

Culture 21 Actions

the global toolkit for culture

in sustainable development of cities

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1. BACKGROUND

The Agenda 21 for culture, first adopted in 2004, has over the past decade served to stress the role of culture in fostering sustainable development. More than 500 cities, local governments and organisations from all over the world are currently linked to the Agenda 21 for culture. The document has been adopted by United Cities and Local Governments (UCLG) as its reference document in the field of culture.

This decade has also seen a progressive global recognition of culture as an integral factor in sustainable development, as proven by an increasing number of reports, statements and commitments from international institutions, national and local governments, as well as civil society actors, experts and other stakeholders.

Likewise, as trends towards urbanisation increased in all world regions and as the economic, social, political, environmental and cultural effects of globalisation became more visible at local level, the role of local governments as fundamental actors in the national and international scene has become more important and visible, despite the diversity of institutional frameworks in which they operate.

The principles and undertakings of the Agenda 21 for culture are therefore backed by a growing corpus of knowledge and policy statements, some of which are presented hereafter:

1. The 2004 edition of the United Nations Development Programme's (UNDP) Human Development Report argued that cultural liberty was essential in allowing people to lead a life of their choice, and thus in ensuring human development. Cultural liberty was defined as the ability to choose and participate in shaping his/her culture. The Report made the case for bringing issues of culture to the mainstream of development thinking and practice, in order to build a more peaceful, prosperous world.¹

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Sakiko Fukuda-Parr (director and lead author), *Cultural Liberty in Today's Diverse World*. Human Development Report (New York: UNDP, 2004), available at http://hdr.undp.org/sites/default/files/reports/265/hdr_2004_complete.pdf

2. The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, adopted in 2005 and ratified by over 130 countries, recognised that the protection, promotion and maintenance of cultural diversity were an essential requirement for sustainable development for the benefit of present and future generations. Therefore, State Parties shall endeavour to integrate culture in their development policies. Relevant measures were to be taken at all levels, including in local policies. Other commitments included the encouragement of the active participation of civil society in policies and programmes related to the diversity of cultural expressions.²
3. Also in the UNESCO context, 2003's Convention on the Safeguarding of the Intangible Cultural Heritage, ratified by over 150 countries to this day, stressed the importance of intangible cultural heritage as a guarantee of sustainable development, providing communities and groups with a sense of identity and continuity. Intangible cultural heritage should be compatible with existing international human rights instruments and with the requirements of mutual respect among communities, groups and individuals, as well as with those of sustainable development.³
4. The UN Declaration on the Rights of Indigenous Peoples, adopted in 2007, recognised that respect for indigenous knowledge, cultures and traditional practices contributed to sustainable and equitable development and proper management of the environment. It also established a number of rights of indigenous peoples, including the right to maintain and strengthen their cultural institutions, the right not to be subjected to forced assimilation or destruction of their culture, the right to practise and revitalise their cultural traditions and customs, the right to establish and control their educational systems and institutions providing education in their own languages, the right to the dignity and diversity of their cultures, traditions, histories and aspirations, the right to establish their own media in their own languages and the right to maintain, control, protect and develop their cultural heritage, traditional knowledge and traditional cultural expressions.⁴

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UNESCO, Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005), especially articles 2.6, 4.6, 11 and 13. Available at http://portal.unesco.org/en/ev.php-URL_ID=31038&URL_DO=DO_TOPIC&URL_SECTION=201.html.

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UNESCO, Convention for the Safeguarding of the Intangible Cultural Heritage (2003), especially Preamble and article 2.1. Available at http://portal.unesco.org/en/ev.php-URL_ID=17716&URL_DO=DO_TOPIC&URL_SECTION=201.html.

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United Nations Declaration on the Rights of Indigenous Peoples (2007), especially Preamble and articles 5, 8, 11, 14, 15, 16 and 31. Available at http://www.un.org/esa/socdev/unpfii/documents/DRIPS_en.pdf.

5. Increased attention to cultural rights at a global level was also expressed in the UN Human Rights Council's decision to establish a post of Independent Expert in the field of cultural rights in 2009, for a period of three years. In 2012, a new resolution decided to extend this mandate for a further three years, after which the post holder became a Special Rapporteur in the field of cultural rights. Issues addressed by the Special Rapporteur over the past few years include the right to access cultural heritage, the cultural rights of women and the right to artistic freedom. These documents have contributed to the reinforced recognition of cultural rights as an integral part of human rights, which are universal, indivisible, interrelated and interdependent, and to make public authorities aware of their role in addressing obstacles to the exercise of rights and in designing and implementing policies in line with cultural rights.⁵
6. Other contributions to the recognition of cultural rights have been made by civil society, including the Fribourg Group's 2007 Fribourg Declaration on Cultural Rights, resulting from previous activities conducted in partnership with UNESCO, the Council of Europe and the International Organisation of La Francophonie, among others. Authors argued that '*numerous development strategies have proved inadequate due to their neglect of [cultural] rights*' and that '*current and potential conflicts are largely caused by violations of cultural rights*' and described a set of cultural rights which were seen as essential to human dignity, including the right to choose a cultural identity, the right to access and participate freely in cultural life, the right to education and training related to one's cultural identity, the right to free and pluralistic information and the right to participate in the cultural development of communities, whilst respecting other human rights as well as the principles of democratic governance.⁶
7. The Outcome Document of the MDG Review Summit held at the UN General Assembly in September 2010 affirmed that '*We emphasize the importance of culture for development and its contribution to the achievement of the Millennium Development Goals*' and that '*We consider that the cultural dimension is important for development. We encourage international cooperation in the cultural field, aimed*

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For additional information on the role and activities of the Special Rapporteur in the field of cultural rights, visit <http://www.ohchr.org/en/Issues/CulturalRights/Pages/SRCulturalRightsIndex.aspx>.

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Fribourg Group, 'Cultural Rights: Fribourg Declaration' (2007), quotes taken from page 12, available at <http://www.unifr.ch/iiedh/assets/files/Declarations/declaration-eng4.pdf>.

at achieving development objectives. Specific references to culture were also included elsewhere in the document, including with regard to indigenous peoples and the need to adapt HIV prevention programmes to cultural contexts. On the other hand, the Outcome Document also stressed the important role played by local institutions and communities in achieving the Millennium Development Goals.⁷

8. The Outcome Document of the UN Conference on Sustainable Development held in June 2012 ('Rio+20'), which was later endorsed by the UN General Assembly, again stressed the place of culture in development, by affirming that '*We acknowledge the natural and cultural diversity of the world, and recognize that all cultures and civilizations can contribute to sustainable development.*' The document also stated that cities can promote sustainable societies if they are well planned and developed, including through integrated planning and management approaches – a holistic approach to urban development and human settlements was needed, including the conservation, as appropriate, of the natural and cultural heritage of human settlements, the revitalisation of historic districts and the rehabilitation of city centres. It also called for increased participation of urban residents in decision-making and the promotion of partnerships among cities and communities.⁸
9. Since 2010, the UN General Assembly has adopted three resolutions which stress the connection between culture and development. The most recent resolution, adopted in 2013, recognised the role of culture both as a *driver* and as an *enabler* of sustainable development. The resolution argued that '*policies responsive to cultural contexts can yield better, sustainable, inclusive and equitable development outcomes*'. It also acknowledged that culture contributes to peace and security, as a valuable resource for empowering communities to participate fully in social and cultural life, facilitating inclusive governance and dialogue and contributing to conflict prevention and resolution.⁹
10. The latter resolution partly drew on the final declaration of the International Congress 'Culture: Key to Sustainable Development', convened by UNESCO, the Government of China and the City of Hangzhou in May 2013. Entitled 'Placing Culture at the Heart of Sustainable Development Policies', the Hangzhou Declaration argued that in order to face mounting challenges such as population growth, urbanisation, environmental degradation, disasters, climate change, increasing inequalities and persisting poverty, new approaches to sustainable development were urgently needed – and these '*should fully acknowledge the role of culture as a system of values and a resource and framework to build truly sustainable development, the need to draw from the experiences of past generations, and the recognition of culture as part of the global and local commons as well as a*

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UN General Assembly, 'The future we want' (2012), especially para 41, 134, 136 and 137.

Available at <http://www.uncsd2012.org/thefuturewewant.html>.

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UN General Assembly, 'Culture and sustainable development', A/C.2/68/L.69 (2013), especially para 5, 6 and 8. Available at

<http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/cultdevL69.pdf>.

wellspring for creativity and renewal.' These new approaches should be defined and measured in a way which accounted for the broader picture of human progress and which emphasised harmony among peoples and between humans and nature, equity, dignity, well-being and sustainability. Therefore, the Declaration called on governments and policy-makers to integrate culture within all development policies and programmes. Likewise, recalling that a vibrant cultural life and the quality of urban historic environments were key for achieving sustainable cities, it called decision-makers to harness culture as a resource for achieving sustainable urban development.¹⁰

11. In July 2013, the high-level segment of the UN Economic and Social Council included culture for the first time in its history as one of the themes of its annual ministerial review. Members of the Council acknowledged the fundamental importance of cultural diversity as a source of enrichment for humankind and a contributor to sustainable development of local communities, peoples and nations. They recognised that culture is an essential component of sustainable development, represents a source of identity, innovation and creativity for individuals and the community, and is an important factor in building social inclusion and eradicating poverty.¹¹
12. Since 2008, three global *Creative Economy Reports*, published by the United Nations Conference on Trade and Development (UNCTAD), UNDP and UNESCO, have contributed to highlighting the place of cultural goods and services in global trade and in economic development. 2013's report, entitled *Widening Local Development Pathways*, makes the case for the adaptation of policies to local contexts and the empowerment of local communities and institutions, by arguing that '*Notwithstanding the importance of national-scale policy interventions, it is clear that the next frontier of knowledge generation rests on understanding interactions, specificities and policies at local levels, and how the creative economy might be practically promoted in communities, cities and regions across the developing world.*'¹²

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'The Hangzhou Declaration: Placing Culture at the Heart of Sustainable Development Policies', adopted in Hangzhou, People's Republic of China, on 17 May 2013. Available at <http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/images/FinalHangzhouDeclaration20130517.pdf>

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Taken from 'Culture and Development', report prepared by UNESCO for the UN General Assembly, A/68/266 (2013), para 19; available at <http://unesdoc.unesco.org/images/0022/002234/223464e.pdf>.

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13. The aforementioned shifts in the global discourse on culture and sustainable development have led to a more complex understanding of cultural policies, as proven by UNESCO's 2011 *New cultural policy agenda for development and mutual understanding*. The document provides a range of arguments to explain why culture is both a prerequisite for peace, a source for intellectual, emotional and spiritual well-being and a resource for socio-economic development and environmental sustainability – this calls simultaneously for a re-thinking of cultural policies and for integrating culture in all policy sectors. Innovative, democratic governance approaches for culture should promote consultation and delegated responsibilities, competences and funds, notably at local level, as well as foster partnerships between public authorities and civil society and between cities and regions across national borders.¹³
14. Local governments have been increasingly active at global level and have called for reinforcing the place of culture in sustainable development. In its policy statement on *Culture: Fourth Pillar of Sustainable Development* (2010), UCLG affirmed that the combination of economic growth, social inclusion and environmental balance no longer reflected all the dimensions of global societies – culture had to be recognised as the fourth pillar of sustainable development. The organisation called on cities and local and regional governments around the world to integrate the dimension of culture into their development policies, to develop a solid cultural policy and to include a cultural dimension in all public policies.¹⁴ Some regional city networks, including Mercociudades and Eurocities, have also carried out activities which highlighted the role of culture in local development and the importance of coordinated public policies in these areas.
15. A Global Taskforce of Local and Regional Governments for Post-2015 Agenda towards Habitat III has been set up in order to build a joint strategy to contribute to

UNDP and UNESCO, *Creative Economy Report 2013 Special Edition. Widening Local Development Pathways* (New York and Paris: UNDP and UNESCO, 2013), quote taken from page 15 (original partly in italics). Available at <http://www.unesco.org/culture/pdf/creative-economy-report-2013.pdf>.

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UNESCO, *A new cultural policy agenda for development and mutual understanding. Key arguments for a strong commitment to cultural diversity and intercultural dialogue* (Paris: UNESCO, 2011), available at <http://unesdoc.unesco.org/images/0021/002147/214747e.pdf>.

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UCLG, *Culture: Fourth Pillar of Sustainable Development* (2010), policy statement adopted at the 3rd World Congress of UCLG, Mexico DF, November 2010. Available at http://www.uclg.org/sites/default/files/9890675406_%28EN%29_culture_fourth_pillar_sustainable_development_eng_0.pdf.

three key international debates around the global development agenda for the coming decades: the post-2015 development agenda, the follow-up to the Rio+20 conference and the shaping of the UN's 'New Urban Agenda', to be agreed at Habitat III (2016). The Global Taskforce, hosted by UCLG, involves a large number of representative local government associations from around the world. The Global Taskforce has identified culture as one of the priorities of local and regional governments for the post-2015 agenda as well as for the Habitat III discussions. Among its recommendations is the inclusion of a specific goal on 'sustainable urbanisation', which would include investment in culture and heritage among other aspects, in the post-2015 agenda.¹⁵

16. Several regional governmental organisations and language-based international organisations have adopted policy documents which stress the interconnection between culture and other areas of sustainable development. 2006's Iberoamerican Cultural Charter, argues that sustainable development is only possible when it involves public policies that take the cultural dimension into account and respect diversity.¹⁶ The 2012 Meeting of South American Ministers and High Authorities on Culture and Sustainability adopted the Declaration of Sao Paulo on Culture and Sustainability, which calls for culture to be recognised as the fourth pillar of sustainable development, particularly in the context of the UN Conference on Sustainable Development.¹⁷ The African Union's Charter for African Cultural Renaissance, adopted in 2006, stressed the importance of culture as a means to respond to the challenges of globalisation and fostered the recognition of cultural diversity and the integration of cultural objectives in development strategies. A range of key actors were recognised as instrumental in cultural development, including associations, local governments and the private sector.¹⁸ The subsequent Plan of

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See <http://www.gtf2016.org/>

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'Iberoamerican Cultural Charter', adopted at the 9th Iberoamerican Conference on Culture, Montevideo, July 2006. Available at <http://www.oei.es/cultura/Montevideo-ing.pdf>.

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'Declaración de São Paulo sobre cultura y sustentabilidad', adopted at the Reunión de Altas Autoridades Sudamericanas sobre Cultura y Sustentabilidad, São Paulo, April 2012; available at <http://www.reduambiental.edu.uy/wp-content/uploads/2012/04/Declaracion-de-Sao-Paulo-Sobre-Cultura-Y-Sustentabilidad.pdf>.

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African Union, *Charter for African Cultural Renaissance*, adopted at the Sixth Ordinary Meeting of the Assembly of the African Union, Khartoum, January 2006, see article 11 among others; available at

Action on the Cultural and Creative Industries in Africa described the potential contribution of the cultural and creative industries to the achievement of the African Union's objectives in the field of economic, social and political development.¹⁹ The 10th Conference of Heads of State and Government of French-Speaking Countries, held in 2004, adopted the Declaration of Ouagadougou, which affirmed that respect for and promotion of cultural and linguistic diversity were a pillar of sustainable development.²⁰ The European Commission's 2007 European Agenda for Culture opened by stating that '*Culture lies at the heart of human development and civilisation*' and went on to explore the links between cultural aspects and a range of EU objectives, including those in the field of social and economic development and international relations.²¹ In the Asian context, Ministers responsible for Arts and Culture meeting in 2011 issued a Declaration on ASEAN Unity in Cultural Diversity: Towards Strengthening ASEAN Community, which affirms the potential of culture as an engine for economic growth and as a building block for social cohesion and transformation, and which also stresses the links between cultural creativity, the promotion of the cultural industries and sustainable development.²² The 18th annual meeting of Ministers of Culture of the Arab region, held in 2012, issued the Manama declaration, which calls for building on culture to achieve equitable and sustainable development and social inclusion and to foster democracy, knowledge-building,

http://au.int/en/sites/default/files/CHARTER_FOR_AFRICAN_CULTURAL_RENAISSANCE.pdf.

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African Union, *Plan of Action on the Cultural and Creative Industries in Africa* (2008), available at http://www.arterialnetwork.org/uploads/2011/08/Nairobi_Plan_of_Action-2008.pdf.

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'Déclaration de Ouagadougou', adopted at the Xe Conférence des chefs d'Etat et de gouvernement des pays ayant le français en partage, Ouagadougou, November 2004, available at <http://www.franophonie.org/IMG/pdf/decl-ouagadougou-2004.pdf>.

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European Commission, *Communication on a European agenda for culture in a globalizing world* (2007), available at <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2007:0242:FIN:EN:PDF>.

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'Declaration on ASEAN Unity in Cultural Diversity: Towards Strengthening ASEAN Community', adopted at the Meeting of Ministers Responsible for Culture and Arts of the ASEAN Member States held in Bali, Indonesia, November 2011; available at <http://www.asean.org/archive/documents/19th%20summit/Culture.pdf>.

freedom of expression, creativity, shared values, dialogue, participation and human rights.²³

These contributions illustrate how the understanding of sustainable development today involves a wide range of interconnected cultural, social, environmental, political and economic factors. Interdependencies need to be acknowledged in the design, implementation and evaluation of policies, which are not the sole precinct of public authorities but rather result from synergies and partnerships involving different stakeholders. And, in a world marked by globalisation, urbanisation, digitisation and the expansion of creative opportunities, culture can no longer be a secondary aspect in approaches to sustainable development, but should become a core part of the equation.

Closely linked to individuals' ability to develop their own capacities and exercise their rights, sustainable development is experienced at local level and requires local spaces for public discussion and decision-making. The role of local governments becomes essential in this respect.

2. PRINCIPLES

Building on 2004's Agenda 21 for culture and the aforementioned collection of recent contributions, the following set of principles summarises local governments' approach to integrating culture in sustainable development at local and global level:

- a) Culture includes the values, the beliefs, the languages, the knowledge, the arts and the ways of living with which a person expresses his/her humanity as well as the significations he/she gives to existence and his/her development
- b) Cultural diversity is the main heritage of humanity. It is the product of thousands of years of history, the fruit of the collective contribution of all peoples through their languages, imaginations, technologies, practices and creations.
- c) Cultural rights are an integral part of human rights. No one may invoke cultural diversity to infringe upon the human rights guaranteed by international law, nor to limit their scope. The cultural freedom of individuals and communities is an essential condition for democracy.
- d) Access to the cultural and symbolic universe at all stages of life is a fundamental element in the shaping of sensitivity, expressiveness and coexistence and the construction of citizenship. The cultural identity of each individual is dynamic.
- e) Sustainable development requires the combination of a set of factors, including cultural aspects in addition to environmental, economic and social.
- f) Local governments are worldwide actors of prime importance as defenders and promoters of the advance of human rights, as well as promoters of local, national and international democratic systems, and good governance.
- g) In the context of globalisation, local policies need to take account of international processes, including through the design and facilitation of international cultural cooperation and the consideration of the specific needs of cultural actors in lesser-developed regions.
- h) Cultural development, which is an integral part of sustainable development, involves the broadening and intensification of the exercise of cultural rights among citizens, as well as the reduction of inequalities in accessing cultural rights.
- i) Cultural development relies on a host of social agents, including citizens, civil society organisations, governments and private actors. Good governance requires transparency of information and public participation in policy design, decision-making and evaluation.
- j) Cities and territories are a privileged setting for cultural invention, which is in constant evolution, and provide the environment for creative diversity.
- k) Cultural heritage, tangible and intangible, testifies to human creativity and forms the bedrock underlying the identity of peoples. The management of heritage is done through identification, registration, inventory and description according to international standards.
- l) The cultural or creative economy, which includes an ecology of profit and non-profit, large and small actors, can play an important role in the emergence of sustainable societies, wherein economic, social and cultural value are balanced.

- m) Access to information supports the sustainable development of cities. The appropriation of information and its transformation into knowledge by the citizens is a cultural act.
- n) Urban planning is a cultural act.
- o) Public spaces are collective goods that belong to all citizens and cities are responsible for letting these spaces be appropriated.²⁴

3. TOOLKIT

A decade after the Agenda 21 for culture contributed to stressing the importance of local cultural policies for sustainable development, a practical tool is seen as a necessary next step to facilitate local consultation, policy design and implementation.

This toolkit complements the principles, undertakings and recommendations set out by the Agenda 21 for culture in 2004, as well as the contributions made by local governments, other public authorities, international organisations, civil society actors, private bodies, academics and other actors over the last decade. The toolkit aims to consolidate culture as the fourth dimension of sustainable development in cities and territories.

The toolkit presents a set of 8 sections as guides for promoting the place of culture in local sustainable development strategies. **The questions of the toolkit may evolve to become targets and indicators of the role of culture in sustainable development.**

Self-assessment.

The toolkit presented hereafter aims to enable local governments and their partners to self-assess their local contexts and existing policies and programmes, to build local capacity and intelligence and to guide subsequent policymaking. It has the ambition to become a useful resource for local consultation in sustainable development processes. Local governments are encouraged to apply this framework in their respective communities through open, participative, practice-oriented processes. In local self-assessment processes, a graphic would allow cities to depict the degree to which they currently cover the key issues (see graphic below). Each question answered with a “Yes” adds one point to the relevant thematic category. