



UCLG – MEXICO CITY – CULTURE 21

4th EDITION - INTERNATIONAL AWARD

CATEGORY

“CITY / LOCAL OR REGIONAL GOVERNMENT”

SUMMARY OF THE 81 CANDIDATES



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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 fourth edition of the “International Award UCLG - MEXICO CITY - Culture 21” (2019-2020) has received 81 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 81 submissions.



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CULTURAT - MINWASHIN FIRST NATION ABITIBI-TÉMISCAMINGUE, QUEBEC, CANADA

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Abitibi-Témiscamingue covers an area of 65,000 square kilometres and is home to 145,000 people. It is located far from major urban cities and its primary industries are mining and forestry. The region includes seven Indigenous communities and two Native Friendship Centres, with a total of approximately 8,000 people who have suffered cultural genocide and are now experiencing many social and family problems. Culturat began in 2012 as a mobilization initiative in Abitibi-Témiscamingue that would turn identity, arts, and culture into the core of regional sustainable development. It is a sustainable cultural tourism approach identify the region by its art community while improving the quality of life of its citizens and increasing residents' senses of belonging and pride. Culturat establishes a First Nations component that aims to preserve Indigenous culture, bring people together, and lend visibility to these communities by placing value on Indigenous arts, culture, history,

heritage, and skills. The seven Anishinabek (Algonquin) communities and the two indigenous friendship centres in the region have committed themselves to the process and have signed the charter of commitment to Culturat. In 2015, the Anishinaabe Cultural Circle was created to bring these communities together in a space that can facilitate consultation and cooperation. Culturat creates opportunities for meeting and sharing between Canadians and Algonquins centred on arts and culture through co-creation, co-working, partnership, and cultural mediation. In 2017, Minwashin cultural organization was created. Supported by Tourism Abitibi-Témiscamingue, the organization is entirely Indigenous and aims to stimulate and promote Anishinabek arts and culture in the territory. Culturat and Minwashin work together to support consultation, shared information, representation, regional development, and skills development in the Algonquin cultural communities.

COMPREHENSIVE STRATEGY FOR THE INTEGRATION OF ARTS AND CULTURE INTO ACADIAN SOCIETY IN NEW BRUNSWICK FRANCOPHONE ASSOCIATION OF NEW BRUNSWICK MUNICIPALITIES (AFMNB), ACADIA, NEW BRUNSWICK, CANADA

2

The Acadian people are a French-speaking minority in Canada who underwent mass deportation in 1755 during the English conquest. Today, New Brunswick has 52 Acadian municipalities and nearly 250,000 Francophones, comprising 33% of the province's population. While Acadians are recognized for their vibrant culture, as a

minority, they face significant challenges in ensuring a strong, widespread presence of their language and culture. They continue to suffer from high socio-economic inequality and lack local governance structures.

The Comprehensive Strategy for the Integration of Arts and Culture into Acadian Society in New



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Brunswick was adopted in 2009 and renewed in 2018 to address this issue. The project seeks to place arts, culture, and heritage at the centre of the sustainable development approach for Acadia, New Brunswick. This initiative was launched in 2004 alongside the General Assembly on arts and culture, bringing together all sectors of civil society and different levels of government to work together over five years to develop a major process of collective consultation. Indeed, this process is one which has proven to be unique, even when compared with other cities around the world.

This multi-stakeholder strategy was coordinated by the civil society organization, the Association acadienne des artistes professionnelles du Nouveau-Brunswick [Acadian Association

of Professional Artists of New Brunswick] (AAPNB). The effort gathers and guides 52 municipalities, 6 provincial ministries, a federal department, and more than 40 organizations, thereby reaching several thousand citizens. As a result, more than 10 municipalities have implemented cultural policies, New Brunswick's Cultural Policy has been renewed, and a policy on cultural and linguistic management has been adopted. Furthermore, the provincial budget for culture has increased by 200%. The AAPNB also supports 9 municipalities in their cultural events planning, while also helping to develop tools for training, exchange, and consultation in an effort to strengthen local governance. The strategy has led to several hundred actions related to culture, and thereby ensuring the sustainable development of the Acadian people.

3 CITY OF ADELAIDE'S CULTURAL STRATEGY (2017-2023) ADELAIDE, AUSTRALIA

The Cultural Strategy (2017-2023) is one of City of Adelaide's (CoA) key policies delivering Adelaide's vision as the world's most liveable city. It is a multi-actor framework enabling dialogue and collaborations with the civic society, the private sector and other areas of government. It strengthens CoA's commitment to integrate culture across all areas of public policy and practice to:

- ensure the wellbeing of local communities
- celebrate Adelaide's unique built, natural and cultural heritage
- lead the way in climate action and manage water, waste, transport in a sustainable way
- ensure a safe, affordable, accessible,

well-connected city for people of all ages and abilities', and all transport modes

- ensure Adelaide is globally recognised as an affordable and innovative place to do business and is a test bed for innovation in diverse industries.

The Cultural Strategy delivers shared aspirations identified through extensive consultation with communities, the cultural sector, Councillors, staff, and those involved in delivering cultural activities across the city. Adelaide's unique cultural identity, a strong cultural economy, a connected cultural community, cultural incubation, and diverse cultural experiences sustain the city's rich cultural ecosystem filled with culture makers and world class creative industries.



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Adelaide's UNESCO City of Music designation amplifies globally its vibrant music scene celebrated through public art, street activations and festivals. Culture is a key factor of the attractiveness of Adelaide, driving tourism, innovation and employment, retaining young people and drawing global talent. Adelaide's cultural activities are accelerators of climate action, building community capacity, sustainable behaviours and practices. Active participation in the city's cultural life is a key aspect of social inclusion, wellbeing

and people's self-esteem. Culture enables new social spaces, collective meanings, and resilience.

CoA's Cultural Strategy affirms culture as a cross-cutting driver and enabler of Adelaide's development as a sustainable city, highlighting the relationship between culture, citizenship and sustainability, and supporting the local implementation of the 2030 Agenda and the Agenda 21 for culture.

RAYMIKUNA AZUAY, ECUADOR

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The Prefecture of Azuay has been working on the recovery of the ancestral celebrations called Raymikunas, as part of a recovery process of the ancestral culture. Raymikunas are events that help to make visible the knowledge of the Andean cosmovision, valuing the four fundamental elements of life: fire, air, earth and water. It also leads us to recover the identity of the Azuayans, being celebrations based on the participation of the different cantons (cities), students of all levels, cultural managers, other relevant organizations and peoples of the Azuay province. All four Raymikunas are held in our country at the level of the Andean peoples through different music, dance, gastronomy and ancestral medicine epistemologies and ethnographies. According to the lunar/solar calendar it is focused on four stages: sowing, germination, harvesting of tender grains and the final harvest. The festivals that are celebrated are:

- KILLA RAYMI (21 September) - Celebration of fertility and the feminine, it is held in the middle of the autumn equinox.
- KAPAK RAYMI (21 de December) - Held on the winter solstice, it is the initial life cycle of children, the beginning of new leadership within the family, community and organizations.
- PAWKAR RAYMI (21 March) - Ritual that gives a start to the spring equinox, celebrates the harmonious relationship with Mother Nature, the cosmos, and the divinities.
- INTI RAYMI (21 June) - It takes place on the day of the summer solstice; celebration of the sun and the moon. The "Sacred Sun Ceremony" is celebrated with ritual baths, dance and offerings in all communities, in order to demonstrate gratitude for the crops harvested.



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5 WOMEN AND FAMILY CULTURE AND ARTS CENTRE BAGCILAR, ISTANBUL, TURKEY

We, as Bağcılar Municipality, have embraced the mission of ensuring the sustainability of the services that add value to the lives of citizens with a participatory management approach and innovative solutions under a cultural framework. In line with people-oriented approach, our vision is to create and maintain happy individuals, strong society, healthy environment and a qualified cultural identity that looks into the future with hope by increasing the quality of life of the people and enabling them to raise better generations.

Accordingly, municipality services are carried out with consideration to social values awareness, participation, and basic social welfare values. At the same time, commitment to historical, cultural and moral values, supporting of education, culture, arts and sports, prioritizing services for women, children, disabled and disadvantaged groups and social municipality principles are adopted as institutional policy. Bağcılar district is formed through immigrations from all regions of Turkey, and represents the melting pot of Turkey with its cultural diversity.

Bağcılar Municipality included culture policies within the Strategic plans updated on 5-year periods. In addition to basic municipal services and as part of people-centered and social municipal approach, support policies for those who have economic power but unable to overcome social, personal and socio-economic obstacles alone are prioritized. Vulnerable groups such as women and children are identified as main target group in the frame of these policies. Thus, the first step taken by Bağcılar Municipality in respect to this policy was opening up Women and Family Culture and Art Centre in 2011. The Centre offers diversified set of socio-cultural courses and services like foreign language courses which bring host and immigrant communities together, art and design workshops, personal development courses, entrepreneurship courses, and psychological support services. These efforts enhance the cultural competence of participants by paving the way for people of diverse backgrounds and experiences working together.

6 THE “HERITAGE ROUTES” AS A MEANS OF EMPHASIZING THE CULTURAL DIVERSITY OF BAIE-MAHAULT BAIE-MAHAULT, GUADELOUPE, FRANCE

Located in the centre of GUADELOUPE, the city of Baie-Mahault is a land rich in culture, with an exceptional amount of cultural diversity because of its unique history and location within the Caribbean Basin.

This project was therefore crucial in helping to identify, safeguard, protect, and enhance the area’s multifaceted communal heritage.

Given that a heritage component was largely absent from the Local Urban Plan, a major



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revision took place in 2014. A heritage charter has been developed to provide guidance on how to emphasize the value of the city's heritage. It focuses on:

- Vernacular architecture
- Noteworthy works (homes, administrative buildings, character houses)
- Homes (colonial houses, workers' huts and ruins, various relics)
- Environmental spaces (places, open spaces, landscapes, canals, and plant life: Silk-cotton trees or other large trees)
- Religious and spiritual heritage (churches, chapels, cemeteries, tombs, crosses)

These regulatory documents issue recommendations on how to safeguard actions reflecting the cultural diversity of the territory, which can be put in place during the project. THE "HERITAGE ROUTES" are clever approach to this issue that has been used across the region.

It is the result of various diagnoses, studies, and inventories. At the end of this project, the city pursued the following:

- Establishing the "Following in the Footsteps of Ignatius and his Companions" route
- Restoration of the monument to the dead
- Naming of public roads, squares, and buildings
- Creation of a Marine Education Area (AME) on the northern coast of the city
- Renovation of various heritage buildings, including the roof of the church
- Addressing and renovating colonial buildings

Preservation and enhancement of the northern coastline by protecting the Silk-cotton trees, a mythical, mystical, and symbolic tree of Guadeloupean culture.

QUEEN BEE AND BEE PRODUCTS PRODUCTION CENTRE BALIKESIR, TURKEY

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Within the scope of the 2017 investment program of Balıkesir Metropolitan Municipality, Queen Bee and Bee Products Production Centre is established and located in Balıkesir on 50 decares area within the borders of Karesi District. In accordance with the purpose of investment program mainly combating climate change and its effects, all kinds of infrastructure works have been completed by Municipality and production activities have been started with

the Queen Bee Production Permit given to Municipality by Ministry of Food, Agriculture and Livestock. Our Queen Bee and Bee Production Centre, inclusive of all citizens, is established very close to city centre located at 7.5 km on Edremit road and 2.2 km away from the Kabakdere road junction. Innovative and the other routine beekeeping activities and controls are performed in our facility during the working hours. The apiculture activities carried out with a total of 5 people,



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1 technician graduated from beekeeping school and 1 civil servant, 3 beekeepers who are experts in their field. In addition to training activities of farmers for production of bee (the courses, which draw great interest, started on 21.01.2019 and lasted 4 days a week in 2 different groups with total 110 trainees) with Applied Certified Bee Breeding Course in 2020 in order to ensure inclusive, fair education and to promote lifelong learning for all, various medicinal aromatic plants are planted as well for sustainable ecological

development and planted for pollination in the area, thus, a large number of jobs and livelihoods being created in rural areas. For the purpose of the protection, development and support of sustainable use of terrestrial ecosystems, sustainable management of forests, combating desertification, stopping and improving terrestrial degradation and preventing biodiversity loss, workings for the establishment of the Honey Forest by cooperating with the partner institutions of the centre still continue.

8 FASHION VILLAGE LAB: PILOGNG CIRCULAR CREATIVE ECONOMY ECOSYSTEM IN FASHION INDUSTRY BANDUNG, WEST JAVA, INDONESIA

Fashion Village Lab (FVL) was initiated in 2014 as a research collaboration between a Dutch architect and Bandung Creative City Forum (BCCF) concerning fashion industry ecosystem in Cigondewah, an area at the outskirts of Bandung known as a site of a garment factory that produces multinational fashion brands. The main issues of FVL focused on the environment, social, and economy qualities of the inhabitants. The garment factory has been the source of water and soil pollutions; while the tens of thousands of its workers, mostly women, live in substandard housing around the area. The local inhabitants have been living among piles of textile scraps; some use these as the main material to make products such as house mats and fashion accessories.

As goes with other BCCF projects, FVL involves all Penta Helix stakeholders: Academia, Business sector, Communities, Government, and Media; through the 3C phase of Connect - Collaborate - Commerce/Celebrate. The first phase, Connect, included mapping and identification of inhabitants, local leaders, local governments, and potential partners, local resources and potentials, activities, and each their roles within the area. The second phase, Collaborate, was filled with experiments, concept buildings, workshops and trainings, public space interventions, and other engagements with local communities. The third phase, Commerce/Celebrate, shows preliminary results such as a mural and the establishment of a local co-operative, but is not yet completed.



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THE DECENTRALIZE PROJECT BELO HORIZONTE, MINAS GERAIS, BRAZIL

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The Decentralize program aims to provide benefits offered by the municipal policy on promoting culture in the city of Belo Horizonte. Regulated by municipal laws, a call for tender to all regions of the city was opened for cultural projects and actions that facilitate access to resources, and funding from the municipal culture fund to entrepreneurs.

The project aims to implement actions under the following guidelines:

- I. Recognition for projects that propose the decentralization of cultural facilities. Public and private areas, as well as public places, parks, and squares, intended for the movement of goods, services, and cultural events throughout the geographical area of the municipality;
- II. Democratization of access to culture with universal access to goods and services, including cultural accessibility for people with disabilities and/or reduced mobility,

persons with language difficulties, people in disadvantaged social situations, as well as children, the elderly, or other groups traditionally overlooked in cultural programs or activities within the municipality;

- III. Strengthening actions carried out in neighbourhoods, regions, and territories through shared municipal management that historically have low participation rates under the traditional methods of the Municipal Promotion of Culture.

As a result, Decentralize tries to select projects aimed at improving artistic and cultural expression in the most diverse regions of the city, seeking to promote the balanced, equal development of all a city's regions, public, artists, actors, collectives, groups, and cultural institutions, in addition promoting to exchange between them.

