

INTERNATIONAL AWARD
UCLG - MEXICO CITY - CULTURE 21
SECOND EDITION 2015-2016

AWARD CEREMONY

27 OCTOBER 2016



PROGRAMME

THURSDAY 27 OCTOBER

Museum of the City of Mexico
José María Pino Suárez 30, Centro, 06060

AWARDS CEREMONY

10:00 - 11:00 hrs

PRESIDIUM

- Dr. Miguel Ángel Mancera, Chief Minister of the City of Mexico
- Eduardo Vázquez Martín, Federal District Secretary of Culture
- Ing. Cuauhtémoc Cárdenas Solórzano, General Coordinator for International Affairs of the City of Mexico

CITY AWARD

- Ousmane Hallé. Mayor of Timbuktu, Mali. "City" Award
- Guy Pilon. Mayor of Vaudreuil-Dorion, Quebec, Canada. "City" Award

INDIVIDUAL AWARD

- Silvia Rivera Cusicanqui. "Individual" Award
- Jon Hawkes. "Individual" Award

CONVERSATION WITH THE PRIZEWINNERS

11:00 - 13:40 hrs

Dialogue where the winning city representatives and personalities will share their vision of culture as the fourth pillar of sustainable development

Conversation with the Mayor of Timbuktu, Mali, Ousmane Hallé

Topic: Presentation of the "Cultural Heritage and Relaunching Socio-economic Activities in Timbuktu" Project

Conversation with the Mayor of Vaudreuil-Dorion, Guy Pilon

Topic: Presentation of the "I Am... The Adventure of a Community in Transformation" Project

Conversation with Ms. Silvia Rivera Cusicanqui

Topic: Contributions to culture as the 4th pillar of sustainable development

Conversation with Mr. Jon Hawkes

Topic: Contributions to culture as the 4th pillar of sustainable development

THURSDAY 27 OCTOBER

Mexico City's Historical Archives
Chile No. 8, Col. Centro, Cuauhtémoc., 0601018:30 - 20:30

"Roundtable with Prizewinners and Special Guests" 18:30 - 20:30

Activities:

- Dialogue and sharing of experiences between prizewinners and guests
- One-on-one interviews with prizewinners with media outlet

PRESENTATION

The objective of the "[International Award UCLG – MEXICO CITY – Culture 21](#)" is to recognise leading cities and personalities that have distinguished themselves through their contribution to culture as a dimension of sustainable development.

The initiative is consistent with the aim of United Cities and Local Governments (UCLG) to represent and defend the interests of local governments on the world stage and is expected to contribute to the dissemination and implementation of Agenda 21 for culture. The initiative proves the leadership of Mexico City in the area of culture and sustainable development.

The initiative has two categories.

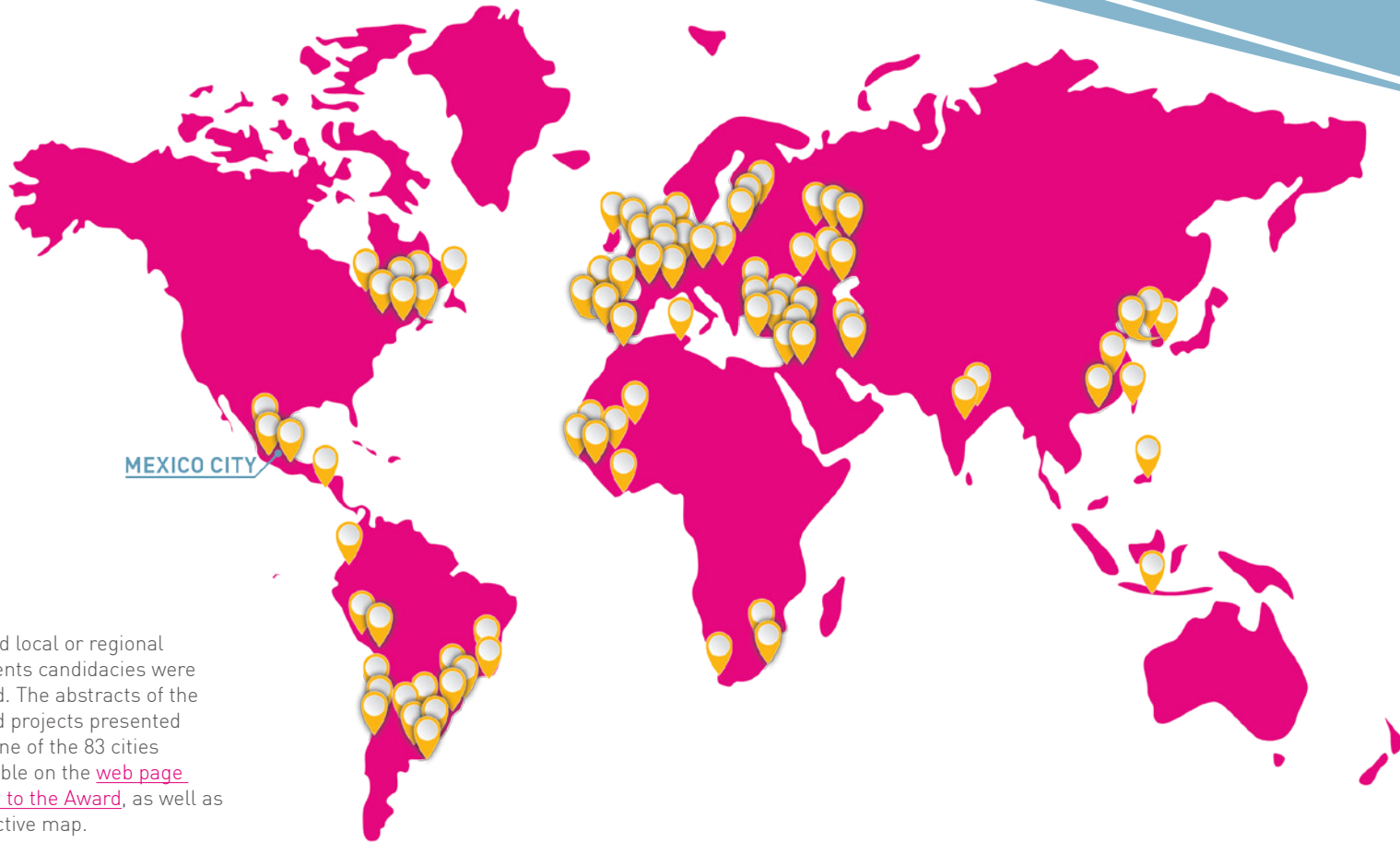
- (a) The **City / local or regional government award** will recognise a policy or programme that has significantly contributed to linking the values of culture -heritage, diversity, creativity and transmission of knowledge- with democratic governance, citizen participation and sustainable development. The winning city will receive the amount of 50,000 euros.
- (b) The **Individual award** will recognise an internationally renowned person who has made a fundamental contribution to the relationship between culture and development. The winner will receive an amount of 25,000 euros.

The rules of the "International Award UCLG - **MEXICO** City - Culture 21" say that the **Jury** was formed by five members, international experts, highly eminent figures with a proven track record in the cultural world, ensuring in this way the notoriety and relevance of the Award:

- **Eduardo Vázquez**, Secretary for Culture of Mexico City, and President of the Jury;
- **María Victoria Alcaraz**, Director General of Teatro Colon in the City of Buenos Aires, and former Deputy Minister of Cultural Heritage in the City of Buenos Aires;
- **Emmanuel Kouela**, Director of Culture at the City of Ouagadougou, and director of the Local Centre for the Promotion of the Performing Arts (CMPAS) of Ouagadougou;
- **Leônidas de Oliveira**, President of the Municipal Foundation of Culture of Belo Horizonte, and President of the Belo Horizonte's Deliberative Council of Cultural Heritage of Belo Horizonte;
- **Farida Shaheed**, first Special Rapporteur of the United Nations in the field of Cultural Rights, and Independent Expert on Cultural Rights of the United Nations.

On 15 March 2016 there were 83 submissions. The Jury selected the winners in April and May 2016. The Awards ceremony will take place in the Mexico City in October 2016. The winners were officially announced by the President of the Jury of the second edition of the Award, Mr. Eduardo Vázquez, in the framework of the World Council of UCLG in Kazan (Tatarstan, Russia) on 27 May 2016. The awarding ceremony will take place in October 2016 in Mexico City.

The Jury was impressed by the high quality of the submissions received and heartily undertook its difficult task. The members of the panel sincerely thanked all the candidate cities for their efforts and dedication of time, resources and hope to submit a candidacy.



MEXICO CITY

83 city and local or regional governments candidacies were submitted. The abstracts of the submitted projects presented by each one of the 83 cities are available on the [web page dedicated to the Award](#), as well as an interactive map.

