



UCLG – MEXICO CITY – CULTURE 21

5th EDITION - INTERNATIONAL AWARD

REPORT



GOBIERNO DE LA
CIUDAD DE MÉXICO



UCLG

United Cities
and Local Governments



culture 21

UCLG Committee



5th INTERNATIONAL AWARD

UCLG – MEXICO CITY – CULTURE21



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INTERNATIONAL AWARD UCLG - MEXICO CITY - CULTURE 21 5th edition

CONTEXT

The objective of the **International Award UCLG – Mexico City – Culture 21** is to recognize leading cities and personalities that have distinguished themselves through their contribution to culture as a dimension of sustainable development. The Award reaffirms the leadership of Mexico City in the relationship between culture and sustainable development, and the commitment of UCLG to place culture as a fundamental dimension of sustainable cities. The Award has two categories: city and individual.

The **first edition** of the Award was celebrated between 2013 and 2014. The “City, Local or Regional Government” category was won by the programme “Arena da Cultura” presented by Belo Horizonte (Minas Gerais, Brazil), and the “Individual” category by Manuel Castells and Farida Shaheed.

The **second edition** of the Award was held in 2015-2016. The Jury granted the Award to the project “Cultural heritage and reinvigoration of socio-economic activities in Timbuktu”, from the City of Timbuktu (Mali), and to the project “I AM... / The adventure of one community in the middle of a transformation”, presented by Vaudreuil-Dorion (Quebec, Canada), in the “City” category. In the “Individual” category, the Award was also given jointly to Jon Hawkes and Silvia Rivera Cusicanqui.

The **third edition** of the Award was held in 2017-2018. The cities of Lyon (France), and its cultural policy “The Sustainable City of Lyon: the Charter of Cultural Cooperation” and Seongbuk (Seoul, Republic of Korea), with the programme “Common Seongbuk Artist Roundtable: Local Culture Governance” were recognized by the International Jury as winners in the category “Cities”. In the category “Individual”, the Jury decided to award jointly Basma El Husseiny, and Patrice Meyer-Bisch.



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The **fourth edition** of the Award was held in 2017-2018 and presented to the UCLG World Council on the occasion of the World Congress of UCLG in Durban (15 November 2019). The winners in the “City” category were Medellín (Colombia) with the project “Network of Artistic and Cultural Practices”, and Ségou (Mali) with the project “Ségou: A Creative City”. In the “Individual” category, the Award was given to Eusebio Leal and Vandana Shiva.

The **fifth edition** of the Award aims at recognising cities and personalities who have excelled in the promotion of cultural rights in the context of the Covid-19 crisis and post-pandemic recovery, and/or that have promoted culture as an important part of the caring system. The deadlines for the submission of candidatures were 22 April 2022 (for the first phase), and 27 May 2022 (for the second phase and the nominations for the “Individual” category). In May 2022, the list of the Best Actions was announced, with the labels “Innovative Sparks” and “Planning with Care”.



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JURY

The Jury of the Award was made up of the following five members, all of whom are prestigious international experts with outstanding careers in the cultural field.

- I **Catherine Cullen** (President of the Jury), Special Advisor on Culture in Sustainable Cities. Former Deputy Mayor for Culture for the City of Lille, France, and former Chair of the Culture Committee of UCLG.
- I **Serhan Ada**, Professor at the faculty of Arts and Cultural Management Department, Director of Cultural Policy and Management Research Center, and Head of UNESCO Chair in Cultural Policy and Cultural Diplomacy at Istanbul Bilgi University.
- I **Diana Alarcón González**, Chief Advisor and International Affairs Coordinator of the Government of Mexico City.
- I **Claudia Curiel de Icaza**, Secretary of Culture of the Government of Mexico City. Programmer, producer and cultural manager with 15 years of experience in the public, private and independent sectors.
- I **Francisco d'Almeida**, co-director of “Culture and Development”, an international non-governmental organisation for studies and action in cultural cooperation for the development of the cultural sector at the local level in the Global South.

The Jury analysed the applications presented in the two categories in May 2022, and held its final meeting on 9 June 2022.

The results of the 5th edition of the Award were officially presented by Claudia Curiel, Secretary of Culture of the Government of Mexico City, at the Executive Bureau of UCLG, on 15 June 2022. The Ceremony of the Award will take place in Mexico City on 27 September 2022.



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CATEGORY “CITY, LOCAL OR REGIONAL GOVERNMENT”

This category recognises a city, local or regional government the cultural policy of which has contributed significantly to linking the values of culture (heritage, diversity, creativity and transmission of knowledge) with democratic governance, citizen participation and sustainable development.

The Award is given to the candidate local or regional government that wins a competitive call process, open to direct or indirect UCLG members.

