

FINAL REPORT

**3RD UCLG
CULTURE SUMMIT**
BUENOS AIRES
3-5 APRIL 2019

**Cities are leading
the actions on the role
of culture in sustainable
development**



THE REPORT

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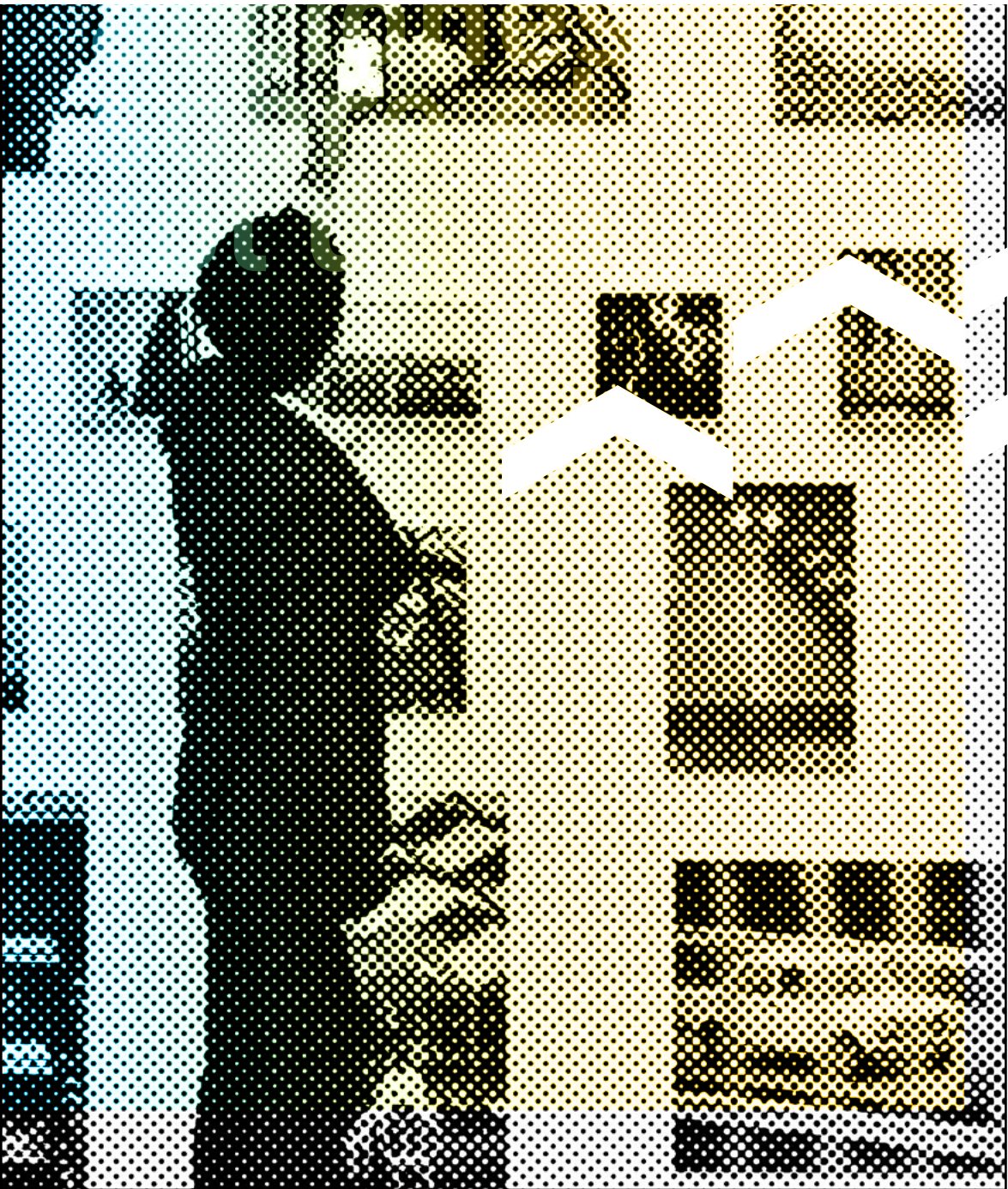
Coordinator, UCLG Committee on Culture

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INTRODUCTION

The third UCLG Culture Summit was held in Buenos Aires (Argentine Republic) on 3-5 April 2018, hosted by the Government of the Autonomous City of Buenos Aires. After the editions held in Bilbao (2015) and Jeju (2017), the 3rd UCLG Culture Summit again served to visualise that **cities are the sites where a sustainable development model strongly anchored in culture can become effective**. Cities from across the world, represented by their local governments and by civil society activists and organisations, met in Buenos Aires to reaffirm their commitment to access and participation in cultural life as a universal right, and with culture as an interpretative framework of contemporary realities.

The **UCLG Culture Summit** is the **main meeting point at global level of cities, local governments and other stakeholders that are committed** to the effective implementation of policies and programmes on culture and sustainability. The rich and diverse experiences that Buenos Aires is home to in areas such as gender equality and cultural rights, social transformation, youth and independent culture, as well as the many experiences presented in the Summit by participating cities and actors, are witness to the infinite possibilities that cultural policies anchored in memory, rights, diversity, equality and innovation can provide to the future generations in order to build a sustainable future.

The title of the 3rd Summit, **'Cities lead the actions on the role of culture in sustainable development'**, aimed to stress the fundamental role of cities and local areas in order to achieve recognition of culture as a fundamental dimension of sustainable development. Over three days, **plenary sessions, workshops, visits, project presentations and many informal exchanges** contributed to visualising the connection between culture and sustainable development at the local level, fostering learning and network development, and strengthening thinking and discussion around these matters.

Over 500 participants in the Summit could also **discover the wealth of Buenos Aires' cultural life**, from the official to the independent spaces, from the more traditional cultural venues to life on the streets. Cultural agents in Buenos Aires were strongly represented across the discussions, along with an extensive representation of local governments, artists, civil society organisations, academics, international organisations and other agents from across the world.



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In a global context affected by increasing conflicts which entail hate speech and foster confrontation, the 3rd UCLG Culture Summit aimed to promote the **inclusion of diverse voices in policy discussions, the design of cultural policies based on full respect for human rights, and the promotion of gender equality and the fight against discrimination** of all kinds as fundamental elements for peaceful societies, where creativity based on diversity can flourish. Understanding culture as the fourth pillar of sustainable development also involves placing young people at the centre of decision-making, as full citizens and agents of change and social transformation. It involves the full participation of women, and the design of models for cultural governance and creativity based on collaboration between governmental bodies and all other stakeholders, finding the right balance, as exemplified in the coexistence between public, commercial and independent programmes in Buenos Aires itself.

The Culture Summit was held for the first time alongside the meeting of the UCLG Executive Bureau, thus counting on the participation of mayors from many cities, as well as representatives of local government associations and other organisations from across the world. This formula served to confirm that **reflections on culture in cities are not isolated, but are connected to the other challenges faced by cities**. This transversality allows to develop more effective policies.

The Summit also served to call the United Nations, its member states and other agents in the international community to **reinforce the attention paid to culture in the 2030 Agenda, the Sustainable Development Goals (SDGs)**, the New Urban Agenda and the Climate Change Agenda. The necessary transformation to achieve the ambitious common goals established in them will not be reached without a strong base in communities, with culture as a tool of cohesion, transformation and hope.

This document presents a summary of the discussions and sessions held during the 3rd UCLG Culture Summit.



WEDNESDAY 3 APRIL



PARALLEL SESSION A1. THE INTERNATIONAL AWARD UCLG – MEXICO CITY – CULTURE 21: THE NEXT EDITIONS

The **International Award UCLG – Mexico City – Culture 21** is a unique initiative, which recognises the cities and individuals that have made significant contributions to the relationship between cultural factors and

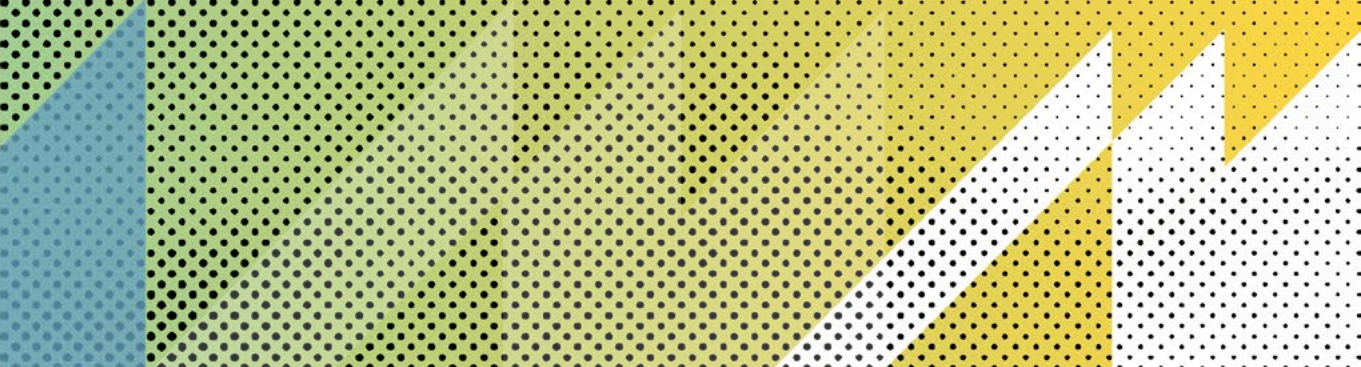


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sustainable development. The first three editions of the Award have received more than 230 candidatures from cities around the world and they have recognised 18 city projects and 6 personalities. Likewise, some of the other projects that have been presented have been integrated in the Good Practice database of the Agenda 21 for culture. In this way, they have made a very significant contribution to the knowledge and the exchange of experiences in matters of culture and sustainable cities. Facing the next stage of the Award, this session had as objective the presentation of some of the experiences which have been recognised in the previous editions and also offer a space of reflection about the initiative, as well as the suggestion of new questions and challenges for the future.

The session was introduced and moderated by **José Alfonso Suárez del Real**, Councillor for **Culture of Mexico City**, the institution that promotes the Award alongside UCLG. In his introduction, he explained the context and the objectives of this initiative. Likewise, during the course of the session, he transmitted, on behalf of Claudia Sheinbaum, Chief of Government of Mexico City, the pride in “actively contributing to this fourth wave of cultural democracy”, through cultural projects that encourage the interculturality in a cosmopolitan city formed by migrants from all over the world.





Catherine Cullen, the Special Advisor on Culture in Sustainable Cities at the UCLG Committee on Culture, discussed some of the key elements of the Award. She stressed that the partnership between Mexico City and the UCLG Committee on Culture involved, on the one hand, a city with a remarkable heritage, an impressive cultural diversity and a huge cultural life, which has formulated a powerful political message on cultural aspects as a crucial factor in sustainable development; and, on the other, an organisation that undertakes an important advocacy task aimed at promoting culture as a pillar of sustainable development, including in the SDGs. She also highlighted that the Prize serves to convey the notion that there can be no sustainable development without an explicit recognition of the cultural dimension.

MEXICO CITY ANNOUNCED ITS COMMITMENT TO CONTINUE SUPPORTING THE INTERNATIONAL AWARD UCLG - MEXICO CITY - CULTURE 21 FOR THE NEXT 6 YEARS

Then, **Jordi Pascual**, Coordinator of the UCLG Committee on Culture, emphasised that the Award was a unique initiative. He also thanked the presence in the Summit of some of the cities that had submitted applications to previous editions. Presenting the figures of the three previous editions and the methodology of the Award so far, he invited attendees to making new proposals in order to improve the Award. He also emphasised that the Award was useful for the creation of links between the candidate cities, as well as for the identification of good practices that could later be added in the **Obs database** of the UCLG's Committee on Culture.

Representing the city of Lyon, one of the two winner cities of the 3rd edition of the Award, was **Marc Villarubias**, Director of **Cultural Cooperation of the city**, who presented a video regarding the **Cultural Cooperation Charter**, the initiative recognised by the jury. During his speech, he highlighted the satisfaction in having won the Award, an achievement shared with the many agents who work in urban planning, ecology, interculturality, religious issues, equality or inclusion in the Lyon area. These are common topics that mobilise a lot of people. The Charter of Cultural Cooperation involves many services and cultural facilities, with more than 300 projects which contribute to the building of the city.



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Pietat Hernández, the Director of **Culture of Terrassa**, began her speech with a presentation video of the city that emphasised the role of Mediterranean creativity as an element that defines Terrassa. The city is recognised by UNESCO as a **Creative City of Film** after its specialisation in this field since the establishment of an audiovisual production park around which other services and activities have been developed and the international dimension has been promoted. In fact, the candidature presented by Terrassa in the 3rd edition of the Award, which was recognised as a good practice, was based on the public policies related to the film and the audiovisual sector. Finally, she referred to the pending challenges about culture and sustainable development, including gender equality, city branding and the consolidation of a sustainable cultural network.

The city of **Cuenca**, also recognised as good practice in the Award, was represented by **Andrea Malquin**, the person in charge of the Pilot Cities programme in Cuenca. During her speech she emphasised that participation in the **Pilot Cities programme** of the UCLG Committee on Culture as well as in the Award had been very useful to assume a view about culture as a basis for the sustainable development of the city. That view had been translated into a political engagement by the administration and it had been also very useful to transform culture's role in the city's development. She described some of the actions that had





been implemented in the Pilot City's framework like the 2030 Cultural Plan, as well as the actions to improve public areas, historical memory and universal access to culture. Furthermore, she affirmed their intention to propose themselves as Leading City of the Agenda 21 on culture.

The final debate counted on the city of **Foumban**'s delegation, that remarked the importance of local heritage, as well as the fact that the candidature presented by Foumban in the 3rd edition of the Award had become a guide to implement the Agenda 21 on culture in the city. Other attendees suggested the possibility of counting on an "ambassadors net" for the Award involving cities with previous experience, that could support other cities and accompany them through the elaboration of candidatures and good practices.

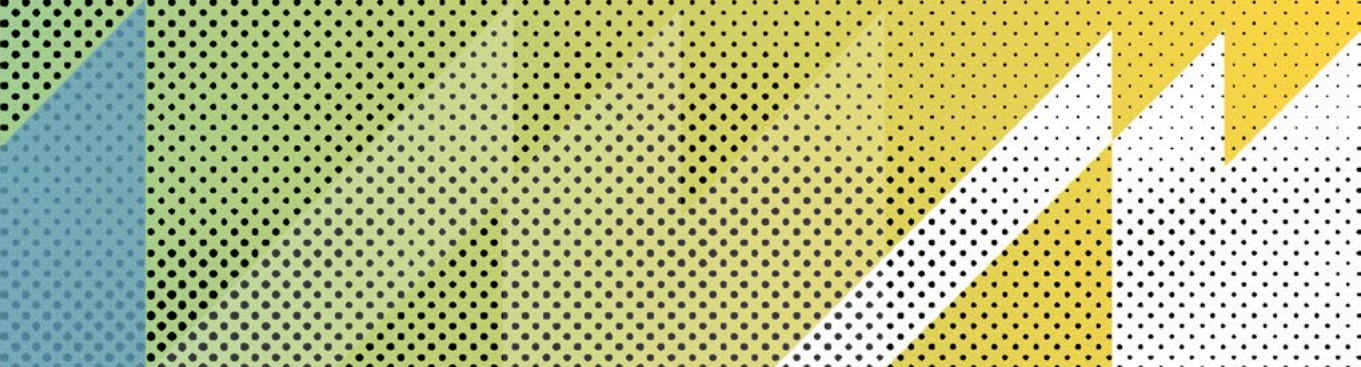


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PARALLEL SESSION A2 (1ST PART). *CLIMATE HERITAGE NETWORK - MOBILIZING THE CULTURE AND HERITAGE SECTORS FOR CLIMATE ACTION*

Culture and heritage are impacted by climate change. Cultural and heritage-based approaches to carbon mitigation and climate adaptation offer enormous potential. Nonetheless, there are literally thousands of culture and heritage actors and professionals whose talents have not been mobilised on climate issues. This is so even in jurisdictions that have made ambitious climate action pledges based on the COP21 Paris agreements. This session, the first in a series of three held throughout the day, introduced the **Climate Heritage Network**, a new movement which aims to flip this paradigm.



The session was chaired by **Andrew Potts**, Coordinator of the **ICOMOS Working Group on Heritage and Climate Change** and leader of the Climate Heritage Network, who expressed the aim to use our talents, ways of knowing and heritage expertise to help communities achieve their climate ambitions and respond to the goals set in the Paris Agreement. He also invited participants and attendees to consider whether the things they were good at could contribute to these goals.

Carlos Gentile, **Secretary for Climate Change and Sustainable Development** of the Government of Argentina, reminded that according to a **report made by UNESCO and UNEP**, climate change poses a high risk for the conservation of world heritage. Climate change requires policies involving all ministries. Regarding this issue, in Argentina they elaborated sectorial plans with a transversal character. Gentile expressed Argentina's will to be part of the solution to climate change. He also pointed to the need to take unprecedented actions in order to contribute to an increasing awareness about the problem. However, he recognised the difficulties encountered in order to obtain funds for some of the measures required.

“CULTURE MUST BE AN INTEGRAL PART OF THE RESPONSE TO CLIMATE CHANGE, INCLUDING THE IMPACT OF CLIMATE CHANGE ON TANGIBLE AND INTANGIBLE HERITAGE”

ISABEL C. RIVERA-COLLAZO

Julianne Polanco, Historic Preservation Officer at the **California Office of Historic Preservation**, presented figures of major natural disasters in California, which demonstrated that climate change was 'what we are in the middle of'. California has progressively recognised the intersection of climate and culture, including cultural aspects in its preservation goals and addressing issues such as the impact of rising sea levels on indigenous communities, the inclusion of historic buildings in fire resilience measures, and the role of art in post-disaster community support. A taskforce has been set up, work with indigenous tribes to learn aspects of resilience and adaptation is underway, and there is increasing awareness that culture can help transform individual behaviours in many areas, and should be integrated across several policy fields.



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Isabel C. Rivera-Collazo, Ph.D. Assistant-professor, Biological, Ecological and Human Adaptation, Department of Anthropology and **Scripps Institution of Oceanography** at the University of California, San Diego, reminded that the magnitude of the challenge of climate change was huge and she also expressed the need to work through the collaboration of many agents. She recalled the experience of Hurricane Maria in Puerto Rico, which was useful to visualize the effects of the climate change at the social level, among others. In this respect, she remarked that culture should be an integral part to the response because of the impact that climate change has on tangible and intangible heritage. Overall, it is necessary to reduce the distance between scientists and communities, generating interactions and fostering enhanced responsibility by everyone. That is something that the **DUNAS** project wants to contribute to.

The artist **Joaquín Fargas**, whose work integrates art, science and technology, presented some of his own projects, which he had created with the collaboration of other people. These projects were very useful to explore some questions: **Biosphere** contributes to becoming aware of climate and the need to take care of the planet; **Sunflower** had a solar flower as weather station or “a sentinel of climate change”; and **Utopia Project** was focused on the conservation of a glacier. He emphasised that they were artistic projects which could contribute to creating awareness and inspiring other people to look for solutions.

Andrew Potts closed the session by recalling that there would be further space for discussion in the subsequent sessions. He underlined that climate needed to be an issue in culture, and culture should be part of the climate conversation, contributing to envisioning what a low-carbon future means, mitigating climate change, raising ambitions and building capacity for resilience. He also recalled that COP25 would be held in Latin America (Santiago de Chile, December 2019) and it was important to have a voice there.





PARALLEL SESSION A3. CULTURAL POLICIES FOR CITIES IN THE “GLOBAL SOUTH”

The cultural policies of big cities in the Global South are often inspired by models from the North that are maladapted to their realities. Aspects like the colonial past, knowledge systems, the role of informal economies or the different ways to understand sustainability differ and generate different forms of complexity, which require a specific treatment from the perspective of cultural policies. This session presented the results of a workshop held the previous day, which brought together culture directors and activists from several cities in the “Global South” in order to debate about these issues in partnership with UCLG’s Culture Committee.

**“IN CONTEXTS MARKED BY INEQUALITY, IT IS
ESPECIALLY IMPORTANT TO REFLECT ON WHO
CULTURAL POLICIES ARE AIMED AT”**

FREDDY MONTERO



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The session was moderated by **Zayd Minty**, Director of **Creative City South**, who summarised the ideas of the previous day's workshop, which he had led. Among them were the design of a cultural policy agenda in high inequality contexts, the possibility to establish common indicators in order to foster a dialogue between cultural policies from different contexts, the protection and promotion of diversity and the connection between fields like mobility, public space and culture in order to contribute to the transformation of cities.

Andrés Zaratti, Councillor for **Cultures of La Paz**, emphasised cultural diversity and the need to foster those conditions that enable its sustainable development. He also highlighted interculturality as a fundamental aspect in the development of cultural policies. Furthermore, he emphasised the role of the State in the generation of conditions for multidisciplinary and intercultural spaces, the importance of citizen participation in cultural policy development, the role of culture as an articulator of the other three dimensions of sustainable development (economic, social and environmental) and the need to design cultural policies which could outlast governmental terms.

**“CULTURE IS THE PILLAR THAT ARTICULATES
THE OTHER THREE DIMENSIONS OF SUSTAINABLE
DEVELOPMENT (ECONOMIC, SOCIAL AND
ENVIRONMENTAL)”**

ANDRES ZARATTI

Speaking next, **Pablo Corral**, **Quito's Councillor for Culture**, discussed the policies which were launched during the last governmental term. He also stressed the necessity to construct a co-participative cultural agenda between institutions and citizens, constructing dialogues as processes. Furthermore, he highlighted the necessity to recover local cultures and community expressions, as well as to contribute to the artists' professionalisation. He ended his speech claiming that culture should have an influence on the big decisions regarding the building of cities.

Then, **Freddy Montero**, Director of Cooperation of **Escazú**, talked about some of the challenges which the construction of cultural policies has to face, like the necessity to determine who these policies are aimed at, in contexts of inequality, and the need to integrate migrant populations and, in general, a



constantly-changing social and demographic reality. In front of this situation, he argued that political authorities should change the look over the role of culture in cities, recognising the city as central axis of transformation.

Representing Buenos Aires, **Diego Radivoy**, General Director of Cultural and Creative Development in the **Ministry of Culture**, argued that the cities should take advantage of migration processes in cultural terms. He emphasised the role of creative industries as a transversal field in culture and highlighted interdisciplinary collaborations as an opportunity to develop cultural policies. Furthermore, he suggested the necessity to overcome dichotomies such as the one which separates art and culture.

Finally, **Oyama Vanto**, Project manager in the **Mandela Bay Development Agency** (MBDA), in Nelson Mandela Bay, stressed that culture is a fundamental human right. He also emphasised that public organisations should assume that right as a key aspect. He referred to the necessity to strengthen relations with national or federal administrations and the importance of cultural planning and cultural facilities. Lastly, he reminded that culture always evolves and it goes beyond the cultural policies' strict framework. He identified the challenge of encouraging community participation in these policies.

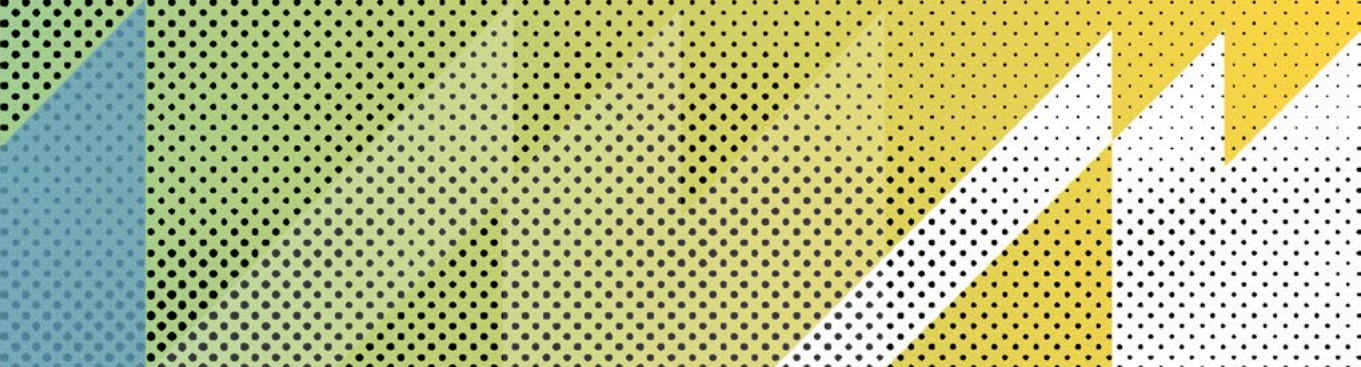


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PARALLEL SESSION A4. CULTURE AND EDUCATION IN THE SUSTAINABLE DEVELOPMENT GOALS: READY FOR TAKE-OFF

The themes that connect culture and education are at the core of **Culture 21 Actions**. This is one of the few entry points for cultural issues into the Sustainable Development Goals (SDGs). More and more cities are getting active about the explicit interconnection between their cultural and education policies concerning the development of educational actions by cultural agents, as well as the incorporation of cultural access, the transmission of traditional knowledge or the participation in cultural activities in contexts



of formal and informal education. This session presented some concrete experiences and reflections of cities which are very active in these fields, as well as the presentations by other people who are active in this area.

The session was moderated by journalist **Ricardo Braginski**, who reminded the historical separation between education and culture despite their common points. As we find ourselves in 'liquid' times, it is very important to tackle this relation. The session was focused on that point.

Then, the first speech was made by **Guillermo Ríos**, Councillor for **Culture of Rosario**. He quoted Henri Lefebvre's call to think about the city in relational terms in order to emphasise the necessity to connect education and culture, contributing to citizens' symbolic capacity to intervene on the space (David Harvey) and exercise the right to the city. He reclaimed a way of "making the city" which could allow the citizens to exercise their rights through the creation of public spaces, as shown in the Rosario cultural district. Furthermore, he mentioned the "**Childhood Triptych Project**", which understands cultural facilities' role as areas where collective life can be constructed, and which also provide for the enjoyment of the public areas and the development of the city and its sustainability.





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Meanwhile, **Francisco Andrés Resnicoff**, Deputy Secretary of **International and Institutional Relations** of the Government of the Autonomous City of Buenos Aires, began his speech describing the City of Buenos Aires's understanding of culture as a way to bring together several expressions, with community life and development as purposes. In that sense, the intersection with education is very important and higher education is a good example of this: the arrival of international students makes a positive contribution to the city, not only financially but also in terms of human enrichment. Likewise, it is a benefit to the students themselves. Through the project **Study Buenos Aires**, the city offers to visiting students the possibility to discover Buenos Aires's multiple dimensions, including its cultural life, which is also useful to highlight the importance of university life for Buenos Aires

“IN BUENOS AIRES, EXPERIENCES SUCH AS THE CREATIVE REMIDA REUSE CENTRE OR THE CULTURAL PASS DEMONSTRATE THE ROLE OF CULTURE IN PROMOTING EDUCATIONAL SKILLS”

SOLEDAD ACUÑA

Speaking next was **Soledad Acuña**, **Minister of Education** of the Autonomous City of Buenos Aires, who addressed the challenge of building new competences without knowing what jobs will be required in the future. She illustrated her arguments with two experiences which demonstrated the role of culture in skill-development. On the one hand, at the crossroads between creativity and sustainability, the **Creative Reutilisation Centre ReMida**, makes production waste available to schools and teachers for reuse. This also gives young people the opportunity to not only use technologies, but create them. On the other hand, the **Culture Pass**, an initiative in the framework of the reform of educational methodologies, seeks to foster more critical students through access to culture and their participation in the design of the cultural activities that are made available to young people.

María Eugenia García Gómez, Director of the **Institute of Culture of El Carmen de Viboral**, referred to the territory as a “cultural territory”, marked by its different traditions and cultural expressions. In El Carmen de Viboral, the 2005-2015 Culture Plan established cultural institutionalality but focused mainly on events, while the 2016-26 Plan, “A region for good living”, is



community-led and focused on artistic training and citizen participation, while also addressing issues such as tourism, cultural heritage, and regional cultural management. The Plan, which entered the International Award UCLG – Mexico City – Culture 21 and received a recommendation from the jury as a good practice, has permeated other areas of government. One example is the 10-Year Education Plan whose goal is to establish a global perspective that allows people to exercise their cultural rights and contributes to strengthening the existing cultural processes in the community.

Speaking next, **Nancy Kukovica**, General Director at **Culture Trois-Rivières** and Head of the Culture Division at the **City of Trois-Rivières**, emphasised the importance of informal education and of ‘welcoming organisations’, and how to make them accessible. Trois-Rivières was one of the earliest cities in Quebec that adopted a cultural policy in the 1980s. Its most recent cultural policy aims to guarantee universal access to culture and involves a cultural mediation programme in many different contexts (schools, business, etc.). Current goals also include cultural inclusion, citizen participation and social interaction, particularly with regard to newly-arrived citizens. Some challenges can be identified, including coherence between school activities (and their goals) and artistic processes, the sustainability of partnerships, and respect for expertise. Several projects are underway in these areas.





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Finally, **Jordi Baltà**, an expert from the UCLG Committee on Culture, presented the main areas where links can be established between culture, education, and sustainable cities from the Committee's perspective: education for the development of cultural capacities and the exercise of cultural rights; access to, and participation in, cultural life through formal and informal education; educational and mediation activities by cultural actors; specialized training, and improved governance of education and culture. He also pointed to the work being done around the SDGs, noting that while culture is not widely present in them, it is necessary to incorporate culture to be able to achieve those goals, something that is even more obvious at the local level, outlined in the *Guide for Local Action* on culture and the SDGs, published by UCLG. UCLG and the **International Association of Educating Cities** (IAEC) are preparing a publication on culture, education, and cities, also focusing on the SDGs.

During the session's closing discussion, budgets for education and culture in the different participating cities were evaluated. Several cities noted an increase in the attention given to these areas and their implementation, depending on specific needs, through developing processes that contribute to improving the city's image, senses of pride and belonging, or investment in economic and future development. At the request of the public, it was revealed that education facilities would also serve as cultural spaces, and vice versa.





OPENING PLENARY

The opening session of the 3rd UCLG Culture Summit was chaired by **Horacio Rodríguez Larreta**, Chief of Government of the Autonomous City of Buenos Aires, who welcomed the attendees and asked them to tour the city and its streets so as to take in their cultural essence. In Buenos Aires, culture is the engine for development that transcends art alone. Indeed, it also drives social and educational transformation. The future also depends on the creative economy. Buenos Aires works decisively to bring culture to the streets through numerous festivals that take place in public spaces, or by setting up cultural facilities in different neighbourhoods.



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Finally, he stressed that the Summit was an opportunity to share and learn from others, and invited attendees to point out what Buenos Aires could improve on.

“BUENOS AIRES WORKS TO BRING CULTURE TO THE STREETS, THROUGH NUMEROUS FESTIVALS IN THE PUBLIC SPACE AND THE CREATION OF CULTURAL FACILITIES IN THE NEIGHBORHOODS”

HORACIO RODRÍGUEZ LARRETA

Next, the Minister of Culture of the City of Buenos Aires, **Enrique Avogadro**, expressed his pride at being able to welcome everyone to the Summit, highlighting that it was the most important culture and cities event in the world, with over 500 participants. He thanked the work of all who had made the Summit possible, highlighting both UCLG and the Ministry of Culture team. He referred to culture as a toolbox for addressing key challenges to cities around sustainability, and invited cities to exchange good practices, learn, and make culture into a tool for transformation.





Fernando Straface, Secretary General and International Relations representative for the City of Buenos Aires, highlighted the international character of the city, in that the Summit was held in addition to the Urban 20 and the G20, making it the most international year for Buenos Aires. He expressed his excitement for this gathering and thanked all participants for their assistance.

José Alfonso Suárez del Real, Secretary of Culture for Mexico City, one of the three cities that co-chairs the UCLG Committee on Culture, said that the city is built on a base of cultural rights. Mexico City views the city as a cultural project, with a historic urban landscape that is reinvented day by day through different collective memories. These ideas are reflected in the Constitution of Mexico City, approved in 2017, which reinforces the city as a place of innovation and creativity which ensures comprehensive cultural rights, as it is based on



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Agenda 21 for culture. In today's world, one that is marked by inequality, he expressed the friendship of Mexico City toward Buenos Aires and the rest of the cities attending, and proposed that they all work together.

Speaking next was **Catarina Vaz Pinto**, Councillor for Culture of Lisbon, another of the Co-Presidents of the UCLG Committee on Culture. She thanked Buenos Aires for holding the Summit and highlighted that this was being held alongside the UCLG Executive Bureau, enabling mutual learning and the building of stronger constituencies, involving new stakeholders with a shared vision. She stressed that Lisbon's cultural policy had been enriched thanks to **Culture 21 Actions**, with a new local Cultural Plan based on social inclusion, the promotion of participation and a better governance of culture. She invited all attendees to talk and learn from one another, identify the best examples and adapt them to their cities, as the best way to improve.

Finally, **Emilia Saiz**, UCLG General Secretary, indicated that we are in a time of significant transformation in all areas of life, with very substantial challenges ahead, for which it will be important to have a set of values, vision, and culture in place. Talent is extremely democratic in that it is sporadically spread throughout society, but it must be given space to grow. That is why it was important to include culture in cities' agendas and sustainability efforts, knowing that people can make a profound difference. She ended by highlighting the fact that the current framework and participation were unprecedented, and called for attendees to use the Summit space to develop strategy together.

Afterwards, a musical performance took place with **Santiago Vázquez** and his group **Pan**, whose mix of styles reflects the character of Buenos Aires, and which was accompanied by an urban dance group.





“LISBON’S CULTURAL POLICY HAS BEEN ENRICHED BY CULTURE 21 ACTIONS, WITH A NEW CULTURE PLAN BASED ON SOCIAL INCLUSION, PARTICIPATION AND BETTER GOVERNANCE”

CATARINA VAZ PINTO

Next, a discussion was held between film director **Juan José Campanella**, and singer **Cazzu**, two recognized names in the Argentinian art world. It was moderated by **Enrique Avogadro**, Minister of Culture for Buenos Aires. The speakers first addressed the role of culture in their childhood and how their families first exposed them to artistic and cultural practices, highlighting the importance of theatre traditions in Buenos Aires and the Jujuy folk world, where Campanella and Cazzu emerged, respectively. There were also references to the extensive network of libraries, theatres, and independent cultural spaces throughout Buenos Aires, whose role in promoting the creation and revitalization of the cultural ecosystem has been vital, while it has also emphasized the importance of establishing bridges between generations. The discussion also highlighted the need to address gender equality in the field of culture, favour relationships between professionals from different disciplines, and address the potential for technology in the creation and dissemination of works.





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PLENARY 1. NOW OR NEVER: THE IMPACT OF CULTURAL POLICIES AND PRACTICES IN COMMUNITIES

In cities, multiple public and civil society cultural practices coexist in the pursuit of social inclusion and transformation for their communities. Experience shows that this is not only achieved through the combined efforts of all initiatives, but also through a set of conditions that help scale up the size and impact of these actions to reach most of the groups and populations in a city. In this session, Buenos Aires and other cities presented actions where, culture has transformed neighbourhoods and spaces, promoting access to culture and life for its citizens. The debate was moderated by **Enrique Avogadro**, Minister of Culture for Buenos Aires.

The Deputy Director of the **Office of Planning of Washington DC**, **Sakina Khan**, presented the **Cultural Plan** that the city had recently completed, following a strong participatory process. Among the key ideas was the understanding that 'all infrastructure is a stage and every citizen a performer', which had contributed to identifying many places for cultural production and presentation. Other key ideas involved supporting new forms of curation and engagement, building partnerships between local and federal actors, as well as shared stewardship among the public, private and independent sectors, and building cultural equity through new forms of support, leveraging city assets and informing the city's comprehensive plan in terms of urban planning.



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Representing **London**, **Laia Gasch**, Senior Advisor to the Deputy Mayor on Culture and Creative Industries, focused on London's approach towards the 'night-time economy' – a shift has taken place from seeing night-time activities as a problem (crime, noise, etc.) to recognising their value, particularly in economic terms. Music venues were key to this evolution, since they were increasingly threatened by neighbours' complaints, increasing rent prices, etc. London took inspiration in Sydney's model in order to facilitate the coexistence of housing and music venues, and has adopted other measures, such as the setting-up of a 'Night czar' and an observatory collecting evidence.

José Alfonso Suárez del Real, Secretary of **Culture of Mexico City**, argued that through culture a city can be understood as a project that constantly reinvented, thus laying the foundations for policies that include all people. By ensuring cultural rights for all and respect for all cultural identities, Mexico City has shown its commitment to culture and to tackling the city's other challenges. This also demonstrates an awareness that understanding and alternatives proposed by culture are an antidote to violence. In the years to come, this will result in a commitment to local cultural spaces, informal education, and the recognition of the vital role of practices and initiatives around citizenship, cultural heritage, and memory.

The Councillor for **Culture of Lisbon**, **Catarina Vaz-Pinto**, opened her presentation addressing Lisbon's aim to increase cultural participation rates in the city, through new programmes and facilities, given that participation trends were below the European average. The new library in Marvila, a neighbourhood with low socioeconomic indicators, served to exemplify this. The library was designed in consultation with the community, responding to its needs and expectations, and has become a true community hub, providing several services. Projects have included a collection of inhabitants' life stories and memories, reflecting tangible and intangible heritage and reducing isolation; and an initiative on gaming which responds to young people's interests, opening possible future employment opportunities.





“THE UNDERSTANDING AND ALTERNATIVES PROPOSED BY CULTURE ARE AN ANTIDOTE TO VIOLENCE.”

JOSÉ ALFONSO SUÁREZ DEL REAL

The Minister of Culture of Buenos Aires, **Enrique Avogadro**, highlighted the role of the UCLG Committee on Culture in the **exchange of good practices**, illustrated by two projects promoted in Buenos Aires. The **Culture Pass** is a joint initiative by the Ministries of Culture and Education that aims to promote cultural consumption among youth, foster greater demand for cultural industries, and equalize access to culture among young people. It also serves to build citizenship and to mobilize the cultural sector while involving a group of youth in order to determine new needs. Additionally, **Arte en Barrios** promotes cultural training in neighbourhoods across the city through workshops and courses, as well as by carrying out activities at the main festivals in Buenos Aires. Avogadro pointed out the challenge of thinking for long term and working on a large scale, given the significance of the cities gathered in the session.

In the session’s closing discussion and at the public’s request, other issues were addressed such as the budget for culture in different cities, cooperation with various districts or peripheral areas, the transition toward a more positive view of the relationship between security and culture, gender equality, and women’s empowerment.



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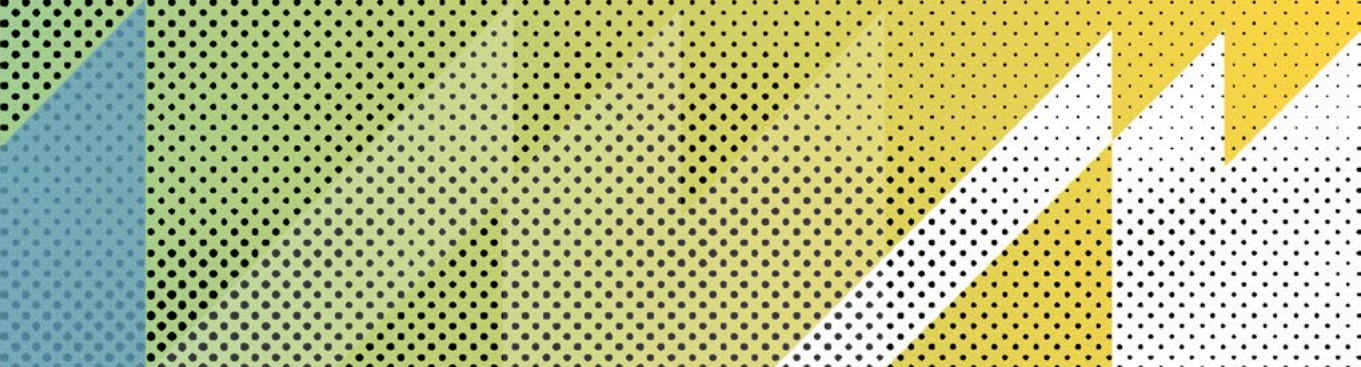


PARALLEL SESSION A2 (2ND PART). *CLIMATE HERITAGE NETWORK - MOBILIZING THE CULTURE AND HERITAGE SECTORS FOR CLIMATE ACTION*

A number of questions were addressed by the second of the three reflection sessions on climate change, heritage, and culture. These included: What models exist for cultural professionals to share their knowledge and contribute to climate action? How can the sectors of culture and heritage demonstrate their relevance to policy makers in the field of climate change? What support do the countries of the region have and what opportunities exist for collaboration at the North-South and regional levels? How can the cultural sector participate in the Climate Change Conference (COP25) that will take place in November 2019 in Santiago, Chile? (Relocated to Madrid for 2-13 December).

**“BECAUSE CLIMATE IS A CULTURAL ISSUE AND
CULTURE A CLIMATE ISSUE, THE WAYS OF KNOWING,
MANAGEMENT AND EXPERTISE EXISTING IN CULTURE
SHOULD BE APPLIED TO CLIMATE CHANGE”**

ANDREW POTTS



The session was chaired by **Andrew Potts**, the Coordinator of the **ICOMOS Working Group on Heritage and Climate Change** and leader of the **Climate Heritage Network**; and by Kerstin Manz, Expert in World Heritage from the **German Commission for UNESCO**. Introducing the session, they recalled that climate change is a critical issue, thanking UCLG for having agreed to devote three sessions to the issue, as a first effort towards stronger interaction of culture and climate. Presenting the guiding questions for the session, Andrew Potts argued that, because climate is a cultural issue, and culture a climate issue, the ways of knowing, management and expertise existing in culture should be applied to climate change, and it was necessary to talk about culture within discussions on climate. Specific issues to be debated also included how culture and heritage could contribute to decarbonisation, the relevant measures to prepare for the loss of heritage, including through documentation and preservation, and the role of culture in inspiring communities and scaling up ambition in the face of climate change.