CULTURAL POLICY OF POSITIONING BEYLIKDÜZÜ AS A SUSTAINABLE ALTERNATIVE CULTURAL CENTER IN THE URBAN PERIPHERY BEYLIKDUZU, ISTANBUL, TURKEY

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Cultural Policy of Positioning Beylikdüzü as A Sustainable Alternative Cultural Center in The Urban Periphery (hereafter referred to as “the Cultural Policy” or “the Policy”) is Beylikduzu Municipality's set of cultural strategies that aim to position Beylikduzu as a sustainable alternative cultural center in the urban periphery. This policy, which was

first introduced in 2014 covers the inclusion of culture in public planning processes in a strategic and holistic manner, and creating a cultural hub in newly developing ‘Western Istanbul’ which is relatively far from the city-centre. Supporting cultural initiatives, encouraging citizens to participate in cultural life through various cultural venues and



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activities, facilitating access to culture and participation of disadvantaged communities in culture, and enriching urban identity at the local level constitute the backbone of the Policy.

Beylikdüzü Municipality, in a participatory fashion, adopted the Cultural Policy for a culturally alive, livable and socially inclusive district which arouses citizens' sense of belonging to Beylikdüzü, in addition to economic flourishing, and created cultural infrastructure for projects. Ataturk Culture and Art Center along with exhibition and education sections of Valley of Life, which is the series of city parks provide the infrastructure for the activities and projects.

Within the framework, Youth Symphony Orchestra and Polyphonic Youth Choir as well as Folk Dance Group and Municipality Theater were established in the Culture and Art Center. In addition to culture and arts education, there are courses for university exams at the Culture CEC (Culture – Continuous Education Center) for families that cannot afford preparatory schools. In addition to these, library services have been developed in order to provide valid, accurate and reliable information. For visually handicapped users, a wide range of audio-books have been added to the catalogue. As a whole, the Policy and works under its framework have managed to create a cultural ecosystem that sustains itself.

11 **BOLOGNA CULTURE LIVING LAB. PLACING CULTURE AND CULTURAL HERITAGE AT THE CENTRE OF PARTICIPATORY, ACCESSIBLE, SUSTAINABLE AND CIRCULAR PROCESSES LEADING POSITIVE URBAN TRANSFORMATIONS AND RESILIENT COMMUNITIES.** BOLOGNA, ITALY

Cultural Heritage is a vital part of Europe and European cities. Bologna Culture Living Lab has been developed within ROCK (www.rockproject.eu), a project funded by the H2020 programme of the EU, coordinated by the Municipality of Bologna in strict collaboration with the University, which aims at demonstrating that Cultural Heritage is not only a static vestige of the past to be preserved, but rather a driving force bringing new creative energy to historic city centres, which can become living laboratories where to test new models of urban regeneration, and where culture and cultural heritage are placed at the centre of a circular process, capable of generating environmental,

inclusive and economic growth. Over the course of the last three years, Bologna has been searching for innovative answers to the question on how the past can be a tool for building urban future, developing a new, collaborative and systemic approach which combines technical, organizational and social innovation in a circular model. Local actors, associations, institutions, students and businesses got together to share visions, knowledge and skills, to give new values, meanings and functions to public spaces, through a participatory path which brought to the activation of dedicated Living Labs, like the U-Lab, where U stands for the University area, test bed for experimentation. Creativity,



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culture, knowledge, accessibility and sustainability integrate and draw strength from each other to define the future of cities and to empower communities to co-design actions in a collaborative way, making participatory governance of cultural heritage an ordinary city practice.

Through this project, Bologna has tested the effectiveness of this systemic, participatory and integrated approach in addressing the specific needs of the historic city centre, mixing European funding and local public and private contributions and starting new partnerships and alliances for the benefit of the city as a commons.

CONEXÃO CULTURA DF (CULTURE CONNECTION DF) BRASILIA, BRAZIL

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ConexãoCultura program is aimed at the formation, qualification and projection of the art and culture of the Federal District in Brazil and abroad, in order to expand the circulation and enjoyment of cultural and creative agents, goods and services, to strengthen local cultural identity and culture itself, as an integrated development vector in the territory.

The modalities supported by the program are Circulation, Events, Platforms and Exchange. This last mode allows local artists to travel to other countries to attend fairs, festivals, symposiums, among other cultural events.

IMPLEMENTING THE “HERITAGE AND CREATIVITY FOR CULTURAL DEVELOPMENT” STRATEGY IN BRAZZAVILLE BRAZZAVILLE, REPUBLIC OF THE CONGO

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In 2012, the Brazzaville Regional and Municipal Council adopted a strategy to develop culture and the economy, whose core focus would be to highlight cultural, tangible, and intangible heritage, promote intercultural dialogue, and strengthen social cohesion and outreach in this multicultural city. It also aims to improve the living conditions of its residents by developing the local creative economy.

Brazzaville’s vision for development in the areas of culture and tourism is centred on:

- Providing the city with a creative impetus help it stand out on the international stage;
- Strengthen social cohesion by giving inhabitants a peaceful memory to build upon for the future following the civil war
- Establishing a culture of development
- Improving people’s living conditions through access to culture and education
- Providing Brazzaville’s cultural sector with a strong economy to aid in the city’s development



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- Making Brazzaville an attractive tourist destination because of its vibrant cultural life
- Strengthening the operational capabilities of the municipal government.

Developing culture and tourism, with actors, events, and training activities for these. Additionally, despite the socio-economic

issues faced during the national crisis that began in 2014, the community has focused on developing instruments for implementing priority guidelines for the strategy. This is to be achieved by making public spaces available to artists, creating a directory of local cultural resources, particularly heritage and tourism, and by supporting creation.

14 REIMAGINE BULAWAYO BULAWAYO, ZIMBABWE

In the contexts of urban growth, deindustrialization, increased social inequality, cultural fragmentation and the threats posed by climate change, it is appropriate for the City of Bulawayo to implement concrete strategies to promote and strengthen the role of arts and culture as drivers of inclusive and sustainable development and to mainstream cultural policies and initiatives in urban development strategies.

The project establishes mechanisms for the integration of an Arts, Culture and Heritage Policy into the strategic operational parameters of the Bulawayo City Council; the clarification of the conceptual basis of cultural policies within local government structures; the affirmation of culture as a driver for sustainable socio-economic development, social inclusion and environmental sustainability, and; within this framework, the fostering of cultural identity as it relates to the protection and promotion of the diversity of cultural expressions.

The project provides for the finalisation of an Arts, Culture and Heritage Policy document

aligned to the Bulawayo City Council's strategic development plan, extending Nhimbe Trust's initiative in the formulation of a draft cultural policy, and validated by cultural stakeholders.

The capacity of the Bulawayo City Council and the Department of Housing and Community Service to integrate cultural policy in development strategies with culture being considered as a key factor in human development and the creation of strong, resilient and inclusive communities, is strengthened through an enhanced understanding of the United Nations Sustainable Development Goals, while the institutional capacity of the Bulawayo Cultural Affairs Office is strengthened allowing for the provision of quality technical expertise to the Council.

Public arts expressions are recognised through the conceptualisation and delivery of a public arts commission.

Crucially the project is consistent with and aligned to the Agenda 21 for Culture and the United Nations Sustainable Development Goals.



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FLIGHT OF THE HOLY FAMILY IN EGYPT CAIRO, EGYPT

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The Path of the Holy Family is a national project, launched by Ministry of Local Development as a supervising entity. The path of the Holy Family represents the stop points of the Holy Family during its flight to Egypt. Upon arriving in Egypt, the Holy Family moved locations very frequently so as to avoid the reach of Herod's spies. In total, there are 25 locations passing by 8 governorates throughout the country (Cairo, Beheira, Sharkia, Kafr el Sheikh, Minya, Assiut, Gharbiya and North Sinai) where the Holy Family passed through or sought refuge during their three-and-a-half years in hiding. It is the longest pilgrimage route in the world within one country. The project has received the attention of the state and all parties to stimulate religious tourism, create job opportunities and develop the infrastructure for the governorates through which the project passes.

Pope Francis has embraced the Holy family journey in Egypt as an official Christian pilgrimage in October 2017, the blessing of the Pope is considered an invitation to Catholic pilgrims around the world to perform their religious rites in Egypt. Since then, we've been working as a ministry, with the collaboration of many entities, that coordinates between the 27 governorates, we have been working on raising the quality of sites-infrastructure to enable the pilgrims to be self-independent in full services around their visiting area, this is done in parallel with restoring ancient sites and monasteries. We are seeking by this project to combine different cultures of the governorates to be known for pilgrims, as we are targeting the factories and special handcrafts centers of each governorate. We're combining though this project cities' urbanization in conjunction with preserving our cultural identity.

THE "2020 CARACHI BOOK CAFE FESTIVAL, 3RD BI-NATIONAL (ECUADOR + COLOMBIA) BOOKS AND READING FAIR" CARCHI, ECUADOR

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The "2020 Carachi book & coffee festival, 3rd bi-national (Ecuador + Colombia) books and reading fair" originally sought to strengthen and promote the practices of reading, appreciation for coffee, and visibility for productive initiatives throughout the Carchi Province.

In the first four years there were prominent national and international writers who attended, with an exhibition of national and

international publishers. There were talks and conferences on the value and importance of literature in society. There were also coffee workshops by expert baristas and tasters, in addition to greater visibility for productive ventures.

The four previous years of the Bi-national Fair were jointly hosted by the Carchi Book & Coffee Festival (Ecuador) and the Ipiales Season of Literature (Colombia), with State Institutions:



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Benjamín Carrión House of Ecuadorian Culture in Carchi. Ministry of Culture and Heritage of Ecuador. Ecuadorian Chamber of Books, Ipiales City Mayor, Ministry of Culture and the Academy of Language of Colombia.

The event addresses the need for reflections on contemporary narratives and the possibilities for regional development in the Bi-national Cultural Integration Border Zone, which helps to develop a reading community that is educated and informed on its local context within the global landscape.

With a focus on expanding citizenship, entry and access are both free to all audiences, with special emphasis on vulnerable, children, youth, and student populations of all ages. For the “2020 Carachi book & coffee festival, 3rd bi-national (Ecuador + Colombia) books and reading fair” the bi-national process will adopt an even more inclusive approach by inviting a third Latin American country: Brazil. In addition to expanding and decentralizing the fair for the Montúfar and Mira cantons.

17 **BARRIER-FREE INCUBATION CENTER** **ÇATALCA, ISTANBUL, TURKEY**

Today's civilized societies are in an effort to develop equitable policies, which provide sustainable but competitive economic growth while improving employment in that same vein. All governing authorities acknowledge that technology strengthened by the contribution of science is the most important dynamic of economic growth. As such, technology's value for providing equal opportunities for all and the inevitability of using technology more broadly and effectively in order to become a leader in a competitive environment have both become apparent. In this era where every house has turned into an office and every door opens to online markets, support for entrepreneurship has started to be seen as the basic model for solving the problem of unemployment. Countries that effectively determine their science and technology policies by recognizing the undeniable transformation of our times, take their place in the class of ever-growing economies in

this new world that has become a global village. Almost all of the member states of the European Union (EU) are also members of the United Nations (UN). In this context, many of the UN regulations concerning people with disabilities have been adopted by the EU member states as well. The EU regards people with disabilities as equal to other members of the society, rather than as passive and indigent. In this context, it plans the entirety of the social and economic processes to be inclusive of individuals with disabilities. The main objective of this project is to establish networks that support this principle. Our project aims to;

1. Support the employment of individuals with disabilities and to establish the necessary legal foundation,
2. Determine the most appropriate training model and to disseminate it with legislation,



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3. Encourage R&D investments and to provide equal opportunities for individuals with disabilities,
4. Direct individuals with disabilities towards entrepreneurship and interactive commerce, and thereby strengthening active citizenship and encouraging innovative ideas.

LIVING TREASURES OF THE CULTURE OF CEARÁ CEARÁ, BRASIL

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The State of Ceará/Brasil is a reference for the diversity and plurality of masters, groups of the traditional and popular culture, are expressions of reisados, capoeiras, lapinhas, art-craft, mateiros, woodcuts, blessed, indigenous and afro-brazilian cultures, dramatists, coconut dances, maneiro-pau, cordéis, mamulengos, congadas, penitentes, june celebrations, popular medicine, aboiadores, repentistas, violeiros, chorinhos, puppet theater, and so many other manifestations.

The Masters of Culture of Ceará are recognized by the law nº 13.842, from November 27th of 2006 –Registering of “Living Treasures of the Culture” at the State of Ceara. The Law of “Living Treasures of the Culture” is a pioneer law in Brazil, directed to the knowledge of the know-how of masters of the traditional and popular culture. The State of Ceará possesses 94 living treasures in action, 78 masters of the popular traditional culture, 13 groups of tradition and 3 collectivities.

According to the state Law nº 13.842, of November 27th of 2006, we envisage “Living

Treasures of the Culture” of the State of Ceará: natural people (Culture masters), the groups, and the communities equipped with the knowledge and techniques of cultural activities, whose production, perseverance and the provision, are recognized because of their high level of mastery, constituting an important benchmark of the Ceara’s Culture.

When it comes to the masters of the popular traditional culture, we are talking about people that possess an ancient knowledge that was provided by their family and/or is an ancient practice or activity of a group that lasted through the years, maintaining the know-how; have great experience and comprehension of the same with the capacity of transferring this knowledge and the required techniques for the production, diffusing and preservation and the expression of a popular tradition. Has its work recognized by agents of cultural manifestation that represents, by the community where they live, as well as by other cultural sectors, constituting an important reference of the traditional popular culture of Ceará.



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19 CHIANG MAI CENTRE MUSEUMS NETWORK CHIANG MAI, THAILAND

Chiang Mai Center Museums Network consists of the Chiang Mai City Arts & Cultural Center, Chiang Mai Historical Center and Lanna Folk Life Museum. The Network falls under the Municipality's Urban Development and Promotion subdivision allowing it to link its cultural promotion functions, with its city development imperatives. Its mandate is to preserve and present the history, arts, culture and traditions of Chiang Mai to locals and visitors. It works with three cultural assets: the unique cultural heritage of the region's Lanna people; the Old City as an ancient urban form based on sustainable development principles; and the city's deeply intertwined relationship to its natural and agricultural environment.

Taking a collaborative approach, the Network uses its organizational capacity and central location as "work tools", providing access for its citizens to municipal resources, and in this way mobilising its content as "cultural capital" for the betterment of the city. This

participatory approach, centres on connecting the city's diverse urban civil society groups, academic and cultural groups into what it sees as a "movement for change" to improve the liveability of the city and to enhance the well-being of its citizens.

The Network's three sites clustered in the heart of the Old City, serve as a "central area" and public space, where government, citizens and others can work to further shared visions of Chiang Mai, drawing on the city's rich cultural and environmental assets. Through a series of collective projects it aims to be a catalyst for sustainable urban development in the city, by offering opportunities for conservation, expression, information dissemination, dialogue, education and collaboration. Thus the Network acts as a knowledge hub and community centre for civil society, to help revive the values embedded the city, building on its institutional capacity to propel Chiang Mai into a more sustainable future.

20 CULTURE IN MOTION CIUDAD JUÁREZ, CHIHUAHUA, MEXICO

"Culture in Motion" aims to strengthen social and community ties by encouraging the reclamation of public spaces in conjunction with arts and culture activities that promote community participation, supportive coexistence, social cohesion, and family integration.

The appropriation of public spaces through this program is only possible by developing citizen participation strategies that impact

involvement in neighbourhood committees. This makes it possible to consolidate objectives and plans focused on development by conducting outreach and information meetings, community assemblies, community diagnostics assessments, training for promoters, training workshops, cultural and recreational events, monitoring and strengthening for beneficiaries, as well as social capital training for on the environment.



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The program has been developed primarily to generate conditions of supportive coexistence among neighbourhood residents, thereby helping to restore a sense of safety and the fight against violence that is prevalent throughout the City of Juárez. This both directly and indirectly impacts socio-cultural issues such as: violence, family breakdown, low levels of citizen participation, inadequate use of public

spaces. Such circumstances have driven the city to provide new leisure opportunities and subsequently establish a better quality of life for girls, boys, adolescents, and everyone else in the community. This is accomplished by ensuring access to artistic expressions such as music, painting, and theatre, which specifically helps at-risk persons in the community and builds citizenship in reclaimed public spaces.

CONCEPCIÓN CREATION CENTRE (C3): A SPACE FOR CREATIVE COLLABORATION BASED ON SUSTAINABLE DEVELOPMENT CONCEPCIÓN, CHILE

21

C3 is part of the Concepción 2030 Cultural Plan, which seeks to establish culture as a pillar of sustainable development for the city. It was developed in 2014 through a participatory process that collectively prioritized the C3 project. This plan allowed Concepción to become a Pilot City for Agenda 21 for culture from 2014 to 2018.

It began as a space for creative collaboration to enhance the city's economic development, which was marked by significant deindustrialization and struck significantly by the earthquake of 2010, which sparked a material, social, and cultural crisis.

C3 began operating in March 2016 at the former "República Argentina" School, 5 blocks from the centre of Concepción. After being abandoned for years, the building was remodelled, equipped, and made available to the community. This project involved residents and multiple private and state organizations.

Today, it is the largest collaborative workspace for artistic and creative projects in the

Greater Concepción area. The building is an example of infrastructure that is designed and managed in order to contribute to sustainable development, the creative sector, and also to aid in the recovery of the local neighbourhood, and also the city centre.

Its programs are aimed specifically at professionals, companies, and organizations in the fields of design, architecture, music, technology, the performing arts, cultural organizations, and local residents. It offers 900 square metres of space for offices, workshops, meeting and rehearsal rooms, as well as almost 4 thousand square metres for outdoor activities. It offers activities for training and meeting, consultancies, as well as backing and partnerships through a network of collaborating institutions.

Over the last 4 years, it has hosted more than 200 projects, benefiting 50 creative companies and cultural groups, in which approximately 600 people have carried out over 600 activities that have impacted more than 160,000 people.



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22 **VALUE CREATION PROJECT FOR “INGAPIRCA ARCHEOLOGICAL COMPLEX” THROUGH CULTURAL, HERITAGE AND ARCHEOLOGICAL PRESERVATION OF THE SITE AND STRENGTHENING OF LOCAL CULTURAL DEVELOPMENT.** EL CAÑAR (CONGOPE), ECUADOR

The project OF CREATION OF VALUE FOR “INGAPIRCA ARCHEOLOGICAL COMPLEX” THROUGH THE CULTURAL, HERITAGE AND ARCHEOLOGICAL PRESERVATION OF THE SITE AND THE STRENGTHENING OF LOCAL CULTURAL DEVELOPMENT, is a project developed by the National Institute of Cultural Heritage and the Prefecture of Cañar del Ecuador with local institutions and links with the community. The Ingapirca Archaeological Complex is the best preserved archaeological site in all of Ecuador and one of the most important in South America. In this way, with the objective of managing, conserving, recovering and restoring the Ingapirca Archaeological and Cultural Complex, the INPC through Executive Decree No. 507 dated October 11, 2010, is in charge of the administration of the site through the project mentioned, with the aim of providing technical management of the archaeological site for its preservation and conservation over time and

linking the Ingapirca community within the cultural development of the site, the parish and the province.

Ingapirca is a parish belonging to the Cañar canton of the province of the same name, located in the southern part of the Sierra region of Ecuador. Its population, mostly indigenous and mestizo, has been part of the Ingapirca Complex’s historical and cultural legacy that has existed since Inca and pre-Columbian times, giving renown to the Canari culture and its people. The Cañar Prefecture and the INPC have seen it necessary to recover this historical legacy through cultural promotion that promotes the tourist and productive development of the area where the cultural factor is a fundamental pillar of sustainable development. For this, they have been managing cultural and craft fairs through the Ingapirca Fest where thousands of young people take a journey through history and have developed insitu knowledge.

23 **APART TOGETHER – INTERNATIONAL MEETING ON ART, IDEAS, AND BORDERS** SAN JOSÉ DE CÚCUTA, COLOMBIA

APART TOGETHER is the civic response by the region’s art community to the current global migration emergency at the Colombia and Venezuela border region, between Cúcuta and San Antonio del Táchira, historically the

most active border in Latin America under such circumstances. The closure of the border followed by its slow, partial reopening have led to an unprecedented humanitarian crisis in the region, splitting up families and



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communities in an area characterized by a strong bond and sense of kinship, where, rather than symbolizing separation, the border had always been a place for coming together.

APART TOGETHER was started with the goal of making Cúcuta into the epicentre of an international meeting on art, ideas, and borders. The proposal is that the city, whose history and everyday reality have been defined by its location near the border, must move beyond surviving the border crisis. Instead, Cúcuta will lead a transnational process of debate and reflection on the border and migration, emphasizing the value of its identity through dialogue with the world, transforming the economic downturn into a

historic opportunity for development, as well as both social and territorial restructuring.

It is a city-wide project whose core aim is to revitalize the four heritage buildings dedicated to culture so they can house four exhibitions on thematic mapping around the border issue. In addition, there is an audio-visual element which includes workshops and conferences, on-site creation, and research processes, events held in public spaces, and mediation programs for the whole population. Internationally recognized artists and thinkers participate in dialogue with regional authors who address border issues, generating coexistence, dialogue, and knowledge transfer related to communities, all of which involves the active citizen participation.

THIRTY YEARS OF CONSTRUCTION AND TRANSFORMATION DONOSTIA/SAN SEBASTIAN, BASQUE COUNTRY, SPAIN

24

In 1987 the standardization of city cultural policy began when the Boards of San Telmo, Castillo de la Mota, and Monte Urgull (April 21, 1986), the Municipal Board of Libraries and Cultural Centres (June 24, 1986), and the Board of Theatres and Festivals (August 6, 1987). Four years later in 1990, the three Boards came together to create the Municipal Board of Culture. Since then, this body has led and managed the cultural policy of San Sebastian. This year marks the 30th anniversary of a project that has transformed the city in a number of ways by placing culture at the centre of governance. The importance of culture has grown significantly, and this is clear in the following examples. Today, there are more than 300 professionals working in the public sector (about 220 for the Municipal Department of Culture), with an allocated

budget of more than 30 million Euros, and an investment per citizen of about 200 Euros. Of the city's 186,000 inhabitants, 107,000 are members of Donostia Kultura. This network of 20 libraries, 10 cultural centres, four theatre venues, and five museums, all in a medium-sized city helps to highlight the collaboration that exists between a well-funded public sector and a civil society with more than 700 agents and cultural institutions. This is particularly special because San Sebastian suffered from violence throughout the city during the 1980s and 1990s. In response, the city fully committed to investing in culture, which enabled it to establish the peaceful atmosphere it has today. Culture has also fostered an active, participatory, and critically engaged citizenry that is aware of everything that occurs in their community.



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25 DUBLIN CITY COUNCIL CULTURE COMPANY DUBLIN, IRELAND

In 2018, the Jury of the UCLG Leading Cities Award gave special mention to Dublin City Council's Dublin's Culture Connects, "This initiative is based on people's stories, wishes and experiences. This is a very solid, innovative programme that contributes to cultural empowerment and which has shown the importance of listening, learning and sharing with local inhabitants. It also proves that, where willingness exists, cultural policies can be useful to those who most need them."

Dublin City Council Culture Company (DCCCC), formed by the Council in March 2018 continues this work. Starting from year-round conversations with the people of Dublin, we ask them about culture and the city and put their responses front and centre.

This 'people first' methodology underpins the development and delivery of all programmes. The people of Dublin, their voice and their stories remain at the centre of all that we do whether we are running a museum, developing an intelligence project or making a creative project.

Our values - Participation, Partnership, Relevance, Capacity Building and Quality - guide what we do and how we do it.

In 2018 and 2019:

PARTICIPATION

- Made and did things with 15,319 people
- Created 345 cultural projects
- Welcomed 41,800 visitors to 14 Henrietta Street in 16 months of opening
- We welcomed 3,461 people to 220 Culture Clubs

PARTNERSHIP

- Collaborated with 274 community groups
- Worked with 269 artists
- We made projects within 501 cultural partnership across organisations

RELEVANCE

- Listened, learned and connected with people across the city
- Ran 145 open consultation sessions

CAPACITY-BUILDING

- Facilitated 929 creative workshops
- Arranged 93 training sessions

QUALITY

- 14 Henrietta Street - European Museum of the Year Award 2020 nominee
- Your Tenement Memories - recipient Council of Europe / European Heritage Days Stories award
- "If you identify with a place it gives you a sense of belonging" Participant, The National Neighbourhood



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MUSEUM DOOR DE STAD / MUSEUM IN THE CITY EINDHOVEN, NETHERLANDS

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Museum door de Stad travels through the city of Eindhoven with installations inspired by the Eindhoven Museum's cultural-historical collection and the history of the city itself. They aim to present and teach the public about the heritage and the story of Eindhoven, stimulating the people to think about the past and future of the city and engaging with it. They work with themes such as freedom, mobility and food. They invited designers to take the history of Eindhoven and the Eindhoven Museum's cultural-historical collection as their starting points and created installations that interact with the public. They make use of objects in the collection in various different ways, and do likewise in the ways in which they convey information, highlight collection items and collect data.

Museum door de Stad really brings the history and stories of Eindhoven to its inhabitants with pop-up installations. They partner with different events that take place in the city of Eindhoven to reach a diverse audience, such as Dutch Design Week and Dutch Technology Week, but also the annual fair and the Christmas festival. Their aim is to make the public aware of where the city and its cultural identity comes from and where we as a society are going.

Museum door de Stad can be translated in English in different ways. It is a museum that travels through the city, is visible in the city, but is also created by the city.

CITIZEN CULTURE - A LOCAL INVESTMENT IN REGIONAL SUSTAINABLE DEVELOPMENT EL CARMEN DE VIBORAL, COLOMBIA

27

In its 2016 - 2026 Municipal Culture Plan 2016 -2026, "A Place to Live the Good Life", El Carmen de Viboral aims to "promote a territory that values and protects its cultural and natural heritage as part of its overall identity. It must strive to enable different types of expression, lend visibility to various artistic and cultural forms, recognize and support local identities and cultural rights, and empower the existence of harmonious relationships between people and communities. The plan must also emphasize dialogue, communication, and participation in finding collective agreements

on how to live within and occupy spaces. The main principle must be the access and use of common goods such as economic, natural, cultural, and environmental resources for rural and urban communities. The goal is to recognize and value culture as a factor in human, social, economic, urban, and regional development."

Today the city celebrates as it moves closer to making El Carmen de Viboral a place where people can live the Good Life. The city has a new social and regional policy that is also a



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local cultural policy, the El Carmen de Viboral 2017 - 2027 Basic Land Management Plan (PBOT). In this plan, culture takes a central role in territorial management, and directly influences the Land Management Model. Vision: "In 2027, El Carmen de Viboral will be recognized as a key municipality in the region, with an active citizenry that lives its culture, safeguards its identity and traditions, as well

as preserves its historical, anthropological, and artistic heritage. It protects its natural resources, its lush green landscape, and rural lifestyle that ensures sustainability for the local population, based on a model of comprehensive human development that promotes good living habits to all its residents."

28 CITIZENSHIP COURSES & TOP CITIZEN FESTIVAL HAMEDAN, IRAN

Ethics, law-abiding, creative, diligent and responsible citizens are the cultural, social and human assets of any society. It is indisputable that the community enjoys and utilizes them more in the process of developing and improving the quality of social life. Therefore, the municipality of Hamadan has been conducting citizenship training courses since 2003 and raising the level of awareness of the target community (male and female students of elementary schools, housewives and retirees) about how the municipality spent on municipal management such as: pavement and asphalt roads, garbage transportation, separation of garbage from home, green space and maintenance and firefighting, etc. so ultimately have responsible citizens in the

future. In this regard and aiming to honour those whose existence and presence are honoured and affect the community in many different areas and levels, the municipality and the Islamic City Council of Hamedan, referring to the role of the Shura Councils and their duties, especially in Article 71 of Article 71 of the Shura Law, has put their celebration on the agenda in a program called the Hamadan Festival of Senior Citizens since 2018.

Therefore, Hamadan citizens (all residents of Hamadan city, whether native or non-native) can apply for free registration at the festival's website, by submitting their documents and presenting to the secretariat of the festival, as Finalize their registration.

29 HUECHURABA ARTS AND TALENT SCHOOL HUECHURABA, CHILE

During the second half of 2017, the first Huechuraba Youth Talent contest was launched. Its aim was to search for hidden

youth talent throughout the community in order to safeguard cultural and artistic heritage. During 2018, the second stage of



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the project began with the Talent School. Thanks to a significant turnout and range of participants, permanent and daily classes or workshops across various disciplines were organized for singing, dance, and theatre, helping make great strides in the expressive and artistic quality of the participants.

The Pre-Talent, Youth Talent, and Inclusive Arts programs for girls, boys, adolescents, and adults with varying cognitive, motor and sensory disabilities were all offered separately to help people express themselves with their voice, body, and emotions through play, a fundamental tool for any inclusive process. It is essential for local policy that all residents feel included in each program aimed at the

community. They should feel able to open their doors to the neighbourhood, and find a place where they can explore their own artistic skills, meet people with the same (dis)abilities, and create a support and companionship group based on art and culture.

In 2020 the city will aim to continue its education programs. It will add Adult and Senior Talent classes to provide all residents with a space for training and interaction where they can express themselves and develop their skills, regardless of age. The school also includes a music area where training will be conducted similar to an artistic company, centred on interdisciplinary work in the in staging of performances.

TERRACOTTA CITY

JATIWANGI, MAJALENGKA, WEST JAVA, INDONESIA

30

Terracotta City is a regional planning project proposed by the community of citizens to the Majalengka regional government. A long-term aspiration of the Jatiwangi art Factory regarding how the community can take a role in the development of the Jatiwangi region considering the geographical context for decades is the locus of the tile industry, and also the efficiency of the material, --- which is currently projected as an industrial city by the government. This project encourages the government to use local terracotta materials produced by traditional industries which currently has a sharp decline in production. The traditional tile industry is unable to compete in the market, due to the large number of non-clay tile suppliers whose prices are much cheaper.

Jatiwangi art Factory through its a network that is connected with artists, architects, designers, ceramics, offering a diversification of terracotta products beside roof tile that meet market demand. The diversification is primarily an architectural element. The Majalengka regional government then made regulations governing: first, rules and protection of traditional terracotta industries. Complete with ecological considerations and market protection. Second, the government through its development projects is the main consumer of these products, so that the local knowledge and material-based economy can continue to compete in the midst of the rapid development of the city of Majalengka towards the manufacturing industry.



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31 **DANCING CITY JINJU: FOLK DANCE DISSEMINATION PROJECT** JINJU, REPUBLIC OF KOREA

In September 2016, the City of Jinju adopted a new urban development policy that highlighted culture as the city's fourth administrative pillar, along with society, the economy and the environment. However, analysis revealed that the city lacked cultural infrastructure, the industrialization of cultural assets was at a rudimentary level and there were few international artistic or cultural exchanges.

Nevertheless, Jinju has a strong record of preserving and transmitting its traditional cultural assets. It has eight Important Intangible Cultural Properties, including Jinju Nongak (Farmer's Performance), Jinju Geommu (Sword Dance) and Jinju Ogwangdae (Mask Dance Drama). Therefore, in order to overcome its weak points and take advantage of its strengths, the city initiated a grassroots cultural project to standardize Jinju's folk dances so that anyone can learn them and then to promote this dance to all its citizens.

From its wide range of cultural practices and traditions, Jinju chose to promote the

"deotbaegi dance" and the "sword dance." The former is a unique folk dance, popular with the people, and the latter is a dance originally enjoyed by the aristocracy. These two dances are taught in both community centers and after-school programmes. In the former, classes are provided to citizens using 30 community centers in order to expand cultural services and promote artistic activities in the city; in the latter, folk dances are taught in after-school programmes at primary and secondary schools with the aim of helping children experience the beauty of local culture and discover their creative talents at an early age.

Based on this strategy, a project to promote Jinju's folk dances to all its citizens, including vulnerable social groups such as children, the elderly and multicultural families, was initiated in 2017, and was expanded to the crafts field in 2018. This project has contributed to the development of citizens' cultural rights, has helped reduce cultural gaps between regions and classes and has created a cultural industry ecosystem.

32 **"CHANGSIN-SUNGIN SEWING VILLAGE, URBAN REGENERATION DRESSED IN CULTURE-ART, WITH RESIDENTS STANDING FIRST!!"** JONGNO-GU, SEOUL, REPUBLIC OF KOREA

"Changsin-Sungin Sewing Village, Urban Regeneration Dressed in Culture-Art" Project has promoted sustainable development with revitalizing deteriorated sewing industry and rejuvenating the local community. This project

is considered as an ideal example of public-private cooperation utilizing local cultural assets and industrial heritage.

Once a major hinterland of Korea's garment industry, Changsin-Sungin region had



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flourished with more than 3,000 domestic sewing factories until the '00s. Yet being pursued by Chinese manufacturing alternatives, Changsin-Sungin lost its edge and eventually fell behind. Many residents lost hope for the future and left the community.

As the neighborhood turned into a shanty town, government planned to demolish and rebuild the whole region. This plan, however, made the remaining residents who cherish their neighborhood hold together, ended up being called off.

To improve the quality of life and preserve the local spirit, Jongno-gu government suggested to apply for national urban regeneration program and explained the meaning of it. After long debates, the residents decided to engage in. Thanks to the passion of locals, in 2014, this region was designated as Korea's first urban regeneration site.

For culture-led urban regeneration in this region, Jongno-gu and Seoul worked together to improve local environments. To reduce cultural divide, cultural facilities such as a playground shaped after sewing tools, a sewing museum, community centers, and media artist Nam June Paik Museum were built.

The residents also stood forward. Taking advantage of the facilities, people have formed diverse autonomous organizations including community council and local radio station. Classes to learn sewing skill from local sewing masters are also offered to visitors.

The most significant achievement of this project is about the residents who rediscovered the value of the community once perceived as a slum. With elevated pride and affection, the residents are creating their own new values out of these achievements.

“DEVELOPMENT OF KASHAN WITH THE PARTICIPATION OF LOCAL REPRESENTATIVES AND TRUSTED PEOPLE”

KASHAN, IRAN

33

Known as one of the most popular and social projects of recent decades of Kashan, the key project of “development of Kashan with the participation of local trustees” was designed and operated, hope to pave the way for sustainable development of Kashan.

It was designed and prepared in 4 operational phases, each of which is outlined as follow:

- To provide guidelines for cooperation with social capitals and determine the duties of the appointed committees including city managers; describe the necessity of

participation through holding a meeting with the mayor and the selection of about 12 to 20 trustees by the authorities of the municipal districts.

- To Study the needs of urban districts through the meeting and consultation of district authorities; create dynamic interaction between citizens and city managers, identify key issues and estimate the financial cost of the proposed project by managers and deputies of the five municipal districts.



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- To study the feasibility of proposed needs and review proposed projects of trustees, present projects to the city council to approve the required budget, implement the plan in accordance with the prioritization of the trustees in the three months, six months, and one year periods and monitor the process of implementation of the project.
- To document participatory planning and record details of the actions, evaluate the project through the assessment of citizens' satisfaction with implemented projects, appreciate local trustees for the presence and assistance during the process, and institutionalize and consolidate the partnership process in accordance with the achievements and results.

34 THE HOUSE OF FRIENDSHIP OF NATIONS: EMBRACING CULTURAL DIVERSITY IN THE CITY OF KAZAN KAZAN, RUSSIAN FEDERATION

Kazan, the capital of the Republic of Tatarstan, is Russia's most multicultural city and one of the brightest examples of how people of more than 115 nationalities can prevent their cultural identity and live in one city peacefully, in an atmosphere of friendliness and tolerance. For generations and over 1,000 years, our people have been passing on a caring attitude towards their cultural heritage treated as the spiritual, cultural, economic and social capital of irreplaceable value.

The drastic increase in the volume of information as well as in its distribution speed has made it much easier to assimilate elements of cultures and ideas from other countries into our daily life. However, it has also become difficult to maintain an original culture of each region. We may lose our regional identities and uniqueness.

An important initiative in this area is the House of Friendship of Nations that was created with the aim to maintain original

culture and develop friendly relations between multinational associations of the city and the region. Since 2005, the House of Friendship of Nations is a state institution interacting with 200 national cultural associations. The House of Friendship of Nations has a unique information web portal, consisting of 36 independent sites of the national cultural associations available in the native language of each ethnic diaspora. This is unique internet project in Russia. Since 2012 the new 5-floor building of the organization includes not only offices of the national communities but also library, information centre, «Tatarstan is Our Home» magazine editorial office, conference room, concert hall and museum.

The House of Friendship of Nations is an important resource centre and the main stage for the realisation of Tatarstan's nationalities policy. Throughout years the House of Friendship of Nations is contributing to cultural life of the region in countless ways.



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TRADITIONAL DAFA MUSIC KIRTIPUR, KATHMANDU, NEPAL

35

Nepal is a Country with different tribe community, language and culture. Kathmandu the capital of Nepal is the city where Newar community are living from the ancient time Newar community is known as more civilized and well cultured community, they are very rich in art, literature and music. Which are popular worldwide. Music is a most important thing for their religious and cultural life. From the time from birth to death, music is part of their lives. There are different kind of music, and among them Dafa music is most popular. Dafa music is the devotional art form in which singers and musicians perform based on classical raga and taal system. The music is performed by a group of musicians called Dafa khalah (group) in the place called dabu and falcha (public place) this art form in the oldest surviving devotional music of Nepal, with its origin in the 17th century which was seen

growth in early 18th century (the era of malla king) with royal patronage Newar community are continuing and till today its art form. In Dafa, Rhythm instruments are mostly used such as khin (typical Newari Drum), metal rhythmic instrument called tinchhu Bubhu, etc.

When they perform they sit in two different rows in both row, they play Rhythm khin and sing the song turn off by turn by both group.

Accordingly to the time, season, festivals and celebration of their life cycles, they perform different kinds of dafa. Dafa is a classical Art form In dafa, different rhythm (time signature) are used in one song. We can find more than nine different rhythm pattern in one song which is very rare and different form World music there songs are still in practice and people perform here.

MEVLANA CULTURE VALLEY KONYA, TURKEY

36

Konya has always been a historical city which is the birthplace of city civilization with its history of 9000 years. Neolithic site of Catalhoyuk, the place where the first settlement found so far is located in Konya and is inscribed as UNESCO World Heritage. Konya was the capital of Seljuk Empire for more than 200 years. There are lots of historical

buildings and artefacts at the very centre of the city. Konya Metropolitan Municipality has adopted a strategy to protect this historic fabric of the city. Therefore it has started a rehabilitation and rehabilitation project at the very centre of the city. The project is called Mevlana Culture Valley.



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37 **SUSTAINABLE FUTURE CITIES: ENHANCING THE CO-CREATED APPROACH FOR THE DISSEMINATION OF ANDAMAN CULTURE** KRABI, THAILAND

Krabi has set its long-term vision to become an outstanding sustainable and smart city. The project was a co-created initiative between diverse stakeholders in the city. The aim is to create an interactive platform, upon which inter-generation within the city could exchange dialogue to recognize and to regenerate the economic dimension of local culture. The planning team was established as a “sustainable brain bank” of the city with support from a team of experts to envision the promotion of local culture as a factor in the creation of community-based development. This co-created teamwork strives to achieve good local governance where locals could take control of their own future in a sustainable manner.

A creative open space was re-designed/re-configured based on an extensive integrated

analysis of the critical issues and sustainable potentials. These issues provided justifications to derive future city and its strategic direction. Local culture and craftsmanship were identified, an exchange of new ideas between different generations were encouraged and tested to create positive changes for the city. Museum, café with a showcase of local produces and information about community-based tourism have been re-created into the existing space. This spatial re-designed is aimed to provide an open space for a group of diverse generations to share their view on how to advance local tradition and together they have created a set of brand essence to promote Andaman culture. Andaman Cultural Centre has since been promoted as a creative space to achieve continuity of dialogue for sustainable future city. Continuity of the project enables new ideas to be generated.

38 **ROUTES AND PATHS TO DISCOVER WITH FAMILY** HAVANA, CUBA

Routes and Paths is a public program organized by the Office of the Historian of the City of Havana (OHcH) that focuses on outreach to Cuban families for museums, which house the rich heritage of Havana's Historic Centre, and for the practical issues facing the restoration of Old Havana. It is also a participatory communication strategy that arose out of the need to offer an attractive option to the large numbers of people who visit during the summer, particularly because

the museum was one of the main destinations for visitors.

Since it was founded in 1938, the Office of the Historian has helped fuel and continue the entire institutional tradition of communicating the importance of heritage. The project is based on new approaches to museum collections and heritage pieces, which focuses on the interrelationship between the museum and its visitors from a pluralistic and dynamic perspective.



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From a broad perspective, it views family as the fundamental core of our society, but it addresses the specific needs of each member.

Preceded by several sociocultural studies carried out in the Historic Centre, and backed by sociocultural analysis, the summer program was held in 2001 and initially included free visits to museums along different routes based

on the themes of their collections. The Paths or specialized tours of the area were added, which helped develop national cultural tourism.

This was how the Routes and Paths to Discover with Family project began. Over the years, it has continued to grow and diversify, and today thousands of families benefit from this initiative.

MUNICIPAL COMPETITION FUND FOR ARTS AND CULTURE FOCUART - (PHASE I) LA PAZ, BOLIVIA

39

FOCUART is the first public fund in Bolivia, and it was created through co-management between the Municipal Government of La Paz and organized civil society, with a Municipal Law that adopts a form of public policy geared toward sustainability. Its main objective is to promote plural, inclusive, and democratic cultural participation by strengthening development for arts and culture, and subsequently generating intercultural dialogue on how to improve residents' quality of life.

It includes four components:

- 1: Increase the plural, inclusive, and democratic participation of citizens in arts and culture initiatives.
- 2: Create spaces for intercultural dialogue, and promote access to cultural arts activities with a focus of decentralization.
- 3: Knowledge management and replicating learning
- 4: Joint undertakings on actions with other areas of the Autonomous Municipal Government of La Paz

It aims to establish four significant changes:

Democratization of culture by increasing citizen participation, while also considering assertive actions aimed at closing gaps in the access to equal participation; Promote a plurality of views on cultural initiatives with a focus on sustainability and the co-management of cultural policy which views culture as the fourth pillar of sustainable development.

Democratization of culture which manifests as access to diverse forms of culture and artistic expression by focusing on geographical decentralization, inclusion, and intercultural dialogue.

Promote ongoing learning both in the city and in other municipalities around the country.

Promote linking cultural projects with actions in other areas by the Autonomous Municipal Government of La Paz, with a cross-cutting approach to culture and art that also emphasizes social innovation.



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40 **MAGAS-CRAFTSMEN TOWN** MAGAS, INGUSHETIA, RUSSIAN FEDERATION

The project aims to revive traditional folk art and support of craftsmen in Magas, capital of Ingushetia, and to create a unique creative platform that ensures the preservation, revival and development of traditional folk arts and crafts of Ingushetia. We desire to promote the popularization of craft among young people, revive the spirituality and cultural traditions

of folk art. At the international festival “Craftsmen town”, anyone can participate in artisan workshops from all over Caucasus, as well as purchase unique products that will become a wonderful decoration of one’s interior or an original and sincere gift for guests and tourists.

41 **CULTURAL COLLABORATION ON CLIMATE** MANCHESTER, UNITED KINGDOM

10 years ago there was an idea, to bring together Manchester’s cultural leaders to address the environmental performance of the city’s cultural organisations, in line with the ambitions of the city’s first climate change strategy. Since an initial meeting in 2011, the city’s cultural community has been working together through the Manchester Arts Sustainability Team (MAST) to understand its climate change impacts and to share and mobilise climate action.

Today MAST brings together 35 arts and cultural organisations, from community-based arts centers and iconic cultural venues to an internationally renowned festival, across Manchester and five other local authorities in Greater Manchester. It is a member of the Manchester Climate Change Partnership which, together with the Manchester Climate Change Agency, oversees and champions climate action in the city. MAST is developing a zero carbon culture action plan in line with

the city’s zero carbon 2038 target. Manchester is leading the Urbact C-Change Transfer Network supporting five European cities in establishing their own cultural collaboration on climate. And now, the council is looking at how to embed zero carbon in cultural funding and decision-making, as part of the work of its new Zero Carbon Collaboration Group. In this context MAST, the city’s Cultural Leaders Group and the city council’s policy and culture teams are developing closer collaboration.

The combination of MAST’s collaborative approach –within but also beyond its sector and its city –in a city which recognises the value of culture and is itself demonstrating climate change leadership, has firmly established Manchester as leading example of cultural collaboration on climate action and engagement. Given Manchester’s climate emergency declaration in July 2019, the sector’s role is even more important.



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CREATIVE CITY. SOCIAL SCIENCES FOR CITIZENS OF THE 21ST CENTURY 42

MAR DEL PLATA, GENERAL PUEYRREDON, ARGENTINA

“Creative City. Social Sciences for the 21st Century” is an educational project aimed at teachers, communicators, trainers, cultural agents and citizens who are interested in learning about the meaning of living in a City and Municipality engaged in Agenda 21 and everything embedded with belonging to this organization, principles and actions.

One of the key issues in building citizenship, governance and democratic life is the important role of Cities and Local Governments at the global level. For this reason, in 2011 General Pueyrredon’s Party adhered to Agenda 21 for Culture.

Citizens and teachers face the double challenge of learning to live with the revolutionary changes of the end of the 20th century and the 21st century, and providing children and young people with knowledge that will enable them to have opportunities for personal and collective development.

This second challenge puts us before the need to explore, research and train ourselves to be

up to the task of training citizens of the 21st century. Not only must we study to use ICTs as a tool and critical link, but we also must address new, diverse and dynamic realities, while anchored in heritage and identity, in order to transfer it in a way that awakens interest, enthusiasm and passion for this knowledge.

That is why we called this programme “Creative City Educational Project. Social Sciences for the 21st Century”.

Through the programme, we try to contribute to the knowledge and the linkage of current concepts for public policies such as Agenda or Program 21 Cultural Cities, Creative Cities and City of Knowledge.

We believe this is very necessary for the training of civil servants, communicators, teachers and young people who will be responsible for defining roles in exercising citizenship in this 21st century.

NETWORK OF ARTISTIC AND CULTURAL PRACTICES IN MEDELLÍN 43

MEDELLIN, COLOMBIA

The Network of Arts and Culture Practices is a project by the Secretary of Citizen Culture for the City Hall of Medellín that uses creative labs in dance, performing arts, fine art, visual arts, music, and audio-visual skills to generate and strengthen processes of coexistence and citizen culture for about 7800 children and youth. Between the Laboratories and Music Schools,

there are about 160 training spaces where training is done to foster enjoyment and education in the arts throughout every comuna (district) and corregimiento (township) in Medellín.

In its 24 years of existence, the project has helped about 120,000 children and youth find new options for life through art.



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The Network of Arts and Culture Practices is made up of the Dance Network, the Performing Arts Network, the Network of Fine and Visual Arts, the Network of Music Schools, and the Audio-visual Creation Network. This brings together different organizations and groups from around the city to work alongside the municipal administration to revise policies

on arts and culture practices in infants, children, adolescents, and youth. The aim is to ensure the cultural rights of these groups by providing them with the adequate opportunities for expression, exchange, learning, and experimentation with different artistic, aesthetic, and cultural forms.

44 THE WHITE NIGHT. ART AT MAXIMUM MÉRIDA, MEXICO

The White Night is a cultural program that involves a number of different cultural, artistic, and citizen organizations in occupying various public and private spaces. From 8:00 p.m. to 2:00 a.m. Mérida is home to experiences that facilitate healthy citizen coexistence between residents and visitors. It involves a melting pot of cultures and the enjoyment of

all artistic disciplines in galleries, museums, cultural centres, parks, and restaurants. Twice a year in May and December, and the festival offers an average of over 40,000 free cultural experiences with works in all disciplines from national, international, and local creative projects throughout the city. This May will mark the 13th time the city has held the event.

45 NATURE-BASED AND CULTURAL TOURISM AS A MEANS FOR RURAL REGENERATION: MYSIA WAYS NATURE, HISTORY AND CULTURE ROUTES NILÜFER, TURKEY

Mysia Ways Nature, History and Culture Routes is a project aiming at the promotion of rural tourism as a means for alternative sustainable development in the rural areas of Nilüfer district. The countryside of Nilüfer is adjacent to Bursa, a dynamic Turkish metropolis with more than 3 million population and new and rapidly expanding urban residential and industrial regions. Important historical settlements such as the ancient town Apollonia on the Rhyndacus and the Ottoman village of Misi are located

in Nilüfer district, very close to Bursa, the first capital of the Ottoman Empire. The natural geography of Nilüfer is defined by West Uludağ (Olympus) mountain, Ulubat lake recognized as a wetland protected by the Ramsar Convention, and the Bithynian plain in North-Western Turkey.

Mysia Ways Nature, History and Culture Routes project consists of trekking, cycling and horse riding routes connecting Nilüfer rural settlements to the urban centre. The



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project includes printed and digital guiding and promotional material, cultural walks and culture activities in the routes, supported by Nilüfer rural cultural policy implemented with photography, literature and history museums and their outdoors activities located in Nilüfer rural settlements. Moreover Nilüfer Municipality cooperates with civil society organizations of its rural area in organizing rural tourism activities and establishing of rural tourism service facilities.

Lastly, Nilüfer Municipality is the coordinator of “Innovation for Rural Development (IRD)”

project financed by EU in the framework of “Towntwinning Action between Turkey and the EU” programme, in cooperation with its partners in Greece and Lithuania. In the context of IRD project Nilüfer Municipality established “Rural Tourism Hub” in the village of Misi for the more effective management of Mysia Ways project, while <https://irdtowntwinning.com/en/rural-tourism/nilufer-municipality/> and <https://mysia.irdtowntwinning.com/en/> web sites have been instituted under IRD project digital Gateway supporting the works of Nilüfer Municipality on rural, nature-based and cultural tourism.

5TH MUNICIPAL CONFERENCE ON CULTURE IN NITERÓI NITERÓI, RJ, BRAZIL

46

Through the Municipal Department of Cultures, the city of Niterói hosted the 5th Municipal Conference on Culture between November 2019 and April 2020. Its focus was on “Culture and Democracy: Implementing the Municipal Culture Plan”. The conference is an intense process of participatory democracy as well as popular and community mobilization around public policies on culture and the exercise of cultural rights.

In just over 4 months, the 5th Conference held 50 direct public participation events, including free conferences that were focused on sectoral and territorial issues, among others. The purpose of these events is to

encourage debate about cultural rights within communities, territories, and the artistic and cultural sectors across the city. The conferences approved proposals and elected delegates for the final plenary meeting of the 5th Conference. This included a set of proposals and guidelines to direct the city’s cultural policies over the next 10 years.

In addition to the stages of direct participation, 5th Conference opened with the International Seminar on Culture and Democracy, which brought together prestigious names in cultural management from throughout Latin America, including countries such as Argentina, Chile, Ecuador, and Colombia.



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47 “CITY DAY”

NIZHNY NOVOGOROD, RUSSIAN FEDERATION

The new conception of celebrating the City Day focuses on the wide range of citizens' interests. The celebration program included 10 festivals on different themes. They were: the festival of city fishing, the festival of beach sports, the festival of historical quests and reconstructions, the festival of city dances, the festival of films and video clips about the city,

the festival of city food markets, the festival of music groups, the festival of sails, motors and air balloons, the festival of fireworks, the workshop of street theaters. The city citizens became not only the audience, but also the participants thanks to the interactive part of the festivals.

48 NOVOSIBIRSK. TURNING THE CITY INTO A MUSEUM: NEW STAGE

NOVOSIBIRSK, RUSSIAN FEDERATION

Novosibirsk City Museum presents a large-scale project “Novosibirsk: turning the city into museum. New stage”. The goal of the project is to meet the interest of people: to take a museum out of its building and use modern technologies in order to turn the city into a museum itself making its streets museum halls, buildings – exhibits, and citizens – listeners and storytellers. The project is aimed at promoting local historical heritage in the modern urban space.

Project implementation period is 2012-2022.

During the first stage of the project that was completed in 2017 we have created a common external interface for the museum's output.

At the second stage of the project we want to involve as many residents of our city as possible in activities of this interface and make the history of the city the main local idea of Novosibirsk, its symbol of faith.

The main directions of the project:

1. Thematic street photo exhibitions, being displayed year-round in the streets of the city and in the subway. Annually five new street photo exhibitions are scheduled to move around the city's districts and five photo exhibitions are organized in the metro. In 2018-2019 two thematic metro train exhibitions such as “This is NEW” (about the modern city) and “Theater in motion” (the history of city theaters) were organized.
2. Public historical projects. On the annual basis the Civil action “The Candle of Memory” and the International action “Night of museums” are held in historical places of the city. Public historical and cultural events organized by the Novosibirsk City Museum have become ingrained into the life of Novosibirsk City attracting a large number of citizens, visitors, journalists and bloggers. The vivid presentation of local history through new information technologies and classical music catches the constant interest of the



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audience. On May 8, 2019 more than 10 thousand people came to participate in the action “The Candle of Memory”. The total number of participants of public historical projects during the project period was more than 52,000 people.

3. Virtual history is represented by a series of innovative security plates on the buildings-monuments of Novosibirsk using QR-code; by the project “Maps of Chronicles” on the popular electronic map of 2GIS. Annually, four videos are created within the project “Video walks around the city” and are posted on YouTube channel. Developing electronic projects, the Novosibirsk City Museum is going to launch projects on virtualization of the city’s memorial space in 2020. The Novosibirsk Museum staff have started developing a mobile app that will allow to “liven up” historical and architectural monuments, explain the meaning of individual architectural elements and symbols, and even make the monuments “talk” to people telling their stories. The first monument to be liven up will be the monument to Vladimir Lenin on the main city square. Moreover, the Novosibirsk

City Museum works out the concept of a special mobile app for migrants that will guide them into the social life of the city and allow them to adjust into the cultural environment, learn about the history of the city, and share the values of the local population. The app will be developed in the native languages of large groups of migrants-Uzbeks, Tadjiks, and Kazakhs. The agreement on joint development of such an application was signed with Novosibirsk State Technical University, one of the leading Russian universities in the field of computer science.

4. City tours. These are multi-format excursions that should change the idea of the residents about excursion as a boring and predictable event. Despite weather conditions in Siberia the Novosibirsk City Museum organizes year-round tours using large public and industrial spaces where people can walk for a long time and stay warm. River tours along the Ob river are the most popular. In 2018-2019 the Novosibirsk City Museum launched excursions for people with disabilities and excursions with an animator-guide who appears in the image of a man representing his epoch.

ART NOUVEAU ORADEA - ORADEA LIFE NOUVEAU OREDEA, ROMANIA

49

Art Nouveau Oradea - Oradea Life Nouveau, is brand and policy statement at the same time. The policy through the local development strategy has the overall objective of developing: the local economy, increasing the living standard and public services, investing in infrastructure, connecting the city

to important European infrastructure routes, consolidating and developing the cultural city and old centre in a city with more than 900 years of history.

The overall objectives of the policy are set out in the development strategy with



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crosscutting measures that affect a vast array of target groups and policies. The strategy section dedicated to consolidating the cultural life of the city has a focus area over the old city centre of Oradea and is a coordinated set measures, local legislation and projects that affect directly the overall activity of the city centre and indirectly the city and metropolitan area. A smaller scale version of the general strategy the strategic pillar of consolidating and developing the cultural city and old centre of Oradea sets out 6 major programs:

- Restoration of the specific old city architecture;
- Extending pedestrian areas and creating walk friendly areas in the city centre;
- Constructing compact parking spaces, cycle paths and developing a strict parking policy for the city centre;

- Development of tourist anchors in the city centre;
- Supporting the durable development of the economic sector in the city centre by enforcing a dedicated local legislation;
- Developing a cultural agenda that suits the brand positioning and takes advantage of the local heritage.

Oradea is a dynamic city with a population of around 220.000 inhabitants and a steady growth for the last 12 years by attracting more than 500 million euros from EU funding therefore in some years doubling the investment budget of the city. Another development method the city has adopted was supporting programs, legislation for the creation of over 5000 new jobs in the last 10 years and supporting new business sectors, Tech Industry and Tourism.

50 PANORAMA 1326 BURSA CONQUEST MUSEUM OSMANGAZI, TURKEY

Bursa has always been in an important place throughout the history due to its location on transportation and trade roads between three continents. Having been a critical trade center throughout the centuries, Bursa was declared as the first capital of Ottoman Empire after its conquest. This historical identity of the city has always been underlined by the local governments and this is among our main missions, too.

Taking this into a consideration, building a spectacular museum depicting the conquest of Bursa had become inevitable. With regard to the sustainable historical and cultural heritage of the city, it was aimed to design

the educational, interactive, communicative and exhibit activities in the museum in a holistic approach.

Important concepts considered in the designing phase are the interaction with the physical, sociocultural and natural environment, the usage of renewable and sustainable energy and the creation of a landmark for the city.

It is targeted to contribute to the promotion of Bursa, which is prominent with its historical and cultural richness, as brand city in the field of tourism within the future projections through the panoramic museum project we



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have carried out as Osmangazi Municipality within Kızıyakup Kent Park. It is aimed that “Panorama Museum Project” would be a cultural dynamo for Bursa.

Bearing the characteristics of an ecological and sustainable building concept, energy-efficiency is designated as an overarching target for being entitled to “green building certification”.

The distinguishing features of Panorama 1326 Bursa are its respect to the cultural values, its dynamo-like function for the cultural life of Bursa, the collaboration between university and municipality, its R&D characteristics, its potential for the urban development in terms of tourism and its energy and environment friendly design as a public building.

COMMUNITY THEATRE PACHUCA DE SOTO, HIDALGO, MÉXICO

51

The community theatre program is a group made up of children, youth, and adults from throughout Pachuca, and led by a theatre teacher who oversees performances staged across the city. The program seeks to create

spaces where citizens can be involved in the performing arts regardless of their social status or age. The other aim is to reconstruct the social fabric of the city by establishing activities for healthy intergenerational coexistence.

“THE GREAT MAGICAL TOWN OF PAPANTLA MAGIC TOWN” - LIMAKSTUM CHALHKGATNAW PAPANTLA DE OLARTE, VERACRUZ, MÉXICO

52

“Papantla Magical Town” is a flagship program led by Mexico’s Secretariat of Tourism, which is run by each municipal government. Papantla was given the title of a Magical Town in 2006, which it lost in 2009, regained in 2012, and reaffirmed in 2017. The Papantla de Olarte de Veracruz City Council oversees the process. The goal of the program is to promote sustainable cultural tourism development in Papantla, by focusing on its historical architecture, exceptional natural landscapes, traditions and knowledge rooted in the local Totonac culture, and the town’s location within a protected natural area. The program receives an annual budget through the “Sustainable

Regional Tourism Development and Magical Towns (PRODERMÁGICO) Program”, which has allowed it to improve its tourism infrastructure, revitalize public squares and main roads, strengthen community supply chains, focus on Totonac culture including the Cumbre Tajín and the Voladores de Papantla, as well as safeguard tangible and intangible Totonac culture (Centre for Indigenous Arts and 16 education centres focused on the preservation of Totonac culture).

Other activities for the sustainability of the program include an ongoing campaign to raise awareness and disseminate Totonac heritage,



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such as recognition for the practices and customs of the Totonac Indigenous peoples; preservation of the millennium-old culture of wise Totonac elders; courses in the Totonac language for men, women, and children; vanilla workshops; organic orchards with local produce that is sold in local organic markets.

At the institutional level, the “Papantla Magical Town” program has partnerships

with the state government at several Federal Ministries, as well as with local, national, and international tour operators or companies. There is also close collaboration with the Universidad Veracruzana Intercultural, Totonacapan campus, which provides social scientific knowledge, connections with students for internships and courses, as well as technical assistance.

53 THE “PEÑALOLÉN IS CULTURE” PLAN: COMMUNITY-WIDE CULTURAL CITIZENSHIP PEÑALOLÉN, SANTIAGO, CHILE

The PEÑALOLÉN IS CULTURE PLAN was created in 2016 and its goal is to link Cultural Policy under the Cultural Corporation of Peñalolén with the other municipal public policies: Safety, Education, and Entrepreneurship. This is to be achieved with a plan that decentralizes cultural initiatives throughout the 5 sectors of the commune that have the highest indices for vulnerability in Peñalolén. The aim is to ensure that these communities have access to cultural goods and services within a sustainable cultural development processes that is based on the identity and cultural diversity of the territories.

To do so, the city has developed partnerships between the stable areas of the Cultural Corporation, such as Education (Formarte Program), Neighbourhoods, (Focos de Cultura Program), Tourism and Intangible Cultural Heritage [ICH] (Ruta Tañi Chegen), and Projects (Diploma in Socio-Cultural Management), thus creating an innovative connection between cultural institutions, territories, and their communities.

The Formarte Program incorporates artistic disciplines into the curriculum of 8 public schools in the commune. The Cultural Focal Points Program re-imagines 18 neighbourhood spaces as cultural centres in microcosm, implementing workshops on traditional skills, training in cultural management, and arts events. The Tañi Cheguen Route develops a sustainable associative network between the cultural corporation and Indigenous communities. The goal is to take an innovative approach to local tourism with educational tours promoting ICH that is connected to the expressions, techniques, and world views of the Mapuche culture. The Diploma in Socio-Cultural, Regional, and Cultural Policy Management offers annual scholarships to 15 leaders, artists, and community managers for university education, thereby professionalizing territorial management. All these programs help to strengthen the social and cultural fabric of the commune, given that over 70,000 inhabitants have participated in its short 4-year history.



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CULTURE AS A DRIVER OF SOCIAL DEVELOPMENT: SOCIAL POLICY IN THE CITY OF PINCOURT PINCOURT, QUÉBEC, CANADA

54

Pincourt is a town with a population of about 15,000 people located on the outskirts of Montreal that has grown rapidly in recent years. Inhabited by many cultural communities, it faces a number of social issues including local life and a sense of belonging.

The Social Development Policy was adopted in 2013 and is a citizen participation approach aimed at improving quality of life for residents. It allows community members to identify needs and solutions for themselves through collective intelligence. The policy incorporates culture into each of its intervention strategies as a driver of social cohesion, particularly in interculturality, urban design, youth, and health through cultural mediation and citizen involvement. Projects and activities are developed and implemented by citizen committees, the municipality, calls

for projects, or contributions from various partners.

Two action plans have so far come from policies. It is overseen by a monitoring committee made up of four citizens involved with the current action plan, two principals from schools or early childhood centres, as well as community, economic, and cultural actors, with a total of twenty organizations or committees.

Many of the objectives under this action plan are achieved through culture, with the organization of about 2000 cultural activities attracting more than 10,000 participants. There has been a notable of educational and social success, a strengthening in senses of belonging, and the creation of places for movement and social cohesion.

THE DEATH IS A DREAM FESTIVAL PUEBLA, MÉXICO

55

The Death is a Dream Festival, is celebrated on one of the most iconic days in Mexico, the Day of the Dead. This is one of the largest traditional cultural celebrations in the country, and it has unique customs in Puebla.

During the festival, the streets of Puebla are flooded with colour, art, tradition, and the great Parade of Calaveras (Skulls). Arts and culture activities are carried out with the participation of public and private institutions, organizations,

collectives, and citizens, which provides people with high calibre cultural entertainment that emphasizes traditions and folklore.

The festival represents the tradition of shrines and the importance of death in Mexican customs. This leads to unique forms of expression in gastronomy, fine art, dance, theatre, and more, which all revolve around the theme of the DAY OF THE DEAD across the country.



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The main headquarters of the Festival is in Zócalo in Puebla, but also includes the following public spaces: Paseo Bravo, Plaza de la Democracia, Plaza Centenario Jardín del Carmen, City Theatre, Barrio del Artista, Puente de Bubas, Puente de Ovando, Vicente Lombardo Toledano Park, Ecological Park,

Municipal Pantheon, Boulevard Héroes 5 de Mayo, and several streets of the 17 Auxiliary Boards of the Municipality, depending on where the festival is held each year.

The Death is a Dream Festival is held every year and 2020 will mark the 13th anniversary.

56 CREATIVE 100 CULTURAL AND CREATIVE INDUSTRIAL PARK (CREATIVE 100) QINGDAO, CHINA

In the first decade of 21st century, Qingdao faced the similar fate of many international big cities: First, the weight of the manufacturing industry in the social economy gradually declined. The industrial center was transferring to the urban suburban industrial park and the regional center of the county and town. Second, the industrial structure of developed cities was inclined to the tertiary industry.

The local government also noticed the problem. On March 20, 2006, "Implementation Opinions of Qingdao Cultural Industry Development Year 2006" was promulgated. Qingdao should take the construction of industrial park as a model -- highlight the cluster effect of cultural industry, accelerate the characteristic process of urban cultural industry, and regard the construction of characteristic industrial park as an important content of the development of urban cultural industry.

Therefore, under the policy promotion and encouragement of the Qingdao Municipal Government, the Creative 100 Cultural and Creative Industrial Park emerged. The old and discarded Qingdao Embroidery Factory, covering the construction area about 23000 square meters, was chosen to rewrite the destiny. Qingdao Qilong Group established the Culture Co., Ltd. with the capital injection in December 2005, then started the construction of the park. On October 24, 2006, Creative 100 Cultural and Creative Industrial Park were given the title of "Qingdao Cultural Industry Demonstration Unit." In November 2007, the park was officially opened with 62 enterprises.

Transformed from the old factory, the fashion and creative industrial park is a successful case of the conversion between the industrial manufacturing industry and the cultural creative industry.



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RAMALLAH CITY OF MUSIC RAMALLAH, PALESTINE

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Ramallah is a relatively young city, unlike other ancient Palestinian cities established only a few hundred years ago. Whereas the ancient cities exhibited clear and defined urban features characterized by long historical, social, and cultural traditions, Ramallah remained free to develop more spontaneously. This unique situation allowed the city to quickly find out and understand that only development which is based on solid foundations, including culture, will build a truly modern smart city. Its rich tradition on the one hand, and a vibrant contemporary music scene in hip-hop, electronic music and jazz on the other caused Ramallah to naturally turn to music as a factor of social transformation and development. Thanks to the comprehensive and balanced cultural policies of the city, it has become a home not only to many talented musicians, but also public cultural institutions in Palestine, NGOs or educational centres. Many prestigious and important music events take place here. Identity, society and the spirit of Ramallah is expressed through music.

The “Ramallah City of Music” program is an umbrella initiative implemented by the Ramallah Municipality in order to coordinate the initiatives implemented by the music sector in the city, initiate cooperation between different cultural centers and operators, as well as create new initiatives such as annual

musical conventions that bring together more than 30 thousands from around Palestine including city visitors, complementary to those already existing. “Ramallah City of Music” aims at:

- Building effective and responsible institutions at the city level and creating mechanisms that promote inclusion;
- Establishing international talent development platforms and cross-sectorial projects as well as global music expos, in order to broaden and support the global creative industries and set up exchange networks and share good practices.
- Creating policies that support entrepreneurship, creativity and innovation. Ensuring education at every level and professionalization of the sector.
- Improving access, strengthening the possibilities to create and disseminate music and arts, and increase participation in cultural life by building the Creative Hubs.

This comprehensive project has a chance to serve as good practice for other cities by showing how systematic work can create good conditions for the development of music and the local community focused around it, despite a difficult and unstable political situation.



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ADVANCING SDGS THROUGH CULTURAL HERITAGE PROGRAMMING OF THE OFFICE OF HISTORIC PRESERVATION SAN ANTONIO, TEXAS, UNITED STATES OF AMERICA

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As the local municipal agency charged with protecting the cultural, environmental, and economic sustainability of the City of San Antonio, the Office of Historic Preservation has adopted an innovative, proactive approach to including the community as an active partner in heritage stewardship and the future of heritage management at the local level. Through engagement programs including educational workshops, hands-on training, networking events, and celebrations, OHP reaches well over 10,000 participants annually. A demonstration of the department's commitment to community service, these education and outreach efforts are achieved successfully with limited staffing and annual operating budget through local partnerships and creative solutions. OHP combines these efforts with its successful historic and design review program which serves as a regional and national model for local preservation commissions.

OHP works in close collaboration with other departments such as the World Heritage Office, the Office of Sustainability, and the Solid Waste Management Department on various initiatives aligned with implementing the SDGs. OHP and WHO worked to develop methodology to map targets and goals to City initiatives, which include things like the UNESCO City of Gastronomy programming, the Vacant Building Program, the Living Heritage Program, and hands-on trades education. Other significant programs advancing the SDGs are Rehabarama, which is a hands-on volunteer trades education event where volunteers complete work to 20 homes in a single day; the Historic Homeowner Fair, which educates homeowners about stewardship of their historic homes; our Living Heritage program, which includes the successful international Living Heritage Symposium; and our role in advancing the City's Climate Action and Adaptation plan through initiatives such as Deconstruction and Climate Heritage.

59 COMPUTER CLUB HOUSE, SAN JOSE SOUTH - GIRLS ONLY: COMPREHENSIVE DEVELOPMENT FOR GIRLS AND PREVENTION AGAINST TEEN PREGNANCY SAN JOSE, COSTA RICA

The Computer Clubhouse is a safe and creative after-school learning environment where adolescents, accompanied by adult mentors and young adults, use cutting-edge technology to explore, innovate, find their talent, and assert their identities, all based

on a model of social integration, violence prevention, and knowledge transfer. The Club House was founded on the following principles:

- Adolescents are afforded full rights and responsibilities.



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- Adolescents occupy a social category that has the potential to change structural elements that perpetuate poverty and exclusion.
- Education as a tool for social change.
- ICT as a strategic resource to spark personal growth and upward social mobility for adolescents at a social disadvantage.
- Confronting the digital divide, which is a challenge to achieving social integration in Costa Rica.
- The community is a privileged place to support adolescents in their processes of doing, becoming, and being.

- Exploring creativity as an alternative to solving everyday problems.
- Art as a tool for expression, inclusion, and a sense of belonging.

As of 2010, the “Girls Only: Comprehensive Development for Girls and Prevention Against Teen Pregnancy” space was part of the Club House. Here, a space was reserved weekly for working with women and girls to empower them, build relationships of coexistence, develop their own passion projects, and gives them a better quality of life. This also includes supporting their decision-making abilities, accept their sexuality, and prevent teen or repeat pregnancy.

#CultureIsARight: ACCELERATING CULTURAL POLICIES FOR THE CITY OF SAN LUIS POTOSÍ

MUNICIPAL GOVERNMENT OF SAN LUIS POTOSÍ, MEXICO

60

The city of San Luis Potosí implemented a number of public policies that favour local cultural development, and these have been established as a core, cross-cutting centre for municipal initiatives. The design of each future strategy, their respective lines of action, the operational programs that provide a clear agenda, the working bodies responsible for implementation, the evaluation system, and even budget structures all arose from a participatory planning process. This resulted in the Permanent Beta document, known today as the Culture Chapter of the Municipal Development Plan, which will last until 2021. The tool focuses on four broad understandings of public policy in the city: “Cultural Democracy”, to expand and strengthen social

participation in the public agenda on culture; “Regional Equality” to promote the fair distribution of conditions that favour access and engagement with artistic and cultural rights, goods, and services; “Promoting Creativity”, to contribute to the capacities of creative development and innovation between cultural actors and organizations, particularly those that are community-based; and, finally, the approach that spans each of the above: “Cultural Rights”, a sense of public policy that Cultural Rights provide and require an institutional focus culture. This reformulated approach takes a pro-individual perspective and views human rights and sustainable development through the lens of human rights.



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2017-2021 STATE PROGRAM ON THE IMPROVEMENT, TRAINING, AND PROFESSIONALIZATION OF PROMOTORS AND CULTURAL MANAGERS IN SAN LUIS POTOSÍ. STATE OF SAN LUIS POTOSÍ, MEXICO

The State Program on the Improvement, Training, and Professionalization of Promoters and Cultural Managers in San Luis Potosí (SLP), has been promoted by the Directorate-General for Cultural Development under the State Department of Culture since 2017, and will last until 2021. This initiative is strongly underpinned by the principles of equity, inclusion, and non-violence. Its main objective is capacity-building for the cultural managers of SLP. It provides democratic, continuing education with various activities focused on knowledge transfer within cultural management using concrete, proven methodologies. The city is also committed to building critical thinking as well as professionalizing action and intervention approaches by different cultural sector stakeholders within their communities. This is to empower people to exercise their cultural rights, influence sustainable processes in local life, and improve their overall quality of life. Special attention is given to outreach and promotion related to creative skills in children,

youth, persons with (dis)abilities, and persons in vulnerable situations.

The continuing education program fosters leadership qualities in the participants, with an openness to collaborative, cross-cutting work with joint responsibilities. The topics and methodologies addressed are: skills for the theoretical and practical management of identities; local and international cultural policies; legislation; sustainability; cultural industries; emerging knowledge communities; records; cataloguing and emphasizing tangible and intangible heritage; current cultural consumption trends; strategic planning; diagnostics; evaluation methods; indicators; cultural information systems; funding procurement; events organization; cultural marketing; and administration centred on objectives, public training, proper techniques, and dynamics of sociocultural mobilization. The scope of the program has also been expanded with broadcasts of the streaming workshops, allowing more than just state cultural managers to access training.

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HAPPY HOMES SANCAKTEPE, ISTANBUL, TURKEY

Sancaktepe Happy Homes Project; it is a project that is run through the collaboration of the Ministry of Forestry, Religious Affairs, IRRICA, the Turkish Employment Organization, Universities, and NGOs, including the Ministry of Family and Social Policies.

Our “Happy Homes Center” encourages our women to participate more in societal life with various seminars, education, excursions, and cultural events, and thanks to this helps protect and strengthen the family, the most important building block of society.



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Despite historical, spatial, and societal differences, the family is sacred, special, and important throughout all geographies of the world. However, the institution of family has been exposed to some important and adverse effects in various periods of history, both structurally and functionally. In the process coming from modernity to today, new lifestyles that internal immigration and urbanization along with industrialization, which are occurring at a dizzying pace, have imposed have largely transformed the institution of family and led to its structural downsizing and the loss of some of its traditional basic functions. The Sancaktepe Municipality created the “Happy Homes” project to be able to produce solutions to the most commonly encountered problems in our country and to return some of the sacred value to the family. Through the transfer of some necessary, basic information for the happiness and continuity of the family, the “Happy Homes” project aims to

create both social and individual awareness. Thus, by culture-bearing individuals, especially women, bringing their qualities into the family, sustainability is ensured with the cultivation of more educated and cultured children. It raises happy societies by increasing the quality of life of the family, the basic building block that forms society, and increasing the living standards of society. The “Happy Homes” project maintains many subdivisions.

Including “Neighborhood Mothers”, “Guidance and Counseling Services”, “Parental Life School”, “Happy Sibling Families”, “International Symposium”, “Coffeehouse is a School”, “Mobile Happy Homes Truck”, “Sancaktepe Happy Homes Forest”, “Sancaktepe Family Schools”, “Happy Family Education Growing with Employment”, “First Education, Then Marriage”, and “Social Responsibility” projects have been signed off.

URBAN ART AS AN ACCELERATOR OF INCLUSIVE COMMUNITIES - LESSONS FROM LOS PEPINES SANTIAGO DE LOS CABALLEROS, DOMINICAN REPUBLIC

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This urban art project was implemented in the Los Pepines neighbourhood and has become catalyst for establishing inclusive communities. It was launched in 2017 in accordance with the Santiago Culture Agenda for Development initiative. This was bolstered in 2019 when Santiago hosted the international meeting of the Ibero-American Centre for Urban Strategic Development (CIDEU), called “City, Culture, and the 2030 Agenda”. At the start of 2017, the Culture Agenda for Development established a partnership with visual artists,

performers, and cultural managers, but had not yet been fully developed. However, the beautification program, public spaces, safe roadway measures, landscaping, and solid waste management by the City Council, incorporated urban art such as Bachata and merengue concerts in streets and green spaces. Murals located on walls and façades were abandoned, dirty, and covered littered with garbage. However, this was improved with interventions that comprehensively improved urban clean-up efforts, citizen safety, and the



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management of popular festivals all based on principles of urban beautification. The Los Pepines neighbourhood was creative in its approach given its location in the old centre of the city, a place home to history, national pride, and the birthplaces of both nationally and internationally renowned artists. The project oversaw the design and operation of various educational and employment management tools used by visual and

performance artists, such as the “Mural Tour”, the printing of paintings on paper, and the creation of jobs in trades, creative industries, and tour guides. The initiative brought cultural visitors and other tourists to the city. The governing council of CIDEU, the Dominican Federation of Municipalities (FEDOMU), and the Strategic Development Council also lent their support to the project.

64 “VIRADA CULTURAL”: SOCIAL, INCLUSIVE AND AFFECTIVE MULTICULTURAL PRODUCTIONS IN FAVOR OF THE RIGHT TO THE CITY SAO PAULO, BRAZIL

The “Virada Cultural” is promoted by the São Paulo City Hall and it is one of the largest events in Latin America, offering a 24-hour, wide-ranging and free-of-charge program that includes various types of cultural events, such as popular and erudite musical, theater, dance and interventions. artistic, exhibitions, installations, cinema shows, acrobatic and circus performances, visual arts, gastronomy, street artists, children’s show, popular culture, and brings together national and international artists, exponents of the most varied styles, well-known audiences and revelations. “Virada Cultural” attracts thousands of people from all over the state of São Paulo and other cities of Brazil. The event, as well as the cultural policy of the São Paul city ,aims to democratize access to culture, reinforce the cultural dimension in the quality of life in the city and its sustainable development (heritage, diversity, creativity, opportunities to exercise cultural rights, knowledge and

education for all and appropriate governance arrangements).

The “Virada” program offers cultural attractions for people of all age groups, social classes, and tastes that occupy, at the same time, different regions of the city. The “Virada” is also a diversity event, which contemplates the variety of nationalities and multiculturalism existing in São Paulo. The intention is to generate a sense of belonging to the population, through the enhancement of memory, cultural occupation of the city, promotion and belonging to public facilities, to literary dissemination, strengthening of the audiovisual, reunion with modernist values and recognition of the cultural power of City, broad process of integration and communication to consolidate the abundant vitality of São Paulo’s culture, positioning the city as one of the largest cultural capitals in the world.



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SÉGOU: A CREATIVE CITY SÉGOU, MALI

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The Ségou: A Creative City project is an initiative under the Festival on the Niger Foundation in partnership with the African Creative Cities Network and the Ségou Town Hall. This project was recognized as a good practice by the awarding jury for the 3rd UCLG Mexico City – Culture 21 International Award in 2018.

http://agenda21culture.net/sites/default/files/files/good_practices/segou-def-eng.pdf

The project was launched in 2015 alongside the 11th annual Festival on the Niger in Ségou with the aim of providing the town with a cultural policy that includes a sustainable cultural development program (SCDP). Its goal is to make the town's cultural heritage and artistic creativity into the pillars of its sustainable human development, the local economy, and the well-being of residents by 2030.

The Creative City Ségou project focuses on the following four components:

- The town's system for information and regional brand image

- The professionalization of the cultural sector
- Identifying and highlighting the city's cultural identities
- Access for everyone to culture

Five disciplines were chosen during the workshop used to validate the project with all the cultural actors and authorities in the town. These were: music, fashion and design, visual arts, heritage, and gastronomy.

The project focuses on cultural actors and artists overall. Specifically, it is geared toward youth, women, people with reduced mobility, local communities, civil society, and local populations.

Ségou: A Creative City was started by the African Creative Cities Network to create a framework for creative collaboration with other creative African cities (Nouakchott, Pointe-Noire). It implements projects of co-creation, co-production, exchange of experiences, and sharing of good practices through IKAM (Kôre Institute of Arts and Crafts).

PRESERVATION AND DEVELOPMENT OF THE COSSACKS AND COSSACK CULTURE AS A HISTORICALLY DEVELOPED UNIFYING BASIS OF A MULTINATIONAL URBAN COMMUNITY STAVROPOL, RUSSIAN FEDERATION

66

Stavropol was founded by the Cossacks in 1777 as a fortress and a Cossack village. Then it became home for 100 nationalities; it was necessary to support, unite the hereditary

population for the Cossacks preservation, development and organize systemic interactions of national-cultural associations to solve issues.



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This project is a system of measures to preserve folk traditions, popularize the Cossack culture as part of cultural heritage of the Russians. The project is aimed at patriotic education, volunteerism development, institution of family and traditional cultural-historical heritage strengthening, expressed in the Cossacks readiness to accept characteristics of other peoples.

The main tasks of Stavropol city administration:

- support amateur Cossack creative groups;
- create comfortable conditions for Cossack associations activities for close cultural dialogue;
- increase the youth interest in the Cossacks historical-cultural heritage;
- raise public awareness about the Cossacks history, culture, and activities of local government for the Cossacks revival.

A system for interaction between national-cultural non-profit organizations with the city Cossack associations vanguard was created. Representatives of the Cossack societies are included in all consultative councils, thereby

influencing on current issues of the urban community. All Cossack associations are members of the ethnic council, emphasizing the fundamental role of the Cossacks as a sub-ethnos of the Russians in solving ethno-confessional issues.

The project implementation is based on mutual integration of ethnic characteristics and cultural traditions into the city socio-cultural structure for a symbiosis of mono-ethnic societies and the benefit of common interests of social, cultural, religious, other Stavropol residents and guests.

The project is implemented by following events:

- Culturological events - find, reconstruct, preserve, enhance dance, song, ritual, domestic, and craft traditions.
- Spiritual and moral events - foster commitments to traditions of self-government and family values.
- Patriotic events - introduce the Cossacks history, promote love and the duty to protect the Motherland.

67 HALLASAN URBAN PLAY SURAKARTA, INDONESIA

Surakarta is a city that is rich in arts and cultural history, which are vital components of its city branding. Within this city, there are many artists, art performers, art communities who are passionately contributing to cultural conservation through arts such as art performances, traditional dances, sculptures, paintings, or even poetry.

“The Hallasan Urban Play” is a cooperation between the Jeju Special Self Governing Province and the City of Surakarta that aims not only strengthen the friendship between to cities but also to reactivate the public space through local arts and to increase the exposure of local art form to society. Art, as part of the culture, can sometimes only be seen through some “distance” or enjoyed as an exhibition,



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but how if art can be something experienced through some interaction between the “art” and “people”?

Participation and collaboration will become the central values to answer society’s needs and discovers society’s character. The discussion was involving multi discipline expertise such

as artists, architects, urban designers, and also actively engaging the community as a user.

The Hallasan Urban Play is an art installation that used as a child playground. This art installation leverages the Jaya Wijaya Park as a child friendly park and giving impact to the surrounding area.

2020 LANTERN FESTIVAL IN TAICHUNG, THE DAZZLING CITY TAICHUNG

68

First staged 31 years ago, “Taiwan Lantern Festival” has not only grown in reputation and scale year by year but has also won praise as the best and most creative festive event by the international media. To carry forward this traditional event while changing with the times, we have tried to make the event more creative and more environmentally friendly as well as add more local features. In addition to bringing enjoyment to people, we also hope the world can see the beauty of Taiwan via this event.

To follow Mayor Lu’s lead in boosting Taichung’s economy, we leap at chances to host grand and international festive events. Taiwan Lantern Festival has become a very large-scale tourist attraction, so we eagerly took the opportunity to host the 2020 Taiwan

Lantern Festival in Taichung.

Facing between sea and mountains and with an ecosystem rich in diversity, Taichung not only serves as a centre for boosting economic development in central Taiwan but also has a rich cultural heritage. These years Taichung has hosted several international festive events and is rich in experience in holding grand events. Held at the beginning of the year annually, the purpose of the festival is to spread the traditional folklore by attracting people to appreciate beautiful lanterns. With the advance of technology, a wide range of displaying mediums is employed in the festival. Preserving cultural heritage and exhibiting innovative technology is the core concept in “2020 Taiwan Lantern Festival in Taichung.”

TEQUILA: A SMART, SUSTAINABLE CULTURAL TOURISM DESTINATION TEQUILA, JALISCO, MEXICO

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Tequila: A Smart, Sustainable Cultural Tourism Destination is an expression of Mexican identity. The town is strongly rooted in its culture and its charro, mariachi, and tequila traditions.

As a result, it is a destination with a history of tourism. This innovative tourist spot uses state-of-the-art technological infrastructure to ensure the region’s sustainable development.



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It is accessible to all, which facilitates interaction and integration of visitors with the environment, and increases the quality of their experience while also improving residents' quality of life, too. It is a destination grounded in culture, which helps support the educational,

environmental, social, and economic spheres. The Agave Landscape and Ancient Industrial Facilities of Tequila are a UNESCO World Heritage Site. It is a project that offers a holistic approach from conceptualization to design, management, and governance.

70 URBAN INTEGRATION AND CULTURAL DEVELOPMENT PROJECT FOR THE MONUMENTAL CHURCH COMPLEX OF SANT PERE TERRASSA, CATALONIA, SPAIN

Between 1994 and 2010 the Terrassa City Council promoted the Urban Integration and Cultural Development Project for the Monumental Church Complex of Sant Pere. It involved the collaboration of the Government of Catalonia, the Archdiocese of Barcelona, and the Provincial Government of Barcelona. The main objective was to carry out various restoration, archaeological, museum, architectural, and cultural revitalization projects whose collective aim was to create awareness of the Diocese of Egara, and to strengthen ties between the site, its surroundings, and citizens.

The actions in this Project have made it possible to study, preserve, and improve upon current knowledge of the site. In addition to the long process of excavations and research, a museum has been set up in recent years to shed

light on the rich history. Furthermore, cultural revitalization initiatives have been developed to contribute to the educational development and social cohesion of the city through its heritage.

Under the auspices of this project, two related programs were developed: the Special Plan for the Monumental Church Complex and its Surroundings and the Executive Plan for the Monumental Church Complex of Sant Pere. The objective of the first was to promote the integration of the monument into the urban landscape and social fabric of the city. Under the Executive Plan, various actions were carried out to deepen the scientific knowledge of all three churches, and to spread awareness among citizens. This included restoration of the whole complex, detailing the site's liturgical and cultural importance, archaeological intervention, and museography.

71 CULTURAL GROWTH THROUGH LIFELONG LEARNING TORREÓN, COAHUILA, MEXICO

The program is part of a focus on 5.1 Social and Human Development under the Annual Operational Program by the Directorate-

General on Culture in the City of Torreón. It has been in place for 2 years and is still ongoing. Cultural growth through lifelong



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learning is the guiding principle of this initiative, based on the policies outlined in the Cultural Development Plan. These are aimed at recognizing culture as a right, a factor for cohesion and identity, and one of society's strengths. Through the implementation of these policies, the Directorate-General on Culture seeks to implement strategic plans, such as those detailed in the 2016-2021 UNESCO Work Plan for Culture. The main purpose is to protect, promote, and spread awareness of

heritage, while also promoting creativity and diversity of cultural expressions. All of this has been implemented through the promotion and dissemination of municipal museums, cultural centres, and public libraries. This is reflected in the number of visits to both temporary and permanent exhibitions at the museums, the number of attendees at specialized workshops or introductions to the arts at cultural centres, and attendance at libraries.

CULTURAL POLICY OF THE CITY OF TROIS-RIVIÈRES TROIS-RIVIÈRES, QUEBEC, CANADA

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For many years, Trois-Rivières was based on the pulp and paper industry until it suffered a serious economic crisis during the 1990s, resulting in high levels of unemployment and a general sense of gloom throughout the population. In 1993 the city adopted a cultural policy, which was renewed again in 2010, in response to this situation. The policy positioned culture as the driver of sustainable development, and Trois-Rivières also implemented a broad, comprehensive cultural strategy:

Taking Action for Culture

- This is a major cultural and heritage undertaking aimed at creating a vibrant cultural life that is in a constant state of change. It has helped organize a dozen initiatives, including four internationally recognized events, 70 cultural organizations, some 60 ongoing cultural projects, six theatres, an exhibition centre, a museum, two heritage appreciation sites, a historic district, an outdoor amphitheatre,

a church converted into a cultural venue, and a network of five libraries.

- A new sustainable development policy in 2019 includes culture as one of its guiding principles.

Taking Action for Social Development

- The city views culture as a fundamental right for its people and, since 2003, has maintained a program to combat cultural exclusion. Finally, in 2018, Trois-Rivières implemented a new strategic plan for cultural mediation.

Taking Action for Land Management

- This involved the redevelopment of a huge industrial site that included the conversion of the water filtration section of a former paper mill into a museum called Boréal, as well as the construction of an expansive outdoor amphitheatre by the river.
- Furthermore, the Carré de la Fosse was the first established public space to



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be unique, collaborative, educational, participatory, and intergenerational.

- This involved an executive plan to revitalize the entire Bas-du-Cap district to address its economic difficulties.

Taking Action for Economic Development and Beautification

- Significant revitalization of the city centre through culture
- Major financial investments in culture
- Cultural events give the city a good reputation, strengthening its exterior appeal and creating an essential element for its tourism and economic development strategies. Above all, this has boosted the population's sense of community and pride.

73 ULAANBAATAR PUBLIC ART WEEK ULAANBAATAR, MONGOLIA

The Ulaanbaatar Public Art Week is a bi-annual event that takes place throughout the city of Ulaanbaatar and consists out of a number of get-together activities including an international public conference, contemporary art exhibitions and public art interventions, maintaining a holistic understanding of sustainability. The Art Week is executed in the years between the contemporary Art Biennial that we organize as LAM (and foresees the following Biennial themes). Previous themes have included Art & Politics, environment and animals, and our next edition will be on nomadism and the migration to the capital. Both biennial and Public Art Week bring important global topics such as climate and democracy to Ulaanbaatar and through artistic interventions, cultural experts and speakers, create dialogue with the citizens of the city.

For details please see the full program including biographies of the speakers and the detail

schedule here: http://www.landartmongolia.com/images/downloads/Booklet_ND4.pdf.

Our process is as follows: Land Art Mongolia publishes an open call for Mongolian artists to realize public art interventions during the art week within the urban context, as well as for participating in the exhibition - hosted by the MN17 Gallery (about 800m2 exhibition space). From a high number of incoming proposals 5 projects are selected by the curatorial team, and each project is supported with a production grant. There have been art interventions all over Ulaanbaatar in very diverse neighbourhoods, for instance in the underpass of the Chinggis Avenue near the department store, the Naraantool market etc. For the final exhibition we also invite international artists to collaborate with these five Mongolian artists. The results have always been highly appreciated by locals as well as international contributors and visitors.