In the fifth edition, the Award recognises an original policy, programme or project specifically focused on the promotion of cultural rights in the context of the Covid-19 crisis and post-pandemic recovery, and/or that have promoted culture as an important part of the caring system. The action should have documented evidence of the impact and the successes achieved.

This edition of the International Award UCLG – Mexico City – Culture 21 received **101 submissions from cities and local and regional governments** from all corners of the world:

Adelaide (Australia), **Agadir** (Souss-Massa-Draâ, Morocco), **Amman** (Jordan), **Ataşehir** (İstanbul, Turkey), **Baalbeck** (Lebanon), **Baie-Mahault** (Guadeloupe, France), **Balikesir** (Turkey), **Bandung** (West Java, Indonesia), **Barcelona** (Catalonia, Spain), **Belo Horizonte** (Minas Gerais, Brazil), **Bhopal** (Madhya Pradesh, India), **Bogotá** (Colombia), **Brasília** (Brazil), **Brussels** (Belgium), **Buenos Aires** (Argentina), **Bulawayo** (Zimbabwe), **Busan** (Republic of Korea), **Büyükcçekmece** (İstanbul, Turkey), **California** (United States of America), **Çanakkale** (Turkey), **Catbalogan** (The Philippines), **Concepción** (Chile), **Cuenca** (Ecuador), **Dakar** (Senegal), **Donostia/San Sebastian** (Basque Country, Spain), **Dublin** (Ireland), **Eghlid** (Fars Province, Iran), **El Carmen de Viboral** (Antioquia, Colombia), **Elefsina** (Greece), **Esch-sur-Alzette** (Luxembourg), **Fatih** (İstanbul, Turkey), **Gao** (Mali), **Gimhae** (Republic of Korea), **Giza** (Egypt), **Granollers** (Catalonia, Spain), **Guanajuato** (Mexico), **Gunsan** (Republic of Korea), **Havana** (Cuba), **Huechuraba** (Santiago de Chile, Chile), **Incheon** (Republic of Korea), **Iriga** (Camarines Sur, Bicol Region, The Philippines), **Izmir** (Turkey), **Jeju** (Jeju Special Self-Governing Province, Republic of Korea), **Jinju** (Republic of Korea), **Kadıköy** (İstanbul, Turkey), **Konya** (Turkey), **Košice** (Slovakia), **Kraków** (Poland), **Krasnoyarsk** (Russian Federation), **Küçükçekmece** (İstanbul, Turkey), **Kütahya** (Turkey), **Leeds** (England, United Kingdom), **Lima** (Peru), **Ljubljana** (Slovenia), **Lomé - Golfe 1** (Togo), **London** (England, United Kingdom), **Longueuil** (Quebec, Canada), **Makati** (The Philippines), **Malmö** (Sweden), **Mannheim** (Baden-Württemberg, Germany), **Mar del Plata** (General Pueyrredon, Argentina), **Medellín** (Colombia), **Melbourne** (Victoria, Australia), **Mérida** (Yucatan, Mexico), **Montevideo** (Uruguay), **Montreal** (Quebec, Canada), **Moscow** (Russian Federation), **Nilüfer** (Bursa, Turkey), **Niterói** (Rio de Janeiro, Brazil), **Nur-Sultan** (Kazakhstan), **Ouagadougou** (Burkina Faso), **Palmela** (Portugal), **Peñalolén** (Santiago de Chile, Chile), **Porto Alegre** (Rio Grande do Sul, Brazil), **Puerto de la Cruz** (Canary Islands, Spain), **Qingdao** (China), **Quilmes** (Argentina), **Rajkot** (Gujarat, India), **Ramallah** (Palestine), **Rome** (Lazio, Italy), **San Antonio** (Texas, United States of America), **San Luis Potosí** (San Luis Potosí, Mexico), **Sancaktepe** (İstanbul, Turkey), **Santa Fe** (Santa Fe Province, Argentina), **Segou** (Mali), **Selçuklu** (Konya, Turkey), **Siheung-si** (Gyeonggi-do, Republic of Korea), **Songpa-gu** (Seoul, Republic of Korea), **Suwon** (Republic of Korea), **Suzhou** (China), **Taichung**, **Tehran** (Iran), **Terrassa** (Catalonia, Spain), **Tevragh Zeina** (Mauritania), **Trois-Rivières** (Quebec, Canada), **Ufa** (Bashkortostan Republic, Russian Federation), **Utrecht** (The Netherlands), **Vaudreuil-Dorion** (Quebec, Canada), **Wrocław** (Poland), **Xi'an** (China), **Yopougon** (Abidjan, Ivory Coast).



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After more than two years since the pandemic outbreak, there is an impressive collection of cultural policies, programmes and projects that have been organised by cities and local and regional governments, often in partnership with civil society and/or other actors (networks, universities, activists, collectives, foundations, national or international institutions, etc.). The Award is an exceptional opportunity to place the way out of the pandemic crisis within a framework of protection and promotion of cultural rights, and to ensure that no-one, and no territory, is left behind.

The fifth edition of the Award is committed to giving visibility to dozens and dozens of initiatives from all continents that have responded to these challenges. Specifically, the 5th edition of the International Award UCLG - Mexico City - Culture 21 has recognised the **best actions** in this field, promoting them with the labels “**Innovative sparks**” and “**Planning with care**”. These projects will also become good practices in the “OBS”, the database of UCLG Culture Committee on cities, culture and sustainable development.

The Jury expresses the sincerest gratitude to cities and local governments that are supporting cultural initiatives and infrastructure, encouraging collective reflection upon the relationship between cultural rights, democracy, freedoms, peace, equality, public space and wellbeing, and promoting international cooperation and solidarity, with initiatives that make evident that culture is a pillar of people’s lives, and it is central in the recovery of this and other crises, and beyond.

The Jury notes that in these difficult times, when peace among peoples, respect for Mother Earth and dignity for all are at stake, applications received show that, throughout the world, many initiatives arise as beacons of human development with heritage, memories, diversity, knowledge, creativity and quality of life at the core, incorporating cultural rights as a building block of peace and wellbeing in all caring cities and regions.

Thus, the Jury wants to express its gratitude to all candidate cities for their effort and dedication, and for the resources and enthusiasm they invested in presenting their candidacies. The Jury also commends the involvement of the thousands of people associated to UCLG and Mexico City who have worked on the candidacies and the nominations.

The Jury decided that the winners of the Award (in alphabetical order) were the candidatures “**Abasto Cultural neighbourhood: Economic boost and urban regeneration**”, submitted by the Autonomous City of Buenos Aires (Argentina), and “**‘AWE’ - Cultural engagement through accessibility, wellbeing and evidence**”, submitted by the city of Dublin (Ireland).



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Buenos Aires. The project “**Abasto cultural neighbourhood: economic boost and urban regeneration**” is a comprehensive urban regeneration project based on the transformation of public space, promoted by the Ministry of Culture of the City of Buenos Aires since 2019. It draws on a model of participatory governance of culture that effectively promotes the collective creation of identity and social integration, enhancing the activity of the independent cultural spaces that distinguish the Abasto neighbourhood. The project has invested in infrastructure, leading to sound improvements in the public space such as increasing pedestrian accessibility and enhancing the quality of life of neighbours. It has also promoted the cocreation with the communities, allowing the implementation of a participatory governance model in which public space is understood as a stage and platform for cultural activities, and it has relied on the value of local cultural industries, boosting the reflection and shared construction of the tangible and intangible identity features of the communities as driving forces for social integration. The Jury highlights the notable impacts achieved, including a better articulation among the cultural actors of the neighbourhood and their relationship with public spaces, the contribution to the reduction of inequalities within the community and the enhancement of the diversity of local cultural expressions.



Dublin. “**AWE’ - Cultural Engagement through Accessibility, Wellbeing and Evidence**” was initiated by Dublin City Council Culture Company in April 2020 as a sustainable response to the challenges of the COVID-19 pandemic. ‘AWE’ was envisioned as a strategy to protect and promote the cultural rights of Dublin’s citizens, and to actively engage with them and respond culturally to their needs, through 3 main strands: (a) Accessibility, (b) Wellbeing and (c) Evidence. The Jury commends the innovative and resolute work of the Culture Company, established in 2018 with the mission to engage with people and communities through conversation and culture, increasing cultural participation and practice throughout the city’s neighbourhoods, continued their engagement work with community groups, youth leaders, artists, civil society, partners from the local authority, residential care homes, businesses and national cultural institutions. Through listening, responsive actions to improve accessibility, inclusion and create more ways into culture during the pandemic were created. ‘AWE’ has actively demonstrated the success, transferability and adaptability of an original methodology that not only ensured the cultural rights of citizens during the pandemic and beyond, but also undertook extensive research that could be considered as a benchmark for other cities.



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The Jury also decided to make special mention of the following projects (in alphabetical order):



Bandung (West Java, Indonesia), for the project “Hutan Menyala (Glowing Forest)”, which has set the forest Hutan Mayala, one of the greater cultural and natural assets of Bandung, as an innovative post-pandemic destination in the form of an audio-visual experience. The project allows the protection and promotion of the forest, mixing advanced digital technology and traditional cultural elements.



Busan (Republic of Korea), for “Busan Galmaetgil, a cultural value promotion project manifested through urban trails”. This project enhances public health and cultural enjoyment through convenient and clean urban trails, showcasing cultural content, local traditions and history as well as its relationship with nature, and offering activities to promote sustainable tourism and respond to the climate emergency, among others.



Izmir (Turkey), for “Izmir’s Project on Boosting Up Culture as Key for Resilience and Development”. This project shows that political will can bring culture to the forefront in policies, plans and practices. Through a comprehensive and innovative policy, “Crisis Municipalism”, Izmir offers new models for public service delivery with culture as one of its main pillars, providing access to culture, encouraging participation and triggering solidarity.



Jinju (Republic of Korea), for “The Art Delivery Project”. Since 2019, this project has helped narrowing the gap in the enjoyment of cultural rights between urban and rural areas and enhancing participation of the underprivileged, marrying the traditional folk arts of Jinju with modern arts, and engaging local cultural actors in the framework of events such as the Jinju World Folk Arts Biennale.



Ouagadougou (Burkina Faso), for the project “Cultural Development of Greater Ouaga, City of Wellbeing and Social Cohesion”. This project has contributed significantly to the balanced cultural development of Greater Ouaga and the wellbeing of its inhabitants, mainly made up of young people under 25 (60%), reducing the geographical inequalities of access to art and culture by providing adequate cultural infrastructure and educational activities for all.



Tevragh Zeina (Nouakchott, Mauritania), for the project “HEYA Nouakchott: Tevragh Zeina, Creative City”. This project has enabled the construction of a solid cultural policy for the city, centred on sustainable development. HEYA Nouakchott has also contributed to the professionalisation of the cultural sector and the improvement of working conditions for cultural actors and artists during the pandemic and beyond.

Winners and special mentions are excellent examples of local implementation of Culture 21 Actions.



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CATEGORY “INDIVIDUAL”

This category recognises an internationally renowned person who have excelled in the promotion of cultural rights in the context of the Covid-19 crisis, and/or that have promoted culture as an important part of the caring system. The award is given by the Jury, based on confidential nominations.

The Jury has decided that the individual award be shared ex-aequo by two people (in alphabetical order):



Lourdes Arizpe. Dr Lourdes Arizpe was appointed Secretary General and member of the United Nations Commission on Culture and Development at the same time that she was managing cultural projects in many countries of the world as UNESCO's Assistant Director General for Culture. As a consultant for UNESCO, she participated to the Convention for the Safeguarding of the Intangible Cultural Heritage as well as to the Convention on the Diversity of Cultural Expressions. Elected President of the International Social Science Council (ISSC), she was Chairman of the Governing Board of the UNRISD: United Nations Centre for Social Development Studies in Geneva. She also served on the Governing Board of the Bibliotheca Alexandrina.

Dr Arizpe holds a PhD in social anthropology from the London School of Economics, and was Director of the Institute of Anthropological Research. She also was researcher at the Regional Centre for Multi-disciplinary Research at the National Autonomous University of Mexico, as well as Secretary of the Mexican Academy of Science. She also directed the National Museum of Popular Cultures of Mexico. She has received awards and distinctions from Mexican, European and Asian universities. Among her most recent publications: “Cultura, Transacciones Internacionales y el Antropoceno” (CRIM-UNAM, M. A. Porrúa, 2019) - also published in English by Springer-MacMillan, “Renovación y futuro del patrimonio cultural inmaterial en México” (CRIM-UNAM, 2017) and “Lourdes Arizpe: a Pioneer in Mexican Anthropology” (Springer Verlag, 2014).



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Daisy Fancourt. The work of Dr Daisy Fancourt has decisively contributed to prove the benefits of cultural activities for people's health. She is Associate Professor of Psychobiology & Epidemiology and Head of the Social Biobehavioural Research Group at University College London. She studied at Oxford University and King's College London before completing her PhD in psychoneuroimmunology at University College London. Her research focuses on the effects of social factors on health, including social deficits (e.g. loneliness and social isolation) and sociocultural assets (e.g. community engagement, arts & cultural activities, and social prescribing). Dr Daisy Fancourt is also the Director of the World Health Organisation Collaborating Centre on Arts and Health (www.artshealthcc.org) as well as a member of the WHO Technical Advisory Group on cultural and behavioural insights on health.

The report "**What is the evidence on the role of the arts in improving health and well-being? A scoping review**", based on the review of over 3000 studies was worldwide disseminated and acclaimed. The report and subsequent theoretical work from Dr Fancourt have shown that arts and culture combine many different components ('active ingredients') that are beneficial to health, for example involving the imagination, sensory activation, cognitive stimulation and social interaction. In further work published in the *Lancet Psychiatry*, Dr Fancourt has then shown that these components can prompt over 600 different psychological, physiological, social and behavioural mechanisms which are linked-in with the prevention, management and treatment of a range of different health conditions. Through Dr Fancourt's publications, the beneficial impact of cultural activities has a renewed scientific evidence base. The promoting of artistic and cultural engagement at the individual, local and national levels is becoming essential in public policies for sustainable development.