Abitibi-Temiscamingue (Quebec, Canada), **Antonio Ante** (Imbabura, Ecuador), **Astrakhan** (Russia), **Azul** (Buenos Aires Province, Argentina), **Beit Sahour** (Palestine), **Bilaspur** (Chhattisgarh, India), **Busan** (Republic of Korea), **Büyükcemece** (Istanbul, Turkey), **Canoas** (Rio Grande do Sul, Brazil), **Cape Town** (Western Cape, South Africa), **Cesis** (Latvia), **Cheboksary** (Chuvash Republic, Russia), **Chefchauen** (Morocco), **Conche** (New Foundland, Canada), **Congonhas** (Minas Gerais, Brazil), **Coquimbo** (Chile), **Córdoba** (Argentina), **Curitiba** (Paraná, Brazil), **Dakar** (Senegal), **Dangjin** (Republic of Korea), **Dublin** (Ireland), **Estrie** (Quebec, Canada), **Ethekwini** (Kwa Zulu Natal, South Africa), **Florianópolis** (Santa Catarina, Brazil), **Gaziantep** (Turkey), **General Pueyrredón** (Buenos Aires Province, Argentina), **Gijón** (Asturias, Spain), **Guangzhou** (China), **Jbeil Byblos** (Lebanon), **Jeonju** (Republic of Korea), **Johannesburg** (Gauteng, South Africa), **Kaedi** (Mauritania), **Kashan** (Iran), **Kaunas** (Lituania), **Kazan** (Republic of Tatarstan, Russia), **Konya** (Turkey), **La Paz** (Bolivia), **Lake Mégantic** (Quebec, Canada),

Leeuwarden (Friesland, the Netherlands), **Leiria** (Portugal), **Lisbon** (Portugal), **Liverpool** (England, United Kingdom), **Longueuil** (Quebec, Canada), **Lugo** (Galicia, Spain), **Lyon** (France), **Makati** (Metro Manila, Philippines), **Montevideo** (Uruguay), **Nevşehir** (Turkey), **Nilüfer** (Turkey), **Nizhny Novgorod** (Russia), **Nottingham** (England, United Kingdom), **New-Brunswick** (Canada), **Oaxaca de Juárez** (Mexico), **Passy** (Senegal), **Peñalolén** (Chile), **Pilsen** (Czech Republic), **Plaine Commune** (France), **Puno** (Peru), **Querétaro** (Mexico), **Raipur** (Chhattisgarh, India), **Ramallah** (Palestine), **Regensburg** (Bavaria, Germany), **Rio de Janeiro** (RJ, Brazil), **Roeselare** (Flanders, Belgium), **Rosario** (Santa Fe, Argentina), **Rostov-on-Don** (Russia), **Salvador** (Bahía, Brazil), **Seferihisar** (Turkey), **Segou** (Mali), **Solo** (Java, Indonesia), **Strasbourg** (Alsace, France), **Taichung** (Taiwan), **Talca** (Chile), **Tartu** (Estonia), **Teheran** (Iran), **Timbuktu** (Mali), **Tunis** (Tunisia), **Valle del Marne** (France), **Vaudreuil-Dorion** (Quebec, Canada), **Volgograd** (Russia), **Wuhan** (China), **Yopougon** (Abidjan, Ivory Coast), y **Zitácuaro** (Michoacán, Mexico).

WINNERS CITY



TIMBUKTU

The Cultural Heritage and Reinvigoration of Socio-Economic Activities in Timbuktu

CONTEXT

Home to 54,453 residents the City of Timbuktu covers an area of 21Km² and it has been listed as a UNESCO world heritage site since 1988. The city was an important intellectual and spiritual capital as well as a centre for the propagation of Islam in the African continent during the 15th and 16th centuries and some of its standing monuments still recall this golden period. Timbuktu has been for these reasons always an important meeting point and cultural and historical crossroads for the exchange of products and cultures from the Mediterranean and the South Sahara; its heritage is charged with history.

However, from May 2012 to January 2013 Timbuktu was occupied by armed rebels. During this period a massive displacement of the local communities towards the south of Mali and its neighbouring countries took place and municipal services and decentralised administrations were pillaged and ceased to function. As a result, the area's socio-economic fabric completely collapsed, accentuating an already spread poverty. This resulted in the State of Mali asking for aid from the international community through UNESCO.

The cultural and tourist sectors were particularly affected. The occupation caused significant damage to cultural heritage, practices, and expressions: population displacement; destruction of innumerable historical monuments, memorial sites and ancient manuscripts; intense pillaging of archaeological sites and museums; and prohibition and weakening of cultural practices and traditions. In Timbuktu 14 of the 16 mausoleums on the World Heritage List were destroyed together with the El Farouk independence monument. The door of the Sidi Yahia mosque, considered sacred by local residents, was torn down and 4,203 manuscripts in the Ahmed Baba Institute for Islamic Graduate Studies and Research (l'Institut des Hautes Études et de Recherches Islamiques Ahmed Baba (IHERI-AB)) were burned.

"The Cultural Heritage and Reinvigoration of Socio-Economic Activities in Timbuktu" project emerged out of this context and it ran from March 2014 to February 2016. It was supported by the International Association of French-speaking Mayors (l'Association Internationale des Maires Francophones (AIMF)) and the City Hall in partnership with the National Directorate

for Cultural Heritage (Direction nationale du patrimoine culturel (DNPC)), having been carried out in conjunction with the UNESCO office of Bamako.

