festival area is designed with a modern concept by considering the ancient bazaars of Ottoman Period. The artisans present their arts' production processes and even organize workshops during the day in their booths. They have the opportunity to sell their products in their booths as well since it is not easy for the Anatolian artisans to gain much money today since we are an industrial society. The festival contributes to tourism by involving the artisans to the daily life. Every year, various traditional arts and crafts from different parts of Anatolia have been presented. Besides the Anatolian art, by crossing Anatolian borders and reaching the Balkans, the festival has gained an international dimension since 2010.

Different themes are chosen for Golden Hand Traditional Handicraft Festival each year. In 2007, the theme was ornamental inlaying (kündekari), in 2008-2009 it was chintamani, in 2010 and 2011, tree of life was the symbol of the festival about handmade art tiles and mosaics, it was calligraphy and illumination in 2012 and it was nacre inlaid in 2013. Besides the presentation of traditional handicrafts which are almost forgotten, workshops and music concerts are also realized within the scope of the festival during two weeks.

08

Culture as a social transformation and economic engine for Bilbao

Bilbao City Council

Bilbao, Spain

Culture plays a fundamental role in driving the economic and social activity of Bilbao in the city development strategy. Since the decade of the 90s, when Bilbao began its profound economic and urban transformation, Culture, whose symbol is the Guggenheim Museum Bilbao, has been a constant, key factor in the strategy led by the city hall to achieve economic development, creation of employment and social cohesion in the city.

Therefore, it is a key part of the 2011-2015 Government Plan of the Bilbao City Hall, in what is called “Point 10: Life in the city: culture, leisure, sports” allocates around 10% 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 "Estrategia de Innovación y Especialización Inteligente - iBilbao 2020" (Strategy of Innovation and Smart Specialization – iBilbao 2020) (2014), in which Bilbao establishes its pattern of sectorial specialization and the specific dynamics of promotion of Innovation on the basis of its specific reality, and defines the Sector of Art and Culture as one of the five priority areas and sectors for the economic development of the city.

In terms of programming, Bilbao has several public support programs for the Sector of Cultural and Creative Industries in Bilbao, such as "BCreative!" (2011-2013). In addition, the great space for opportunity in the city, Zorrotzaurre, will be allocated to new emerging sectors, among which the cultural and creative activities linked to new technologies will be prioritized.

The implementation of the municipal cultural policy developed over the last two decades has resulted in the consolidation of Bilbao as a cultural city of reference, with important cultural infrastructures which contribute to the economy in terms of wealth creation, maintenance and creation of jobs and the city's image. The Guggenheim Museum Bilbao and the Euskalduna Conference Center and Concert Hall stand out, which together offer an annual impact of nearly 400 million euros of GDP and the maintenance of an average of 5,700 jobs, the majority in Bilbao.

Moreover, the support of the Cultural and Creative Industries in Bilbao has essentially resulted in growth of the sector, despite the current crisis, of 4% yearly average, so the business sector of art and culture now represents 6% of all the companies of Bilbao. Thus, a sector in constant growth has been consolidated, in contrast with the downward trend followed by the more traditional business network.

The effects of this comprehensive cultural policy have been reflected in the positive data from tourism, a sector which is upheld in large measure by the cultural attractiveness of the city, which comes to represent over 5.5% of the city's GDP, and by the 2,132 cultural public events supported by the city and the 734,215 people visiting the city in 2012.

09

Art, culture and sports: agents for education and social transformation

Office of the Mayor of Bogotá
Colombia

The main objective of the program concerning culture was integrating art and sports education into the school curriculum, and therefore this purpose was set down in the Bogotá Humana Development Plan 2012-2016; a historic event awaited by many for a long time. In effect in 2013 there was already a model set up and making progress. The Instituto Distrital de las Artes (District Institute of Arts), el Instituto Distrital de Recreación y Deporte (District Institute of Recreation and Sports), the Orquesta Filarmónica de Bogotá (Bogotá Philharmonic Orchestra), the Instituto Distrital de Patrimonio Cultural (District Institute of Cultural Heritage) and the Fundación Alzate Avendaño (Alzate Avendaño Foundation), in alliance with the Department of Culture, Recreation and Sports and the Department of Education articulate their efforts to attain education excellence in Bogotá based on comprehensive human development.

The model of Bogotá Humana is certainly innovative. It goes beyond including art and sports education as a guarantee of the cultural rights of children and as a guarantee of quality education. Involving new agents such as art groups, trainers and sportspeople in the educational system as well as opening the borders of school to parks and special areas for sports and arts, implies promoting specific transformations in school life and the in the school experience. In addition to this, the dichotomous administration has managed to put the cultural and educational institutions into articulation. It is not very often that institutions seek to conduct themselves as life itself. In the Centros de Formación Artística para la niñez y la juventud (Centers of Artistic Training for Children and Youth), CLAN, and in the sports training schools these wishes take shape.

10

Enhancing the Capacity of culture in the sustainable development of the City of Bulawayo

City of Bulawayo
Zimbabwe

In May 2010, the City of Bulawayo in partnership with the local creative civil society under the banner of the Bulawayo Arts Forum, with coordination from Nhimbe Trust, in cooperation with the Observatory of Cultural Policies in Africa (OCPA) and the Arterial Network; and funding from ProHelvetia, hosted a two-day seminar in Bulawayo to review the status and implementation of the National Cultural Policy of Zimbabwe. The seminar gave birth to the formulation of the Zimbabwe creative civil society's plan of action for arts and culture, which has been in implementation since 2012 up to 2015. A baseline survey of the plan of action was done in 2011. In 2013 Nhimbe received funding from the UNESCO International Fund for Cultural Diversity. As part of the project, Nhimbe will host a cultural policy Indaba in April 2014 for urban and rural council. The city of Bulawayo will be presented as a model of good practice and a case study. The city of Bulawayo will share experiences and lessons on how the city despite the collapse of factories due to the depressed economy, Bulawayo has remained a very creative urban setting of cultural creation, production, distribution and consumption with tremendous potential of harvesting a viable creative economy. Further, the city of Bulawayo will share her progress thus far in developing a Cultural Policy that recognises that cultural and creative industries are major contributors to poverty reduction, income and employment generation and growth with equity; the emergence of cultural expressions that are created, distributed and consumed in digital form; the value of tangible and intangible cultural heritage and the promotion of collective preservation of city's heritage assets and presenting them as marketable assets that grow the city's tourism.

11

Democratic Governance in Caguas; *Alma de Nación (Soul of the Nation)*

Autonomous Municipality of Caguas
Puerto Rico

In January 1997, the city of Caguas began to explore new alternatives of sustainable development which enabled the design of strategies to listen to the voice of the residents of the communities. As a result of the long and intense process of dialog and analysis of the priority issues, the new vision of Caguas as a New Country and the fundamental goal of transforming Caguas into the genuine Center and Heart of Puerto Rico arose. This vision became an imagined future, which after sixteen years of management and program evaluation, is stronger every day. This effort enabled adopting and developing the model of Democratic Governance in Caguas: A New Way of Governing. The challenge was to improve the city and the collective self-esteem of the citizens of Caguas. The municipal government of Caguas realized that the many concerns of the community could not be approached through the strategic plan, but rather required a comprehensive focus. As a result, a global, systematic initiative was conceived, including urban planning with the corresponding key initiatives of strategic growth; which could cover all the units of government, areas of action and priorities, to secure a systematic, accumulative change to become permanent, sustainable policies in the long term. The result was the articulation of the Plan Maestro de Zona Urbana Caguas 2020 (2020 Caguas Master Plan of Urban Zoning). The plan contemplates the initiatives and key strategies for growth, together with their study and initiatives, to offer a vision of what Caguas should be in the twenty-first century and a framework for how the city will face its next challenges. Rehabilitation and habilitation of public spaces interweave with the cultural task of materializing the two pillars of governance; identity and creole pride and a new culture of citizen coexistence.

12

A social cultural sports project “The morning exercise with a star”

Cheboksary
Russian Federation, The Chuvash Republic

A social cultural sports project “The morning exercise with a star” in Cheboksary has been around since 2011 and is aimed on popularizing a healthy lifestyle, sports and communication of the Cheboksary residents. The first morning exercise session was held on The City’s Day out on the street. The guest stars were the Olympic Chuvash champions, alongside with famous politicians and journalists.

In the year 2012 this idea was taken to the Republican level. In the 2013 the morning exercise was held twice: on The Republic’s day on 24 July and on The City’s day on 18 of August. Around 3000 people came to the Red Square to attend the exercise on 24 of July. The special guest star was a famous actor, the first Russian champion on ultimate fighting Oleg Taktarov. Moreover, on 18 August there was an attempt to make this project international and make the new record by becoming the most attended exercise session. 28,250 Cheboksary residents and the city’s guests came to the Red Square that day. This “morning exercise with a star” now holds an official record both in Russia and Europe in the category “the most attended exercise”. The diploma was granted by the president of the informative agency “Pari”, the main editor of The Guinness Record Book of Russia Alex Svistunov.

This project has already served as an example for such events in other cities of Russia. Our aim as of organizers is to draw attention to the importance of a healthy lifestyle. The combined realization of such projects in other counties will make way to international communications. Only by the means of corporate work can we achieve an effective solution to the antisocial problems.

13

Support Fund for Private Cultural Initiatives

Dakar
Senegal

The Fonds d’Appui aux Initiatives Culturelles Privées (Support Fund for Private Cultural Initiatives) was established by the decision of the Dakar Municipal Council in a meeting on April 7, 2011, proposed by the Department of Culture and Tourism. It has an annual budget of one hundred million (150,000,000) CFA francs (230,769.23 euros) and it is designed to support creation. It is addressed to projects executed within the territory of the city of Dakar. In compliance with the transparency standards which regulate the management of municipal resources, applications are reviewed by a committee made up of professionals chosen for their expertise in various artistic fields.

All projects are submitted to an independent municipal government jury, in which the members cannot be project leaders while serving. These jury members are appointed at the last moment of the process in order to avoid any collusion or undue influence. The city administration sets major guidelines and eligibility criteria both upstream and downstream and controls the effectiveness of compliance with the regulatory framework.

The maximum amount that currently may be allocated to a selected project is five million (5,000,000) CFA francs (7,692.30 euros), but backing from other Senegalese public or private institutions, or specialized international organizations, may raise this amount as well as the number of beneficiaries per year.

14

Guangzhou Encyclopaedia

Guangzhou People's Municipal Government
Guangzhou, People's Republic of China

The Guangzhou Encyclopaedia is an unprecedented effort to preserve, document and disseminate "Cantonese" or "Yue" culture which includes a language, highly evolved forms of art, music and literature, and one of the outstanding cuisines of China. The Encyclopaedia covers a period of 2,200 years and includes 3,504 documents, paintings, testimonials, music and other forms of expression ranging from the "classics" to folk art.

Many of the older documents are at risk. For this reason, the Encyclopaedia is an urgent undertaking in conservation, calling for new methods of preservation and restoration. The entire collection contains approximately 300 million Chinese characters and its compilation has taken 10 years.

Because of trade and as the gateway to the Southern Silk Road, Guangzhou's cultural influence spread far and wide. Traces of Cantonese culture are found as of the 14th century in Cambodia, Indonesia, Malaysia, Myanmar, Thailand and Vietnam. By the 19th century the Chinese diaspora further spread Cantonese culture to Africa, the Americas and Europe. Cantonese is widely spoken by Chinese communities in Argentina, Canada, Brazil, Panama, Peru, Australia, New Zealand, the U.K. and the USA where many cultural artefacts and records are also found. For this reason, the Guangzhou Encyclopaedia, from the very start, was conceived as an international endeavour.

The "spirit" that underscores Cantonese culture is also significant. It embodies actions that have been at the forefront of social movements against injustice, corrupt rule and foreign invaders. Thus major movements from the 13th century onwards including the Opium War, the struggle against 18th century colonialism and the founding of the first Republic of China in 1912 were either led by or received major impetus from sons and daughters from Guangzhou. For this reason, the Guangzhou Encyclopaedia is conceived as a living encyclopaedia to enable people from all walks of life to contribute to and benefit from its content.

15

Gunsan Modern History Landscape Project

Gunsan City Hall
Gunsan / Republic of Korea

"Gunsan Modern History Landscape Project" is a project to create spaces for arts and culture such as Modern History Experience Center, Education Center, Creative Space (Creative Studio), galleries and museums. The City will utilize modern cultural heritage remained in the old town of Gunsan for the project. The budget for this project is total \$61 million dollars and the project is scheduled to be completed by the end of 2014.

After the opening of port on May 1 Gunsan was designated as Japanese Settlement on June 2 of the same year and many Japanese started to settle in Gunsan. As Gunsan was used as a base for exploitation of rice by Japan from 1910 to 1945, the heritage of painful modern history of the Republic of Korea from remained well in Gunsan. Currently about 170 historic buildings from that era such as Chosun Bank, Japan 18th Bank, Gunsan Customs, Dongguksa Temple (Japanese style Buddhist temple) remained.

These historic buildings were built by Japanese to manage and support the policy of their imperial government. The style of buildings is very unique having Japanese style and European style of that time. Currently Gunsan City is implementing "Gunsan Modern History Landscape Project" to preserve, repair and restore the modern historic buildings that contained painful history of the past to be utilized as an educational place to learn and experience of history.

16

Twinning for a Culture of Sustainability – aware&fair, fairCulture, KlimaKunstStädte

Hannover
Germany

Global developments set similar tasks to cities and communities in different places of the world. Therefore, the special potential of twinning today is to work at the local level with important global issues such as education, cultural diversity, sustainable development, migration, democratic participation, human rights and peacekeeping. Art and culture reflect the present, design utopia and drive social discussions and developments ahead. Therefore, they have a central role in the international partnership.

Against this conceptual background, the state capital of Hanover, together with its official partner cities Poznań / Poland, Blantyre / Malawi, Bristol / England and Rouen / France as well as other cities started the Twinning for a Culture of Sustainability programme in the year 2010 and have carried out three flagship projects since then. Through the interdisciplinary cooperation in the fields of art, music, theatre, media, cultural education, environmental education, climate protection and fair trade, it makes an equally responsible and globally equitable as well as innovative and creative contribution to the development of a culture of sustainability within the scope of the Agenda 21 for culture.

1. aware&fair – South-East-West dialogue for the MDGs

EU-funded project with a variety of events and seminars of political and cultural education for the Millennium Development Goals (MDGs) and the Fair Trade together with the Fair Trade Town networks in Germany and Poland and Hanover's partner cities of Blantyre, Poznań and Miskolc / Hungary and Litomerice / Czech Republic

2. International Youth Theatre Festival fairCulture – The world of tomorrow

International Youth Theatre Festival and Conference with participants from Hanover, Poznań, Blantyre, Ghana, Palestine and Turkey dealing with the topic of: What can theatre contribute to fair co-existence in the world of tomorrow?

3. KlimaKunstStädte Symposium

Symposium participants from Hanover and guests from the partner cities of Bristol, Poznań, Blantyre and Rouen with lectures, table talks and art workshops for the aesthetic dimension of sustainability

The first three projects in the Twinning for a Culture of Sustainability programme were developed based on each other and they form the expertise for long-term further work.

17

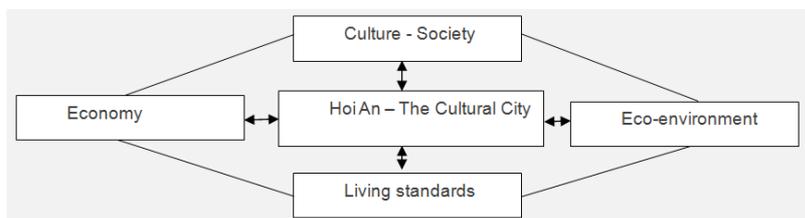
Building Hoi An towards a Cultural City

The People's Committee of Hoi An City
Hoi An City, Quang Nam Province, Vietnam

"Building Hoi An towards a Cultural City" is a policy which was initiated by the local government of Hoi An City in July 1999. The ultimate goal of this policy is to develop Hoi An into a cultural city of harmonious and sustainable development; a city of rich cultural values that associate with economic development, ensuring a quality life for the local residents. An action plan comprising of four categories of actions was developed in order to put this policy into implementation. Under each category, a set of indicators was also entailed. There were 27 indicators which should be met under the four categories of actions:

- 1. Culture and Society: 14 indicators
- 2. Economic growth: 3 indicators
- 3. Nature and environment: 5 indicators
- 4. Securing living standards: 5 indicators

The policy implementation was the direct management of the People's Committee of Hoi An City with the participation of all City's Professional departments, social unions, and volunteers. There were also a number of programs and activities implemented with the cooperation and support from international organizations which are active in the Quang Nam province, particularly UN agencies and JICA.



The policy duration: from 1999 to 2020: Phase 1: 1999 – 2005; Phase 2: 2006 – 2010; Phase 3: 2011 – 2015; The policy is being implemented under specific objectives of phase 3 Phase 4: 2016 – 2020.

18

Izmir Konak-Kemeralti and its circumference reconstruction area

Izmir Metropolitan Municipality
Izmir / Turkey

Izmir Metropolitan Municipality (IMM), serves Izmir, a melting pot of civilizations with 8500 thousand years of history. IMM, being aware of the fact that culture is a component of sustainable development, is sensitive regarding protection of this rich cultural heritage.

The most important area that represents cultural identity of Izmir reserving spatial and cultural tracks of the city is Kemeralti and its circumference. Kemeralti and its circumference is a unique example of a protected area in the heart of living-city, Izmir, covering a large area where a rich and multi-cultural mosaic formed with the interaction of several civilizations for centuries. The place holds the most important cultural and historical sites, at the same time serves as a center of Izmir's socio-economic and cultural life today. However, migration and settlements from the 1950's onwards limited the integration of cultural sites with each other and with the city-dwellers.

Within this framework, IMM started the "Izmir Konak-Kemeralti and its Circumference Reconstruction Area" project to protect archaeological and cultural heritage, to integrate cultural sites to each other, to direct opportunities enriching social and economic life and to transform area into an attraction center.

Within the scope of project IMM, with a participative approach, has undertaken several sub-projects including planning and reconstruction areas, scientific excavations, restoration, landscape arrangement so far. Besides, numerous sub-projects including those of an infrastructural nature are being implemented to integrate city-dwellers into the city's cultural life.

Restorations of old buildings to their formal glory enhanced attractiveness and cultural, touristic and commercial liveliness of Kemeralti.

The Project aims to underline the fact that respect for cultural differences is not only a modern concept but had been embarked on this land for centuries. From this perspective, the Project will not only serve for city culture, but will constitute a good example for the globe.

19

Cultural Development in the City of Khabarovsk Urban District in 2014-2016

Khabarovsk City Administration
Khabarovsk/Russian Federation

Culture plays an important role in the city's social and economic development, development of moral and spiritual aspects of personality, achievement of worthy standard and quality of living for city residents.

The program details are expanded in the Strategic Plan of Sustainable Development of Khabarovsk City until 2025.

In this context, efforts of the City Administration provide for the rights of people to create, preserve and learn cultural values, develop cultural, spiritual and moral potential of every individual and the community, and the efforts of the City Administration are aimed at efficient (up-to-date) management of cultural processes in the city based on the needs and concerns of city people, analysis of the culture sector of economy and development trends thereof.

Main objectives of the Program and Strategic Plan:

- improve quality of services provided by municipal cultural establishments;
- provide people with greater access to cultural values;
- maintain existing network of musical / art schools and the number of students;
- support and develop amateur arts, crafts and creative activities (amateur-talent groups and clubs organized under various community centers);
- upgrade facilities to meet statutorily established standards;
- preserve cultural and historical heritage;
- promote professional art;
- set up a municipal universal e-library.

Main expected results from Program implementation:

- increase a consumer satisfaction index regarding quality and accessibility of services in the field of culture to reach 82.04%;
- increase the number of 5- to 18-year-old participants in creative events from 2% to 6% of the total number of children in the city;
- in 2014-2016, increase the number of attendees at cultural venues by 37.4% as compared to 2012;
- by 2016, maintain the number of 5- to 18-year-olders attending additional education classes at a level of 3.4% of the total number of children in the city;
- increase attendance at theaters and concerts by 15.9% as compared to 2012;
- by 2016, raise wages of cultural professionals to make 37,084 rubles; improve physical infrastructure of municipal cultural establishments

20

Program for the Development of Culture of the Municipality of Kotor 2013-2017

Municipality of Kotor
Kotor / Montenegro

Municipality of Kotor has started the process of making the "Program for the Development of Culture of the Municipality of Kotor " in 2011, immediately after the adoption of the National Programme for the development of culture 2011-15. The partner of Municipality of Kotor in this project was the NGO Expeditio, Centre for Sustainable Development from Kotor. This NGO has also initiated a participatory process of making this strategic document. They suggested the Secretariat for Culture, Sport and Social Affairs of the Municipality of Kotor, to take the role of coordinator of the process, and the activities were financed through EU project called "Sostenuto - Culture as a factor of economic and social innovation," for which they provide the necessary funds. Before implementing this project "Expeditio" has received the official support of the Municipality of Kotor. The role of NGOs in the process of developing the Local Development Programme culture was primarily to provide the necessary input base research, and to bring together different interested sides and thus enable a greater degree of participation in the process of developing this strategic document.

While developing the Program for the Development of Culture of the Municipality of Kotor we had in mind documents such as Treaty on the functioning of the European Union - consolidated version of the Treaty on European Union and the Founding Agreement of the European Union (2006); European agenda for culture in a globalizing world (2007); Strategy " Europe 2020 " (2010) and Agenda 21 for Culture (2004).

21

Building Together: the transformation of a military site into a multicultural area

Le Havre
France

The project consists of a process of transformation of a former military site located high up in the city of Le Havre. The municipality has made the political decision of a “co-construction” of projects with participants from the territory, giving an unexpected dimension of transformation to this area. This fruitful cooperation has led to a multicultural public place near a very socially scarred neighborhood, the Tourneville neighborhood. It should be noted that the municipality had the idea of the project for a different site which it had abandoned in favor of the project contributed by civil society organizations. Up there in the old fort, a collective government has been implemented to respond to a “thirst” for a very diverse culture.

The process began in 2010. A first public opening of the site was inaugurated in September 2013 with one new building, one renovated part, some parts used by the state and others left to be used. Collective dynamics incorporate all the actions existing on the site: shows, festivals, residences, educational activities, archive services, artist workshops, a scenic art workshop, a group of cultural employers, incubator projects, community gardens... bringing forth other projects which will develop in the coming years. The fort has been “pierced” in the back to create an opening to the neighborhood. Another cycle of transformation is planned for 2014-2017.

This process has generated a new, unprecedented and innovative position for the municipality which went as far as to let the participants be the owners of their projects. Close cooperation has been established with the social center to bring forth future artistic and cultural projects with the inhabitants of the neighborhood. The project is supported by the cultural vision contributed by the municipality to become involved in the territory.

22

Cultura Viva Comunitaria Municipal Program

City of Lima, Metropolitan Municipality of Lima
Peru

The Programa Cultura Viva Comunitaria (PCVC – Living Community Culture Program) of the Metropolitan Municipality of Lima gives life to a cultural policy which guarantees the exercise of the citizens’ cultural rights. Its main tasks are to broaden and decentralize the access to diverse cultural activities for the residents of metropolitan Lima, through recognizing and strengthening the initiatives of the organizations of living community culture, the cultural agents which positively impact the development of their neighborhoods and communities. In this sense, our two public aims are the families of the city of Lima and the cultural and artistic agents who work with and for their communities.

The PCVC uses diverse strategies of action directed toward the target population. These include cultural and artistic festivals, artistic training workshops directed toward children and youth, maps with georeferential information on the artistic and cultural activity of the organizations of living community culture, among others. Likewise, in order to strengthening the organizations of living community culture, we have designed professional artistic training workshops for learning how to use design, management and cultural production tools; we facilitate access to the public budget through monetary prizes, as well as the creation of places for communication, meeting and reflection on culture and local development, and active participation in the construction processes of public policy on culture. In this respect, Ordinance no. 1673 of Living Community Culture was written and approved by the council of the metropolitan government, which establishes unprecedented development for the area of metropolitan Lima upon institutionalizing the first public police force regarding culture of the city being constructed in a participatory manner.

To date, the program has benefited over 367,000 residents of metropolitan Lima and has joined nearly 2,720 cultural agents, including artists, managers and producers.

23

OPEN COMMONS_LINZ

Linz
Austria

In May 2010 the City of Linz, Austria, launched the first municipal initiative in Europe to build a sustainable and vibrant public-civil-private digital ecosystem – the Open Commons – to serve the needs of citizens, arts communities, public administration, enterprises, science, and educational institutions. The foundations of an Open Commons Region are the digital, freely accessible public goods of a society. That means free and open source software, open data, open street maps, open educational resources, and freely accessible creative works in the areas of film, music, and photography. In alignment with the principles of Agenda 21, Linz believes that culture is a pillar of sustainable development and therefore the city of Linz aims to provide, through the Open Commons initiative, a space for cultural vitality and social justice as well as stimulate economic progress and inclusive governance.

The City of Linz started its digital innovations with its Hotspot Initiative, which built 126 freely accessible Wi-Fi hotspots in public places like parks, libraries and youth centers. The municipality later initiated the Public Space Server to make access to web

publishing more accessible to citizens, and the Creative Commons Subsidy Model, which offers some artists a higher art subsidy from the city if they publish their work under a Creative Commons license. The OPEN COMMONS_LINZ also launched an open government data platform and the Apps4Linz prize. It supported the development of the geodata-based complaint management tool that lets Linz's citizens report problems online. Now it is working on projects concerning open educational resources, open science and open innovation.

OPEN COMMONS_LINZ is developing various projects with different partners, including the Johannes Kepler University (JKU), the University of Art and Design Linz (Kunstuniversität Linz), FH Hagenberg - University of Applied Sciences Upper Austria, Volkshochschule Linz, IKT Linz, Tabakfabrik Linz, Creative Region Linz and Upper Austria, Austrian Institute of Technology, servus.at, Kulturplattform Oberösterreich etc. and various local companies like Catalysts, X-Net, Fabasoft solvistas, Sery, LIQuA etc.

24

Urban Art Gallery

Lisbon
Portugal

As a creative space dedicated by the Lisbon City Council to graffiti and Street Art, GAU, Galeria de Arte Urbana (Urban Art Gallery), henceforth designated by GAU, has been evolving as the main platform for the action in these plastic universes that nowadays mark so deeply and transversely the public space of globalised cities. Being part of the Department of Cultural Heritage, GAU has designed a strategy not only to safeguard this ephemeral art in the form of visual records (photographs and videos), but also to promote urban art, addressing finally a necessity identified earlier

The priority has been given to implement a strategy designed both to prevent the emergence of vandal interventions, and to confirm graffiti and street art as recognisable and recognised expressions of urban art, as a global artistic sub-culture present in cities worldwide, by giving them not only space, but also proper time for creation. As a distinct identity trace for forthcoming generations, this artistic and cultural heritage is worth to safeguard by their recognition and affirmation as creative records that can emerge, be visible and coexist graciously and harmoniously in the public sphere, exhibiting a group of creators traditionally relegated to the margins of illegality and invisibility. To GAU it has been important to start a dialog with this artistic community gathered around graffiti and street art not only to highlight the importance of artistic and cultural heritage safeguarding principles and attitudes, but most importantly to allow the space and the time to legally expand the full potential of their artistic expression.

25

Sustainable city factory of Lyon: the community of cultural cooperation

Lyon
France

Our project is the organization of a "sustainable city factory," with a community of participants from the city, a community which is informed, educated, respectful of the participating parties, cooperative, active, and which draws its convictions, its strength and its creativity from all the cultural, heritage and territory creation resources.

The "community of cultural cooperation for a sustainable city" in Lyon today assembles nearly 1600 people as individuals, in representation of associations or civil society organizations or authorities and local services of the government. All these people come from diverse backgrounds and statuses.

This community shares a common goal: to build a city together that is more balanced, more hospitable, more solidary, and respectful of each one of the future generations. It is a vision which takes the environment into account, but goes beyond mere environmental considerations.

This community understands and recognizes culture as both a set of practices of people in their diversity, products and services from inherited cultural institutions, shared heritage, creators who offer us other views of the world, and also consumer products. Culture is this indivisible whole which acts on us and on which we can act.

This community has experienced the impact of "hybridization" of culture and creation on its projects. Culture does not come last. It is an opportunity and enrichment to build a "sustainable city."

A long process began in the eighties to establish and expand it. The movement of expanding to a very large, common goal, for a sustainable city, passed through the community beginning in 2000, and the operational transition began in 2010.

This candidacy is also a tribute to all the members of the community.

26

Cultural center – Promotion of cultural practices

Municipality of Malacatancito, Department of Huehuetenango
Guatemala

The cultural center project promotes cultural practices developed with the active participation of boys, girls, young men and young women, carrying out actions to rescue cultural practices and make use of technology as a means of dissemination. The areas of work include music through teaching and learning how to play instruments like the marimba, keyboard, bass guitar, drum set, saxophone and guiro. One result of this activity is the formation of two marimba groups, one with young women and the other with young men, who have performed musical presentations in concerts, parties, inauguration events of projects carried out by the city, serenades, patron saint festivals, fund raising activities, etc., held inside and outside of the city.

Another area of work is theater, in which groups are organized to strengthen talent with workshops and rehearsing theatrical plays, giving presentations and participating in nationwide competitions.

The area of artistic training through the drawing and painting course is addressed to boys and girls to promote the development of skills in the art of drawing and the application of colors.

There is also a library where activities are carried out to promote reading through the traveling box, which is a batch of books that remains in the schools of the city for a period of two weeks so that the children may interact with the bibliography. A celebration for Book Day is held by visiting an establishment and carrying out a series of activities such as readings, theatrical plays and film projections. In the library there is also an Internet service available for the general public. Another aspect includes exhibitions with different themes.

27

The soul of Malmö

Malmö Stad – City of Malmö
Sweden

The city of Malmö has undergone many changes over the recent years. We are a young city where almost half of us are under the age of 35 and many of us are rooted in more than one culture. We also move freely in and out of the city, sometimes commuting to other cities in the rather densely populated Öresund-area. This makes us a vibrant and cosmopolitan city. But it has been necessary to acknowledge that in our rapid growth some of our citizens and some of the areas of the city have fallen behind and are exposed to greater risks than others.

A series of initiatives have been undertaken to ensure equal opportunities for all citizens to build a good life and future in the city. One major step was to initiate a Commission for a Socially Sustainable Malmö. Alongside with the commission, the city has launched initiatives, collaborative actions and projects moving the city forward, yet keeping the special inclusive soul of Malmö.

One of the most surprising things we learned from the report of the commission was that although we struggle with an alarming discrepancy in life expectancy and income – this was not reflected in how the citizens themselves regard their experience of life in Malmö. There is a much higher degree of social integration and sense of participation than expected. We believe this largely owes to a rich and inclusive self-organized cultural and voluntary sector and closeness to common cultural meeting places. Culture is consciously supported by the city, as a key dimension of sustainable development. A feeling of belonging, space for all to be seen and heard and to share our common resources – for us as a city to cherish our freedom of speech and our freedom of mind: this is the soul of Malmö!

28

Cultural policies Medellín 2002-2014: a public, sustainable, political and cultural project

Office of the Mayor of Medellín – Office of the Deputy Mayor of Education, Culture, Participation, Recreation and Sports –
Department of Citizen Culture
Colombia

The consolidation of cultural thinking, fruit of a strengthened institutionalization and a cultural sector participating in the construction of the political and cultural processes of the city, through the Political Constitution of 1991, the Medellín Cultural Development Plan: Affirmation of life and creativity (Agreement 41/1990), the General Law on Culture (397/1997) and several contributions from international organizations, structured the Department of Citizen Culture (Decree 151/2002), with the purpose of transforming citizen culture and broadening the horizon of cultural policies of the city through the conception and practice of cultural rights in which categories such as inclusion, territory, economy, education, citizen participation and exercise of democracy have shaped the cultural project of the city and its public, urban, social and environmental transformation, making culture a vital source of citizen education, coexistence, security, governability and sustainability.

The development plans of the city: Competitive Medellín, toward a revolution of citizen culture 2001-2003; Medellín, commitment of all the citizens 2004-2007; Medellín is solidary and competitive 2008-2011 and Medellín, everyone for life 2012-2015, constitute a centerpiece of continuity in the city project that made citizen culture a centerpiece of transformation. This is reaffirmed in the Cultural Development Plan: Medellín, a city designed and constructed from culture 2011-2020, a project based on processes of sectorial, intersectorial, population and territorial participation that reaffirmed the central role of culture in government politics and in the construction of local governance and governability, through exercising participation which consolidates the Municipal System of Culture as an exercise in constructing cultural democratic citizenship and makes the city an example of participatory and sustainable cultural policies.

29

Orchestras for children and youth

Municipality of Morón
Argentina

As a cultural city, Morón has two groups of orchestras for children and youth. The Symphony Orchestra for Children and Youth of Carlos Gardel neighborhood was set up in 2004 with the clear objective of promoting social inclusion of people of the neighborhood, and to generate a space of containment and learning. Currently around 80 boys, girls and adolescents attend the Casa de Juventud (House of Youth) of the Carlos Gardel neighborhood, its headquarters, where 9 teachers together with the music director, the social coordinator, an assistant and a person in charge of the administrative tasks give classes on the double bass, violin, viola, violoncello, percussion, guitar and wind instruments, among others.

Likewise, the Folkloric Orchestra for Children and Youth of South Morón, which uses the House of Youth of the Community Management Unit no. 6, began in 2006 and currently has 10 teachers, a music director and a social coordinator along with the participation of 80 boys, girls and adolescents of the neighborhood. They are part of the process of teaching and learning instruments such as wind instruments, charangos, violins, violoncellos, percussion and guitar as well as music language classes.

Both orchestras for children and youth are part of the program Arte en los Barrios (Art in the Neighborhoods), whose objectives include promoting cultural activity and artistic training as one of the fundamental pillars for the comprehensive development of the human being, favoring attitudes of change and reflection on the quality of life, creating spaces for appropriation and belonging, contributing to the sociocultural integration of boys, girls and adolescents by encouraging the development of creative abilities, access to cultural assets and the recognition of rights through instrumental strengthening, sensitization and training.

30

Cultural transformation project

Nevşehir Municipality
Turkey

Nevşehir, is one of the important cities for our country and the world with its natural beauties, cultural and historical features. Our municipality has planned to introduce this beautiful city with the most effective services of modern era in local government services and has been in an effort to continue its works on this issue with full speed.

With our project, it is aimed to contribute to the protection of city identity, dissemination of our culture and transmission it to the next generations within the framework of social municipalism.

In accordance with these objectives, with our "Cultural Transformation" Project launched in 2006, comprehensive studies have been initiated to contribute to the revitalization of social and cultural life, the creation and expansion of an audience who are in and subsequent to the cultural activities, promotion of maintaining and disseminating the cultural services. In this respect, new physical places were built and put into service for our people by protecting our city's identity, its historical nature and cultural heritage.

Within the scope of our project, Cappadocia Culture and Art Centre was established in which various programmes are organized in order to introduce our country's culture to our city and our city's culture and folklore to our country, musical instrument, folk dance and voice training courses are provided free of charge and all cultural and social activities are conducted. To protect cultural diversity and transfer city's traditions to the next generations, books and periodicals, folk songs of Nevşehir and promotional CDs have been prepared. 80.000 pieces of historical document related to our city from the Ottoman and Republican period, have been transferred to digital media as "City Archives".

31

The Reemdoogo, Music Garden

City Hall of Ouagadougou
Burkina Faso

The Reemdoogo (Music Garden) was created through a meeting of young people with the city hall of Ouagadougou and the willingness of the latter to meet their cultural aspirations. This meeting and analysis of the young peoples' cultural practices of a social and economic nature brought the predominance of music and dance to light. In response, the city hall of Ouagadougou chose to acquire a place as a resource for improving access for young musicians to an artistic and professional education and employment in the cultural sector: the Reemdoogo Music Garden.

The goal was to create the conditions for improving access for young musicians to careers in music based on a comprehensive approach to this artistic expression. It was also to contribute to structuring the professional field of the music industry by professionalizing careers related to music (producers, concert organizers, sound technicians), creating a network of infrastructures (auditoriums, rehearsal rooms) and setting up structures to support and promote music (training, festivals, cultural incubator companies, network of sound recording marketing).

By choosing the option of the Music Garden, the role of music in the creation of the city was explored, so as not to retreat to one artistic field, but to combine it with a process of urban planning and user-friendliness which the garden perfectly symbolizes. This project, started in 2001, is a milestone in a project which began in 1999 through the exchange of young musicians from Africa and Europe. It was followed by the enrichment of municipal activity in regard to music and expanded to the development of a municipal

cultural policy in 2009, which will be reformulated according to the principles of Agenda 21 for Culture. A second Reemdoogo to the east of the urban area will balance the offering.

32

Batik culture based sustainable development of creative economy

Municipal Government of the City of Pekalongan
Indonesia

Pekalongan City is a service city whose residents are multiethnic, multireligious and multicultural. Thus a special approach is needed to develop the city. One special characteristic of Pekalongan is that it is the Batik City. Batik is factually a cultural heritage which has grown and developed in Pekalongan for centuries. At least 60% of Indonesia's batik comes from Pekalongan. Since olden times till the present, batik culture has been the centre of social, cultural, governmental life and the main motivator of creative economy in Pekalongan City. Pekalongan played a major role in the nomination and inscription of Indonesian Batik on the Representative List of Intangible Cultural Heritage by UNESCO in 2009. At that time, Education and Training in Batik Cultural Heritage for Students in Collaboration with the Batik Museum in Pekalongan was inscribed by UNESCO on the Register of Best Practices for Safeguarding Intangible Cultural Heritage.

Batik has long been part of the cultural roots and daily life of the people of Pekalongan and the locomotive moving the development of the city. Thus Pekalongan has been branded, "Pekalongan, the World's City of Batik". The strength of batik entrepreneurs is proven to be the main support of the creative economy of Pekalongan City. Tens of thousands of residents of the city are involved in batik creative economy, either as craftspersons, merchants, entrepreneurs and lovers of batik. Because batik culture permeates so many aspects of the life of Pekalongan's people, it has become a unifying force in the multiethnic, multicultural and multireligious of the people in supporting the main programme of the city's development. The policy of development based upon batik culture is laid out in the Long Term Development Plan for 2005 – 2025; namely, Pekalongan, the Batik City which is Advanced, Self Supporting and Prosperous, as established under City Ordinance No. 15 of 2009.

33

Program for decentralizing culture

Porto Alegre
Rio Grande Do Sul - Brazil

The Program for DECENTRALIZATION was created by the Municipal Department of Culture of Porto Alegre in 1994. Integrated into the process of Participatory Budget (OP, acronym in Portuguese), recognized by the UN as a popular model of participation in governmental decisions, in July 2014 it will celebrate its 10th anniversary since its creation.

Through the program, the city promotes around a hundred workshops a year and a rather diversified group of activities demanded by the population through the OP. In the organization chart of the Participatory Budget, Porto Alegre is divided into 17 regions.

The program consists of accessing culture and going back to the regional communities of the city, concentrating on the inhabitants of the neighborhoods, including those who reside in the central region. Among the program activities, apart from the different workshops, traditional and popular local festivals of the communities are financed or supported.

Every year there are over 100 workshops held regularly between the months of April and November. The amount and types of workshops, programming of festivals in each one of the towns and the other activities, like film showing in the neighborhoods, are defined by the regional assemblies of the OP, in which the inhabitants, directly and without intermediaries of any type, decide on the priorities, that is, what projects and investments they want the city to promote during that year. The analysis of 2013 showed that the program for DECENTRALIZING CULTURE directly benefited nearly 200,000 people, which places the Department of Culture in a leading position of popular participation in activities organized by the city. Last year 1.4 million reais (approximately USD 608,000) were invested.

In addition to the workshops and festivals, the program for DECENTRALIZATION includes traveling film showing sessions in the public squares and a stage bus. In the months of January and February of this year, the program also promoted the COMMUNITY CARNIVAL, where the main samba schools of Porto Alegre appeared in the neighborhoods. Every year the DECENTRALIZATION supports or promotes 12 festivals, among them a gypsy festival, a tribute to the black leader Zumbi dos Palmares (known in Brazil for his fight for the liberation of enslaved blacks), a traditionalist festival which emphasizes the roots of the culture of the Rio Grande state, a hip hop festival and religious festivals.

The workshops cover ten different areas: music, theater, dance, literature, circus, *capoeira*, hip hop (MC, DJ, BIG BOY and graffiti), visual arts and a category called social inclusion through which there is collaboration with NGOs of the outskirts, as well as those existing with the carnival associations and drum schools Afrotchê and Odomodê.

The distribution of the workshops per city responds to the demands of the OP. In each region, once a year, the community meets to choose four priorities from among different topics: health, education, housing, culture, etc. The program invests more in the communities that prioritize culture, but maintains workshops in all the regions in any case.

As part of the general process of population consulting, the project has a yearly Investment Notebook of the OP, through which the population can verify if the city is really allocating the resource according to that which was agreed upon with the community.

34

The cultural policy of the Instituto de Cultura of the city of Querétaro: culture as a means for reconstitution of the social fabric

City of Querétaro
Querétaro - Mexico

The Instituto de Cultura del Municipio de Querétaro (ICMQ – Institute of Culture of the City of Querétaro) created in 1995 is now a decentralized organization under the Municipal Presidency, in charge of guaranteeing the inhabitants of exercising their cultural rights in order to promote the strengthening of identities, the preservation of cultural heritage, artistic education and cultural training as well as the access to enjoying the most diverse expressions of culture and art, based on participatory processes and on principles of equality, efficiency and respect for diversity.

For a decade, Querétaro has had a strong increase in immigration, especially due to the violent situations experienced in other states. In order to reconstitute the deteriorated social fabric and to prevent greater risks of violence and delinquency, the city has decided to commit to culture.

Therefore, since 2012, a new impulse has been given to cultural policy from the Institute of Culture:

- The central point now is to guarantee the exercise of cultural rights of citizens;
- The definition of culture has been updated, making it more inclusive;
- The yearly budget has been increased by 40% and a strategy and several actions have been developed to encourage the participation of everyone in cultural life, and favor territorial and social equality in the city.

Based on principles of equality, participation is operated according to five strategic points: Community Cultural Development, Cultural Heritage, Artistic Education and Cultural Training, Artistic Promotion and Cultural Dissemination, and Cultural Infrastructure, as well as according to three cross-cutting points: the local artistic community as a main figure in cultural programming, the decentralization of events toward the delegations and free access to all the events.

35

The Decentralization of Cultural Policy –Ramallah Model

Ramallah Municipality
Palestine

Through the “Decentralization of Cultural Policy – Ramallah Model”, the Ramallah Municipality managed to offer a new model of cultural policy decentralized system that proved its efficiency and legitimacy and sustainability (particularly in the context of a newly developed country). It is now being duplicated by other municipalities and is being actively used as a tool by lobby forces for the decentralization of cultural policy in Palestine in general as well as in neighboring Arab countries. The main specific goal of the project was to establish a cultural policy for the City of Ramallah in partnership with all stakeholders operating in the scene. The project also aimed to act as a tool to actualize (on a micro level in the city of Ramallah) the Strategic Plan for the Cultural Sector 2011-2013 launched by the government and lacked mechanism of implementation. The cultural policy introduced by the Ramallah Municipality has different elements among which are: assisting legislators in formulating the laws that aim at the preservation of tangible cultural heritage, presenting public spaces as a main venue of cultural and social, emphasizing the necessity of securing semi-public funding for art and culture in a country where most of the funding to this sector comes from the donor community, introducing the concept of wide and horizontal and grass roots partnerships, exposed the general audience into different forms of art and culture, reutilization of educational tax (from solely schools construction to include also the support of educational and creativity projects), linking art and culture to income generating vocations and allowing for the needed training and possible absorption on the market system and the promotion of cultural diversity and social cohesion in the city of Ramallah that hosts populations from all over Palestine and also from Palestinian returnees.

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 local governments can potentially play in cultural and social development, by the Ramallah municipality (11/7/2010).

Phase 2: 2011 - This phase included another conference in 2011 under the title of “Ramallah and its Cultural Development” Conference 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- Presently with the support of Global Communities, the Ramallah Municipality will be the first city in Palestine to present a 20 year development plan of the city with a specific focus on cultural development and cultural policy.

36

CineCarioca

RIOFILME / Prefeitura da Cidade do Rio De Janeiro (RIOFILME / Rio De Janeiro City Hall)
Rio de Janeiro, Brasil

CineCarioca is the first neighborhood movie theatre ever located in a Brazilian favela. This pioneer initiative aims at culture decentralization, urban revitalization and social inclusion. The program provides high standard movie theatres at affordable prices, to areas of the city with great demand for cultural spaces, such as the North Zone and the recently pacified favelas in Rio de Janeiro.

Tickets are subsidized by the City Hall and the movie theatre is operated by a private company chosen through a public bid. Since 2010, the project has been promoting interaction among local residents and their environment, fostering citizenship and creating a sense of community identity while building social capital at the community level. In 38 months of operation, over 170 movies have been screened, achieving an audience of approximately 230,000 people.

Social, behavioral and economic benefits result from the project. The cinema has attracted small business and educational centers for the area and ATM machines have been installed. Moreover, these economic activities are sources of employment, tax revenue, and services to entertainment consumers.

Additionally, the program School CineCarioca (CineCarioca Escola) promotes collective arts appreciation to engender the habit of going to the movies in early ages. Elementary school groups are booked in the mornings, what brings together students in a public arts space and creates a sense of community among attendees.

Hence, the project CineCarioca decentralizes and democratizes the access to culture and gathers new moviegoers, creating the opportunity for them to interact in public spaces while also fostering market development and urban transformation.

37

El Obrador: factory of cultural ventures

Municipality of Rosario
Rosario, Santa Fe, Argentina

El Obrador (The Worker) belongs to a new paradigm where culture is not exhibited but rather it occurs there and then and in all its dimensions, as a total social event: it is constructed with the community in the daily dynamics of exchange, participation and action, building a privileged area of public space, coexistence and transformation.

It represents the first state cultural center of the western district of the city which emerges from a planning process of decentralized policy of the local government. Situated in one of the least privileged areas of Rosario, with a high percentage of relocated ethnic population - qom, mocoví, guaraní – settled in the city in a constant flow of internal and border migrations, its purpose is to legalize and strengthen the original communities, recognize cultural diversity and territorial identity for creating social inclusion, economic development, citizen participation and sustainable growth. Construction, recovery and exchange are the central premises.

In El Obrador the work is carried out with the perspective of generating microventures for sustainable development and growth, which has transformed this space in a genuine factory of productive cultural ventures: a toy factory, community clothing closet, fabric workshop, clothing design workshop, carpentry and blacksmith workshop, hip hop company, urban agriculture, school classroom for adults, music group, creation and recycling workshop for children, among others.

Culture, made from scraps and shreds, is the human treasure offered by the raw material of creativity and innovation. The objects which are produced in El Obrador blend contemporary and ancient techniques and designs and materials that are reused and recovered. Knowledge and practices go through the same process. One of the walls states, "In times of blind consumption, let's get noticed." Encouraging new perspectives is the crux for transforming realities that seem fixed.

38

Rouyn-Noranda, cultural capital

City of Rouyn-Noranda
Rouyn-Noranda (Québec), Canada

Founded in 1926, Rouyn-Noranda is a city of 41,934 inhabitants located 600 km to the northwest of Montreal, whose economy has historically been based on mineral and forestry resources. The city contrasts its geographical remoteness from major cultural centers with an extraordinary cultural dynamism which makes it a center of attraction for tourists. Rouyn-Noranda relies on a cultural buzz which distinguishes it on a national and international level. This exceptional cultural vitality has made it one of the most dynamic cities in Quebec.

In 2010, the city prepared its candidacy to the "Cultural Capital of Canada," awarded by the federal government of Canada. The community was very enthusiastic about being involved in the project, sparking unprecedented mobilization. There was much disappointment felt when the Minister of Heritage did not accept the candidacy of Rouyn-Noranda, against the advice of the jury.