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COMMENTS

The Jury wishes to express their most sincere gratitude for the participation of so many extraordinary projects in the 5th edition of the “International Award UCLG - Mexico City - Culture 21”. Considering the high quality of submissions received and testifying the need to identify and spread the word about good practices in culture and sustainable development, the Jury would like to mention all the projects received under the ‘City’ category.

“Gender Equality Project EQ – EQUALISER”, presented by the city of **Adelaide**, connected and supported the wellbeing of fifteen women and non-binary people aged 18-25 through music during the COVID-19 pandemic.

The “public reading network”, promoted by **Agadir**, fought against cultural precariousness and promote cultural rights in the context of COVID-19 and post-COVID crisis”.

The “Women Creative Hub” in **Amman** served the local community women, training and empowering to acquire necessary skills, as well as supporting them in terms of work and raising an income.

In **Ataşehir**, the “E-Culture Centre” focused on securing the right to access culture and maintaining the life of local culture and arts, which was interrupted by the pandemic.

The project “Be a leader”, presented by **Baalbeck**, offered life skills preparation on personal restructuring and change making, influence and effective communication, and accomplishing tasks intelligently and prioritising.

The city of **Baie-Mahault** presented the project “Participatory Culinary “Lives” aimed at democratising culture through virtual participatory workshops based on the culinary heritage of the island of Guadeloupe.

Balıkesir presented “Balıkesir Pullusu”, which engaged hand embroidery with the support to women through activities and hand skills exhibitions.

“We make culture”, developed by the city of **Barcelona**, constituted a Cultural Rights Plan with an ambitious political framework for reflection, government measures, and innovative, binding and operational actions.

In order to mitigate the COVID-19 impacts and support the cultural sector, **Belo Horizonte** forged the “Cultural Emergency Law: lived and practiced knowledge for citizenship, cultural diversity and cultural economy”.



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The city of **Bhopal**, also with the aim to handle the COVID-19 outbreak, created an Integrated Control and Command Centre Solutions.

Bogotá, with its programme “This is Local Culture”, aimed at supporting and strengthening the creative and cultural ecosystem to execute projects related to art, culture and heritage.

The project “Culture Connects” presented by **Brasilia**, launched a series of calls to allow local cultural agents to work while cultural spaces were closed and events prohibited.

In **Brussels**, the City implemented a plan to support cultural actors through financing projects in local cultural infrastructures and cultural operators’ innovative initiatives, as well as offering aids to nightlife and cultural guides.

Bulawayo conceived the “Bulawayo Arts Festival”, anchoring cultural governance and cultural cooperation, to drive inclusive sustainable development and enhance cultural participation and access.

The programme “**Büyükçekmece** City of Culture and Art” gave a response to COVID-19 by adapting and carrying out actions to continue promoting cultural democratisation, social inclusion and cultural participation.

In **California**, the Cultural Resources Climate Change Task Force focused on improving its own processes and creating examples to adapt, build upon, and implement to increase adaptation and mitigation solutions.

The city of **Çanakkale**, through the Çanakkale Biennial Initiative (CABININ), supported a contemporary art habitat for sustaining civil society on the bases of solidarity, social benefit and responsibility.

With the project “Manaragat Festival: Digital is the new normal”, **Catbalogan** offered a transition to a new normality advocating on cultural preservation and supporting the employment and livelihood of cultural and creative workers.

The Culture Plan “COVID-19 Health Emergency Mode”, presented by **Concepción**, supported critical points of the creative sector fabric and provided it with greater resistance for the toughest months of the pandemic.

With “April One Thousand Arts” and “Festival I Love You, Cuenca”, **Cuenca** promoted cultural economies, the appropriation of public space, the exercise of cultural rights, and citizen wellbeing in a post-pandemic reality.



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With the aim of preserving jobs and life conditions for artists and pursuit cultural activity, **Dakar** supported the resilience of the cultural sector and relaunched post-COVID-19 cultural activities in the city.

The project “Donostia Community of Public Diplomacy” led the city of **Donostia** to create a community, a space for debate, exchange of ideas, knowledge and experiences to strengthen public diplomacy.

In **Eghlid**, thanks to the Voluntary and charitable participation of citizens to deal with the COVID-19 crisis, the city acquired face masks through public participation and cooperation.

The International Theatre Festival “El gesto noble”, presented by **El Carmen de Viboral**, focused on the construction of citizenship and community, and joint action to consolidate culture in more resilient, innovative and open horizons.