The project was run as a partnership and demonstrated how indispensable cooperation between the local community and State services is for the implementation of sustainable development projects.

GOALS, CHALLENGES AND PROJECT DEVELOPMENT

The main objective was the rehabilitation of the cultural heritage and tourist sectors and the revitalization of crafts (which employs two thirds of the population) in order to counter-balance the social and economic effects of the occupation. More precisely, it attempted to achieve this by renovating damaged houses, creating an arts and crafts map, reinforcing the social fabric and civic participation, providing specific training for different groups, and finally, by strengthening the institutional and operational capacities of the local government in terms of conservation and management of cultural heritage. A mission leader from the DNPC was recruited to work alongside the city council and supervise the project. A supporting study on the feasibility of revitalising the socio-economic fabric was conducted in April 2014.

The project had a positive transversal effect, largely due to the approach used that went well beyond a simple heritage renovation project. It tackled from its outset a wide group of factors that only through a multi-approach and cooperation model could restore and heal the negative impact of the occupation for the city's heritage, but most importantly, to its local population.

It gave the local government the opportunity to work with a significant group of public and private stakeholders in cultural heritage. These stakeholders, like the masons' guild, the federation of the chamber of skilled trades, artisans and

the local union of artisans, were crucial and played a central role in the project's implementation. Citizens were brought into the project through actions aiming at the increase of awareness and access to information about the project and its wider context and development objectives. Several discussion meetings were organised that involved the participation of families, district managers, the masons' guild and cultural associations. A great example of the cooperation in place is the fact that residents took part in the committee that identified and selected the 30 old houses that were renovated and aimed to provide accommodation to vulnerable families.

Some activities were implemented with participants from schools, radio stations, the public reading programme and the Regional Reading Assistance for Development Cell (Cellule Régionale d'Appui à la Lecture pour le Développement (CERALD)).

The traditional houses were renovated with sustainable materials through construction techniques that represent the local identity, supporting in this way, heritage-related activity sectors and income generation for the population. Artisans were supported through the strengthening of their material conditions (repair of equipment, materials and tools), setting up working capital to help build a stock of basic supplies, the creation of a training centre, and support for artisans in breaking into international markets and trade fairs.

The local government employees improved their ability for mobilising financial resources, using computers, and managing cultural heritage through specific training organized at local level. Training and learning opportunities for senior staff also took place at an international level.

Even with all of this organised effort, the challenges found on the ground were many, the first major obstacle being the almost complete absence of financial resources available to the local community, making



it necessary to reach out to international financial partners. The lack of specialised personnel was also felt at different stages of the project, which led to placing emphasis on training at different levels and specific recruitment of key professionals like a cultural agent thanks to financial backing from the AIMF. Although the occupation of Timbuktu has ceased, the geo-political and economic instability in the region has persisted, meaning that even the access to materials and their transportation represented a major challenge.

For all of these reasons, the link created between the built heritage, the development of know-how and of traditional construction techniques helped to unite residents around participatory initiatives for the re-appropriation of their living spaces and

their cultural expressions. International cooperation strengthened local organisational abilities in terms of cultural resources. The attention given to young people and to communication favoured intergenerational dialogue, and thus created the conditions to allow the results and investments to last for a long time.

The project also offered the City of Timbuktu the opportunity to foment and strengthen cultural exchanges at local level through the actions carried out in cooperation with the adjacent municipality of Alafia and at national level through the Mali Network of Municipalities (AMM). International cooperation focused on educational trips and short-duration training sessions on the preservation of cultural heritage was also established

with the municipalities of Saintes (France), Tempe (Arizona, United States) and Marrakech (Morocco).

IMPACTS

In Timbuktu's current situation, after suffering the damaging effects of the crisis caused by the conflict, culture remains the method of resilience and rebuilding that allows residents to develop new strategies for survival and harmonious and sustainable cohabitation. The regeneration of the social fabric and healing of cultural bonds and traditions have been at the heart of this project.

Not only urgent measures and actions were put into place to minimise some of the damage inflicted by the occupation, the project has contributed to the improvement of a range of skills among the different involved groups – knowledge and skills of former masons were shared and passed on to young masons in the guild; the local government employees gained valuable cultural management skills; and artisans were empowered by better and more coordinated support efforts. This has meant that the project implementation has widely contributed to the creation of more jobs for the community. During its implementation, the project directly and indirectly helped to create over 100 jobs. Through a cultural and transversal approach, the project for the renovation of built heritage has worked in alleviating the highly precarious situation in which certain families found themselves following the crisis, specially those run by women in need and widows who owned their homes.

The dialogue with the different involved stakeholders and the quarterly activity reports indicate the advantages and difficulties of the project: from the number of houses renovated to the benefit of families in need, the number of studies carried out on the impact of the crisis, the number of promotion initiatives carried out, and the number of jobs created. The reports have therefore highlighted the

renovation of 32 houses instead of the 20 initially planned, the completion of the two studies devoted to the impact of the crisis (one relating to the economic impact and the other to ancient architecture) and a map of Timbuktu's artisans.

Looking forward and based on the already mentioned outcomes, learning, investment and efforts made throughout the project, the local government plans to boost the local economy through the cultural industries related with heritage. Indeed, Timbuktu houses many ancient manuscripts that could inspire a branch of income-generating economic activities, as has already happened in the past. Since the 18th century, there has been a local dynamic book industry with an economy that gave birth to the professions of calligrapher, scribe and binder for the ancient manuscripts, creating jobs for young people. The manufacture of archive boxes and catalogues is also a very old practice, which creates further employment.

Nonetheless, international efforts remain in place so further funds can be canalized through UNESCO and the World Bank aiming at consolidating the relationships between the various activities and projects currently underway in Timbuktu. This project has demonstrated the importance, need and value for the city of having in place a long-lasting action plan and cultural policy for the support of arts and professions related to cultural heritage.

Mayor of Timbuktu:
Ousmane Hallé Cisse

Director of the Programme:
Kassim Diakite

Contacts:
diakitekassim@yahoo.fr



WINNERS CITY



VAUDREUIL DORION

I AM... / The adventure of one community in the middle of a transformation

CONTEXT

The small Canadian community of Vaudreuil-Dorion, located in the Quebec province, is only 30 minutes away from Montreal and is renowned for its quality of life and strong cultural history and pride. However, over the course of 20 years it has been radically transformed due to the fast increase of its population, mostly a consequence of new arrivals. New citizens have arrived from all over the world, bringing with them their languages and cultures. Between 1994 and 2014 the number of inhabitants increased from 17,000 to 37,000, 48% of the current population coming from another country. In addition and as a consequence of this, fast social transformations have taken place.

The number of citizens that speak French has decreased from 80% in 1994 to 60% nowadays. English, Hindi and Urdu represent now half of the languages spoken. Vaudreuil-Dorion is today a diverse and young town where both low-income households and the unemployment rate have seen significant reductions.

Coming from a cultural context with a strong sense of pride for the contemporary francophone culture, the

social transformations that the town has gone through have created some level of inter-cultural conflict, tension and strain between the different communities and a diminished sense of belonging among its citizens. This has forced the local authorities to proactively work towards strengthening the feeling of pride and belonging to the local community in order to improve social cohesion.

A starting point to achieve this has been the establishment of a common ground between the different cultures and communities embodied in the program I AM... initiated in 2010. Since then, it has taken advantage of cultural mediation as a way to create a feeling of belonging and provide a friendly context to the emergence of a united community; one that is proud to be part of an area unique in its richness. The ongoing program has made remarkable progresses, in particular, since 2014 when culture was put at the center of local development.

The conditions that have enabled the creation of this program can be analyzed in relation to the local cultural policy. It was in 2009-2010, that the town decided to create a strategy for rebuilding social

ties which also led to the creation of the I AM... program. The strategy led to the establishment of an advisory committee for the cultural sector that included the participation of other sectors such as health and education. The strategy supported the positioning of culture as the fourth pillar of sustainable development in order to bring the community together and establish a harmonious way of living together.

The I AM... program was adopted as the first building block for this process. Its transversal approach has allowed the program to deal openly with the issues and benefits of cultural diversity. It has recognized the wealth of cultural diversity and supported the active participation of citizens of all ages and cultural and socio-economic backgrounds. Central to it has been a model of participatory governance that uses citizens as key actors for municipal cultural action while simultaneously providing a new role for cultural actors working in social development.

GOALS, CHALLENGES AND PROJECT DEVELOPMENT

The I AM... program aims to recreate and strengthen the sense of belonging and social cohesion through cultural activities that provide meaning and build new social ties. The activities developed seek to improve the understanding of others and their differences, leading in this way to the reinvention of the community. At the center of the program is active citizen participation in the cultural and creative acts, during which citizens rub shoulders, interact and learn to understand one another. Besides working directly on social cohesion, these cultural activities contribute to a solid progress in terms of environment, physical and mental health, economy or urban planning.

An active participation in these activities also leads to empowering local communities to become real cultural actors and citizens within their town, but also

throughout other sectors of activity, as this leads consequently to more participatory and inclusive citizen governance and decision-making. In addition to this, new ties and relations are established among neighbors and communities, and isolation and vulnerability due to status and cultural differences are better battled as new networks are fostered. Different groups and actors from the civic society are brought to work together and collaborate. Finally, artists play a key role in the entire dynamic. They are placed at the heart of the development of their town and considered key actors within the community.

Each year, the I AM... program offers 600 workshops grouped around 50 main activities that incorporate different forms of artistic and cultural practices. It reaches out 20,000 direct and 30,000 indirect participants. A great example of the powerful outreach of the program was the ambitious MOZAIK exhibition for which 40 volunteers from different cultural communities worked together in order to take photographs of the local inhabitants. 10,000 photos were presented of the local inhabitants. The MOZAIK parade, enabled by 1,000 citizens working together with 10 artists each year under a different theme, is a unique and artistic parade for its diversity and creativity. Other small-scale initiatives take place throughout the year targeted at specific groups like elders in retirement homes, young people, women (and children) suffering from domestic abuse and so on.

The program is ambitious and requires the involvement and commitment of different levels and departments of government as well as local cultural actors from the civic and private sectors. Its annual budget is around \$700,000 and this covers human resources related to the project, payment of services offered by artists, organizations and businesses, and finally, support for the involved cultural organizations.

The Vaudreuil-Dorion Chamber of Commerce and Industry has been the project's main partner and for this reason



80 businesses and industries display the project's logo. In addition, many of them have participated in cultural mediation activities throughout the years and took part in the early discussions regarding the creation of I AM... and the cultural policy set out in 2013.

Over the years, the main challenge has been the positioning of the local government within the cultural ecosystem, as the objective is not to overtake the role and work of cultural actors. Although a sensitive issue, it was important to ensure from the outset that the town was not trying to undertake the work of cultural actors, but to give them the necessary means to reach out to the population. These actors have been essential for the program's success, as they have helped

to encourage participation from citizens and get closer to the local communities. Integrated health and social services have also played a crucial role in reaching out to vulnerable participants. The same can be said about the education sector, represented by six primary schools and a secondary school.

IMPACTS

The I AM... program has been very successful at different levels and its benefits have extended beyond cultural mediation and improvement of local quality of life by turning Vaudreuil-Dorion into a highly attractive town for economic investment and relocation of companies. The town-wide program has meant a unique cross-sectorial and multi-community involvement,

working together with a large number of the town's employees from all of the city's departments. Furthermore, as I AM... was adopted by the entire organization, several other projects emerged and new connections were created. The cultural mediation model has also been used internally by the town hall in processes like the definition of the government's mission and values. The results and the awards won by I AM... have filled the team with pride and their boldness has been greatly recognized beyond the regional and national borders.

A testimony of the value of the program has been the more than a dozen regional and national awards received and the invitations to present the project in over 40 conferences held in Canada, France, Spain and Argentina. A regional cultural mediation unit has also been created in Quebec with the objective of spreading, teaching and supporting 65 further municipalities in the development of similar initiatives. Several towns and institutions have already set up projects inspired by I AM... and training by the town's team has been requested from four Quebec regions and its 5th largest city, Longueuil. The impact can also be observed at local level as some of the cultural actors no longer require funding from the town and are implementing their own projects of cultural mediation.

When it comes to the 20,000 participants, the program has reached a large group of children and teenagers as these represent 55% of the participants. This has been achieved by the involvement of schools and parent-child activities together with activities catered specifically to their age interests like hip hop and dance. Adults aged over 55 have also been offered specific activities and probably for that reason they represent 25% of the overall participants, while some activities have been designed with physically and mentally disabled people in mind. In one way or another, the majority of Vaudreuil-Dorion's citizens have benefited from I AM... by

participating in or attending the project's outcomes like the parade.

The feedback gathered among the population is encouraging. A new era has begun as friendships have been formed between those of 'native' Quebec origin and new immigrants. Some families do their shopping together and visit each other for religious festivals as a way of learning and sharing. A group of female Muslims have set up an exhibition of photos that show Muslims and Christians doing everyday activities together. The feedback received has shown that certain activities have enabled young school dropout to go back to school and have even prevented some from running away or committing suicide.



Mayor of Vaudreuil-Dorion:
Guy Pilon

Director of the Programme:
Michel Vallée
Director of the Leisure
and Culture Department
Vaudreuil-Dorion
Canada, Quebec

Contacts:
mvallee@ville.vaudreuil-dorion.qc.ca

WINNERS INDIVIDUAL



JON HAWKES

Jon Hawkes is the author of the much acclaimed and ground-breaking [book](#) – ‘The Fourth Pillar of Sustainability: culture’s essential role in public planning’ (2001) – and one of Australia’s leading commentators on cultural policy. In parallel to his dedication to cultural theory and policy, over the last few years he has strengthened his life-long commitment to community activism and arts projects, in an ongoing crossing between thinking and doing, cultural theory and local practice. He currently works with a number of Melbourne-based organisations, such as the [ILBIJERRI Aboriginal and Torres Strait Islander Theatre Co-operative](#), a group dedicated to producing innovative indigenous works, [The Substation](#), a contemporary multi arts centre, and [J-Studios](#), an artist-run studio collective.

He is the former Resident Cultural Analyst with the [Cultural Development Network](#) of Victoria (Australia) and throughout

his long career he has been Director of [Community Music Victoria](#) (2001-2008), Fellow of the Community Cultural Development Board (Australia Council) (2004-2005), Director of the Australian Centre of the International Theatre Institute (1991-1998), Director of the [Community Arts Board of the Australia Council](#) (1982-1987) and a founding member of [Circus Oz](#) and the Australian Performing Group (Pram Factory).

Born in Wales, Jon Hawkes also lived in the West Indies as a child, before arriving to Australia. As his daughter tells us in a short and unique [profile](#) of Hawkes, he started as an actor, the musical *Salad Days* in 1963 being his first professional production. In addition to his work within the world of theatre and the performing arts, he has also been a lighthouse keeper, a bookseller and editor of numerous periodicals such as [Go-Set](#), Australia’s first and biggest pop music and youth culture magazine.

His book 'The Fourth Pillar of Sustainability: culture's essential role in public planning' has become one of the cornerstones of public policies advocating for the essential position of culture within society. The central argument of this work can be found at the centre of many policy development strategies at local levels throughout the world. By proposing culture as the fourth pillar of sustainability, Hawkes not only placed culture at the same level as the traditional three pillars of sustainability – economic, social and environmental development – he also helped to focus the discourse on culture.

Thus, the fourth pillar has enabled a move beyond the triad model of sustainability towards a vision more adapted to the complexity of contemporary contexts, where culture is advocated as having "its rightful place in all public policies" along with the other pillars.

With a diverse experience between practice and theory, it can be said that Hawkes' contribution to the conceptualisation and positioning of culture within society reflects his professional and personal experience, as his [presentation](#) at the UNESCO Hangzhou Congress in 2013 demonstrates. His vast experience as an artist, producer and manager within the fields of performing and community arts has given him a perspective that is the outcome of the entanglement between practice and theory. The fact that he has lived in different locations in Australia and elsewhere and worked with indigenous communities has also contributed to his vision of the role played by culture within sustainable development.

With his work, culture has gained a meaning that has often been overlooked or undervalued in the context of post-GDP narratives and evaluation, which have recurrently missed culture as a core essence of human life. For Hawkes, culture has always been about processes rather than products, meaning that cultural value

becomes manifest through making and doing, rather than through the resulting artefacts. Therefore, the importance of cultural action, as part of sustainable development, occurs through creative approaches and within communities. Without the vitality of culture, public planning can never be really effective or wholesome. The emphasis on making and culture as being at the same level as the other pillars of sustainability highlights the importance of community participation, decentralisation and bottom-up considerations. Indeed, another major concern in his work is the importance of the local level, and of local governments, in fostering sustainable development with a strong cultural component.

Therefore, the action of policy-making that has culture at its centre and as one of its foci of concern should incorporate participation, authenticity and engagement. Cultural diversity and an approach to sustainable development guided by this perspective assure openness and a plurality of visions, since culture encompasses the principles, histories and traditions of a society.

Partly inspired by the work of Jon Hawkes, the Executive Bureau of UCLG approved the [policy statement](#) "Culture: fourth pillar of sustainable development" in November 2010 in Mexico City. This statement maintains that the "fourth pillar" provides a strong visual metaphor and "reinforces the importance of culture in understanding the world and its intrinsic relation with sustainable development". The statement asks cities to guarantee "the development of the cultural sector itself" and to ensure that all public policies (education, the economy, science, communication, environment, social cohesion and international cooperation) are analysed to assess its cultural impact.

WINNERS INDIVIDUAL



SILVIA RIVERA CUSICANQUI

Silvia Rivera Cusicanqui is a Bolivian sociologist and activist of Aymaran ancestry, with links to the indigenous katarista movement and to that of coca growers, as described in this [biographical profile](#) written by Verónica Gago. Along with other indigenous and mixed-race intellectuals, in 1983 she founded the [Andean Oral History Workshop \(THOA\)](#), a self-managed group which focuses on orality, identity and the indigenous and popular social movements, particularly in the Aymara region. She was especially involved in the exploration of the communitarian and anarchist dimensions of indigenous struggles, thereafter influencing popular movements, including the self-organised movement of Ayllus (family groupings) in Western Bolivia, as she herself explained in a [dialogue](#) with Oído Selvaje.

She is currently a member of the self-managed [Colectivx Ch'ixi](#) group, which promotes the rights of people

with disabilities and raises awareness on discrimination suffered by them, through documentary films, workshops and [events](#). In the last few years she has also been involved in the setting-up of [El Tambo Colectivo](#), a cultural centre in La Paz which aims to combine academic knowledge, manual work and environmental practices.