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A MORE ENLIGHTENED COMMUNITY, A MORE PARTICIPATIVE COMMUNITY VALONGO, PORTUGAL

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The practice that is being submitted is our umbrella project A More Enlightened Community, a More Participative Community. We believe that the more clear and true information we provide, the more apt and interested citizens will be, as well as more equipped to participate in decision-making processes and actions aimed at improving the quality of life of citizens and the municipality. Through this practice and its subsequent initiatives, we aim to build a dynamic, sustainable, innovative and people-centered municipality. To achieve this, we have, since 2014, implemented a series of initiatives promoting public access to information so as to ensure that all citizens acquire the knowledge and skills in order to cherish and maintain a sustainable development.

Within this practice, a few of the initiatives that have been carried out are:

- Accountability Week, where the aim is to stimulate the involvement of the population in local governance, providing accurate information on municipal management and promoting transparency

on the use of public resources;

- The Living Library, an informal and constructive dialogue between students and volunteers who are frequently the recipients of prejudices and stereotypes;
- Short Manual of Local Citizenship, an accessible and appealing handbook aimed at replicating the basic notions of local democracy;
- Brief Courses on Citizenship, where local democracy, citizenship, democratic values, are discussed;
- Participatory Youth Budget of Valongo, a project that allows young people from 6 to 35 years of age to engage in a more constructive and participatory way in the community by creating a dynamic and critical thinking about the region where we are inserted, allowing them to present ideas, build them, debate and lead to their realization;

There are many other initiatives within this project, all created with the same objective in mind.

“VOLZHANOCHKA” CHILDREN FOLK DANCE ENSEMBLE AND THE CITY-FUNDED INSTITUTION OF EXTRACURRICULAR EDUCATION “VOLGOGRAD CHILDREN SCHOOL OF CHOREOGRAPHIC ART”: THEIR OUTREACH ACTIVITY IN THE DEVELOPMENT OF INTERNATIONAL HUMANITARIAN AND CIVIC CONNECTIONS VOLGOGRAD, RUSSIAN FEDERATION

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Volgograd Children School of Choreographic Art (CSCA) and “Volzhanochka” Dance Ensemble

are a combination of education and dance leading to international cultural cooperation.



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The project's directions:

1. Studying and promoting Russian folk heritage, preserving dancing traditions of peoples and territories.
2. Studying dance culture of different countries, preserving nationally specific performance styles.
3. Presenting Russian dance as an inalienable part of the world culture on international festivals.
4. Organizing concerts, exhibitions and receptions for foreign visitors.
5. Participating in the projects dedicated to World Cities Day, Volgograd's twin-cities, meaningful dates.
6. Printing teaching materials and handbooks on choreography and national dress, exchanging teaching experience.

Refined and enhanced by systematic studies and the accumulation of learning and teaching materials, the Ensemble is a regular participant of city-wide events. Its "Volzhanochka Invites Friends" International Children Festival (under the motto "Children are the messengers of peace!") is held every 5 years.

Volgograd City and Region take their official guests to Volgograd CSCA, where the latter learn about Russian dance, dress, holidays and traditions. To the participants of youth and school exchanges, Volgograd CSCA gives the traditional bread-and-salt greeting, organized exhibitions and Russian dance master-classes, prepared traditional meals and souvenirs. The Ensemble has since performed in Turkey, China, Germany, Italy, the Czech Republic, Great Britain, Bulgaria and Lithuania.

Cultural exchanges by Volgograd CSCA and its Ensemble build bridges between cultures, portray their spirituality, and promote international understanding.

In 2011, the Ensemble's cooperation with Gaziemir (a district of İzmir, Turkey) led to a Cooperation Agreement between Volgograd and İzmir. Consequently, the Ensemble was officially included in Volgograd's mission to Italy.

Since then, its activity closely correlates with the development conception "Volgograd as a capital of people's diplomacy."

In 2023, the new concert program "Through Countries and Continents" will be presented at "Volzhanochka Invites Friends" Festival.

"ECOC WROCLAW 2016" LEGACY AS A KEY TO UNLOCK PARTICIPATION, SUSTAINABILITY AND CULTURE-FRIENDLY CITY WROCLAW, POLAND

During preparations to the cultural year of ECoC Wrocław 2016, a significant social empowerment took place, which was the initial aspect of the strategical transformation towards decentralization, enabling multi-level

citizens' participation in decision and policy making in Wrocław. The process itself was implemented by several parallel consultancy schemes, focusing on new strategies for culture after the ECoC, new types of



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organization for neighbourhood councils, and tools on collective decision making.

Municipality of Wrocław has been organizing discussions about neighborhood districts since 2015 in the context of creating the “Wrocław 2030 Strategy”, by commissioning reports - such as “Functional analysis of neighbourhood district”, as well as by organizing studies, workshops and meetings with neighborhood leaders as part of the “Wrocław speaks about neighborhoods” project in 2018. Municipality of Wrocław has invested in neighborhood councils, which have the potential to be one of the pillars of democracy and civil society - primarily due to their locality and close relations with the residents. On the one hand, local governments know their needs and problems best; on the other - they have the opportunity to activate and involve citizens in social life and co-decision making. It became visible that without the neighborhood councils, strong local communities and inhabitants

involved, democracy in Wrocław will remain only an idea, without being our reality and everyday life.

The high importance was given to analytical and research aspects on culture and civic participation. Municipality together with NGO's and citizens have created programme and visionary documents: “New constitution for neighborhood district, 2018”, “Strategy for the development of cooperation between the city of Wrocław and non-governmental organizations for 2018-2022 with NGOs in Wrocław”, “Culture – I’m present!”, a semi-strategy for culture 2018-2020+.

And finally in 2020, Wrocław initiated preparations to fully bottom up “Culture Congress”, which will be a platform during which in the unique way social elections will place to delegate 8 representatives of inhabitants to the “Wrocław’s Civic Advisory Council for Culture”, which will be advising to President of Wrocław.

REJUVENATION OF A WORLD CULTURAL METROPOLIS: DAMING PALACE HERITAGE PROTECTION PROJECT XI’AN, CHINA

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Daming Palace, built-in 634 A.D., was a national symbol and a crucial political centre of the Tang Dynasty. Covering an area of around 3.2 km², the Palace, whose architectures’ layout set the standards for ancient Chinese palace architectures, had become an excellent example for later Chinese palace architectures after the Tang Dynasty. Daming Palace, one of the best-preserved Chinese palaces so far, had been included in the first batch of the National Key Cultural Relics Protection

Units. With high value in history, science, culture, and arts, it not only offers significant historical evidence for the Tang Dynasty but also becomes a famous historic site and cultural symbol of Xi’an.

In October 2007, Xi’an Municipal People’s Government officially issued the Implementation Plan for the Protection and Rehabilitation of the Daming Palace Heritage Area, which ushered the overall protection and



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rehabilitation for the area. In October 2010, Daming Palace National Heritage Park was opened to the public. In June 2014, Daming Palace Heritage, as a key historical site in the joint-application project Silk Road: Routes

Network of Chang'an-Tianshan Corridor, was successfully listed in UNESCO's World Cultural Heritage and thus refresh the city's image and cultural landmark.

78 NATIONAL HOLIDAY “YSYAKH TUYMAADA” YAKUTSK, REPUBLIC OF SAKHA (YAKUTIA), RUSSIAN FEDERATION

The city national holiday “Ysyakh Tuymaady” is held in the architectural and ethnographic complex with the same name, located in 17 km from Yakutsk, in the picturesque area Ys Khatyn (Three birches). According to legend, Ys Khatyn is the place where Ellei Bootur - the ancestor of the Sakha people, got a family and for the first time he performed the ceremony of worshipping to the heavenly gods of Ayy by sprinkling the earth with kumis. Since 1998, Ysyakh Tuymaada is held annually.

Ysyakh has been a consolidating, unifying celebration of the summer meeting for all citizens of Yakutsk for 22 years. The complex contains a single ensemble of reconstructed religious monuments, executed in the best traditions of wooden architecture by folk artists from all over the Republic. During this time, it was built: the ritual center “meeting of the Sun”, the folklore center “Toyuk to5oyo”, the ritual center for drinking kumys “Urun tunah tyusyulge”, the center of national dance “Osuokhay”, the center of horse racing “Dyosogoy”, the center of national competitions “Dygyn oonnuuta”,

the sacrificial hearth made of cast iron and bronze “Ayyy belese”, the Central arch “Toy Aana”, ethnographic complex of traditional outbuildings “Yakut manor” with a Yurt and an Annex - khoton, two-storey barn and Yakut Urusa, in 2000 in honor of the new Millennium “Altan Serge”. Serge is made from copper, which have the power of cleansing and strengthening the spiritual strength of a person. On the “Yc Khatyn” complex “Ysyakh Tuymaada” reconstructed all known types of Yakut Serge - ritual hitching posts. Total on the territory of the complex more than 150 ritual objects and 264 tyusyulge for enterprises and organizations, communities and regions from all over the country.

Ysyakh as a holiday creates a special sense of belonging to the spiritual world, respect for their traditions and heritage. When holding a national holiday, it is important to strictly follow the traditional canons of Ysyakh, first of all, its strictly regulated ceremonial and ritual behavior. In this socio-cultural dimension, the Ysyakh holiday acquires the highest spiritual value and becomes significant for all Yakut people.



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LIVING MUSEUM, PRODUCING CITY YALOVA, TURKEY

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Ibrahim Muteferrika Paper Museum, which was established in 2013, have welcomed hundreds of thousands of visitors in a short time with the opportunity of free workshops and production of all visitors along with exhibition of cultural heritage. The first Muslim-owned 'Ottoman Paper Production Center' was established in the town of Elmalık in Yalova in 1745 by İbrahim Müteferrika. Using the archive documents, we built a paper museum upon the remnants of the historic factory and also started to produce paper in a traditional and harmless way without threatening nature.

Over time, new production workshops started to be established in many parts of the city and our country. The souvenirs and products of our institution are produced with methods that do not harm the environment. We produced

about 300 kinds of products, especially using waste clothing and plants, and we want to increase this number (Notebook, Calendar, Agenda, Business Card and similar products). Our aim is to produce all the products the city needs with an eco-friendly method. Our museum also carried out production work with the elderly in the Nursing Home and people with Down Syndrome. We want to produce edible paper especially for street animals with the new projects planned. With our work, we prevent an average of 1500 trees from being cut each year and our goal is to increase this number and include everyone in the city to production. Moreover, the museum aims to become an information and exhibition center regarding history of paper, paper arts, development of paper industry in Turkey.

POIGNANT KOREAN HISTORY RE-BORNS TO THE VILLAGE BLISSFUL WITH CULTURE AND ART FOR ALL: HUINNYEOL CULTURE VILLAGE YEONGDO-GU, BUSAN, REPUBLIC OF KOREA

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The Huinnyeoul Culture Village Project started with the aim of partnering with village residents, artists, and the administrative agencies and invigorating the village for pleasant spaces through the voluntarily participating residents, the originality of artists, the urban regeneration projects, and the cultural art education program. The project is also in pursuit of creating jobs with a multitude of resident culture education programs and village commentators to revitalize the local

economy and make the village a blissful place for visitors and residents. The village became an iconic destination in Korea with a total of 20,000 visitors, domestic and foreign, visiting each month.

Refugees of the Korean War swarmed into this village from all across the country and lived huddling in shacks built on cliffs. Many of them fell from the cliffs to get injured and went through the nightmarish time of their shacks swept



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away by typhoons. During the industrialization period of the '60s and '70s, it became the densely populated, illegal slum with the influx of residents migrating to an urban area.

The village was designated an urban redevelopment zone in 2009 and lifted from the zone in 2013, during which more illegal houses became rundown and the residents left one by one. As a result, unoccupied houses ended up deserted and the village fell to a slum.

When the district office started the initiatives for area cleanup and residential environment improvement in 2011, the deserted house owners loaned free for public projects and the district office improved the deserted houses into the space for artists, attracted artists to support their activities, which marked the beginning of the Huinnyeoul Culture Village Project.

The Yeongdo Cultural Center, a culture institute leading the promotion and development of regional culture, formed a promotion council with the village community residents and the Yeongdo District Office and engaged in a multitude of cultural art education projects like the mural education and creative space projects. It also pursued the Busan's urban regeneration projects of "Mountainside Road Renaissance" and "Blissful Village" and the national contest project of "Urban Revitalization Enhancement" to promote both culture and urban regeneration.

The council had various village reshape projects implemented as a cultural initiative

such as cooking classes, village design classes, and the Huinnyeoul Studio to enhance cultural and artistic capabilities of the residents; it converted deserted houses to resident-shared workshops by cleaning them up and has offered a variety of cultural art experience events.

From the outset of the project, the Huinnyeoul Culture Village Promotion Council gathered opinions from the residents to resolve village issues, and the settled village artists held communal exhibitions and provided cultural art program educations for the residents. They also organized the annual Alley Festival and quarterly village sharing events and flea markets to make the village headed for a unifying place for both visitors and residents.

For spatial regeneration, the council restored the long-deserted well to an attractive destination while completing the cleanup of rundown alleys with the addition of an observatory and information boards. It promoted filming sites in the village and built a village center for use by many village residents. The council hired the village residents for a commentator to introduce the village, boosting their affection for hometown, and made sustainable profits from a village café, contributing to local economy vitalization.

It also published a village newspaper to let various resident voices be heard and have made the own brand of "Huinnyeoul Culture Village" through making a village map and developing a character.



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YOPOUGON: BECOMING AN EDUCATIONAL AND CREATIVE CITY THROUGH SOCIAL COHESION

YOPOUGON, ABIDJAN, IVORY COAST

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Yopougon is an Ivorian commune that experienced an economic and cultural boom thanks to a modern urbanization project. The economic crisis of the 1990s and the political and military crisis of the 2000s threatened its social cohesion. In order to rebuild and meet the needs of its youth, in 2011 the City Hall worked together with a group of sociocultural actors to change the region's approach to culture. They focused on economic, social, and cultural development with educational and creative programs aimed at establishing social cohesion through multi-purpose sociocultural facilities.

Considered a leisure destination given its large number of restaurants and entertainment spots, Yopougon is the main home for cultural life in the Abidjan District. It has the largest number of schools per capita in the District, the largest industrial area in all of the Côte d'Ivoire, as well as a multitude of artists, associations, and entrepreneurs who reside there and play a major role in its vibrant cultural life.

Yopougon is a commune for young people. They make up 45% of the population. Given their dynamism and creativity, the City Council considers to be one of the major beneficiaries of its mandate. The commune has adopted a progressive approach to urban revitalization based on the construction or restoration of sociocultural facilities that create both an educational and creative environment.

This City Hall's approach is comprised of two (2) main phases:

- 1 - Outlining a strategic plan for developing the socio-cultural potential of Yopougon commune (2011 -2015) which, itself took three (3) phases - Completion of a diagnostic study; Adoption of priority programs and projects by the Municipal Council; and the search for partnerships and co-financing);
- 2 - Implementation of priority programs and projects (2015 - Today). Two types of programs are being developed (program on social cohesion through culture and the program for building sociocultural facilities).



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