“Mysteries of Transition” in **Elefsina** sought to unveil the invisible side of the city, and featured “people/society”, “environment” and “labour” as axes to describe the ability of art and culture to become a catalyst for this transition.

The “Cultural Governance of Esch” in **Esch-sur-Alzette**, one of the foundations of the local cultural strategy “Connections”, established a Cultural Governance Council, a more transparent and equitable financing system, and the post of Head of Studies and Training.

The strategy of Fatih focused on offering life combined with culture and revive **Fatih’s** tangible and intangible cultural heritage through, for instance, the restoration and cultural use of Yedikule Fortress.

In **Gao**, the Alanga Traditional Songhoy Game endured during Covid-19 times, an intangible cultural heritage that provided the youth with endurance, intelligence and social skills.

The “Bulgasari project”, in **Gimhae**, established a sustainable support system which served as a bridge of mutual growth for artists and provide quality local performing arts.

The project “Ayady Misr – Hands of Egypt”, in **Giza**, provided an e-commerce platform to enable sustainable livelihoods for households and ensure high-quality products to customers.

“La Quiosca: art to strengthen the social network of the neighbourhood after the pandemic”, presented by **Granollers**, focused on strengthening community ties, recovering social life and guaranteeing cultural rights in the common space after COVID-19.



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The project “Digital Art #CULTUREATHOME” from **Guanajuato** enabled artistic groups to spread their art and mitigate the consequences of the pandemic, also collaborating with other countries with actions against COVID-19.

The “Outreaching Community Cultural Cafe”, provided the residents of **Gunsan** with Lifelong Learning courses in commercial buildings and public venues, thus revitalising local business and creating job opportunities.

Havana carried out a strategy for heritage management in the Historic Centre of Old Havana to create, share and maintain cultural vitality through social networks and online spaces in times of COVID-19.

“Huechuraba School of Music” emerged during the first months of the pandemic in **Huechuraba**, offering musical education and addressing the need of local musical arts development.

The city of **Incheon** carried out a participatory documentary film on Heritage, Diversity and Creativity for world peace through mutual prosperity and international cooperation.

The “Iriga City Resiliency and Recovery Programme” was launched by **Iriga** to address COVID-19 impacts and promote cultural rights and resiliency with initiatives such as “Vegetables on the Wheels” and “e-Tinagbakal”.

The **Jeju** Special Self-Governing Province conducted a range of policies (relief funds, contests on cultural arts programmes, and public arts projects) to support artists and guarantee the enjoyment of cultural arts.

“Outside and Together Again”, implemented by **Kadiköy**, constituted a culture-oriented strategy based on the relationship between culture and elements of local economic and social development.

Konya presented the Konya Model of social and cultural activities during the pandemic, including online entertainment, education and cultural initiatives to support those affected by the disruptions caused by COVID-19.

The project “Košice 2.0”, in **Košice**, used an open data platform where arts and cultures were channels of open debate on sustainable and resilience urban community and citizens’ engagement to create solutions for urban challenges and public space.

The “Resilient Culture” became a creative transdisciplinary response to strengthen the cultural sector of **Kraków** and enhance its reaction to a crisis in the long term, creating new models of partnerships and going beyond *ad hoc* support.



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“In the Centre of MIRA”, presented by **Krasnoyarsk**, created a new pedestrian public space to attract citizens and become a venue for cultural organisations’ active self-presentation.

Through the project “Tale Istanbul” I. and II. International Tale Festival” in **Küçükçekmece**, several activities were carried out and storytellers worked to guarantee the right to access to culture and art in several locations.

The city of **Kütahya** focused on strengthening human capital, training artists and craftsmen, and increasing awareness of local cultural heritage in the post-pandemic era.

With “Return to Cultural Vibrancy”, **Leeds** deepened its commitment to safeguard culture and creativity after the pandemic, increasing cultural investment, digital learning and access, and delivering of Bags of Creativity.

The programme “Living Community Culture”, presented by **Lima**, addressed cultural rights, cultural diversity and social transformation with actions articulated with citizenship as a local public policy.

The “Centre Rog Creative Hub” in **Ljubljana** presented the reconstruction of an old factory, a space to share, create and collaborate, where sectors in the creative industries are brought together.

Through “Lomé Golfe 1 Talents”, a reward event for actors in the socio-cultural and educational development, Golfe 1 (**Lomé**) promoted local talent and raised awareness about evils undermining society.

The project “ENO Breathe”, presented by **London**, constituted a pioneer initiative to provide support for COVID-19 recovery through an integrated social prescribing programme of singing, breathing and wellbeing.

In **Longueuil**, “Culture-Health Days” brought together both health and culture sectors and provided a space of reflection on the importance of arts and culture in the development of the community.

Through “Makati Cultural Development Plan”, **Makati** outlined strategies for further growth of the city’s cultural sector focusing on the arts, cultural governance, cultural economy, heritage, culture and public spaces and cultural education.

The city of **Malmö** offered corona-related support to the independent culture sector, strengthening infrastructures for local cultural practitioners, and guaranteeing cultural rights for children and youth.



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The festival “Culture in the City”, presented by the city of **Mannheim**, constituted an oasis of culture in the middle of the city during the peak of COVID-19, supporting artists and guaranteeing citizen’s cultural rights and participation.

With the programme “Our landscape, the value of a beautiful and privileged region”, **Mar del Plata** held cycles to promote cultural heritage of the Municipality of General Pueyrredon and its landscape as a common good.

To mitigate the effects of COVID-19, **Medellín** worked towards care practices for the cultural sector, reinventing the cultural offer to make art and culture sustainable in a city, and safeguard its heritage regardless of adversities.

Through the “Flash Forward – Creative Laneways Programme”, **Melbourne** focused on reviving the vibrancy of the city and welcoming people back after COVID-19, enhanced job creation and supported and offered accessible creative projects.

To face the pandemic in **Mérida**, the project “Mérida Resilient Culture” implemented urgent actions to meet local challenges and guarantee that art and culture are part of a gradual and supporting return to the city.

In **Montevideo**, “Culture goes by Neighbourhoods” allowed to promote artistic creation in different expressions, enabling performances in open spaces, thus maintaining the activity of the sector and its links with the community.

The comparative study of innovative municipal models in cultural leisure of **Montreal** allowed to identify approaches to promote cultural expression, offer perspectives for the future, provide an inclusive offer and support the community.

The project “Culture of Moscow. Online”, by **Moscow**, offered access to unlimited online content free of charge to people from all ages, contributing to the digitalisation of culture, stimulating creative processes and the development of creative industries.

Nilüfer digitally implemented “Read Till Your Height”, a project that rewards children who read and summarise the highest number of pages, to develop their reading habits and library use.

To mitigate the COVID-19 impacts, **Niterói** focused on sustainability, economic recovery and cultural rights with the “Cultural Emergency programme”, including culture in the city’s planning, expanding the sector’s budget, encouraging participation and structuring policies for cultural rights.



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The project presented by **Nur-Sultan**, “The memory of them is alive” raised awareness and perpetuated the memory of the victims of political repression.

In **Palmela**, the project “In my day...” offered guided visits by former railway men which valued and perpetuated lifetime memory and history, and promoted active ageing, interaction between generations, and sense of belonging.

Peñalolén developed a digital culture plan to reactivate local culture in a pandemic, migrating initiatives to digital, generating employment, and maintaining a direct link with citizens.

Porto Alegre celebrated its 250th anniversary with events, facilitating the occupation of public spaces by the community and promoting culture, sports, leisure, leisure tourism, innovation and economic and social development.

Puerto de la Cruz moved towards a more flexible, resilient and valuable strategic management model for society in its cultural policy, creating environments to connect people and organisations, and collectively generate value, identity and sustainable development.

The initiative “International Friends @Qingdao” brought **Qingdao** into enhancing exchange and cooperation, as well as revitalising culture and tourism resources, and supporting cultural recovery after COVID-19.

“Kakán, the voice of Quilmes”, the programme presented by **Quilmes** promoted learning and intercultural dialogue for families and youth, as well as communication and graphic tools to construct local identity.

Rajkot addressed the need to manage COVID-19 positive cases by Sanjivani Rathis with COVID trace mobile application developed by Rajkot Municipal Corporation.

The city of **Ramallah** responsively acted in the face of the pandemic, being also in the process to initiate a participatory Cultural Policy, and while promoting and enhancing international partnerships and exchange.

The “Orchestras of Transformation”, in this edition for the city of **Rome**, constituted new imaginaries for the 2030 Agenda based on gender-based violence, the climate emergency, underwater life, and social inequalities.

San Antonio promoted cultural and community engagement during the pandemic, connecting with local youth and educational institutions, promoting living heritage digitally, circular economy and outdoor events.



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In **San Luis Potosí** took place the design and implementation of the charter and regulation of cultural rights, an important process of planning, participatory design and multilateral cooperation.

The “Sancaktepe Woman Training Culture Centre”, in **Sancaktepe**, encouraged women to participate in societal life through seminars, education, excursions and cultural events, and create social and individual awareness.

“Cultural Capital”, the project presented by **Santa Fe**, offered a free digital platform where local cultural content was produced, shared and disseminated, which also worked as a sale platform for cultural goods.

In **Segou**, the “Segou – Creative City” programme provided a Cultural Policy and a sustainable cultural development programme with cultural heritage and artistic creativity as pillars of sustainable human development, local economy and wellbeing by 2030.

Through Selçuklu Heals with Culture, **Selçuklu** carried out programmes with academics, health professionals, concert events, and other activities for wellbeing and cultural access, and to minimise the impacts of the pandemic.

“A Non-contact Community Art Project”, conducted in **Siheung-si**, brought together administrators, artists, and citizens non-face-to-face to collaboratively create large-scale artworks.

Songpa-gu supported the blossoming of cultural art around Seokchon Lake by creating spaces for performances, movies, creative exchange, theatre, books, live music or instruments.

The city of **Suwon** focused on guaranteeing the right to culture and opportunities for everyone through the “Lifelong Learning Programme to Secure Rights to Culture for the Disabled”.

The project “China (Suzhou) Arts and Crafts Expo” in **Suzhou** constituted a comprehensive exhibition platform of arts and crafts industry integrating cultural exchange and mutual learning, exhibition and sales channel broadening and industrial revitalisation.

“Culture City Online” project, presented by **Taichung**, facilitated the enjoyment of arts and cultural activities without getting out of the house.



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“Tehran Rejuvenates”, a campaign implemented by the city of **Tehran**, offered fixed and mobile vaccination centres to vaccinate every person in the city, especially including refugees and immigrants.

The “Culture Programme in the Territory” in **Terrassa**, based on cultural rights, democratisation, decentralisation, proximity and support to culture and creative sectors, materialised through actions and projects from a joint work between the institution and local cultural actors.

The new cultural policy adopted in **Trois-Rivières** constituted a pioneer example of a collective inclusive review process, which led to an updated vision of the city, and the definition of the objectives of the policy and its directions.

The “Not a book texture” project, presented by **Ufa**, promoted a literary improvisational stand up filled with performances and improvisation battles.

In **Utrecht**, the project “Come Alive” addressed the need to search joy in the face of despair, focusing on a holistic approach to erotics and sexual health to unlock new opportunities and overcome oppression.

In **Vaudreuil-Dorion** “Living my culture here” emerged to promote collective and civic cultural care to achieve a sustainable post-COVID recovery and propel culture.

“Wrocław Social Intervention Programme” constituted a response by **Wrocław** to COVID-19 challenges through an unclosed catalogue addressed to inhabitants and entities affected by the pandemic, also within the cultural sector.

The city of **Xi’an** established a cultural network covering the whole city, linking operas and art groups, promoting the combination of traditional and modern arts, serving as a cultural educational hub for citizens, and especially, the youth.

The programme “Yopougon, Educational City for Creative and Innovative Youth” presented by **Yopougon**, focused on the revitalisation of cultural life while restoring social peace, as well as the connection between the municipal action and local cultural agents.

The policies, programmes and projects identified by the Jury with the labels “Innovative sparks” and “Planning with care”, will be integrated in the “OBS”, the database of good practices of the UCLG Culture Committee. This process will be carried out in the last months of 2022.



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CONCLUSION

In the context of the recovery of the Covid-19 crisis and the systematic attacks on peace and democracy and entrenched racism and sexism facing the world, the fifth edition of the Award has been an extremely meaningful experience. It demonstrated that an impressive array of policies, programmes and projects that cities and local governments have developed are unchaining the potential of heritage, creativity and diversity -that is, culture- as an unequivocal part of the solution to humanity's challenges.

Cities and local governments are central. They are working to enshrining and guaranteeing the right to participate in cultural life for all, and placing culture at the core of the new social contract that will guide the future of humanity and the planet: The Pact for the Future. The pandemic has been the context for improving the quality of the wide-ranging cultural dialogues that humanity urgently needs to address, including human rights, the climate emergency, inequalities and the centrality of care, cooperation and solidarity.

These projects become especially relevant in a context such as the one our world is experiencing; many of them can be seen as “Innovative Sparks” and illustrative examples on how cities, networks and cultural actors are “Planning with Care” in the midst of the pandemic recovery and in the frame of the many other crises ravaging the world.

The Award is consistent with the urgent need to continue to create and support new possibilities to access heritage and knowledge, to build stronger systems of protection for the cultural workers, to strengthen the promotion of cultural rights considering broader frameworks of inequality, to multiply the collaboration between cities and governments, to foster measures which connect culture to broader debates that our societies are holding and to consolidate culture as a pillar of sustainable development.

Awards for both categories will be presented on 27 September 2022 in Mexico City, in the framework of the celebration of Mondiacult 2022, the most important international conference of UNESCO on cultural policies, after 40 years of its first edition. All members of UCLG are cordially invited to attend.

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