In a bold move to positively regain the immense mobilization generated by that project, the city of Rouyn-Noranda chose to proclaim itself "Cultural Capital" to the delight of the population and the cultural sector of Rouyn-Noranda, who felt the need to go forward and fulfil the proposed initiatives.

Many structural measures for the development and promotion of the arts and culture have been implemented in the long term, as well as an extensive program of celebrations in the form of cultural activities initiated by artists and community organizations.

The project "Rouyn-Noranda, Cultural Capital" arose in 2012 as a genuine catalyst of policies and actions for cultural development carried out until then, for positioning culture as a major center of pride, attraction and development of the city, and for expressing its identity, character and personality as a cultural city loudly and clearly.

39

Taikalamppu - Aladdin's Lamp children's cultural network in Lapland

Rovaniemi city, cultural services
Rovaniemi city, Finland

Taikalamppu - Aladdin's Lamp is a Finnish network of regional Art Centres for Children and young people. The network provides children and young people an opportunity to express their ideas using versatile arts educational methods. Eleven art centres throughout Finland develop cultural activities for children and young people. Since 2011, the City of Rovaniemi has been responsible for Lapland children's culture network coordination in Lapland. Coordination has been financed by the operators in the network and the Ministry of Education and Culture. The development tasks of the Lapland children's culture network have been cartoons, media education and Sámi children's culture. Multiprofessional networking gives an opportunity to create new ways to operate. Through cooperation art and culture becomes a natural part of operations and services aiming for the wellbeing of children and young people. Through artistic actions children and young people learn to express themselves, find creative solutions and discover their own way of being. That is also important for the children and young people who live their lives in north, in Lapland.

The key aim of the Aladdin's Lamp children's cultural activities in Lapland is to produce high-quality children's culture and ensure the accessibility and equality of children's culture among all children in the area. This is achieved by active and brave exercise of influence in the cultural policy for children and young people. An important part of Rovaniemi's Aladdin's Lamp activities is early age art education – the Fairy Tale Painter's Brush. Like Rovaniemi each partner in the network has their own strong areas of expertise in the field of children's culture. The cooperation makes it possible to combine different strengths and with the cooperation it is possible to offer more activities for the children and share the expertise.

40

Artistic and cultural promotion with participation from people with disabilities and the elderly – inclusive theater

Canton of Rumiñahui – City of Sangolquí – Municipal Decentralized Autonomous Government of Rumiñahui
Sangolquí, Ecuador

The purpose of the project is to carry out cultural activities which integrate boys and girls with special disabilities and the elderly in a theatrical production which contributes with a message of unity, friendship and equality. The theatrical plays are designed to require group work involving children, youth, teachers, guides and parents with professional direction. The intention of performing drama is to be part of "social inclusion."

Another traditionally excluded group is that of older adults, which unfortunately is perceived by the society as being a weak sector, while on the contrary this is a human group full of a wealth of learning. In this project, culture becomes an integrating vehicle for the most vulnerable sectors. The project was begun in 2010 and since 2011 there have been presentations on stage of the following plays: "The Little Match Girl," "Cuentos en el andén" (Stories on the Platform), "The Little Prince," "Pinocchio," and historical figures of the canton. Currently, "My Forest Was Green" is being worked on, under the direction of Mr. Gabriel Carrión. The plays are prepared in six months and presented in the assembly room of the city, on Children's Day or Christmas, with attendance by boys and girls from schools, colleges and the community in general.

The objectives have been based on promoting the integration of people with special disabilities and the elderly, through their incorporation into the development of the culture of the canton, with the participation of the following foundations: Nuestras Familias (Our Families), Antorcha de Vida (Torch of Life), Virgen de la Merced (Virgin of Mercy), Hogar Esperanza (Hope House), and Años Dorados (Golden Years). This work has been congratulated and well received by the whole community of the canton. This year we hope to strengthen the project through the incorporation of professionals in psychology and attention to people with disabilities, thus enriching and perfecting the project which requires several social actors.

41

Jheronimus Bosch 500

The city of 's-Hertogenbosch
The Netherlands

The city of 's-Hertogenbosch has been developing a citizen guided multiannual cultural programme aimed to be a major commemoration of the unrivalled painter Jheronimus Bosch (Hieronymus Bosch). The groundbreaking, long-term programme Jheronimus Bosch 500 (2010-2016), is full of social-cultural, scientific and artistic activities. Bosch's heritage is now cherished locally and global knowledge on his work is being collected and disseminated. This unique and ambitious international project will finally (re)confirm Hieronymus Bosch's place among the absolute top of Dutch masters and he will convincingly and permanently be linked to his city: 's-Hertogenbosch.

Authorities, cultural organisations, knowledge institutes, educational institutes, trade and industry – as well as committed citizens and individual artists from the Netherlands and abroad – are joining hands with the Jheronimus Bosch 500 Foundation in a comprehensive and challenging programme. The project is gaining momentum, attracting a colourful crowd of tourists and city dwellers, lovers and connoisseurs, admirers and scientists, from all over Europe and beyond. The cultural, social and economic

effects of the large-scale European Jheronimus Bosch 500 programme will be extensive and substantial. For 's-Hertogenbosch. For the Netherlands. And for the world.

As a significant result of this project the year 2016 will become the ultimate Jheronimus Bosch year - worldwide. The Netherlands Board of Tourism and Conventions will develop a comprehensive promotion campaign in the framework of the National Event Year 2016, which - following the Rembrandt Year in 2006 - now presents Jheronimus Bosch to a public of millions in the Netherlands and abroad as a peerless Dutch icon.

42

“San Cristóbal, Cultural Capital of Galápagos”

Municipal Decentralized Autonomous Government of the Canton San Cristóbal
Puerto Baquerizo Moreno – Galápagos, Ecuador

The Regulations of the Functional Organic Structure by Departments from the Municipal Decentralized Autonomous Government of the Canton San Cristóbal integrates cultural promotion as part of the Department of Tourism and Culture, and since 2005 it has coordinated cultural activities with different public and private actors.

The island of San Cristóbal has been classified as the cultural capital of Galápagos and this focus promotes the development of cultural activities which seek to reveal the inhabitants' way of life.

There is a large variety of topics of cultural expression and they include topics regarding the history, tradition of the islands, representation of their biodiversity and conceptualization of sustainable development through dance, elaboration of choreographies, singing, poetry, music, etc.

The most noticeable project in the community is that called “San Viernes Cultural... Cero Alcohol” (Cultural Friday... Zero Alcohol), which is currently presented fortnightly starting from the month of June. It is an event that is open to the public where children, youth, adults, elderly people of the area participate in culture alongside national and international artists. For local artists this space is an opportunity to develop their skills. The city offers a financial incentive in order to motivate participation.

43

City, culture and history program – Paseo de los Libertadores de América

Municipality of San Miguel de Tucumán
San Miguel de Tucumán – Tucumán – Argentina

Independence was declared in the city of San Miguel de Tucumán on July 9, 1816. For this and many other reasons, it was declared a Historic City by national law. In view of the celebration of the Bicentennial of this feat, the municipal administration is carrying out a program called CITY, CULTURE AND HISTORY. Thus, in an effort to improve the quality of life of the citizens of San Miguel de Tucumán, this program is being carried out to keep culture in mind as a pillar of sustainable development.

The city sets this project along the lines of action of its Strategic Plan focused on the Bicentennial. Therefore, the anniversary of 2016 presents itself as an opportunity for the city of San Miguel de Tucumán to progress, and it is an incentive to promote the improvement of the socioeconomic, environmental, cultural and educational conditions of the city.

In this regard, we would like to take advantage of this occasion to study its development in depth and position it as a cultural, historic and economic center of the Argentine Northwest.

In the run-up to our Bicentennial, we honor the memory of those who shaped our country. It is our intention for our citizens and those who visit us to be able to learn about our history. Thus, we continue participating in the culture of our city:

“We’re taking history to the streets so that it can reach everyone”

This treatment of the historic events rooted in the same place where they occurred is the absolutely unprecedented way that we are developing in our city with enormous success. This is how we inaugurated the renovation of the Paseo de la Independencia, the Plaza Belgrano (location of the Battle of Tucumán), the recreation of the Casa Belgraniana (residence of the national leader in the province), the first stretch of the Boulevard Cnel. Bernabé Aráoz (hero of the battle) and the construction work continues on the Boulevard de los Libertadores de América, Plaza de los Decididos and the second stretch of the Boulevard Bernabé Aráoz, among other tasks.

44

“The city as a classroom” project of the educational circuits program

Municipality of the City of Santa Fe
Santa Fe - Argentina

AULA CIUDAD (The city as a classroom) is a project of urban pedagogy of the Department of Culture of the city government which proposes encouraging the valuation of heritage and free access to artistic and cultural expressions and public spaces which shape collective identities. It intends to favor the appropriation of the city by boys, girls and adolescents, create paths for expanding comprehension, develop a special fondness for the city, recognize and construct local identities and motivate new urban awareness to promote the exercise of citizens' rights. In this regard, it endeavors to strengthen the links of the schools with the city, delving deeper into different issues concerning the construction of citizenship, identities, diversity and territoriality, among other dilemmas.

The project combines the publication of teaching materials that are freely distributed in all the schools with a proposal of urban itineraries which set off with the concept of the city as a place for multiple learning experiences. Likewise, it articulates petitions for counselling in different artistic and cultural themes, codes and languages, places for production itself, socialization and exchange.

The units are classified by topic and refer to culture as a collective social project, in which the diversity of assets, practices and the values that uphold them are intertwined. It includes specific content relevant to the city, through the author texts which propose different views and categories for approaching the issues and a series of activities recommended for before, during and after the proposed itineraries.

AULA CIUDAD promotes multiple ways of being together, of finding ourselves through experience. The meeting becomes cooperation, a game of relationships which come closer together on the threshold of wishes, expectations and shared problems. In these experiences we sense that there is something vital in the journey, something that beckons us to be willing to experience what we do not know and transform us into being together.

45

Creative Santander Foundation

Santander

Santander (Cantabria) - Spain

The Fundación Santander Creativa (FSC – Creative Santander Foundation) is a non-profit cultural foundation constituted by the City Hall of Santander, the Government of Cantabria, the Marcelino Botín Foundation, Santander Bank, the University of Cantabria and the International University Menéndez Pelayo, whose goal is to promote the development of cultural activities in the city of Santander.

The FSC was born from the reconfiguration of the Santander Foundation 2016, an institution created to manage the candidacy of Santander to the European Capital of Culture in 2016. The objective was not successful but the institutions considered that the endeavor for city through culture should be maintained, as well as considering it important to take advantage of the positive inertia of the 2016 process and the citizens' enthusiasm.

The strategy of the foundation is to work with cultural and creative companies of the city, to which it allocates 80% of its budget. Priority is given to projects that originate locally while involving cultural agents and creators from other regions or countries, and also those which bring culture close to the citizens. In this regard, the objective of the FSC is not organizing events, but rather giving tools to cultural agents so they may do this, thus favoring the consolidation of a sustainable local business network that is open to outside participation.

The FSC has five points of action: Agenda Santander Aúna, www.santanderauna.com (a project with the aim of communicating all the cultural activities of the city in Spanish and in English in only one point); Contagio Cultura (Contagious Culture - with didactic activities to bring art to citizens); Cultura Emprende (Culture Venture – a call for projects from cultural and creative companies); programming (with activities from different artistic disciplines distributed throughout the year); and the Office of Sponsorships (which promotes the collection of resources from the private sector).

46

Mazu Cultural Festival and City Sustainable Developments

Taichung City Government

Taichung City / Taipei

Mazu belief is one of the most important folk religions in Chinese communities worldwide and was listed as "Intangible Cultural Heritage" by United Nations Educational, Scientific and Cultural Organization, UNESCO in 2009. Every third lunar month, when the Mazu nine-day-eight-night pilgrimage takes place in Zhenlan Temple, Dajia District, Taichung City, more than one million visitors are attracted to participate in this cultural event. Among them, hundreds of thousands of followers walk the total distance of 330 km, covering four counties and cities. Hence, it's reputed as one of the "Three World Largest Religious Events". Mazu Cultural Festival was initiated in 1999. In 2011, Taichung City expanded it into "Taichung City Mazu International Festival". Built on the foundation of Mazu culture, eight 200-year-old Mazu temples in Taichung were introduced into this event. Mazu-related cultural and folk celebration, including Mazu artifact exhibitions and Mazu international academic forums, are organized with creative concepts supported with modern technology to present to the world. The far-reaching effects have resonated in business, cultural and tourism sectors. It not only strengthens the foundation of Mazu belief but also puts Taichung under the international spotlight.

47

2016 Taipei World Design Capital

Taipei City Government

Taipei

Over the past decade, Taipei has changed immeasurably, especially in the creative districts. Design shops and studios have mushroomed: their multifarious eye-catching, enchanting façades grace our city streets. Our designers' unceasing creativity has brought "soft power" to Taipei's urban development. But we also face challenges from the economy, ecology housing etc. How can a

city with limited resources continue to demonstrate innovative vitality? Facing complex challenges in a world fraught with uncertainty, how can a city respond with flexibility? And in an era when the population is increasingly eager to be involved in public affairs, how can a city mobilize collective power? These are necessary questions.

The greater a city's capacity for self-reflection, the greater its ability to resolve urban development issues. We want to share our story with the world, a story we call "Adaptive City-Design In Motion".

Taipei is an adaptive city because we maintain innovation to promote public well-being despite limited resources. Taipei is a forward-looking city with "design vision". Guided by the Adaptive City concept, the WDC Taipei 2016 Project will apply innovative methods of urban governance, inviting leading designers to contribute to public policy and address the four key development issues that Taipei currently faces: Quality and Health, Ecological Sustainability, Urban Regeneration and Smart Living. Taipei's Adaptive City development model will become a classic example in the trend toward social design, co-design and open design.

The innovative power of design is the core engine that drives the Adaptive City. Continuing to boost this engine's performance will be a key factor in the success or failure of the urban renewal movement. With this in mind, the WDC Taipei 2016 Project will create an advantageous business development environment for designers and creative workers, using personnel development, industry clusters, investment incentives and exchange networks.

48

Cultural Path of the Colón Promenade

Republican City Hall of Torreón
Torreón, Coahuila de Zaragoza, México

The Vereda Cultural (Cultural Path) of the Paseo Colón is held outdoors every Sunday from 8:00 to 1:30, on the 1 km stretch of Avenida (Promenade) Colón, between the Boulevard Independencia and the Boulevard Revolución, located in the Historic Center of the city of Torreón, Coahuila. People freely come to the path on foot, by bicycle or on skates, and participate in cultural activities, whether as spectators or actively participating in the workshops that are held.

The activities focus on meaningful learning: The Vereda de la Palabra (Path of the Word) includes a reading module for children, where books are lent in specific places prepared for this, a storytelling activity; an area for lending books to the public in general, and a newspaper and magazine reading module. The Music and Dance paths include the participation of artistic, musical and singing groups of the area, and additionally there are workshops of music appreciation and initiation for attendants, carried out by the participating groups. On the Visual Arts path, local art works are created and exhibited, and on the Museum path there is a didactic exhibition from 6 local museums: Arocena Museum, Regional Museum, Cotton Museum, Currency Museum, Railway Museum and Casa del Cerro Museum. The Paseo (Promenade) Colón as an activity implemented by the Municipal Government of Torreón was started three years ago, when the city was experiencing an environment of extreme violence generated by wars between drug cartels, leading to citizens leaving their homes as little as possible, with very few areas for leisure and coexistence. It has become an element of social cohesion, and a unique place for open, free and peaceful citizen coexistence. Each week approximately 5,000 people attend, from all ages, creeds and economic statuses.

49

The cultural policy of the city of Trois-Rivières

City of Trois-Rivières
City of Trois-Rivières (Québec), Canada

Based on the logging and paper industry for a long time, the city has been going through a serious crisis since the 1990s, causing unemployment and economic bleakness in the population. In 1993, with the adoption of its cultural policy (renewed in 2009), Trois-Rivières addressed this situation by using culture as an engine for sustainable development of the city and its transformation.

A comprehensive strategy is being put in place focusing on:

- a significant vitalization of the downtown through culture;
- an offering of major culture and heritage dissemination by instilling dynamism and a sense of perpetual effervescence;
- the city making culture a fundamental right for its population with programs to battle cultural exclusion, and cultural mediation to make culture accessible to everyone regardless of their social or economic status;
- Boréal, a major project to convert a paper mill into a history center;
- a growing commitment with major financial investments in culture.

This cultural effervescence resulted in the designation of Trois-Rivières as "Cultural Capital of Canada" in 2009.

Culture becomes a central element of the identity of Trois-Rivières. It permits the citizens to reconnect with their history and improve their quality of life. Their cultural offering has given the city an important reputation, reinforcing its attractiveness and forming the backbone of a strategy for tourism and economic development. It serves primarily to boost the population's sense of pride and belonging.

By shining through its cultural vitality, heritage and authenticity, the city has managed to transform its image, both inside and outside its population. From being a capital of unemployment, Trois-Rivières has been transformed into a cultural capital!

50

Valletta 2018

The Valletta Local Council
Malta

Valletta 18 is the catalyst to a long-term, culture-led program that sees cultural and creative activity as the most dynamic facet of Valletta and all Malta's socio-economic life. Our vision is one where culture is the overriding force in building individual creative careers, promoting our well-being, and in fostering our communities' international and intercultural outlook. Valletta 2018 presents us with a clear opportunity to realise the potential of cultural enterprise as a change agent for the capital city and the country. Valletta aims to consolidate past and current efforts and investment, and enhance them with a five-year plan for capacity building, cultural infrastructure and the development of technological means. The changes aimed for 2018 will carry on well beyond that date in order to alter the cultural and social landscape of Malta dramatically and sustainably. We want to create a shift in mentality, which challenge us to experiment, raise our expectations both as artists and as audiences, and see us embrace permanent change to enrich our cultural lives. This will be done by encouraging the participation of individuals and organisations from different parts of society. We believe that a programme of excellence can appeal to and engage with everyone, particularly when the different communities and target groups are involved in the build-up and development of the different strands of the programme. The program will not simply be about participating in Maltese culture, but about expressing culture in Malta that breaks through insularity and isolation. It aims to transform traditional ways of viewing culture, not represent culture as tradition. Malta provides an ideal laboratory for new forms of creative engagement to explore these issues; our Cultural Programme places them under the microscope in the unique parameter of a small island-state on the fringes of continental Europe and North Africa.

51

JE SUIS... (I am...) / Reconstructing a community through cultural mediation

Vaudreuil-Dorion
Vaudreuil-Dorion (Canada)

Over a period of approximately 20 years, the small Canadian community of Vaudreuil-Dorion has watched as the number of citizens grew from 17,000 to 37,000. Over the past few years, the community's population has been growing at an annual rate of 2,000 new residents. These new citizens, who come to us from all corners of the world, have brought with them their different languages and cultures. For the past five years, Vaudreuil-Dorion has been among the leading Canadian municipalities with the greatest number of births. The city's economy has been exploding with the arrival of major companies and a multitude of superstores. Throughout all this however, the community's spirit, along with its sense of pride and belonging, appeared to have taken a downward turn.

How could we prevent the situation from becoming causing conflict, or even become explosive? How could we address the challenges of cultural diversity? How could we come together and grow stronger?

Vaudreuil-Dorion's elected officials decided to turn to culture to address the situation. In 2010, the JE SUIS... project was launched. Its objective: To use culture to create a sense of belonging and promote the emergence of a united community, proud to belong to an environment where diversity is the strength of a community.

Every year, 20,000 citizens take part in approximately 600 workshops stemming from 50 flag ship activities. The objective: To bring people together and provide them with the opportunity to get to know each other and learn to respect each other's differences by actively participating in a creative community project, a cultural action, and the reinvention of their community. Here, citizens mix and mingle, interact together and get to know each other. In an effort to provide the community with an efficient means of reconstructing social cohesion, creative and cultural activities are organized in all sectors of society with the collaboration of over sixty partners from all areas (culture, health, community, business, recreation, etc...).

Through the JE SUIS... project, Vaudreuil-Dorion has been able to transform culture into an instrument capable of promoting community cohesion.

52

The international festival of children's dance groups "Dance show of the Caucasus - Dance of Friendship"

Local Administration of Vladikavkaz
Russian Federation, Republic of North Ossetia-Alania

The International festival of children's dance groups "Dance show of the Caucasus - Dance of Friendship", held annually in Vladikavkaz on the stage of the North Ossetian State Academic Theater after V.V.Tkhapsaev, during three years of its existence has become one of the most important and yet the most expected cultural events not only in North Ossetia -Alania, but in the whole of the North Caucasus. Rapid increase in status to the level of an international festival shows not only the interest in the dance culture in different regions of Russia and foreign countries, but also the desire of children to meet, share experience and just be friends. The III International Festival of children's dance groups "Dance show of the Caucasus - Dance of Friendship" took place in 2013. The first festival was held in 2011. Initially it was a festival of dance groups of the North Caucasus. However, the event very soon gained international status. Among foreign countries Armenia was the first to take part in "Dance of Friendship". Then many other groups from different parts of the world took an interest in it. The festival program is very diverse and extensive. It includes meetings, promotions, workshops, round tables. A round table discussion with the members of the Festival "For the preservation of cultural traditions" was held in 2013. Master classes in folk scenic dance for administrators and teachers of dance groups was a significant

part of the program of the Festival (Among the participants there were students of specialized Arts and Cultural educational institutions –Art Lyceum, College of Arts after Valery Gergiev)

53

National holiday “Yssyakh of Tuymaada” in the city of Yakutsk (Summer Festival)

Yakutsk City Administration, Sakha Republic (Yakutia)

Russia

Fest Ysyakh is an ethnic holiday of the Sakha people, has preserved its original character, which is an integral part of the world cultural heritage and represents the unique culture of the Arctic. Yssyakh is the holiday of national drink (kumys – mare milk) and the most northern breeders of the world the Sakha people. Yssyakh is a fount of folk art and art of the complex of religious buildings and ethnic rituals.

Ideas of Yssyakh are the triumph of good over evil, the unity of people for the sake of life on earth, approval of human harmony. Nature and Spirit - in our time are more relevant than ever. During the festival "Yssyakh of Tuymaada", people follow all canonical rites and rituals that reveal the spirit and meaning of the holiday. The most important activities are the rites and rituals that start festival. They are held in the certain sequence, making a harmonious system of ritual celebration:

- Rite "Meet the Sun". One of the most beautiful rites on “Yssyakh of Tuymaada” is a ceremony of meeting the Sun. After long winter, enjoying awakening of the nature, people are filling with energy and strength through the sunbeams.
- Rite "Worship to Spirit of Fire". It symbolizes eternal unquenchable fire of life on Earth - the keeper of family hearth.
- Rite "Worship to Dzhesegey Aiyy". It reveals praising the cult of horse, which gave us strength and power, stamina and patience.
- Rite "Drinking kumys". The ceremony of drinking the ritual beverage “kumys”. Kumys is made of mare’s milk. This rite honors celestial deities on holiday Yssyakh.

Besides rites and rituals, there are national dances and competitions: circle dance "Osuokhay" (is a symbol of the incessant, endless life circle. Dancing people in the single rhyme together with a leading singer of osuokhai move in the circle following the Sun circulation); storytellers contest (olonkho tellers and toyuk singers); horse racing. Competitions of strong men called “Dygyn Games” are held. Yakut strong men compete in such national sports as stone raising, ystanga (jumping), running, khapsagai (wrestling), stick pulling, bow shooting. In all areas within two days you can visit up to 500 different events.

The festival "Yssyakh of Tuymaada" has become a unifying symbol of humanistic ideas of all people inhabiting the republic. Yssyakh has become a real celebration of unity, harmony, friendship among people of the multinational Sakha Republic (Yakutia). Residents of the republic and guests from countries all over the world take part in this holiday.

"Yssyakh of Tuymaada" represents spiritual guidance of society, the phenomenon of the holiday establishes a connection with the sphere of the sacred, connects the past, the present, and the future.

54

Yarra Ranges Council Cultural Policy and Action Plan 2008-2013

Yarra Ranges Council

Melbourne, Victoria, Australia

The Cultural Policy & Action Plan 2008-2013 (Annexe B) was created to guide the provision of arts, cultural and heritage services as a key facet of achieving the community’s vision for Yarra Ranges. The CP & AP was developed in consultation with the community through an award winning innovative engagement process (LG Pro Excellence Award, 2008), and referred to the Yarra Ranges community’s vision as described in the Councils Vision 2020 document. The Plan was developed and endorsed by Council in September 2008. The Plan articulated a strong vision for arts, culture and heritage:

‘Our vision is to shape Yarra Ranges as a place where access to and participation in arts, culture and heritage is sustained as a seamless and deeply meaningful experience. An experience we encounter in the street, in our open spaces, in our civic places, our schools and in our homes.’ - Cultural Policy and Action Plan 2008-2013

This policy and associated action plan created the space for culture in Yarra Ranges to flourish. Over the life of the Plan, Yarra Ranges Council supported cultural development in the region through a broad range of award winning arts, culture and heritage activity including, programs, services, projects, partnerships, funding and facilities. With the support of the CP & AP Council attracted over A\$9 million in state and federal funding for capital works projects, and expended A\$21.2 million on improving Cultural Facilities between 2008 and 2013. Among other projects, this included:

- Burrinja Community Cultural Centre redevelopment, A\$9.6M, completed 2011.
- Yarra Ranges Regional Museum redevelopment, A\$4.4M, completed 2011.
- Arts and community precinct - Healesville, A\$6.85M, completed 2012.

The development and delivery of the CP & AP significantly contributed to linking the values of culture with democratic governance, citizen participation and sustainable development in Yarra Ranges, and has left a lasting cultural legacy in the region for future generations to enjoy.

55

Plan for strategic development and enhancement of the cultural potential of the commune of Yopougon

Commune of Yopougon
Commune of Yopougon / District of Abidjan / Côte d'Ivoire

Since 2010, the city hall of Yopougon has been committed to the development of a strategic plan on the socio-cultural potential of Yopougon. The definition of this plan is composed of several stages: the search for co-financing with international donors to request a diagnostic study, and the completion of the study commissioned by the commune and carried out in partnership with the university communities who co-opted the cultural engineering firm IVOIREGIE to formalize the proposed plan in the city hall of the commune in 2013. Pilot projects were conducted in parallel to meet the primary needs expressed in the diagnosis stage. This initiative is a big first for Côte d'Ivoire, as it intends to contribute to the renewal of the country by means of promoting socio-cultural action. Through specific experiences it intends to show that the enhancement of the cultural potential of a territory is the way to development on a local and global level.

At this time, several projects have emerged from the formulation and consideration of the strategic plan for cultural development, such as:

- The project of creating a network of kiosks that sell cultural products (communal distribution of cultural products);
- The creation of a cultural diversity fortnight;
- The establishment of a fund for financing micro-projects;
- The establishment of a network of 5 municipal libraries with the goal of reviewing the policy of offering services to the population;
- The establishment of a music center (learning center, recording studio, rehearsal room, etc.)

By promoting the consideration of cultural development as one of the priority areas in the urban development policy of the commune, the strategic plan in regard to cultural development and the example of its application through pilot projects could become a reference tool for other Ivorian communities. Indeed, it also helps to highlight the cross-cutting impact sought by this new strategy on other policies: employment (investment in training and Cultural and Creative Industries; social cohesion through consideration of the different origins of the population; youth and disadvantaged people). It also aims to promote local heritage by encouraging contemporary creation.

Further work will entail setting up new governance for the creation of opportunities for more formal consultation with cultural actors and the private sector, among others.

56

THE CARRERA DEL GANCHO 2004-2014 – The festival as the driving force for the dynamization process of a neighborhood

City Hall of Zaragoza
Zaragoza, Spain

“Carrera,” term used in the Gancho neighborhood since the Middle Ages which means “wide street where carts fit.”

“Gancho,” popular name for the San Pablo neighborhood, due to the harvester’s sickle which in the Middle Ages was used to start the processions.

Zaragoza presents a festival for this award: The Carrera del Gancho

A different festival takes place in a marginal neighborhood for three days during the month of September.

The Carrera is more than a festival; it is an itinerary of work which activates participation for the whole year, which has brought back to the residents of a rundown neighborhood the self-esteem and pride of belonging to an intercultural, open territory with coexistence, tolerance and respect. For a decade this festival has been the activation point of the dynamization process of the entire neighborhood.

The festival emerged from the neighborhood itself, managed and promoted by its inhabitants, who have been able to use their creativity and the festive elements of popular culture as a lever to facing problems, sharing solutions and working toward the renovation of a common identity.

The festival has recovered the streets as a place for sharing and celebrating, through a participatory process that is not imposed, which speaks of the reality of the neighborhood and its people: about memories, the present and the future, residents, immigration, cultures, participation, childhood, dreams, nights, health and cleaning problems, the absence of places for leisure and coexistence, trees, gardens... that which is real.

The festival has managed to draw together numerous institutions, associations, groups and citizens through the creative process in a natural and progressive way.



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