“SAN ANTONIO’S CLIMATE ROADMAP IS COMPLETELY PERMEATED BY REFLECTIONS ON HERITAGE PRESERVATION AND CULTURE.”

SHANNON SHEA MILLER

Shannon Shea Miller, the Director of the **Office of Historic Preservation** in San Antonio, described the heritage preservation missions undertaken in San Antonio, as well as other activities undertaken by the Office, including leading the conversation on heritage preservation and an examination of how heritage priorities are aligned with the SDGs. The City is also adopting measures towards more efficient energy consumption and highlighting the positive economic impact of preservation measures. Some examples were presented, including the **Kelso House Learning Lab**, involving the restoration of a historic building supporting workforce development and carbon mitigation strategies, and the 2018 Living Heritage Symposium. San Antonio is currently developing **SA Climate Ready**, a roadmap to adapt to climate change, which is completely permeated by reflections on heritage preservation and culture.

Mercedes Cárdenas, Specialist with the Sustainable Development Plan for the Historic Centre of Quito at the **Metropolitan Heritage Institute**, noted that it was vital to avoid depopulation of the historic area, while also



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identifying culture as a tool for progress, as per the **New Urban Agenda**. With respect to planning, the city is focusing on assessing damaged buildings and social vulnerability, two elements that often coincide in the same areas. The comprehensive development plan for the historic centre was developed in a participatory way alongside the community. It includes measures for different areas and incorporates a zero-emissions target for 2020 in accordance with the Paris Agreement, which implies a significant cultural change around citizenship, such as matters related to mobility.

The subsequent discussion, involving questions from the audience, addressed the relation between affordable housing and the reduction in carbon emissions (in San Antonio, historic buildings are seen as an affordable opportunity, and rehabilitation can be a tool to reduce population displacement), the role of professional associations in advocacy and awareness-raising, and the opportunity to use the forthcoming COP25 meeting in Santiago de Chile as a platform to discuss culture and climate change in Latin America.

PARALLEL SESSION B1. CREATIVE MOBILITIES

Mobility and culture connect people, goods, different knowledge, and territories. Since 2016, the international forum **Creative Mobilities** has addressed local and international synergies between mobility, culture, and urban and territorial planning through innovative and multidisciplinary perspectives. This session served to share good practices and explain the next stages of this process. The debate was moderated by **Andrés Borthagaray**, director for Latin America of the **City on the Move Institute**.





Valeria Marcolin, the Director of Creative Mobilities, introduced both the notion of ‘creative mobilities’ and the process she has led since 2017, highlighting that this is a form of innovation that emerged in the Global South, with community-building links to mobility that are now inspiring the North. Culture and mobility are relevant to the same challenges, including the digital divide, inclusion and participation, and the management of disruptive changes. The issue was initially discussed at the **2nd UCLG Culture Summit in Jeju**, and its promoters later identified **over 90 projects from across the world**: street art in trams, promotion of friendship in the metro (Brazil), gender-sensitive mobility in Brussels, awareness-raising on gender issues in the public transport of Mexico, fossil-free mobility in Quito, the involvement of cultural operators in new mobility solutions in Lyon, etc.

“CREATIVE MOBILITIES ARE A FORM OF INNOVATION THAT EMERGED IN THE GLOBAL SOUTH AND ARE NOW INSPIRING THE GLOBAL NORTH”

VALERIA MARCOLIN



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Meanwhile, **Paula Bisiau**, Deputy Secretary on **Sustainable and Safe Mobility** of the City of Buenos Aires, put forward the concept of active mobility, implying developing pedestrian and bicycle infrastructure which has been done recently in Buenos Aires. It is clear that cities are becoming places of opportunities and places of offer and that mobility needs to be adapted to that situation. She also made a plea for a 'human mobility', which involves decreasing the number and speed of cars and increasing the artistic presence in the city. She concluded that putting more pedestrian zones has been a key achievement in the city towards the creation of mixed zones: mixing work and leisure in the same areas to avoid more commuting.

Speaking next, **Caro Huffman**, founder of **Urbanismo Vivo**, an urban consultancy organisation, introduced two projects. "**Festival de Caminatas**", the Buenos Aires segment of the global 'Jane's Walk' initiative, an annual citizen walk held in over 200 cities around the world in the first weekend of May. Walking becomes a tool to connect with the city, play with it, and approach it from a participatory angle. Meanwhile, the Kids Urban Lab demonstrates that children can work alone, and provides a different perspective on the city through their eyes.

Finally, **Pablo Foldadori**, director and founder of **Ópera Periférica**, explained that, in order to face opera's challenge of reaching out to a wide range of people, Ópera Periférica chose to present opera performances in diverse settings, involving grassroots communities through NGOs and neighbours. Initiatives such as the holding of events in metro stations have been very successful.

Overall, the discussion served to demonstrate that culture and mobility converge in facing common challenges, and projects that combine them are well positioned to help cities address inclusion, participation, the digital divide and transition to sustainable societies, among others.





PARALLEL SESSION B2. THINKING BIG: SCALING CULTURAL PROGRAMMES FOR SOCIAL IMPACT

Beyond initiatives led by inspiring individuals or groups that seek to transform a community with programmes focused on art and culture, it is necessary to rethink strategies that frame such approaches so that projects can be sustained in the long term. In addition, they must be able to grow and reach a greater number of people. Based on good practices in this area, the session discussed the challenges and lessons learned from various cultural sectors and different regions around the world. The session was moderated by the journalist **Gisela Busaniche**.



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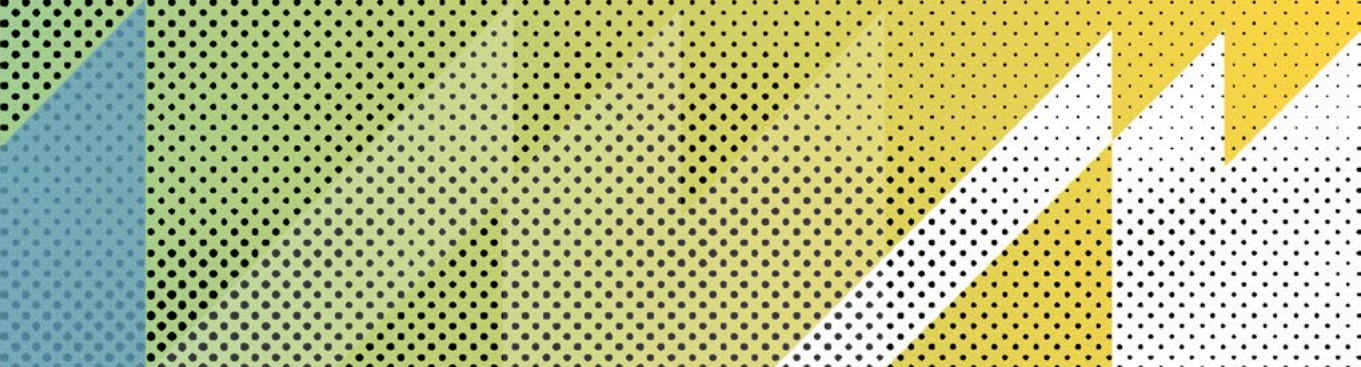
Inés Sanguinetti, president of the Buenos Aires-based **Fundación Crear vale la pena** (Creating is Important Foundation), highlighted the role of art as driver of development, and the ability of creative environments to generate social power. The organization helps train community artists who work with teachers to establish community management. The Foundation is committed to collaboration between the public, private, civil society, and academic sectors, assuming that there is public interest in numerous stakeholders enough to place art and culture at the centre of social transformation.

María Hopff spoke on behalf of **Arte en Barrios** (Art in Neighbourhoods), a programme under the Autonomous City of Buenos Aires that seeks to promote social transformation through art, with a particular focus on vulnerable neighbourhoods. The programme has intervened in 22 neighbourhoods, proposing tools for social inclusion and seeking to ensure conditions and means for those who want to grow as creators. Together this helps guarantee access to culture. Ultimately, the aim is to offer the possibility of making a difference in a person's life.

**“IN VAUDREUIL-DORION, THE AGENDA 21 FOR CULTURE
HAS CONTRIBUTED TO THE DEVELOPMENT OF CULTURAL
POLICIES THAT ENABLED A PROCESS OF SOCIAL
TRANSFORMATION”**

CÉLINE CHARTIER AND MICHEL VALLÉE





The municipal councillor and President of the Culture Committee of **Vaudreuil-Dorion**, **Céline Chartier**, and the Director of Culture for the city, **Michel Vallée**, both described the social transformation that the municipality has experienced until becoming a multicultural city, a process in which Agenda 21 for culture has been a central tool for the development of appropriate cultural policies. It has sought to help all nationalities feel welcome in the city, and active participation in culture has played a key role in this regard. The ***Je suis... (I am...)*** project is an inclusive and participatory initiative that fosters interaction throughout the entire population. Intergenerational engagement is the epitome of this, demonstrating the importance of working in public spaces and encouraging connections between government and citizenship.

Imanol Galdós, management member for **Donostia Kultura** (Donostia / San Sebastián), described his city as close to a “perfect city”, with respect to the quality of life it offers, and therefore its challenge is to move outside of its comfort zone. In a city of just 185,000 people, it has 18 libraries, 15 cultural centres, and 4 theatres, among other facilities. More than half of the population is registered as a member of Donostia Kultura, and the local government allocates 10% of its budget to cultural policies. As a result, one of the main issues to be addressed is the importance of the public in the development of cultural policies.

Finally, **Diego Benhabib** from the **Ministry of Culture** for Argentina presented the **Points of Culture programme**, which brings together spaces and initiatives that promote community cultural development and favour the exercise of the cultural rights of citizens. Recognizing that a quarter of Argentina’s population participates in some type of community culture activity, Points of Culture seeks to strengthen existing initiatives. It is about seeing culture as a tool for social transformation, something that goes beyond art and heritage to open doors that allows us to work on issues of multiculturalism, gender, and sexual diversity, among others, while also imagining the realities of others in vulnerable situations so as to acknowledge their value and strengthen community.





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PARALLEL SESSION B3. COLLECTIVE INTELLIGENCE STRATEGIES IN LOCAL CULTURAL POLICIES

This session brought together representatives from several cities with experience in the field of collective intelligence and cooperation between peers and different agents that make up the social fabric (state, private actors, academia, civil society, and others). The discussion sought to outline strategies and advice on how to take advantage of the links between cultural policies and collective intelligence for the benefit of social impact.

The general manager of the **Teatro Colón** in Buenos Aires, **María Victoria Alcaraz**, explained that collective intelligence was one of the core principles on which the theatre's management was founded as of 2015. In a building where almost 900 people work, it is important to value each other's



knowledge and promote a cohesive global vision, which is key to achieving results. The same perspective can be used abroad through cooperation with other theatres around the world, participation in networks such as the Latin American Opera, Opera Europa, or Opera XXI, as well as a willingness to collaborate with other Argentinian theatres. Likewise, it is collaborating with the Ministry of Education to expose elementary school students to the theatre.

“CULTURAL INSTITUTIONS CAN CONTRIBUTE TO COLLECTIVE INTELLIGENCE BY OPERATING FOR EVERYONE, TRANSITIONING TOWARDS A MORE COLLABORATIVE MODEL AND FOSTERING CITIZENS’ CULTURAL CAPITAL”

LUCA BERGAMO

The Deputy Mayor on Cultural Development of **Rome**, **Luca Bergamo**, discussed how cultural institutions could generate collective intelligence in a city. In his view, this involved breaking with the traditional approach of cultural institutions operating as facilities for the elites, transitioning towards a more collaborative model and making the strengths of cultural organisations work for the cultural capital of citizens. Relevant examples in Rome included a **thematic season devoted to scientific culture**, with many events in public libraries; and the transformation of the New Year’s celebration into a wide range of activities involving many institutions across the city. He stressed that collective intelligence could only be generated by holding events outside of the traditional spaces and for traditional audiences, and recalled the importance of cultural rights, which also require collective decision-making.



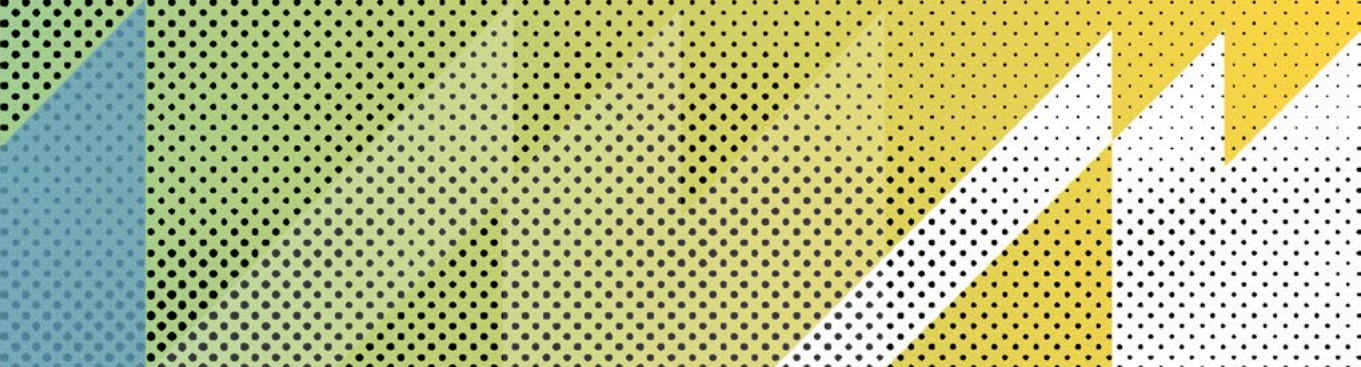


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Representing the City of Malmö, its **Development Coordinator for Cultural and Community Centres, Fiona Winders**, highlighted Malmö's diversity, as well as its belief that culture could make a big difference, something which is even more visible when collective intelligence is activated. Some years ago, a report by the Commission for a Socially Sustainable Malmö highlighted that **culture may be one of the factors preventing broader inequality** in the city, and suggested the promotion of knowledge alliances. The promotion of collective intelligence has thus been placed as a priority for the city, and cultural collective intelligence is seen as a logical way to make cultural infrastructure more responsive and to build a socially sustainable Malmö.

Next, **Iñaki López de Aguilera**, Director of Culture for **Bilbao**, stressed that through initiatives such as the establishment of the Guggenheim Museum, Bilbao had gone from industrial to service-based city. Its transformation can be seen as an example of "collective intelligence" because the collaboration involved five levels of public administration. Simultaneously, in Bilbao culture is understood as a citizen's right, and therefore governance mechanisms have been established that focus on collective intelligence, with the idea that problems are best resolved through the participation of the people affected. This translated into the creation of several participatory councils, interdepartmental plans that incorporate participation mechanisms, transparency tools, and



open data, among others. Another example of this is the planning process for the performing arts sector which recently carried out a basic participation exercise that resulted in establishing 20 priority measures.

Montserrat Tello, Secretary of Culture for **Cuenca**, presented the activities carried out during the participation of Cuenca in the Pilot Cities programme, which had contributed to transforming the city through an **assessment and planning exercise** that had served to incorporate culture in urban management and social inclusion strategies. The process made it possible to open the door for collaboration between different administrations and stakeholders, going beyond a view of culture that is simply focused on events. It favours access to culture for disadvantaged neighbourhoods and groups, increases the enforceability of cultural action, and restores the credibility of the administration with respect to citizenship in cultural matters.

“IN CUENCA, THE PARTICIPATION IN THE PILOT CITIES PROGRAMME HAS ALLOWED THE INCORPORATION OF CULTURE IN THE STRATEGIES OF URBAN MANAGEMENT AND SOCIAL INCLUSION”

MONSERRATH TELLO

Meanwhile, the Councillor on **Culture of Lyon**, **Loïc Graber**, argued that Lyon conjures culture through collective intelligence. As a concrete example of this, the **‘Citizens’ Cabaret’** project took advantage of the collective intelligence of civil society, social and cultural organisations, the private sector, and public authorities. It took place in a disadvantaged neighbourhood, yet one with a strong cultural identity. The project involved networking among local cultural





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agents in a process of artistic participation, including 'taster' workshops, singing and drama courses, etc., leading to a large festival held in public space, as well as a performance in a theatre involving professionals. Overall, this contributed to better understand citizens' interests and to 're-weave the social fabric'.

After the speeches, session moderator **Jorge Telerman**, director of the **Buenos Aires Theatre Complex**, invited the speakers to reflect on ways to encourage collaboration among stakeholders in the cultural environment. They underscored the need to assume that current institutional culture is not the only one that is important. Indeed, it is vital to have representatives who are open to cooperation and dialogue, and who plan to take into account the impact of policies on concrete realities. Likewise, the debate addressed the importance of finding inspiration in the examples set by other cities, while also adapting these approaches to a local context, through citizen laboratories.



PARALLEL SESSION B4. TALENT THAT TRANSFORMS: THE ROLE OF INDEPENDENT CULTURE IN A COMMUNITY

What do independent actors propose and how do they organize initiatives that seek to attract and impact communities where they operate? How do they thrive in such communities and how do they relate to the other social actors? This session sparked a conversation on learning how independent actors leave an imprint on their communities with respect to how they revive and attract audiences, talent, issues, and communication strategies.

The session was moderated by the journalist **Constanza Bertolini**. When introducing the session, she noted that what current projects had in common was the fact that they all contribute to transforming communities and people's lives.



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The first speech was by **Demián Adler**, representative for the **Visit to Villa Crespo Cultural Spaces** (CLIC). This was the winning project in the contest organized by the Creative Neighbourhoods programme of Buenos Aires, which raised funds for an annual cultural programme. The programme values factors such as collective identity, diversity, horizontality, participatory democracy, cultural rights for citizens, and governance of culture. A neighbourhood network has been set up with cultural actors that have the support of a mentor. One key challenge is the formation of a functioning horizontal and democratic group, assuming that creating a collective identity is necessary to be able to manage such a cultural process.

Florencia Young, co-founder of the **Migrantes** project, presented this initiative, which is the result of her experience with promoters, as migrants between the cities of Berlin and Buenos Aires. **Migrantes** assumes that mobility, migration, and transculturalism are the norm today, and uses pictographs to give visibility to the thoughts and feelings of migrant women in public spaces. The project conducts workshops with migrant women whose experiences and ideas will then be illustrated. This ultimately seeks to make the public reflect, thereby establishing recognition and visibility for them as part of the city.

The **Catalinas Sur Theatre Group** from the La Boca neighbourhood in Buenos Aires was represented by **Adhemar Bianchi**, who presented the origin of the initiative. It emerged at the end of the military dictatorship, with the goal of repairing networks broken by the political circumstances. He recalled that





the theatre is one of the few forms of play allowed to adults, and explained that, through it, Catalinas Sur reflects and contributes to breaking prejudices and stereotypes, working alongside people of all backgrounds.

Next, **Silvia Tissebaum**, general director for **Festivals of Buenos Aires**, presented the Festivals Platform for Buenos Aires, which brings together the city's main events. She stressed that the festivals combine past, present, and future genres, create links between the local and the international, neighbourhoods, the market, participation, and education. She also emphasized the relationship between festivals and the independent culture of the city, with mechanisms to support the creation, production, and circulation of cultural products. The Festivals Platform also aims to both create more opportunities for and diversify types of funding.

The Director of Culture for **Panama City**, **Alexandra Schjelderup**, began her speech giving context for her municipality. She explained that it was traditionally a "commuter city", but in recent years the mayor's office has sought to enhance the cultural rights of citizens and artists to highlight the



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potential impact of culture on the community. Over the last 4 years there has been a significant push towards education in this respect. As the 2019 Ibero-American Capital of Culture, the city underscored the importance of indigenous cultures through alliances with other cities, an anti-colonialist approach, actions that combat xenophobia, and by recognizing the diversity of expressions and memories that make up the urban landscape.

Isabel Rocca, chief of staff for the Undersecretary of Cultural Policies and New Audiences for Buenos Aires, presented the city's **Biennial Youth Art** initiative. This is a platform aimed at simultaneously promoting young urban talent and a long-lasting cultural policy. Despite being a public initiative, its success would not have been possible without the participation of stakeholders from all sectors. The programme is aimed at artists up to 32 years of age and includes training, production, and communication work, with up to 69 collaboration agreements for local and international residences, reaching a total of 120,000 people.

**“AS THE IBERO-AMERICAN CAPITAL OF CULTURE 2019,
PANAMÁ HAS VINDICATED INDIGENOUS CULTURES, WITH
AN ANTI-COLONIAL APPROACH AND ACTIONS TO FIGHT
AGAINST XENOPHOBIA AND RECOGNIZE DIVERSITY”**

ALEXANDRA SCHJELDERUP

The executive director of **Trans Europe Halles**, **Mieke Renders**, was unable to attend the Summit, but was present through a video in which she shared the origin and objectives of this network. The project was initiated by artists and citizens to promote exchange and support for its members and communities, demonstrating that cultural policies can transform public space. She highlighted that, working together, Trans Europe Halles contributes to tackling the most urban challenges. Its members believe in the power of people and humanism to transform the world, and recognise cultural centres as spaces of freedom.

In the session's final discussion, issues such as future directions for independent culture were addressed, including the need for peer collaboration with the public sector, and the different uses and meanings of technology in grassroots community projects.



PARALLEL SESSION A2 (3RD PART).
*CLIMATE HERITAGE NETWORK - MOBILIZING THE
CULTURE AND HERITAGE SECTORS FOR CLIMATE ACTION*

The last session of the series on culture, heritage, and climate change addressed cooperation between the nature and culture sectors. The aim is to preserve heritage sites and seascapes, adopt measures to tackle rising sea levels, assess the vulnerability of heritage sites and cultural practices, and standardizing policies in these and other related areas.

The session was moderated by **Isabel C. Rivera-Collazo**, Assistant Professor of Biological, Environmental, and Human Adaptation to Climate Change in the



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Department of Anthropology, and at the **Scripps Oceanography Institute** at the University of California, San Diego. Her introduction raised the core issues of the effects of climate change on heritage sites, and the need to take advantage of the dynamics of culture and heritage in the face of climate change.

Daniela Meza Marchant, curator, restoration expert, and archaeologist for the **Ma'u Henua Polynesian Indigenous Community**, along with **Alberto Castel Rapu**, an official from the same community and expert in digital technologies, presented the story of Rapa Nui, an island thrived for centuries before being devastated by the effects of colonization, which led to diseases, loss of traditions, and a decrease in population. Since the second half of the Twentieth Century, there has been a resurgence in this culture partly thanks to cross-cultural relationships. Furthermore, a heritage conservation programme is currently being promoted that uses diagnostic and conservation actions to prevent the erosion of material heritage due to rising sea levels and the impact of storms. In this sense, technologies contribute to the tasks of risk analysis and preventive conservation.

The architect **Mauro G. García Santa Cruz**, a specialist in Landscape and Environmental Planning for the **Faculty of Agricultural and Forestry Sciences** at the National University of La Plata, described the recent development of a course on climate change and risk assessment for cultural heritage. It combines 10 classroom modules and distance learning sessions that allow students to apply what they have learned. Among others, adaptation and mitigation strategies related to risk assessment and management for heritage or preventive conservation are being used with materials from ICOMOS and ICCROM, among others.





“HERITAGE CONSERVATION IN RAPA NUI SEEKS TO PREVENT EROSION DUE TO THE SEA AND THE IMPACTS OF STORMS, WITH DIAGNOSTIC AND CONSERVATION ACTIONS SUPPORTED BY TECHNOLOGIES”

*DANIELA MEZA MARCHANT
AND ALBERTO CASTEL RAPU*

Johnny Lugo Vega, director of the Cultural Heritage Innovation Programme at the **Puerto Rico Science, Research, and Technology Trust**, recalled the experience of Hurricane Maria, which had served to raise awareness of the effects of climate change on heritage. It also helped increase attention paid to the resilience of heritage, an issue that had not previously been included in previous plans. Puerto Rico has an incalculably rich cultural heritage, and it is increasingly aware of its vulnerability to climate change. The Trust’s research must help identify vulnerabilities as a first step, in order to address them.



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THURSDAY 4 APRIL



PLENARY 2. GENDER PERSPECTIVES: REDESIGNING FOR CHANGE

Goal 5 of the SDGs aims to “achieve gender equality and empower all women and girls”. How does this Goal translate into cultural policies? Can we rethink cultural policies to include a gender perspective? What does this mean? Within the framework of cultural policies aimed at sustainable development, some local governments have strengthened their reflections on gender in recent years. Likewise, there is a growing amount of reflection in academia, civil society, and citizen activism that offers answers to challenges and contributes to setting an example through new approaches. This session wanted to address this relationship both in concept and in practice through policies and programmes.

The debate was moderated by the journalist **Hinde Pomeraniec**, who introduced the topic by referring to Goal 5 of the SDGs and the current “global wave” that has seen an increase in the number of women occupying decision-making spaces. She also emphasized the effects of public policies on the role of women in society.



“SUBJECTING CULTURAL POLICIES TO THE ‘GENDER TEST’ WOULD ENSURE THAT THEY ALSO PASS THE ‘HUMAN TEST’”

AMMU JOSEPH

Independent journalist and author **Ammu Joseph**, the author of the chapters on gender equality in the **2015 and 2018 Global Reports of the UNESCO Convention on the Diversity of Cultural Expressions**, was asked to make a special presentation drawing on the evidence collected in them. She identified two different challenges regarding the integration of a gender perspective in cultural policy: the ‘gender blindness’ within the cultural establishment and cultural policymakers, which rarely address women or LGBTQI communities; and the tendency to marginalise gender-related issues, which tend to be narrowed down to traditional cultural activities. Marginalisation also occurs when women’s issues are raised in instrumental campaigns, rather than being seen as a core aspect of cultural rights, and as related to sustainable development and cultural diversity. Key issues in this respect include collecting gender-disaggregated data, fostering collaboration between government and civil society, and generating safer work environments for everyone, regardless of gender. She stressed the fact that in most of the previous day’s discussions gender and women issues had been addressed, which was a good sign. Ultimately, subjecting cultural policies to the ‘gender test’ would ensure that they also pass the ‘human test’.

The Minister of **Human Development and Habitat** for the Autonomous City of Buenos Aires, **Guadalupe Tagliaferri**, explained the priority given to empowering women in three areas: decision-making, economic, and physical (safety) autonomy. To allow women to take control of their own economic, social, and cultural development, the city of Buenos Aires began collecting





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data to detect inequalities. This would help guide decision-making in areas such as shared care, early infancy, or granting loans. Sexual rights education is also being worked on and the city's criminal code has been revised to incorporate new crimes and include a gender perspective. In short, gender policy seeks to build a safer city where people can do and be what they want, thereby giving women more time to become leaders in cultural industries.

**“THE GENDER POLICY SEEK TO BUILD A SAFER CITY TO
DO AND BE WHAT WE WANT.”**

GUADALUPE TAGLIAFERRI

Next, **Mariana Percovich**, Director of **Culture for the Municipality of Montevideo**, pointed out that reality did not reflect the romantic idea that culture is egalitarian. In practice, women are underrepresented in theatres, museums, and other areas. Despite this, when the administration has sought to establish gender quotas for awards or funds, it has come under attack with attempts to delegitimize feminism, which she emphasized was necessary force in advancing and addressing inequalities. She argued that technical knowledge and political knowledge must go hand in hand with civil society if it is to contribute to progress. It is also necessary to include gender in a number of policies. The key to transforming society is to go beyond what is visible by transforming existing cultural structures and promoting content that deconstructs conservative perspectives around gender. Culture can be surgical in this.

Finally, **María Victoria Alcaraz**, Director of the **Teatro Colón**, explained that despite not being a gender specialist, the mere fact that she was named the first female director of the institution in its 162 year history, has put her in a special position to discuss the issue. Since 2015, the theatre has employed a strategy to combat prejudices of all kinds so as to break from its traditional image as





an elite, exclusive, and conservative space. Measures for gender equality, which are integrated into this strategy, have involved, the transformation and re-purposing of the box seats, opening up spaces that were once exclusively for either men or women to all audience members, and renovating dressing rooms for transgender performers. Despite the fact that a significant amount of progress has been, there is still much to be done. She ended by highlighting the fact that our current climate allows us to talk about these issues openly.

“THE MEASURES FOR GENDER EQUALITY ARE PART OF THE BROAD STRATEGY OF TRANSFORMATION OF THE COLÓN THEATRE, TO BREAK WITH ITS IMAGE OF AN ELITIST AND CONSERVATIVE SPACE.

MARÍA VICTORIA ALCARAZ

The final discussion addressed issues such as the suitability of adopting gender quotas as a step toward achieving equality. These are generally viewed positively, although they must be accompanied by other measures and adapted to the unique realities of each context. Overall, there is a clear need to work on concepts of masculinity to better recognize gender biases in culture.



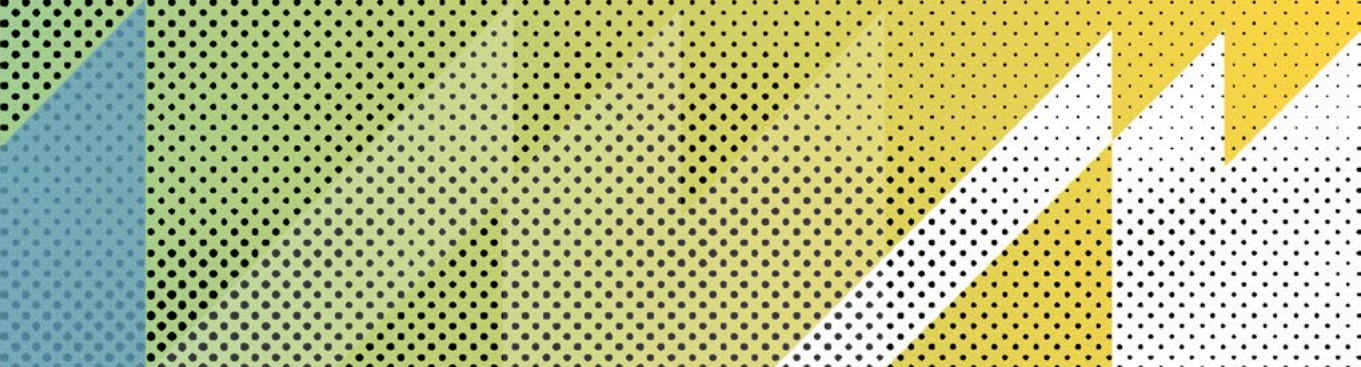
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PARALLEL SESSION C1

UCLG POLICY COUNCIL “RIGHT TO THE CITY AND INCLUSIVE TERRITORIES”: IMPLEMENTING CULTURAL RIGHTS IN THE CITY: WHAT DOES THIS INVOLVE?

This session took place during the UCLG Executive Bureau meeting which was held during the Summit. The “Right to the City” is the collective right of all inhabitants - present, future, permanent, and temporary - to “use, occupy, and produce fair, inclusive, and sustainable cities, defined as an essential common good for a full and decent life”. The “Right to the City” is an opportunity to renew the social contract at the local level and ensure the rights of all people to express themselves freely, to access heritage, values, and identities, as well as to actively participate in cultural life. It is an opportunity to guarantee cultural rights. However, this is a complex terrain, which raises questions about its application to specific contexts. Based on the experiences of cities and experts working in this area, the session sought to promote a very direct and informative dialogue aimed at all UCLG cities and local governments.



The session was chaired by the Mayor of **Kitchener** and Treasurer of UCLG, **Berry Urbanovic**, who recalled that the Policy Council on the Right to the City had previously addressed rights in areas like housing and migration. Cultural rights were also part and parcel of the Policy Council's mandate, which includes human rights and their concrete implications.

“LOCAL GOVERNMENTS ARE BETTER ABLE TO INTERPRET REALITIES, OFFER SERVICES AND GENERATE CONDITIONS TO GUARANTEE CULTURAL RIGHTS”

JOHANNE BOUCHARD

The first speech of the session was given by **Johanne Bouchard**, from the **Office of the United Nations High Commissioner for Human Rights**, who pointed out that **cultural rights** are included in the Universal Declaration of Human Rights, and therefore are not new. However, development of this area has lagged behind other rights. These are individual rights that are exercised in the community, so they represent a common good. They establish obligations for states and are an anchor point for local democracy. In her opinion, reinforcing the role of local governments is positive for cultural rights, since the local administrations are better able to interpret realities, offer services, and generate conditions to guarantee the right to access culture. Likewise, it is necessary to adopt measures in areas such as the enhancement of citizenship knowledge, the protection of public space, and the creation of environments where diversity can be expressed.

The Mayor of **Libreville**, **Léandre Nzué**, said that the city was a space for a mix of identities and diverse cultural expressions. Placing the city at the centre of economic, social, and cultural development requires strengthening the role of local governments in the development agenda. He noted that,





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unfortunately, the low level of decentralization in many countries negatively affects the ability to ensure cultural rights. Given this, it is necessary to negotiate with state administrations to be able to establish more resources and skills that meet citizens' needs.

Mora Scillamá, Director of **Cultural Promotion** for the City of Buenos Aires, first presented the **Neighbourhoods Cultural Programme**, which aims to promote access to cultural goods and services for all the inhabitants through the network of cultural centres. Meanwhile, the new **Culture Pass** seeks to facilitate access to culture for young people, which in turn can also define the type of activities that interest them most. The initiative simultaneously faces the difficulty of successfully reaching out to young people while at the same time it contributes to the economy of culture.

“IN ORDER TO MAKE THE RIGHT TO THE CITY A REALITY, IT IS NECESSARY TO “WEAVE BETWEEN LAYERS”, TO CONNECT NUMEROUS GAZES AND THUS BE ABLE TO PROMOTE A COLLECTIVE INTELLIGENCE.”

MARIANA PERCOVICH

Juan Maquieyra, President of the **Housing Institute for the City of Buenos Aires**, stressed the importance of roots, community participation, and cultural identity in the territories as key components of guaranteeing the right to the city and culture. These are also the principles that form the integration policy for the areas where almost half of the population of Buenos Aires resides. Its innovative character has to do with its roots. To improve living conditions, we cannot displace a population, but rather, we must allow it to continue to grow its community, thereby ensuring participation and preserving local cultural identities.





The Director of **Culture for the Municipality of Montevideo**, **Mariana Percovich**, reasserted that feminism is a mechanism for combining artistic, technical, and political perspectives on cultural policy, as well as understanding different approaches. She rejected the notion of “ghettoized” cultural activity and stressed that in order to establish the right to the city, it is necessary to “weave layers together”, connecting numerous perspectives and approaches, making it easier to promote collective intelligence.

Next, the mayor of the **Municipality of Concepción**, **Álvaro Ortiz**, presented the development of cultural policies in his city over the last term, characterized by a determination to create institutional structure in the area of culture, with the support of the UCLG Committee on Culture. The **Culture Plan** for Concepción relied on citizen participation and a drive to link culture with economy, education, urban planning, governance, and other areas, through cultural rights. This has allowed Concepción to move from 43rd to 13th for quality of life in Chilean cities.

Finally, the **Secretary of Culture of Sao Paulo**, **Alexandre de Almeida Youssef**, described the current context where movements fighting for cultural rights are threatened, artists are criminalized, and Brazilian culture as a whole is under attack. For him, becoming the Secretary of Culture was a way of fighting back as well as a form of resistance and activism. Seeking to establish cultural policies of resistance in return helped foster culture, and peripheral expressions, by creating a strong connection between cultural facilities and the communities where they exist. This is intricately linked to the concept of the right to the city. Lastly, he asserted his goal of making cultural policy a free, democratic, and decentralized movement.



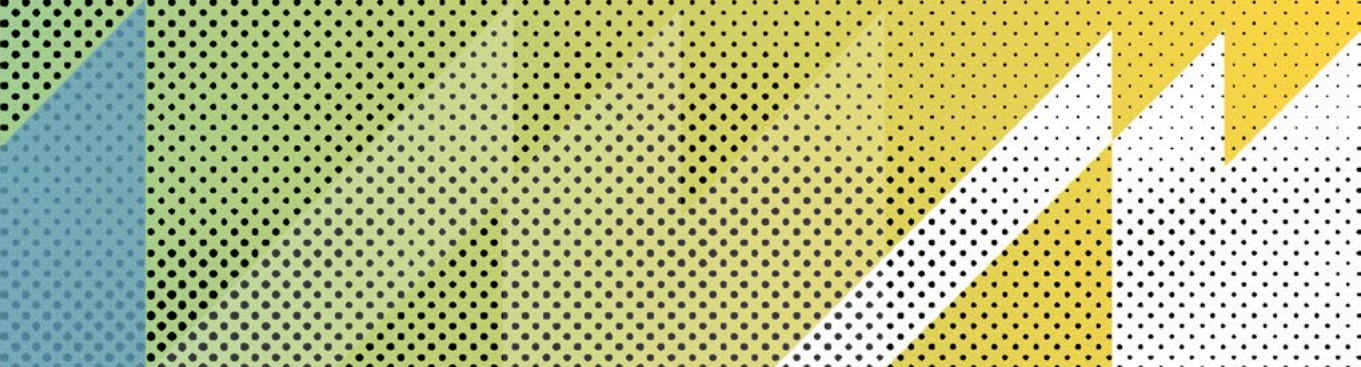
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PARALLEL SESSION C2. DUAL CONSTRUCTIONS: BUILDING PUBLIC-PRIVATE PARTNERSHIPS

The goal of public, private, and civil society associations is for each stakeholder to do what they know best without overlap, while taking advantage of the synergies of collective intelligence and harnessing shared know-how. Transparency and cooperation are essential ingredients of collaborative work. Over the long term, they generate a fertile scenario for associativism and sustainability. These were the central issues of this session, which was moderated by the journalist **Axel Kuschevatzky**.

First of all, **José Pagés**, President of the **Itaú Foundation in Argentina**, described the paradigm change adopted by this foundation: rather than the public sector approaching the private sector, it did the opposite. Public-private partnerships do not only involve funding and money, but should also be concerned with



the quality of relationships. Whereas the public sector holds some assets (credibility, infrastructures, outreach), the private sector has others (flexibility, innovation, flexibility). Through its yearly digital creative writing award, Itaú has managed to find a balance between them. This is demonstrated particularly by the **digital anthology** produced for each province of Argentina, which lists all the alumni, so as to connect the needs of private and public actors.

“IN QUEBEC, “CULTURAL CLINICS” HAVE HELPED BREAK DOWN BARRIERS BETWEEN THE PRIVATE, PUBLIC AND ASSOCIATIVE SECTORS, AND POPULATIONS HAVE BEEN ABLE TO IDENTIFY THEIR COMMON INTERESTS THROUGH CULTURE.

DAVID PÉPIN

Speaking next, **Silvia Flores**, Executive Director of **Cooperativa La Juanita**, Buenos Aires, pointed to the difficulties encountered by municipalities as regards fundraising. They need therefore to find alternative solutions, such as cooperatives and partnership programmes. The case of La Juanita serves to demonstrate that a paradigm change can be fostered through education. The programme involves communities in disadvantaged neighbourhoods, with digital programmes targeting citizens, as well as awareness-raising activities.

David Pépin, project coordinator at the **Les Arts et la Ville** network active in Quebec and in French-speaking Acadian and Canadian regions, presented the ‘**cultural clinics**’ project, an intercultural, tailored dialogue aimed at strengthening local communities. The programme seeks to support local governments in fostering local synergies through working groups, building





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technical capacities and connecting cultural work with other areas. Very interesting results have been achieved: indeed, cultural clinics have led to breaking barriers between business, the public sector and civil society, citizens have been able to identify common interests through culture, networking and newly-established cross-sectoral committees. The project also attests to the importance of local leadership.

Speaking next, **Alejandrina D'Elia**, **National Director for Cultural Innovation** at the Secretariat for Culture of the Government of Argentina, acknowledged that public and private actors rarely communicate with, or understand, one another. She stressed the role of partnerships in order to strengthen public-private dialogue. A case in point is the collaboration between the House of History and Culture of the Bicentennial, in Tandil, and the Faculty of Architecture, Design and Urban Planning of the University of Buenos Aires, in a project aimed at strengthening local identity.

Finally, the Executive Officer of **Digital Cultural Promotion** at the Ministry for Culture of the City of Buenos Aires, **Josefina Rouillet**, presented the **cultural sponsorship programme**, which has led to the funding of over 5000 cultural projects in Buenos Aires over a decade (2009-18). An agreement between local authorities and private businesses meant that 95% of this funding received tax incentives, thus contributing to its success.



PARALLEL SESSION C3. EQUALITY AS DEVELOPMENT POLICY: STRATEGIC INITIATIVES IN GENDER EQUALITY

This session invited cultural creators to share projects and programmes from various sectors of the culture sphere that aim to put women in traditionally male-led positions and reflect on the value they add to these practices. With respect to creative women in various fields of culture, the session aimed to address bridges that connect the city's development with diversity, knowledge, and creativity.

Opening the discussion, **Vale Zamparolo**, Arts Manager at the **British Council in Argentina**, presented the **Amplify / Mutek** project, which is centred on the idea that it is necessary to address gender from a global perspective. The initiative seeks to offer a space that provides women with visibility and safety so they can talk more openly. The project focuses on digital arts, offering professional development opportunities in music by building networks, presence in real and digital public spaces, and by providing resources and opportunities.



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Yamila García, liaison director for the **Media Chicas** community organization of the **Gender in Argentinian Media (GenMA)** interdisciplinary network, presented the work done by Media Chicas, which promotes the digital inclusion of women and trains more than 2500 women in Argentina. Assuming that technologies have come to stay, training tackles the inequality gap in women's access to technology by favouring collective work and creating community.

Lala Pasquinelli, artist and promoter of the **Women Who Aren't Cover Girls** project presented this initiative, which highlights how mass culture propagates gender stereotypes and fosters exclusion, racism, or bullying. Femininity and masculinity are built by media, and this affects children's education. Therefore, the project works with secondary schools to discuss gender roles and how they are built. Activism cannot wait for the state to act and solve problems. Instead, it must be based on individual and collective action.

“MASS CULTURE BUILDS GENDER STEREOTYPES AND PROMOTES EXCLUSION, RACISM OR BULLYING. FEMININITY AND MASCULINITY ARE CONSTRUCTED IN THE MEDIA.”

LALA PASQUINELLI

Ana Serrano, the Chief Digital Officer for the **Canadian Film Centre Media Lab**, opened her speech by reflecting on the current context, which demands a change in cultural policies. The Media Lab questions how we represent and treat women in the cultural and creative industries. She noted an absence of





data, which is essential for building cultural policies with a gender perspective. She also stressed the need to pay special attention to digital environments and to boost the presence of women in decision-making positions.

Finally, **Belén Igarzábal**, Director of Communication and Culture at the **Latin American Faculty of Social Sciences (FLACSO)** headquarters presented the results of projects carried out on gender stereotypes in television content. She highlighted the predominance of the binary perspectives of gender, stereotyped notions of femininity and masculinity, the need to deconstruct the idea of romantic love, and a need for cultural policies that challenge binary stereotypes.

In the final debate, journalist **Mercedes D'Alessandro**, moderator of the session, raised issues around how public policies address caregiving, which typically occurs in private. Speakers reflected on the need to people's homes as a "safe space", particularly because neither public nor private spaces are safe for women. The discussion also included: women's unequal access to culture, the type of visibility given to culture created by women, the need for transversal and intersectional work, and the need to develop gender-related protocols for cultural institutions.



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PARALLEL SESSION C4. PROMOTING AND PROTECTING CULTURAL GOODS: MISSION IMPOSSIBLE? STRATEGIES FOR SUSTAINABLE CULTURAL TOURISM

These include: caring for and showcasing the city, building community and tourism proposals based on its local life and its culture; proposing curated experiences for residents and tourists; ensuring protection of heritage, its meaning, and vitality; safeguard cultural diversity and citizens' access to culture in harmony with tourism and its cultural aspects. How do we address management of the positive and negative impacts of tourism on citizens, and on the cultural life of cities? How can the revenue generated by tourism be reinvested into cultural ecosystems, and especially into areas that are necessary for cultural life but less likely to attract visitors? Given the complexity and diversity of perspectives in this field, the session sought to combine different academic, practical, and political perspectives so as to encourage the exchange of experiences and foster a necessary debate.



The debate was moderated by **Marta Llobet**, advisor to the UCLG Committee on Culture, who introduced the session by saying that to tourism was one of the challenges for sustainable development, emphasizing the need to address tourism and others sectors from a culture perspective.

The General Director of **Tourism and Culture for Abitibi-Témiscamingue**, **Randa Napky**, presented the region. It is the youngest in Quebec, and is characterized by a large area and its rich natural heritage, both of which make it an important tourist destination. Some years ago, the municipalities in the area chose to promote sustainable tourism, and this led to organizing numerous festivals and attracting many visitors. Over time, given the need to assess these impacts and consider the region's Indigenous population, the tourism strategy has turned its attention to focus on culture and identity. This approach, undertaken by the municipalities and the general population, serves to highlight the role of culture in peace and coexistence, as well as the potential to bring culture and tourism together.

In his speech, the Director General of the **Heritage, Museums, and the Historic Centre for the Autonomous City of Buenos Aires**, **Juan Vacas**, presented his institution's current project of reviewing existing tools in cultural heritage, some of which were outdated. There is a notable desire to create jobs, re-establish the **Trades Schools**, and the renovation of **notable bars and cafes**. The city is assessing the positive and negative effects of tourism on the historic centre, while focusing on the importance of preserving and revitalizing the historic district, and the fact that sustainable development can provide a framework for addressing any issues.

The general director of **Market Intelligence and the Observatory on Tourism** for the City of Buenos Aires, **Federico Esper**, stressed the importance of tourism and culture in this city. As in all major capitals, today's tourism is





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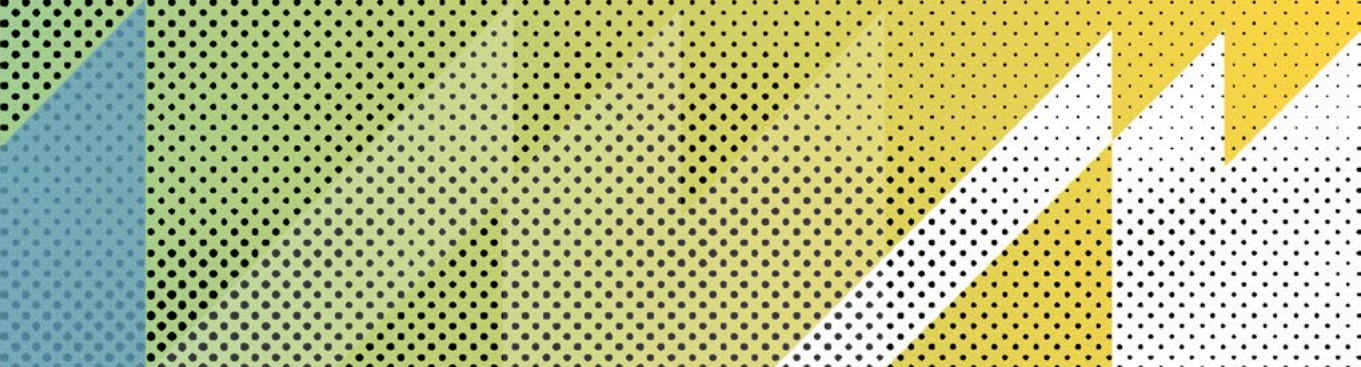


focused on the city's intangible heritage and everyday life. Studies show that the relationship between citizens and tourists in Buenos Aires is positive, and that there is consensus on both the practical aspects, such as recognizing the jobs and income generated by tourism, and subjective, related to opening up the city to the world, creating cultural exchange, and affirming local pride. Cultural life, the vibrancy of its urban life, its rich and diverse gastronomy, or the opportunity for non-native Spanish speakers to learn the language, are the main attractions for visitors.

“IN ABITIBI-TÉMISCAMINGUE, THE WILLINGNESS TO CONSIDER MORE THE INDIGENOUS POPULATION IN THE TOURISM STRATEGY HAS LED TO MORE ATTENTION TO CULTURE AND IDENTITY”.

RANDA NAPKY

The director and president of the **Kreanta Foundation**, **Félix Manito**, began by discussing the love-hate relationship many cities have with tourism, which makes creating public policies more complicated. The Foundation participates in the European **Unique Routes** project, which promotes sustainable tourism, linked to processes of community responsibility that avoid “two-tiered citizenship” between Indigenous and tourist populations. The project also recognizes the potential of cultural tourism as an element of the creative economy. Lastly, he stressed the need to avoid trivialized



tourist visits, such as “favela tourism”. He presented a good practice that included the involvement of young graffiti artists in managing tourists who visit Comuna 13 in Medellín.

Councillor Bev Esslinger, a Board member of the **Federation of Canadian Municipalities** (FCM) and Co-Chair of UCLG’s Committee on Local Economic and Social Development, presented some reflections based on the case of Edmonton, a city whose population comes from many places. In turn, the city aims to draw tourists particularly through its festivals, which provide an opportunity to showcase Edmonton in its diversity, and require the joint involvement of everyone. Other city assets include the rich and diverse food industry as well as its winter activities. With regard to these issues, local government needs to be nimble, adapt its bylaws to changing interests and demands, listen to citizens and set requirements to reduce the environmental impacts of large events.

Finally, **Germán Martitegui**, a graduate in International Relations and renowned **chef**, described how Buenos Aires had become progressively more diverse and interesting, with cuisines from around the world. This is an important part of their cultural life and what is available for tourism. Tourists are increasingly looking for unique experiences. In recent years, Germán Martitegui’s work is geared toward reviving Argentinian culinary heritage, offering 100% Argentinian food and wines. To this end, he has promoted the “Land Project”. Together with other chefs, he visits the country’s different provinces to get to know Indigenous ingredients and to showcase and disseminate these in order to help emphasize their value.

In the session’s closing discussion, different perspectives on tourism in cities such as Buenos Aires or Barcelona were compared. With respect to the latter, the **report on the synergies between cultural policies and tourism** from the perspective of sustainable development was noted. It was commissioned by the City of Barcelona and the UCLG Committee on Culture from Greg Richards and Lénia Marques.



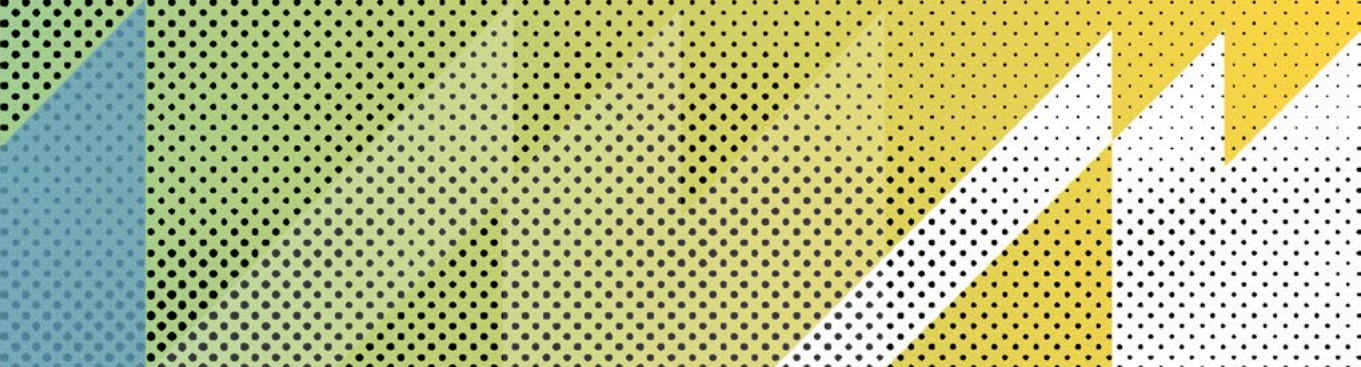


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PARALLEL SESSION D1 UCLG POLICY COUNCIL "OPPORTUNITIES FOR ALL, CULTURE AND CITY DIPLOMACY: KEYS TO SUSTAINABLE DEVELOPMENT AND PEACE": GENERATIONAL DIALOGUE AND CREATIVITY: STRATEGIES FOR THE YOUTH

This session was part of the Summit's UCLG Executive Board meeting. It sought to bring together various initiatives focused on youth, intergenerational dialogue, education of nonviolence, inclusion, and culture of peace. Planning for the city's future means involving all citizens in the development of culture, including children, adolescents, and all other young people. Protecting heritage, understanding diversity, and promoting creativity are instrumental parts of dialogue and promoting of peace from the bottom up. For years, a significant challenge for cultural policies has been to implement cultural policies that are sensitive to the needs and interests of youth, which actively involve them, and in turn create mechanisms for intergenerational collaboration and coordination in youth policy.



The session was chaired by **Jan Van Zanen**, Mayor of **Utrecht**, Chairman of the **Association of Dutch Municipalities** (VNG), and Co-chair of UCLG Policy Council on “Opportunities for All, Culture and Peace”. Introducing the discussion, he made a plea for opportunities for all to include youth to allow to create peaceful and resilient societies. He stressed that dialogue with young people is an underdeveloped area, despite the fact that in many conflict areas the youth make an important contribution to lasting peace. Local governments, as the closest level to the people, have a crucial role in connecting with young people and in promoting a culture of peace. They can also take advantage of projects in culture and sports to this end. He recalled that the **UCLG Peace Prize** celebrates projects initiated by local governments that contribute to fostering a culture of peace.

“CULTURE IS A COMMON GOOD THAT SHAPES THE FUTURE, AS A PROCESS THAT CAN CONTRIBUTE TO TRANSFORMING REALITY.”

CHO SANGBUM

In his presentation, **Cho Sangbum**, Director-General of the Culture, Sports and International Affairs Bureau at the **Jeju Special Self-Governing Province**, started by stressing that the main purpose of the Province of Jeju is to develop sustainable policies by placing the local community and the engagement of young people at the centre. In this respect, culture is a common good that shapes the future, as a process that can contribute to transforming reality. The development of locally-driven cultural programmes for young people has helped to promote social development. An example of this is the **Global Youth Culture Forum** held in 2018, which brought together local and international artists and young people.





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Speaking next, **Victoria Noorthoorn**, Director of the **Modern Art Museum** of the City of Buenos Aires, said that the museum is made by each and every individual, as a place for creativity which aims to build the debate and generate a conversation for and with society. The museum has fostered the links between different generations through cultural activities and debates. As a result, the Museum has managed to think of cities as a set of values and to consider citizens as creatives.

“THINKING OF CULTURE AS A RIGHT LEADS TO CONSIDERING THE SPECIFIC NEEDS OF PEOPLE, RETHINKING CULTURAL POLI-CY AS A RESULT.”

IÑAKI LÓPEZ DE AGUILETA

The Secretary for **Culture of the City of Mexico**, **José Alfonso Suarez del Real**, emphasised how critical it has been in the City of Mexico to reconcile culture and nature through the historical urban landscape, and through the example of Chapultepec, the largest urban forest in Latin America. Forests are a synonym for peace and life. He stressed the concept of ‘urban park’, with the ultimate aim of safeguarding the city’s ‘urban lung’ thanks to a forest of 800 hectares, which also contributes to safeguarding the diversity of the landscape.



Speaking on behalf of Juan Mari Aburto, the Mayor of Bilbao, **Iñaki López de Aguilera**, Director for **Culture in Bilbao**, stressed that thinking of culture as a right leads to considering the specific needs of people, including young people, and to rethinking cultural policy as a result. He highlighted that it was necessary to think of young people now, rather than in the future, and also placed emphasis on the decentralisation of cultural opportunities, and the need to provide special treatment to young people, including through discounts. Because culture can be disruptive, it is important to foster a modern digital culture while also preserving tradition. He concluded by underlining the strong link existing between culture and citizenship building.

Finally, speaking on behalf of the Mayor of **Madrid**, Manuela Carmena, the Head of Cabinet of that city, **Felipe Llamas**, affirmed that peace and culture go hand-in-hand, as the **2nd World Forum on Urban Violence**, which included a strong cultural pillar, had demonstrated. He presented two relevant examples of the links between culture and education and the strengthening of intergenerational dialogue in Madrid. One involved the **presentation of a free book to newborns**, their first opportunity to discover the world of books along with their families. The other referred to the setting-up of a city network of schools for all districts to improve the exchange of information. .



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PARALLEL SESSION D2. WHAT DOES RESILIENCE HAVE TO DO WITH CULTURAL POLICIES? – CULTURAL FACTORS AS A BRIDGE BETWEEN RESILIENCE AND SUSTAINABLE DEVELOPMENT: STRATEGIES AND TOOLS

This session aimed to address the conceptual relationship that exists between the urban resilience paradigm and cultural policies, offering examples of how this relationship appears more often than is normally assumed. The session was carried out alongside the Latin American office of the **100 Resilient Cities** network whose associate director for Latin America and the Caribbean, **Helena Monteiro**, moderated the session. The cities represented in this session were part of the network.

The opening speech was delivered by researcher and activist **Robert Palmer**, who presented evidence drawn from the **report on culture and resilience in Athens** he had conducted recently, a commission from the British Council in partnership with 100 Resilient Cities. As a result of the deep impact of the financial crisis on human resources in the public sector and on the broader economy in Athens, citizens have needed to take responsibility for many activities that had been carried out by the public sector in the past, and this has enhanced social innovation. Robert Palmer's research showed



that culture had been a primary driver and enabler for the city's response to dealing with resilience challenges – the resulting toolkit could be valuable to many other cities.

“CULTURE HAS BEEN A PRIMARY DRIVER AND ENABLER OF ATHENS’ RESPONSE TO DEALING WITH RESILIENCE CHALLENGES, AN EXAMPLE THAT CAN BE VALUABLE TO MANY OTHER CITIES.”

ROBERT PALMER

The **Secretary of Culture for the City of Santa Fe**, **Patricia Pieragostini**, explained how Santa Fe had strengthened its resilience by transforming from a place that could not move on from defining itself by its devastating floods to a city that turned the river into a core element of its culture, self-esteem, and identity. Santa Fe has promoted a process of strategic reflection and co-creation in its cultural policies through **participation in the UCLG Pilot Cities programme**, which views culture as key to the city's development. At the same time, Santa Fe has participated in the AL-Invest cooperation programme between the EU and Latin America, and has promoted numerous local development projects adapted to the needs of local communities.



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David Groisman, General Director of **Strategic Management for the Autonomous City of Buenos Aires**, presented the idea of the city as a system, and the need to prepare that system to be resilient to multiple “shocks” that could affect it. Buenos Aires faces this challenge by promoting talent, neighbourhood integration, innovation, retraining for the jobs of tomorrow, and gender equality. Within this framework, culture combines with resilience to have a two-fold effect. This is both a way to create jobs and a way to prepare for future challenges.

“A STRONG COLLECTIVE IDENTITY STRENGTHENS THE RESILIENCE OF PEOPLES. CULTURE ALLOWS US TO NAVIGATE LOSSES AND OVERCOME ADVERSITY.”

PABLO CORRAL

Finally, **Pablo Corral**, Secretary of **Culture for Quito**, began his speech stating that the relationship between culture and resilience had not been sufficiently considered. He stressed that a strong collective identity reinforces people’s resilience, and that culture also allows them to navigate losses or overcome adversity. With respect to the idea that culture is a dialogue, he explained the difficulties he experienced in his early days overseeing cultural policies. During that time, a large number of requests could not be addressed by the local administration. Over time, the Indigenous communities of Quito and their community ownership have been recognized. Furthermore, there has been an increasing focus on the role of art in public space, as it creates a welcoming environment.

After the speeches, the final discussion addressed the availability of indicators related to culture and resilience in cities. The discussion highlighted the need for qualitative evaluation mechanisms, despite the fact that they may be less persuasive from a political perspective. Of particular note in this area was the UNESCO **Culture for Development Indicators initiative**.





PARALLEL SESSION D3. CULTURE AND TECHNOLOGY: KEY PIECES IN THE PUZZLE OF INDEPENDENT CULTURAL SPACES

How do independent cultural spaces use technology to attract and grow audiences? The 21st century has brought new complexities and opportunities with the intersection of science, culture, and technology. In cultural processes, technology provides us with infrastructure, greater resonance in the communication of content, and the possibility of uniting spaces that were previously unthinkable. The session was moderated by editor **Lalo Zanoni**.

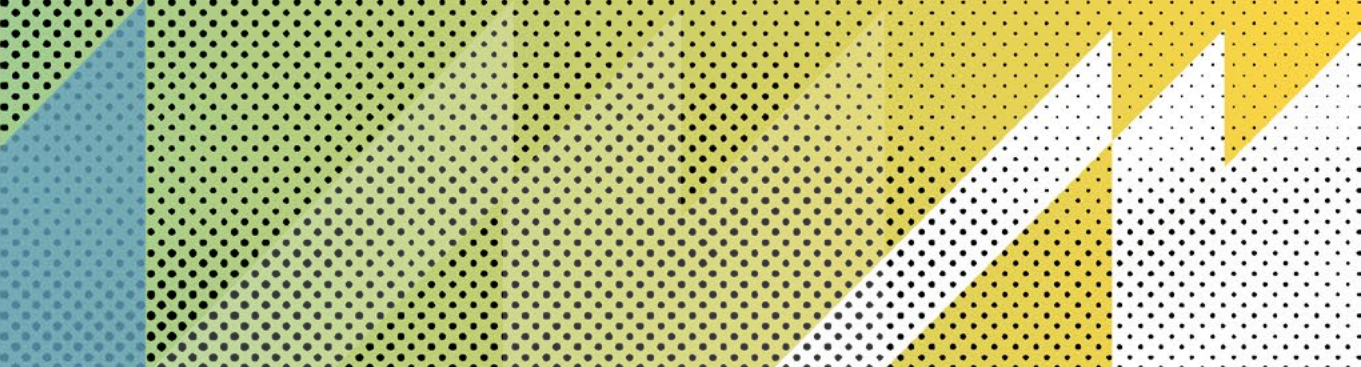


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The first speech was given by **Anita Massacane**, curator of Digital Culture and Innovation at the **San Martín Cultural Centre** in Buenos Aires. The relationship between culture and innovation is a strategic part of this Centre, 25% of whose audience attends activities related to digital culture and innovation. The San Martín Cultural Centre wants to build a culture space that reflects its understanding of the digital dimension as deeply human. It inevitably intersects with us and it is necessary to discuss it. Activities include the annual #ElectronicNovember festival, which is a meeting point all kinds of cultural actors. In fact, networking and the overlap between the public and private spheres are some of the main focuses at the Centre.

Gonzalo Solimano, Director of the **MUTEK Argentina International Festival of Digital Creativity**, presented this initiative. It is part of a global platform established 20 years ago and has since expanded to 7 countries. As a reflection of the 21st century, MUTEK promotes electronic music and digital creativity, contributing to works created in technological and collaborative processes. Technology is also essential in communication for the festival, as it is aimed at a very particular audience. Through audience targeting and digital marketing, it also seeks to attract new audiences connected to the different disciplines around the event.





The founder and general coordinator for the Argentinian production company **Objeto a**, **Tomás Oulton**, presented this organization, a small family-run cultural production initiative specializing in new media art. In its over 10-year history, it has gone from being a gallery to a production company, organizing more than 100 exhibitions in its space and others, attracting more than 120,000 people. Other projects include **Bienal Kosice**, which encourages the development of arts and technology projects, or **Game On! The Art of Gaming**, an event that has taken place over 10 years and is based on the idea that video games are an artistic discipline.

“IN A WORLD WHERE A FEW ONLINE PLATFORMS OPERATE AS MONOPOLIES, IT IS NECESSARY TO TRAIN THE NEXT GENERATION OF STORYTELLERS TO WORK OUTSIDE THIS MONOPOLY”

ANA SERRANO

The Digital Director of the **Media Lab at the Canadian Film Centre**, **Ana Serrano**, presented the CFC’s goal as that of bringing talent around Canada on media, focusing on how media (film, TV, digital channels) enables people to understand the role of technology in their lives. Further to audience development, which has been a focus from the outset, accountability is also critical. In a world where a few online platforms operate as monopolies, it is necessary to train the next generation of storytellers to work outside of this monopoly.

Finally, **Fabián Wagmister**, founding director of the **Centre for Research in Engineering, Media, and Performance (REMAP)** at the University of California Los Angeles (UCLA), presented his work on exploring the ways technology can transmit creative capacities to people who previously did not have the opportunity to create anything, thus helping new creators and forms of collective creation. He underscored the need for critical thinking about technology, prioritizing collective interest and community creativity research to help design better worlds.

During the final discussion, with questions from the moderator, issues such as the democratizing potential of technology were discussed. Participants noted the democratization of storytelling and some forms of contemporary art, but also the fact that many works are still only accessible to a small part of the population. They also pointed out the potentially negative effects of bringing in new audiences, and the risks involved in the production and carrying-out of digital events.



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PARALLEL SESSION D4. DESIGN THINKING WORKSHOP: CULTURE 21 ACTIONS' PILOT CITIES

The Pilot Cities programme brings together cities that work to implement **Culture 21 Actions**. This session invited some of these cities, as well as some other initiatives involved with Agenda 21 for culture, to share their results and the good practices that have emerged from their work. The goal is to establish a dialogue with other cities and interested people to deepen our understanding of how to assess the experiences that can be replicated or adapted in other territories.

The session was moderated by **Enrique Glockner** and **Catherine Cullen**, experts from the UCLG Committee on Culture, who set out the objectives and focus of the session. They then introduced the people who would share their good practices. The following experiences were presented:

- **Carla Artunduaga**, from the Ministry of Culture for the Autonomous City of **Buenos Aires**, presented the **Culture Pass**, which aims to foster access to culture for youth while also strengthening the city's cultural industry.
- **Andrés Zaratti**, secretary of Culture for **La Paz**, highlighted the fact that diversity, transparency, responsibility, and equity inspired their management approach. He presented the Cultural Conference, a biennial meeting that highlights the right of citizens to create culture and, with a Citizen Council, contributes to the public discourse on culture.
- **Freddy Montero**, Director of Cooperation for **Escazú**, explained that the work carried out under the Pilot Cities framework had contributed to fostering social cohesion through culture. It also helped recognize more intangible heritage, and created a new comprehensive sociocultural data system. Together these helped expand the present framework for public cultural policies.





- **Mauricio Castro**, cultural advisor to **Concepción**, presented the development of a resilient planning methodology. It has helped establish new leadership and increased confidence in the city's creative actors, subsequently creating a richer cultural ecosystem.
- **Pancho Marchiario**, Secretary of Culture for **Córdoba**, shared the **"Your Neighbourhood: On Stage"**, project that fosters neighbourhood development through arts and entrepreneurship. It is classified as a good practice under Agenda 21 for culture, and another initiative that includes women in creative endeavours.
- **Tomás Afonso**, Culture manager for the Island Council of **Tenerife**, said that as an island of 31 municipalities, Tenerife's participation in the Pilot Cities programme is seen as a regional experiment that aims to spark new discussions and new forms of collaboration.
- **Alexandra Sabino**, an advisor to the Deputy Mayor for Culture of **Lisbon**, presented the project 'A Square in Each Neighbourhood', which aimed to improve urban design, recognise local memory and foster cultural participation in public space, involving artists working with local communities.

After these were shared, the session facilitators invited participants to create small groups and identify problems in their respective cities that were comparable to the noted good practices. By exchanging ideas, each group outlined potential projects in different cities and territories, which were then shared at the end of the session.



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PARALLEL SESSION D5. PUBLIC SPACES: PROVOKING CITIZENS IN A NETWORK

This session proposed that cities exchange the experiences of their public spaces, with a critical look at the ways we can rethink urban zones based on community spaces. From the exchanges and interactions that take place in public spaces, people can enjoy and get to know the community by sharing what we have in common and developing a sense of belonging and collective identity.

The discussion was moderated by the journalist, architect, and visual artist, **Miguel Jurado**. In his introduction, he emphasized that the relationship between culture and public spaces requires a lot of attention. He said that this has the potential to create more vibrant cities, where public space is not merely a transient environment. Therefore, promoting policies in this area must not only be done from an office.



José-Manuel Gonçalves, was another speaker. He is director of the **CentQuatre** cultural centre in Paris, a space located in a neighbourhood characterized by poverty and an unsafe environment, which obviously presents a challenge. The centre's project focuses on not erasing the context in which the building exists, but rather supporting these realities to aid in transformation. Over time, it has involved artists to ensure ongoing activity, and has successfully created an audience base, which are also centred on the premise that all people are welcome and that there are no limitations: anyone can submit proposals. The centre must learn what people want and need.

“THE ADMINISTRATION CAN PROMOTE PROCESSES OF MEDIATION AND ENCOUNTER BETWEEN CULTURAL AGENTS AND FORMS, SINCE SYNTHESIS MAKES THE CITY AUTHENTIC.”

LAÏA GASCH

Laia Gasch, Senior Advisor to the Deputy Mayor for **Culture and Creative Industries in London**, underscored the importance of “informal culture” in today's society. This includes skateboarding, street musicians, graffiti, and others, as well as other citizen movements currently mobilizing for culture in London. Given the ubiquity and plurality of the cultural sphere, the administration can promote mediation and engagement processes, such as between opera and informal culture. Indeed, this type of synthesis makes the city even more authentic. Lastly, she pointed out the need to be imaginative in our approach to cities.





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The independent artist **Leandro Erlich** began by reminding us that culture goes far beyond institutions, since it has to do with ourselves. He pointed out the fact that public space belongs to no one and yet belongs to everyone, appealing to the sense of appropriation in a city, which can be strong and prevalent, or not exist at all. It influences the process of establishing new spaces in which to generate new dynamics, while also turning the city into a backdrop for a vibrant life, and transforming public spaces into ones where people meet, rather than propagating the tendency toward fragmentation.

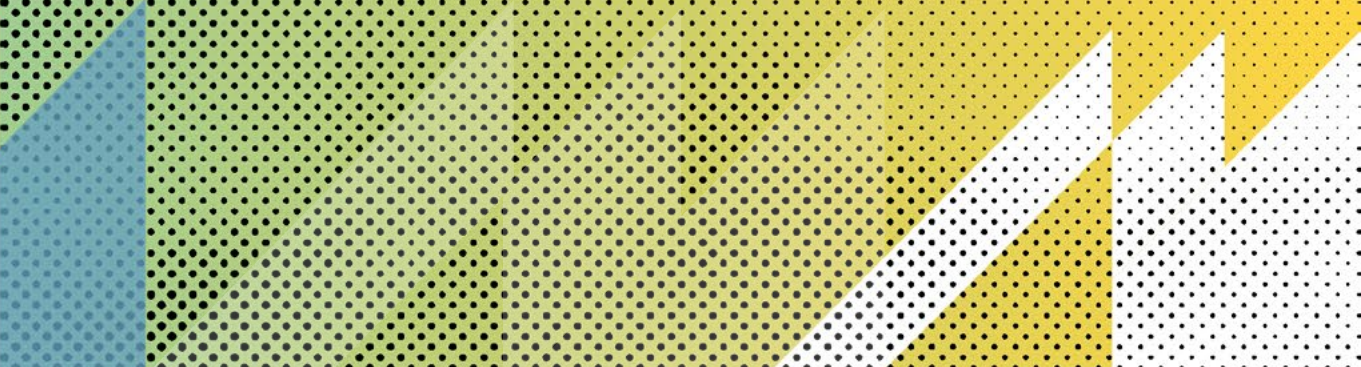
**“GIVEN THE GROWING TREND TOWARDS
FRAGMENTATION, IT IS IMPORTANT TO MAKE THE CITY A
STAGE FOR LIFE, TRANSFORMING PUBLIC SPACE INTO A
MEETING PLACE.”**

LEANDRO ERLICH

Solana Chehtman, vice president for public participation at the **Friends of the Highline** association in New York, presented this project. It was the result of neighbourhood mobilization to reclaim public space. Currently, a participation project with older people and LGBTQI+ community is being promoted, conducting interviews, and then carrying out initiatives in the streets. She highlighted three ideas in particular: participation and co-creation in interventions; the notion of citizenship as it relates to representation, inclusion, and belonging; and networking.

In his speech, the director of **Theatrum Mundi**, **John Bingham-Hall**, presented the initiative, which aims to understand the relationship between arts, culture, and common welfare, and the way that cultural practices can contribute to the design of cities. One of the topics of interest is the analysis of cultural creation sites. In London, Maldonado Walk, Spare Street, and Robert Dashwood Way are three examples of spaces that share identical infrastructure in certain respects, but vary greatly in their function and cultural position. One sells food, one is used for storage, and the other is a coworking space.





Finally, **Luciana Blasco**, Undersecretary of **Cultural Policies and New Audiences for the Ministry of Culture** of Buenos Aires, presented their work on inclusion and attracting new audiences carried out at the **Recoleta Cultural Centre**. This is a well-known facility that in recent years has sought to expand its audiences, with a particular emphasis on young people, given their diversity. By involving them in the Centre, it also aims to amplify their voices throughout the city, and promote spaces for other young people that have an impact on their communities. The Recoleta centre will have doors open to the city to make room for the city's diverse people and artistic population.

PRESENTATION OF PROJECTS

In this session, projects from different parts of the world relevant to the relationship between culture, sustainable development, and the role of cities and local governments were presented. This included the following:

- The book **If We Were to Meet**, by the Director of Culture for Vaudreuil-Dorion, **Michel Vallée**, is based on the cultural mediation and local development initiatives carried out by his city.
- The Secretary of Culture for Córdoba, Argentina, **Pancho Marchiaro**, presented the **"Occupy Culture: Local Governments, Development, and Social Harmony"** Charter, which was first announced at a Cultural Management Meeting in November 2018.
- The director of **Marrakesh, 2020 African Capital of Culture**, **Khalid Tamer**, presented the core ideas of the initiative, which also involved **Jean-Pierre Mbassi**, general secretary for UCLG Africa, and honorary president.

MEETING OF THE UCLG COMMITTEE ON CULTURE

The 16th official meeting of the United Cities and Local Governments (UCLG) Committee on Culture discussed the state of implementation for the committee's 2019 work programme, and medium-term planned projects. Also, proposals were made to enrich and strengthen its regular work. A full report of the meeting (in Spanish) can be found [here](#).



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FRIDAY 5 APRIL



PARALLEL SESSION E1

UCLG POLICY COUNCIL “SAFER, RESILIENT AND SUSTAINABLE CITIES, CAPABLE OF FACING CRISIS”: EXPERIMENTING WITH CREATIVITY IN PUBLIC SPACES

This session, which was also part of the UCLG Executive Bureau meeting, sought to bring together initiatives on how public space is designed and inhabited through culture and creativity. What are the discussions and stressors around cultural issues in public spaces? What solutions have been worked on in cities around the world? Public spaces are essential in the transition to more sustainable cities and regions. When designing public spaces, planning must specifically include cultural factors and empower people to exercise creativity and coexistence if it is to create safer, more resilient, and sustainable cities. Public space also showcases the tensions of urban life, including those that are rooted in the management and privatization facilities, and this affects its cultural aspects. The debate was moderated by **Julien Chiappone-Lucchesi**, international advisor to the mayor of the Eurometropolis **Strasbourg**.



“THE CHALLENGE IS TO CREATE PUBLIC SPACES FULL OF MEANING. CULTURE BRINGS RENEWAL IN THIS CONTEXT, “RE-ENCHANTING” PUBLIC SPACE.”

ANTOINE GUIBERT

Antoine Guibert, the expert of the UCLG Committee on Culture who delivered the initial presentation, underlined that nowadays a reduction in public space and an increase in private space, with less interaction among people and obstacles in accessing some formerly public spaces, can be observed. In his view, addressing life in public space involves discussing and revising our notion of culture: it is necessary to go beyond culture as facilities and embrace a culture that reaches out, for public space is the space of cultural democracy. As an example, he described the many cultural programmes implemented by the city of Concepción, Chile, which have enabled citizens to express themselves in public space. Later, he referred to culture as a factor of change and transformation, for instance in order to address local problems such as insecurity. The city of Cuenca, which has placed culture at the centre of inter-ethnic encounters, is a case in point. Finally, he addressed the physical and symbolic transformation of public space, its cultural dimension, and the ‘sense of place’: the challenge lies in creating public spaces which make sense. In this context, culture has the potential to bring back strength and magic to public space.

Speaking next, **Hamid Isfahanizadeh**, Director of the International Scientific Cooperation Office at the **City of Mashhad**, identified the challenge of managing dense population and market places combined with very dense traffic. Mashhad provided different solutions to this, notably through a



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masterplan to widen streets and increase public space. The municipality also conducted a study on social structure on peddlers, vendors, small businesses and street labour workers. Results showed that strengthening public space increases people's values and empowers citizens, including migrants. The policy of the municipality towards markets, which is the place of meetings between migrants and locals, has proven to be efficient.

**“IT IS POSSIBLE TO REVIVE OLD NEIGHBOURHOODS
KEEPING TRADITION AND FOSTERING MODERNITY,
MAINTAINING THE INHERITANCE OF URBAN CIVILISATION
AND THE PRESERVATION OF CITY MEMORIES.”**

CHEN YINI

The Vice Chair of the **Guangzhou Municipal Chinese People's Political Consultative Conference**, **Chen Yini**, described Guangzhou's old infrastructure, which was consuming high energy and needed renovation. The project plan of the city has been a micro-reconstruction project proposing renovation while maintaining the traditional physical appearance. The municipality has managed to bring creative industries and cultural exhibitions and to introduce modern supporting facilities. This serves to demonstrate that it is possible to revive old neighbourhoods keeping tradition and fostering modernity, maintaining the inheritance of urban civilisation and the preservation of city memories.

Finally, **Clara Muzzio**, Deputy Secretary for **Pedestrian Areas** in the City of Buenos Aires, stressed that the design of public space involves active local policies, particularly towards specific neighbourhoods, and adopting diverse formats: establishing 'foodtruck' areas, artistic projects, smart bicycle schemes, lighting street furniture, etc. She argued that improving public space is not an ends in itself, but rather a way to strengthening citizen encounters. She illustrated this by describing the regeneration of the 'microcentre' in the city of Buenos Aires.





PARALLEL SESSION E2. CITY AND DATA: ORGANIC CONSTRUCTIONS OF CULTURAL DYNAMICS

What data looks at culture in order to assess the impact of its policies and programmes? Municipal, national, and tertiary sector observatories in different fields evaluate what data to gather, the implications of collective mapping, and the construction of key indicators that extend to decision-makers. This session brought together several heads of cultural research and analysis with the intention of sharing methodologies and challenges, as well as identifying possible shared issues.

The session was moderated by **Beatriz García**, Director of the **Institute of Cultural Capital** in Liverpool. In her introduction, she stressed the importance of data on culture to understand urban environments. She also emphasized things such as the fact that in the last 20 years, technologies have changed the way we understand data. In that time, this paradigm shift has led to combining qualitative and quantitative data. Current challenges include data quality and the application of information to specific territorial contexts.



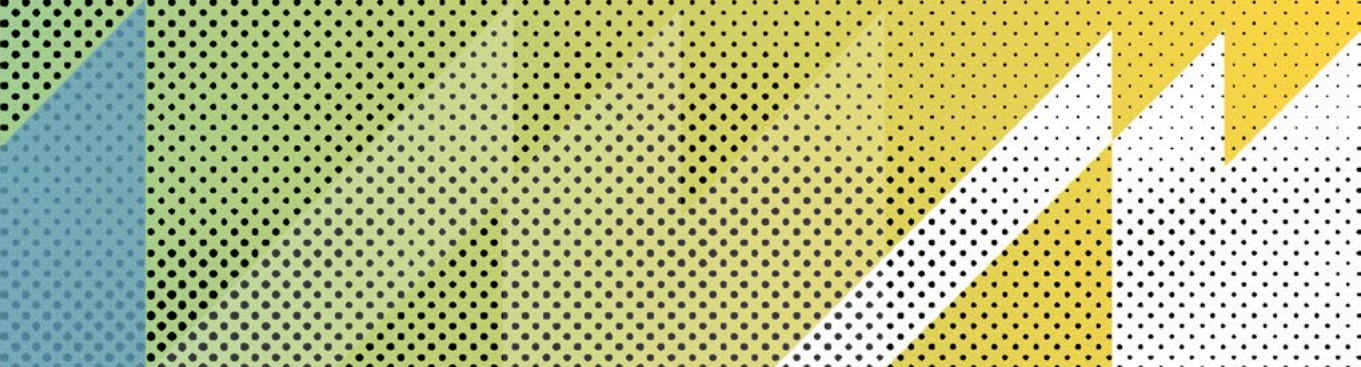
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The first speech was given by **Hernán Seiguer**, from the **Data Culture** programme for the City of Buenos Aires, an initiative to design indicators that facilitate public cultural planning and management. For example, the indicator for physical accessibility to cultural life helps to strategically plan activities across the city. He emphasized institutional frameworks, which guide the needs, times, and goals of producing cultural data, and the importance of sustainability over time, thus making it possible to establish a time series and deepen analyses.

Gerardo Sánchez, coordinator for the **Cultural Information System for Argentina** (SINCA) at the national Ministry of Culture, explained that such data allow us to understand a city's dynamics. One notable example was the 2017 **Survey on Cultural Consumption**. The data show that young people consume more culture, are more in touch with the digital world, and spend more money in the sector, while adults are the group that watches television the most and engages in other cultural practices at home. The information gathered, such as factors that prevent cultural consumption, is useful when creating public policies.

The head of Culture and Open Knowledge for **Wikimedia Argentina**, **Giselle Bordoy**, presented the **Wikidata** project. Its goal is to create a virtual encyclopedia based on a model of digital transparency that improves the verifiability of Wikipedia data. Among the other ongoing projects, she mentioned





the goal of putting Argentinian heritage on the map, and to name streets after famous women throughout Buenos Aires in order to highlight the current lack of female representation. Noting that her organization represents civil society, she also emphasized the need to spark dialogue among the public sector, academia, and civil society in the development of cultural policies.

Next, **Héctor Schargorodsky**, Director of the **Cultural Observatory** of the Faculty of Economics at the University of Buenos Aires, presented the centre and two of its projects. The **Overview of Public Cultural Management at the Municipal Level in Argentina (2015-2016)** had shown that 26% of municipal cultural areas were established in this century, 68% had their own allocated budget, and 21% had between 26 and 50 employees. The Observatory has also participated in the **EULAC Focus** project for the analysis of EU-CELAC relations, with special emphasis on cultural relations, where necessary. Finally, he highlighted the enormous difficulty of obtaining public funds for cultural information purposes.

“THE ORGANIC CONSTRUCTION OF INFORMATION, THE GENERATION OF INFRASTRUCTURE AND EASIER ACCESS TO INFORMATION ARE SOME OF THE KEY IDEAS FOR CULTURAL RESEARCH IN THE COMING YEARS.

BEATRIZ GARCÍA

Finally, **Cecilia Dinardi**, from the **Institute of Creative and Cultural Entrepreneurship** (ICCE) at Goldsmith’s University, presented her research on the role of artists in urban transformation processes, and the **“Bhering, The Making of an Arts Factory”**, documentary about an old industrial space in Rio de Janeiro that was converted into a creative production centre. However, these processes create challenges, including the relationship between artists and the local population, or pertain to public space use. This raises concerns about the use of data to draft public policies focused on social welfare, and the reconciliation between approaches to the creative and non-commercial economies.

To conclude the session, the moderator highlighted some key ideas for cultural research in the coming years. These included determination and perseverance, the natural development of information, the importance of generating database infrastructure, favouring access to information, and understanding information as reflecting a specific context.



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PARALLEL SESSION E3. TOWARDS THE “CULTURE2030GOAL”: STRATEGIES OF GLOBAL NETWORKS

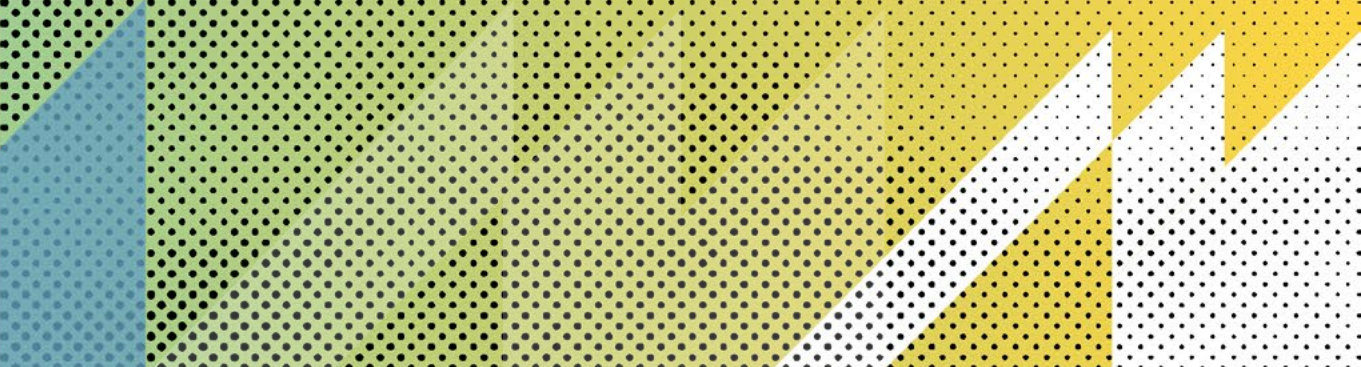
For years, different institutions and networks including UCLG have struggled to achieve greater recognition and establish a true presence of culture in international agendas and strategies focused on sustainable development. Although the United Nations’ 2030 Agenda and the SDGs pay little attention to culture, there are strong arguments for the role that culture should play in these initiatives. In the medium term, it is necessary to continue strengthening collaborative efforts, arguments, and evidence so that cultural elements will be more present on future agendas. In this session, different networks, organizations, cities, researchers, and activists analyzed the current reality and offered ideas on how to strengthen the role of culture in the implementation of the SDGs and in creating the #culture2030goal platform, which strives to make cultural issues an explicit part of the international agenda.

The session was moderated by **Catherine Cullen**, Special Adviser on Culture in Sustainable Cities for the UCLG Committee on Culture. She recalled the work carried out by UCLG and other networks in the #culture2015goal campaign, and their goal of heightening the status culture in future sustainable development agendas - the central theme of the session.

“IT IS NECESSARY TO TAKE ADVANTAGE OF THE VALUABLE EXPERIENCES IN THE CITIES TO CLAIM THE IMPORTANCE OF CULTURE FOR THE SCOPE OF THE ODS”.

ALFONS MARTINELL

The initial speech was given by **Alfons Martinell**, professor emeritus of **Cultural Policies and Cooperation at the University of Girona**. He began by emphasizing that despite consensus on the mutual need between culture and development this was not reflected in practice within strategies. There are several factors that can explain the absence of a culture-centred objective in the SDGs: the prevalence of nation states that are reluctant to recognize the cultural sphere, unlike local institutions; the belief that culture is secondary; and the predominance of a traditional view of culture that ignores studies on creative economics, for example. Given this, it is necessary to take advantage of the valuable experiences in different cities in order to underline the importance of culture for the scope of the SDGs, as UCLG has already done. We must also move toward a systemic view of culture that lends visibility to its interdependencies with education, health, safety, or sustainable mobility. Furthermore, we must reflect on the notion of



sustainability from the perspective of culture because culture exists at the frontier of society and seeks to alter systems rather than sustain them.

“OVER 65% OF THE SDGs NEED TO BE IMPLEMENTED AT THE LOCAL LEVEL”

BERNADIA TJANDRADEWI

Speaking next, **Bernadia Tjandradewi**, Secretary General of **UCLG – Asia-Pacific** (UCLG-ASPAC), who stressed that over 65% of the SDGs need to be implemented at the local level. Because culture is related to peace and people, it relates to two of the key pillars of the SDGs and should be recognised, as the UCLG Committee on Culture has stressed in its *Guide for Local Action* – the challenge lies in implementing this in practice. She highlighted how culture is key to understand gender stereotypes and referred to the work of the UCLG-ASPAC Culture Committee, set up to reflect on the strong cultural dimension of development in the region. She suggested that in the future priority be accorded to people-centred development, youth engagement and peer-learning, as well as supporting local governments to integrate culture in planning and implementation.

Meanwhile, the Secretary General of the **Council of European Municipalities and Regions** (CEMR), **Frédéric Vallier**, underlined that the 2030 Agenda is both a global agenda (that is, world-wide) and a universal one (for everyone, in their respective fields, needs to contribute to its implementation, and there are connections among all Goals). As a result, cultural organisations have a responsibility towards all the SDGs. The ‘exceptional’ position of culture within the 2030 Agenda should therefore be recognised, for culture can be connected to all themes. For European cities, three topics are particularly relevant: the preservation and promotion of heritage, intercultural dialogue, and the mobility of artists and works, which includes the return of works to their countries of origin. Decentralised cooperation can be a useful tool in these areas.

The Secretary General for the **Union of Ibero-American Capital Cities** (UCCI), **Pablo José Martínez Osés**, stressed that UCLG’s work in culture and development was inspiring for UCCI. He commented that the 2030 Agenda reflects a clear need to change the development paradigms of recent decades. It must be more multifaceted, and should include culture as well as the universal nature of development challenges. UCCI has reoriented its focus to be a critical interpretation of the 2030 Agenda. They address aspects such as deepening democracy or eco-social, environmental, and cultural transitions. This highlights the necessary “location” of global



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agendas and the importance of policy interpretation from a local perspective based on global challenges. Ultimately, seeking an alternative, sustainable relationship with the planet is a cultural challenge.

**“IT WOULD BE A MATTER OF RECOGNIZING THE
“EXCEPTIONALITY” OF CULTURE IN THE AGENDA 2030,
AS IT HAS A ROLE TO PLAY OVER THE WHOLE OF THE
OBJECTIVES.”**

FRÉDÉRIC VALLIER

Jorge Alberto Giorno, Undersecretary of the Coordination Unit at the **Strategic Planning Committee** (CoPE) for the City of Buenos Aires, presented the contribution made by CoPE which saw the government of Buenos Aires and civil society adopt the perspective of the SDGs, a process that has been recognized by the UNDP. In 2016, a participatory process was carried out to determine the need for a strategic metropolitan plan linked to the SDGs. It also made it possible to observe the cultural aspect in a number of development challenges. In fact, culture is seen as a facilitator of development. Within the framework of the **Buenos Aires 2035 Participatory Strategic Plan**, there is a Culture Plan where culture is recognized as the fourth pillar of sustainable development, linking the initiative to networks such as UCLG, UCCI, Mercosur Cities Network, or CIDEU.

Finally, the Tech Chairperson of the **UCLG Committee on Urban Strategic Planning** (UCLG-CUSP), from the municipality of EtheKwini (Durban), **Puvendra Akkiah**, who could not attend the session, made a video presentation. He argued that a city-wide cultural strategy, stressing the many connections with other local challenges, was possibly the most appropriate way to strengthen the place of culture in local development. This should serve to stress that proper urban governance is necessary to guarantee the quantity and quality of cultural capital, as well as a focus on citizens' rights, addressing decentralisation and equity. In order to achieve this, he suggested that, similar to what has been achieved for public space, a model that highlights the 'cultural dividend' be presented to chief financial officers, demonstrating how strengthening culture can bring forward benefits in all other areas of public interest.

The final discussion focused on the need to combine qualitative and quantitative indicators, as well as the challenge that culture presents by being simultaneously a detractor and catalyst of development. This also requires the cultural sector to question its own practices with respect to access, representation, or gender equality.



PARALLEL SESSION E4. INDEPENDENT CULTURE: SUSTAINABLE TRAJECTORIES

Independent culture is made up of ideas, people, teams, and projects that seek to communicate and promote the cultural values of their communities in order to achieve sustainable cultural management. How are these represented in public policies? How do we sustain the agreement and communication with the community and its key actors? This session sought to listen to representatives from the independent sector discuss their search for sustainability, their adherence to values, loyalty to their audiences, and the globalization of cultural trends. The debate was moderated by journalist **Ernesto Martelli**.

In her presentation, the Co-Chair of the EU's **OMC Working Group on Cultural and Creative Industries** and member of the jury of the **European Capitals of Culture programme**, **Sylvia Amann**, described her work in promoting an awareness of the importance of the creative economy among policymakers. She emphasised the importance of building bridges across ministerial silos (particularly culture and economy), which they had achieved by bringing policymakers to innovation hubs. She highlighted the importance of generating a long-term policy vision, which, when properly owned by all relevant stakeholders, led to positive results and ensured that results would be properly disseminated.



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“IT IS IMPORTANT TO GENERATE A LONG-TERM POLICY VISION OWNED BY ALL RELEVANT STAKEHOLDERS, WHICH CAN LED TO POSITIVE RESULTS FOR CREATIVE DEVELOPMENT.”

SYLVIA AMANN

The Undersecretary of **Cultural Policies and New Audiences** of the Ministry of Culture of Buenos Aires, **Luciana Blasco**, explained that the various existing systems of cultural production - official, independent, community, commercial - differ both in their forms of production and in their ethical positions. With respect to independent culture, the city government offers subsidies and oversees safety and public conditions. She stressed the need to find ways to overcome distrust, and the duty of the administration to create the necessary conditions for things to happen by listening to the cultural ecosystem.

Jonathan Zak, from the **Timbre4 Theatre** in Buenos Aires, explained that Timbre4 is dedicated to producing, writing, teaching, and disseminating theatre. Its main challenge is ensuring the project's sustainability, particularly from a fiscal perspective. Internationalization is a key factor, and therefore requires asking which markets should be sought out, where shows are produced, and what content is being created. It is also necessary to reflect on how to manage productions that do not meet the expectations for audience numbers and revenue.

On behalf of the **ESCENA (Independent Stage Spaces)** association of Buenos Aires, **Andrea Vertone** expressed her goal of connecting different types of relevant knowledge on management, production, performance, and more, for cultural agents in the management of independent culture in Buenos Aires. The versatile nature of ESCENA members contributes to lend particular weight to independent culture in the Buenos Aires theatre scene. Therefore, proper cultural management can be understood as a catalyst for learning, rather than a hindrance to creativity.



“IT IS NECESSARY TO FIND WAYS OF ARTICULATION THAT WILL OVERCOME DISTRUST BETWEEN SECTORS. THE ADMINISTRATION HAS THE DUTY TO FACILITATE THE CONDITIONS FOR THINGS TO HAPPEN, LISTENING TO THE CULTURAL ECOSYSTEM.

LUCIANA BLASCO

Next, **Nicolás Daniluk**, from the **Chamber of Live Music Clubs** (CLUMVI), noted the difficulty of holding separate tours without a co-production framework coupled with the institutional framework, particularly since the only way out of this cycle is through marketing, which is difficult for independent spaces. The new **law on independent cultural spaces** in Buenos Aires aims to help provide material needs such as rentals, licenses, fees, and more to ensure the sustainability of alternate initiatives.

The secretary and general coordinator for the **Argentinian Association of Independent Theatre** (ARTEI), **Julieta Alfonso**, recalled that after the República Cromañón nightclub fire in 2004 a three-party committee was assembled to review the situation. This led to the enactment of the **independent theatre laws**. Over the years, ARTEI has done a lot of political advocacy work such as writing laws, protecting budgets for culture both in the city and nationally, changing zoning laws to allow theatres throughout the city, and more.

Finally, **Lisa Kerner**, president of the **Brandon Association for Equality / Equity of Rights and Opportunities**, explained that this initiative was created 19 years ago to transform the city's cultural life for LGBTQI+ audiences, and to move away from existing stereotypes. The challenge is to be aware of what the public in this sector expects. She emphasized that they received financial support from the state government, and also underlined collaborative efforts with other civil society organizations on advocacy initiatives.





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PARALLEL SESSION E5. CULTURAL AND NATURAL HERITAGE IN CITIES

In goal 11.4, the SDGs outline a commitment to “Strengthen efforts to protect and safeguard the world’s cultural and natural heritage”. Cities and local governments have extensive experience in this area. Some key examples include: the conservation and improvement of tangible and intangible heritage; the integration of cultural and natural heritage into sustainable development strategies that carry social, economic, environmental, and cultural implications; strengthening the relationship between the cultural and natural aspects of heritage. This session tried to reflect a diverse range of existing experiences and present challenges and opportunities for future development and collaboration. The discussion was moderated by **Jean-Pierre Mbassi**, General Secretary for **UCLG Africa**, who introduced the topics and the speakers.

The Secretary General of **UCLG-Eurasia**, **Rassikh Sagitov**, described the last two editions of the **International Conference of Eurasia World Heritage Cities**, held in Safranbolu in 2017 and Denpasar in 2018, which had addressed the relation of heritage and tourism with children and with resilience (including resilience to extreme weather) respectively. This high-level conference, organised by UNESCO in collaboration with UCLG Eurasia, is a contribution of Eurasia to the preservation and promotion of tangible and intangible heritage. It also enables cities and regions to make explicit the link between culture and sustainable development, demonstrating its relevance to the SDGs.

“THE INTERNATIONAL CONFERENCE OF EURASIA WORLD HERITAGE CITIES ENABLES CITIES AND REGIONS TO MAKE THE LINK BETWEEN CULTURE AND SUSTAINABLE DEVELOPMENT EXPLICIT, DEMONSTRATING ITS RELEVANCE TO THE SDGS.”

RASSIKH SAGITOV

Meanwhile, the Head of the Culture and Social Affairs Department of **Konya**, **Mücahit Sami Küçükııglı**, expressed its concern about the worrying state of cultural and natural heritage in our world today, as well as the conditions of a world which leads increasing numbers of people to flee their countries and look for refuge elsewhere. In Turkey, the many efforts of the government and civil society to look after refugees and asylum-seekers are not enough.





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Because cities' heritage is only important if there are people living in them, Konya is trying to raise awareness and foster an appreciation of heritage, particularly among children, through cartoons and theatre. Mayors and local governments have a key role in this regard.

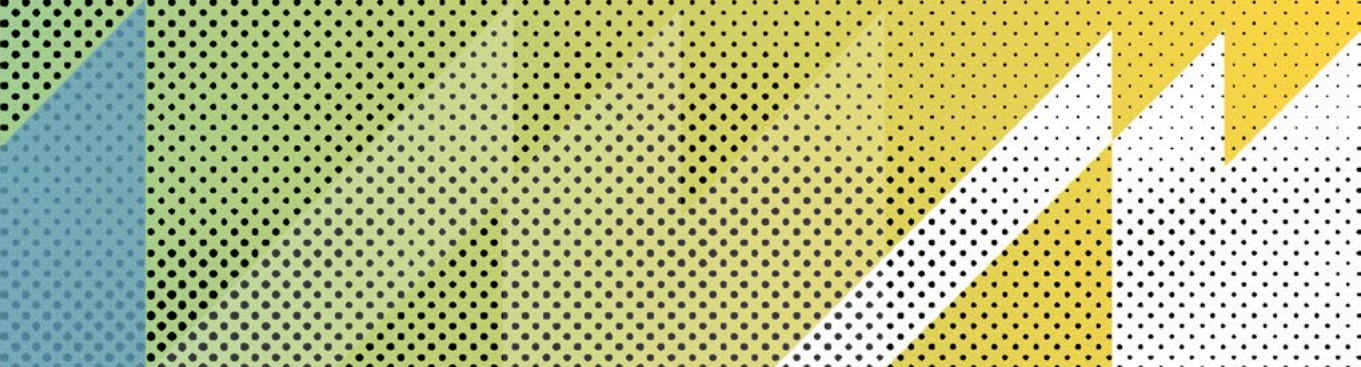
Speaking next, **Magnus Metz**, Development Strategist at the **Culture Department of the City of Malmö**, presented Malmö as a relatively young and very diverse city. Some years ago, the Commission for a Socially Sustainable Malmö analysed the causes of health inequalities and suggested that the reason for the social cohesion existing in the city could lie in cultural participation. **Malmö's cultural strategy** is thus connected to other strategic areas, including the environment, because the city is convinced that culture is at the core of sustainable development. Connections are also exemplified in the work of the city's **Marine Education Centre**, which connects education, culture and the natural heritage.

“MALMÖ'S CULTURAL STRATEGY IS CONNECTED TO OTHER STRATEGIC AREAS BECAUSE THE CITY IS CONVINCED THAT CULTURE IS AT THE CORE OF SUSTAINABLE DEVELOPMENT.”

MAGNUS METZ

The Secretary General of the **South African Local Government Association** (SALGA), **Xolile George**, stated that SALGA aims to foster new creative approaches to safeguarding cultural and natural heritage and exploring the synergies between creativity, knowledge, employability and economic





development. He stressed the importance of strategic cooperation between cities and with other stakeholders in these areas and suggested that two areas should have particular priority: dynamic heritage management, with new approaches enabling creative entrepreneurship and improving quality of life; and the impact of drivers such as technology and the environment on the protection, preservation and enhancement of cultural heritage.

Finally, **Chantal Lauriette**, director of Culture and Heritage for **Baie-Mahault**, presented the city's cultural and natural richness, and the significant role of intangible heritage in everyday life. In addition to dissemination, awareness-raising, and heritage restoration activities, the local government is currently developing an urban plan that encompasses elements of cultural heritage. It is also working on the including the social and educational aspects of heritage. These are issues that have been set out in the initiatives for **Baie-Mahault in the Pilot City programme** under Agenda 21 for culture. It is a response to the strong link between heritage and sustainable development.

“IN AFRICAN CULTURES THERE ARE TRADITIONAL POWERS THAT COME INTO CONFLICT WITH POLITICAL POWERS OVER THE OWNERSHIP OF HERITAGE. IT IS NECESSARY TO FIND SPECIFIC SOLUTIONS TO RECONCILE THE LEGITIMACIES”.

JEAN-PIERRE MBASSI

The final discussion centred on issues related to the definition of heritage and the responsibility to protect it. It particularly focused on situations where there may be differences between what communities consider heritage and what the definition of this is according to legislation, or cases where there is simply no regulation. The session's moderator, **Jean-Pierre Mbassi**, ended the discussion by recalling the fact that in African cultures, there are traditional authorities that conflict with political authorities on the ownership of heritage. He highlighted the need for specific solutions, which serve to reconcile issues.

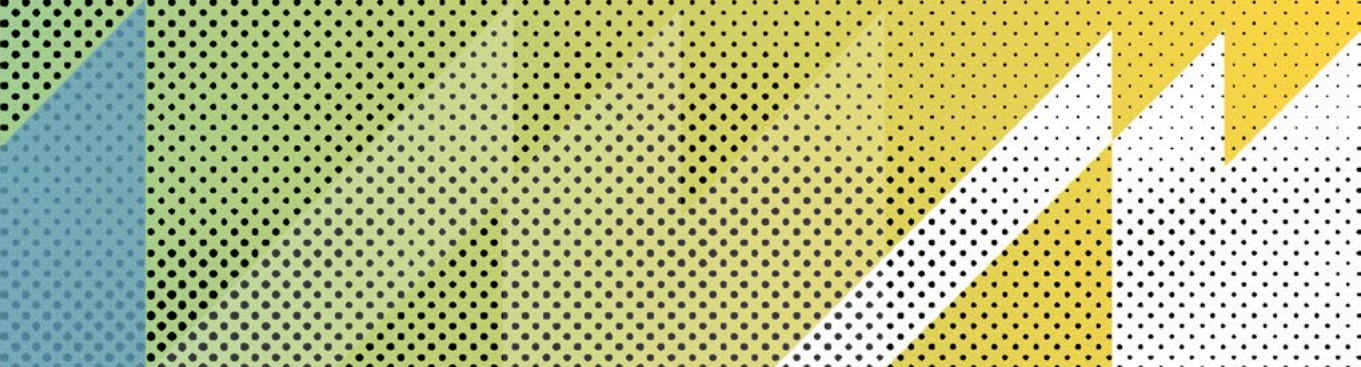


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FINAL PLENARY. CULTURE IN THE SDGs -TOWARDS THE "CULTURE 2030" GOAL

Cultural issues appear as secondary in the SDGs. However, the collective experience around the world is clear: specific consideration of cultural issues in local strategies for assessing and implementing the SDGs, alongside the involvement of cultural actors, are key factors and conditions for achieving the Goals. This session, which complemented the previously held workshop, sought to take stock of the current status of culture in the 2030 Agenda and the SDGs. It also aimed to make proposals to strengthen the presence of culture in the implementation, analysis, and communication tools used for the SDGs, while also reflecting on strategies for a greater presence of culture in sustainable development strategies in the future. It was attended by several networks and organizations involved in strengthening culture in the 2030 Agenda or other sustainable development instruments, as well as by policy makers from several cities.



The first part of the discussion, which brought together civil society organizations, was moderated by Jordi Pascual, Coordinator for the UCLG Committee on Culture. In his introduction, he recalled the session's objectives and UCLG's commitment to continue working toward the recognition of culture in global sustainable development agendas.

“CONSIDERING HOW CULTURE RELATES TO THE SDGS INVOLVES FIRSTLY REFLECTING ON CULTURAL ORGANISATIONS’ OWN WORK AND HOW IT CONNECTS WITH OTHER AREAS OF SUSTAINABLE DEVELOPMENT.”

SILJA FISCHER

The Secretary General of the **International Music Council (IMC)**, **Silja Fischer**, noted that considering how culture relates to the SDGs involves firstly reflecting on cultural organisations' own work. This led the IMC to adopt the '**5 Music Rights**', which connect music with several areas of the SDGs, such as education, gender and the fight against poverty. In partnership with others, the IMC has also developed a capacity-building project to enable organisations to connect their work with the SDGs. Further to building one's own capacities, the next step would be to enter into strategic alliances such as those of #culture2015goal.

On behalf of **Culture Action Europe**, its general secretary, **Tere Badia**, expressed the need to continue working to ensure that culture is part of the equation of sustainable development, creating values and relationships across all sectors. She emphasized that culture is important not only because it generates shared narratives and contributes to the economy, but also





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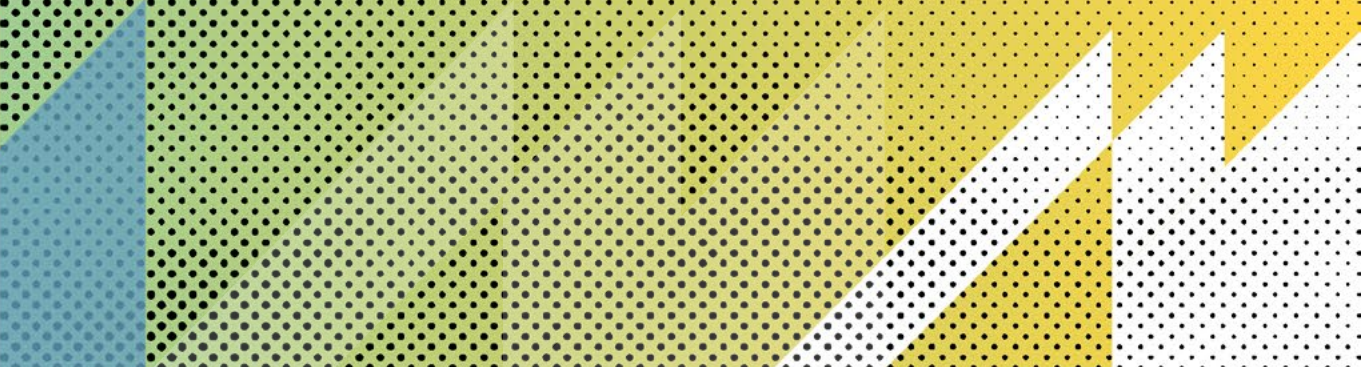


because cultural profits are fundamentally social and collective. They are a common good that also provide a challenge to the world and its systems. While the SDGs do not recognize culture, they also do not recognize many fundamental freedoms. Culture is not the solution to development challenges, nor should it be expected to offer the perfect “cure-all” solution, because its function is to ask questions about possibilities and broaden results.

The Executive Director of the **International Cities of Refuge Network (ICORN)**, **Helge Lunde**, could not attend the Summit but sent a letter, which was read by Jordi Pascual. Referring to a recent document of the Norwegian government entitled *The Power of Culture*, ICORN agrees that there are increasing reasons to underline the links between culture and broader areas of politics, as well as the connections existing between the arts and human rights.

“CULTURE IS NOT THE SOLUTION TO DEVELOPMENT CHALLENGES, NOR SHOULD IT FALL VICTIM TO ‘SOLUTIONISM’, BECAUSE ITS ROLE IS TO ASK QUESTIONS ABOUT WHAT IS POSSIBLE AND TO BROADEN THE RESULTS.

TERE BADIA



Alejandro Santa, Director of the General Coordination of the **Library of Congress for Argentina** and member of the Regional Office in Latin America for the **International Federation of Library Associations and Institutions (IFLA)**, thanked everyone for the inclusion of libraries in this discussion and presented the work of IFLA. He said that in Argentina, libraries had been instrumental in shaping cities. Likewise, libraries play a role in the SDGs. Since they are spaces that are open to all people, they provide free and democratic access to information, a meeting place, as well as an environment of safety and inclusion.

“THE COMMITTEE ON CULTURE OF UCLG WILL CONTINUE TO FIGHT FOR THE RECOGNITION OF CULTURE IN THE DEVELOPMENT AGENDAS, WITH A CRITICAL AND CONSTRUCTIVE PERSPECTIVE, FOR THE ACHIEVEMENT OF THE ODS BUT ALSO HUMAN RIGHTS AND DEMOCRACY”.

JORDI PASCUAL

Speaking next, the Vice-President of the **International Council on Monuments and Sites (ICOMOS)** and President of **ICOMOS Brazil**, **Leonardo Castriota**, underlined that ICOMOS has in recent years focused on the integration of culture in global agendas, and is now addressing its implementation. While ICOMOS recognises the increasing place of culture in the SDGs, there are still difficulties, including in the evidence-based reporting, because culture is difficult to quantify; and the absence of a developed strategy and capacity for communication with other development sectors. These aspects are included in **ICOMOS’ action plan in this area**, and there are potential synergies with other networks and initiatives.

Concluding this part of the debate, moderator **Jordi Pascual** stressed that global civil society networks are working on the relationship between culture and sustainable development, and UCLG wishes to continue working with them. The UCLG Committee on Culture will continue to fight from a critical and constructive perspective to implement the SDGs, but also for human rights and democracy. He also recalled related initiatives that were already carried out, such as the **Practical Guide to Local Action**.



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The second part of the discussion involved the participation of local government representatives, and was moderated by the UCLG General Secretary, **Emilia Saiz**. Introducing the discussion, she described the aim to assess how political leadership impacts on the connection between culture and other policy areas, and how this is related to the SDGs, including in terms of building cities of hope and creativity, as well as a notion of 'new global citizenship' emerging from the bottom up.

“IT IS IMPORTANT TO ASSESS HOW POLITICAL LEADERSHIP IMPACTS ON THE CONNECTION BETWEEN CULTURE AND THE SDGS, INCLUDING IN BUILDING CITIES OF HOPE AND CREATIVITY AND A ‘NEW GLOBAL CITIZENSHIP’ EMERGING FROM THE BOTTOM-UP.”

EMILIA SAIZ

Enrique Avogadro, Minister of Culture for the Autonomous City of Buenos Aires spoke first, expressing his pride in organizing the Summit. In a city that breathes culture, the meeting had been a great horizontal learning experience and an exchange of good practices, from which both the Ministry team and the independent culture sector may benefit. He highlighted the attention given to gender issues, a topic that can create discomfort because the answers are not easy. He underscored the commitment to affirming the role of culture in development and emphasizing the importance of local initiatives. Examples such as neighbourhood 31 in Buenos Aires demonstrate the importance of culture, relationships, and skills in transforming communities.





The Mayor of **Montréal**, **Valérie Plante**, argued that culture is essential for citizens' quality of life and is also a tool for social cohesion and communication. In Montreal, culture has been actively integrated in many areas of the SDGs, since it allows to address challenges in transport, education, etc. in inclusive, creative ways. The City of Montreal has established many means to make culture accessible and free. She closed by expressing her belief that culture deserves to be recognised as one of the pillars of sustainable development.

“IN A CITY LIKE BUENOS AIRES, WHICH BREATHES CULTURE, UCLG’S SUMMIT OF CULTURE HAS BEEN A GREAT EXPERIENCE OF HORIZONTAL LEARNING AND EXCHANGE OF GOOD PRACTICES WITH OTHER CITIES.

ENRIQUE AVOGADRO

Next, the Secretary of **Culture for Mexico City**, **José Alfonso Suárez del Real**, explained that working together is the great challenge undertaken by the city's new head of government. The aim is to discover issues that have been invisible up until now such as interculturality, multiculturalism, and differences in urban infrastructure. It is through culture that mechanisms for democratizing the city have been promoted: culture is a catalyst for the transformation and revitalization of quality of life in Mexico City.

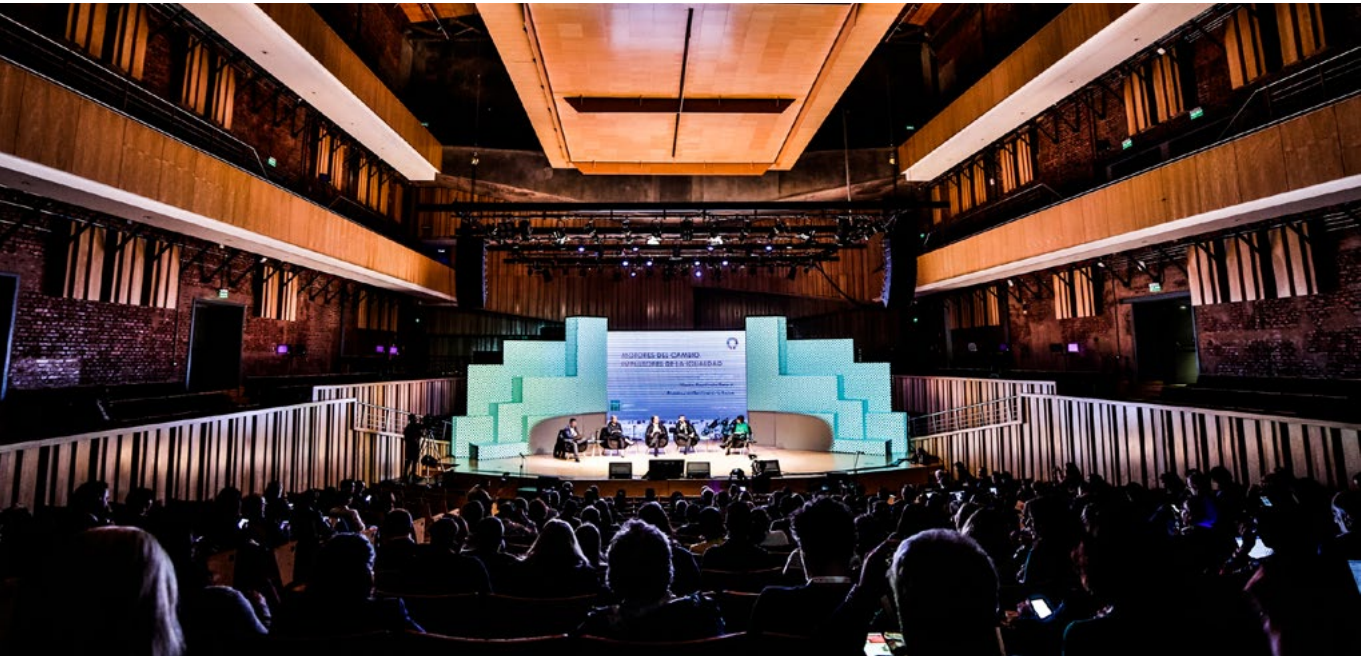


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Catarina Vaz Pinto, Secretary of **Culture for Lisbon**, highlighted the **participation of her city in the Pilot Cities programme**, which has made it possible to align policies with Culture 21 Actions and the SDGs. She highlighted two local projects that link culture and the SDGs. The first is the **Descola** project for outlining a curriculum with cross-cutting responsibilities that includes culture and community. There is also a project linked to the European Green Capital Award, given to Lisbon in 2020. It incorporates focuses on climate change and environmental sustainability in the city's cultural events.

On behalf of the city of **Rome**, its Deputy Mayor for Cultural Development, **Luca Bergamo**, argued that the Summit had shown there was an increasing awareness about the fact we're living in a period of transition, towards something we still don't know – we have the questions, not the answers. When thinking about sustainability, we need to mobilise human rights, because sustainability cannot happen without human rights, including the right to take part in cultural life, as well as in science. These aspects are particularly important from the perspective of cities.



Following the initial set of reflections, moderator **Emilia Saiz** invited speakers to discuss on a number of issues, including the forthcoming priorities for culture. Among the ideas shared by speakers were the potential role of culture in helping to rebuild the political arena, public space and community connections; its connections with policies aimed at welcoming migrants and asylum-seekers; neighbourhood development and the building of cities with a human scale; and the generation of human capital and the establishment of more transversal structures within cities. Emilia Saiz closed the discussion by inviting all cities in attendance to engage in the UCLG Committee on Culture and contribute further to this discussion.

“CULTURE IS FUNDAMENTAL TO THE QUALITY OF LIFE OF CITIZENS AND IS A TOOL FOR SOCIAL RELATIONS. IT SHOULD BE RECOGNIZED AS ONE OF THE PILLARS OF SUSTAINABLE DEVELOPMENT, IN ITS PROPER MEASURE”.

VALÉRIE PLANTE



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CLOSING PLENARY

In this session, the organizing institutions of the 3rd Culture Summit and other invited personalities took stock of the meeting and presented some of their main conclusions, while looking toward the next steps.

Enrique Avogadro, Minister of Culture for the Government of the Autonomous City of Buenos Aires, expressed his gratitude to the more than 100 cities gathered here to discuss how culture is a tool for the development of our cities. Stressing the potential of everything that had been learned over the last few days, he said that it was important for cities to be the protagonists of conversations about culture and sustainable development.

The Mayor of **Berlin**, **Michael Müller**, visiting Buenos Aires on the occasion of the 25th anniversary of the partnership between both cities, stated that cultural policy and the place of culture in our societies were very important and dear to him. This is something he shares with the Mayor of Buenos Aires, and which had led them to discuss cultural exchanges between both cities. He stressed the importance of strengthening the connections between culture and other dimensions of urban life, working with cultural actors to create the suitable conditions for culture to thrive, and addressing the tensions that may exist with other sectors.

“IT IS VERY OFTEN THE PRACTITIONERS ON THE GROUND WHO CONTRIBUTE EFFECTIVELY TO THE CONNECTION BETWEEN CULTURE AND SUSTAINABLE DEVELOPMENT.”

MPHO PARKS TAU

The President of UCLG, **Mpho Parks Tau**, acknowledged the role played by everyone that had been involved in the organisation of the Summit, most importantly the City of Buenos Aires, which had enabled this important dialogue. He recognised that it is very often the practitioners on the ground who contribute effectively to the connection between culture and sustainable development. Highlighting the important role of the UCLG Committee on Culture, he also emphasised the **Pilot Cities** of the Agenda 21 for culture,



in their pioneering work, which is inspiring to many other cities. He closed by thanking all participants and hoping that culture would continue to be a pivotal element in UCLG's work.

Finally, the Chief of Government for the Autonomous City of Buenos Aires, **Horacio Rodríguez Larreta**, closed the Summit, encouraging attendees to tour and enjoy the city, as well as to find inspiration in it. He said that it was an honour and an opportunity for Buenos Aires to have hosted this gathering. Furthermore, the Summit had been an occasion for learning and enrichment for Buenos Aires, too. He highlighted the role of culture as a bridge to integration in the most disadvantaged neighbourhoods, and as means to improving of public space, evidenced by the development of the southern area of Buenos Aires.





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CULTURE AT CGLU

The mission of the world association of United Cities and Local Governments – **UCLG** is to be the united voice and world advocate of democratic local self-government, promoting its values, objectives and interests, through **cooperation between local governments**, and within the wider international community.

UCLG has played an important role since 2004 in promoting the role of culture in sustainable cities:



- In 2004, UCLG adopted the **Agenda 21 for culture**, the first worldwide document establishing principles and local commitments for cultural development. The Agenda 21 for culture as complemented in 2015 with **Culture 21 Actions**, a practical toolkit that updates key aspects of the relation between culture and sustainable development in cities.



- In 2010, the Executive Bureau of UCLG approved the document **“Culture: Fourth Pillar of Sustainable Development”** in its World Congress held in Mexico City. The document is based on a dual approach: developing a solid cultural policy, and advocating a cultural dimension in all public policies.



- Since March 2013, UCLG’s role as facilitator of the **Global Taskforce** has included Culture in local and regional governments’ inputs to the UN 2030 Agenda and the New Urban Agenda. The **2nd World Assembly of Local and Regional Governments** (Quito, 2016) establishes a commitment to ‘Integrate culture as the fourth pillar of sustainable development and take action to foster heritage, creativity, diversity and peaceful co-existence’.
- The **Bogotá Commitment** (5th UCLG World Congress, 2016) includes one area of Action entitled “Promote Local Heritage, Creativity and Diversity through People-Centred Cultural Policies”.



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- The **International Award UCLG – Mexico City – Culture 21** is a unique initiative: it is the only Award which aims at recognising leading cities and individuals that have distinguished themselves through their contribution to culture as a key dimension in sustainable cities. Over its three editions (2014, 2016 and 2018), it has received 238 applications and has recognised cities and individuals from all over the world.



- The Committee on Culture of UCLG has cooperated since 2013 with other global networks in order to promote the inclusion of culture in sustainable development agendas, particularly through the #culture2030goal campaign, also known as **'The Future We Want Includes Culture'**.



- Published in 2018, the document **"Culture in the Sustainable Development Goals. A Guide for Local Action"** presents information on each one of the 17 SDGs, helps to understand why cultural issues are important and how an effective connection can be made with each Goal.



- The Committee has developed the **OBS**, a database containing more than 130 good practices on culture and sustainable development. Each good practice is indexed according to 3 criteria: the UN SDGs; the Commitments of UCLG's "Culture 21 Actions", and keywords.



The UCLG Committee on Culture is a unique platform, which gathers cities, associations and networks that foster the relationship between local cultural policies, and sustainable development. The Committee is co-chaired by Buenos Aires, Lisbon and Mexico City, and is vice-chaired by Barcelona, Bilbao, Bogotá, Jeju, Porto Alegre and Rome. It has members and partners across all continents.

CULTURE IN SUSTAINABLE CITIES

Following the adoption of **Culture 21 Actions** in 2015, the UCLG Committee on Culture has established a set of capacity-building and peer-learning programmes. In particular, a wide range of cities in different world regions are currently participating in the following programmes:

Pilot Cities is a learning programme based on the 9 commitments and 100 actions included in Culture 21 Actions. Lasting for approximately 30 months, it includes local awareness-raising, international peer-review, capacity-building, pilot local projects, public seminars and elaboration of good practices. As of December 2018, the Pilot Cities programme involves Baie-Mahault, Chignahuapán, Concepción, Córdoba, Cuenca, Elefsina, Escazú, Esch-sur-Alzette, Gabrovo, Galway, Izmir, Konya, La Paz, Leeds, Mérida, Muriaé, Namur, Nova Gorica, Santa Fe, Sinaloa, Swansea, the island of Tenerife, Terrassa and Timișoara.

The **Leading Cities** programme gives support to cities that have experience in the implementation of culture and sustainability, through measures in the areas of Cooperation and Learning (technical assistance, capacity-building, good practices), Leadership and Advocacy (participation in international events and processes) and Communication (website, social media). As of December 2018, the Leading Cities programme involves Abitibi-Temiscamingue, Barcelona, Bilbao, Belo Horizonte, Bogotá, Buenos Aires, Jeju, Lisbon, Malmö, Mexico City, Paris, Porto Alegre, Rome, Vaudreuil-Dorion and Washington DC.

Culture 21 Lab is a short workshop on "Culture in Sustainable Cities". It enables cities to self-evaluate their work in this field. It provides key basic information on the place of culture in sustainable development, and it is a useful way to raise awareness of this field among local stakeholders. The following cities hosted a Culture 21 Lab workshop: Kaunas, Makati and Sant Cugat del Vallès.

The Committee on Culture of UCLG also works with other cities, local and regional governments and the UCLG regional sections in order to tailor specific capacity-building and peer-learning programmes to their needs.





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THE AUTONOMOUS CITY OF BUENOS AIRES

A plural, diverse, vibrant, welcoming city, Buenos Aires is an excellent host, which welcomes people from across the world and makes them feel at home.

Buenos Aires' citizens, its attractions, its gastronomy, culture, diversity and music are the result of all those people who visit the city and turn it into both a cosmopolitan and familiar place.

Buenos Aires boasts over 3 million inhabitants. It is one of the most diverse cities in South America, with approximately 13% foreign-born residents. The city has very high cultural participation rates and a wide range of independent cultural activities. Uses of public space are a strategic platform to work with community cultural organisations, where people not only go out in the street to enjoy cultural supply, but effectively contribute to the creation of culture.





Buenos Aires has been a pioneer in the development of cultural and creative industries in Latin America, this sector amounting to almost 10% of the local economy. Through a combination of urban regeneration and tax incentives, the City has aimed to build a sustainable model for its creative sectors, which enabled it to become UNESCO's first City of Design in 2005.

The Summit will also be an excellent opportunity for cities across the world to connect with the local culture of Buenos Aires. The City of Buenos Aires has had a very active role since the setting-up of the Committee on Culture of United Cities and Local Governments. It is part of the Agenda 21 for culture since its inception: it was involved in the drafting of the Agenda in 2002 and 2003, and was actively engaged in its adoption in Barcelona, in May 2004. Buenos Aires is now one of the Committee on Culture co-chairs, since 2012, and is fully committed to its activities.

Holding the third UCLG Culture Summit in Buenos Aires enables the city to maintain and strengthen its long-term commitment with the UCLG Committee on Culture and with its guiding principles and goals.





#UCLGmeets
#CultureSummit
#Culture21Actions

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