Her long academic career includes over two decades as a lecturer in Sociology at the Universidad Mayor de San Andrés in La Paz (UMSA). She has also been a visiting lecturer at the Universities of Columbia (New York, USA), Austin (Texas, USA), La Rábida (Huelva, Spain), Jujuy, and the Universidad Andina Simón Bolívar (Quito, Ecuador). She obtained a Guggenheim scholarship in 1990 and became an Emeritus Professor at UMSA in 1993. She is also an Emeritus Professor in Andean Human Rights at the Universidad Andina Simón Bolívar.

For a good overview of her career and reflections on her life and work, in the broader Bolivian context, this [talk](#) with Boaventura de Sousa Santos provides a good starting point.

She is the author of several books, including *Oppressed but not Defeated: Peasant Struggles among the Aymara and Quechua in Bolivia, 1900-1980* (1984); *Los artesanos libertarios y la ética del trabajo*, co-authored with Zulema Lehm (1988); the collection of essays *Debates postcoloniales. Una introducción a los estudios de la subalternidad* (1997), edited with Rossana Barragán, which is considered to be one of the earliest translations of fundamental texts of Post-colonial studies into Spanish; *Chi'xinakax utxiwa, una reflexión sobre prácticas y discursos descolonizadores* (2010); and *Violencias (re)encubiertas en Bolivia* (2010), where several of her articles from the 1990s are collected. She has also been involved in the production of several videos and feature and documentary films.

A significant part of Silvia Rivera Cusicanqui's work addresses continuity in the domination affecting indigenous identities and cultures, including in those contexts where diversity and the value of indigenous cultures have been officially recognised. In her view, 'internal colonialism' operates as a structure of habitus (in the sense of Bourdieu's) – that is, as history internalised by individuals. When analysing the symbolic, material and historical mechanisms of domination, Rivera Cusicanqui has identified the 'illusion of mixed race' (la ilusión del mestizaje) as a hegemonic, patriarchal and colonial construct, since, far from integrating diverse identities, it contributes to consolidating a culturally-determined hierarchical structure. Through the 'myth of mixed race' and the discursive, ideological construction of 'citizenship', indigenous peoples were excluded from public space, as explained by Luis Martínez Andrade in his [analysis](#) of *Violencias (re) encubiertas en Bolivia*.

In the current context, Silvia Rivera Cusicanqui perceives a continuity of long-term colonial structures, which remain in people's minds and are reproduced through social, economic and political structures. This is well described in this 2009 [presentation](#), in line with her work since 1980. Furthermore, this [article](#) by Verónica Gago stresses Silvia's critique of the 'reformist appropriation of the "pluri-multi" by a generation of intellectuals', as an example of the 'rhetorical abilities of the elite and their immense flexibility to turn collective guilt into minor tweaks and amendments within a framework of domination which retains its colonial dimension.' In the light of this, attending a [meeting](#) at the University of Chile she highlighted that indigenous identities are also part of modernity, representing 'a process of conflictual interaction with a range of colonial powers, at different levels.' On this basis, she also rejects the 'miserabilist' discourse of ethnic memory, suggesting that a vision which respects the 'agency of indigenous subjects' should be affirmed instead. As discussed in this [interview](#) with Rolando Carvajal, the political discourse around the notion of "vivir bien" ('good living') is, in her view, mainly rhetorical and has not involved true support for communities or a recognition of their autonomy.

Silvia Rivera Cusicanqui's work has also addressed the relation between indigenous and feminist struggles, highlighting the shared underpinning dynamics between Westernisation and patriarchy in gender systems. The latter, as Luis Martínez Andrade stresses in the [analysis](#) of *Violencias (re)encubiertas en Bolivia*, may be perceived as one of the elements which has historically reinforced 'internal colonialism'. Therefore, the relevance of her work beyond the Andean region can easily be understood, since it provides for an understanding of 'the socio-economic and political-cultural development of Latin America in general and Bolivia in particular.'

Her work has involved a wide range of formats and genres, including essays, documentary films, art criticism and curatorship. Indeed, in the 2010 catalogue-book [Principio Potosí Reverso](#), she presented an alternative view to the mainstream curatorial vision of the Principio Potosí exhibition, which was being presented in Madrid at the time. Her alternative view highlighted the subordinate nature of colonial painting with regard to local communities.

Silvia Rivera Cusicanqui has also reflected on the communication of knowledge ('you should speak after listening, because listening is also a way of looking, and a mechanism to generate understanding as empathy', as [described](#) by Verónica Gago when addressing Rivera's work). She has also devoted seminars to the sociology of image, where de-colonial images and practices are combined and where she highlights the potential of visual culture to, as described in her [presentation](#) at the University of Chile, 'contribute to the understanding of the social context' and to 'update many unconscious elements of the social environment'.

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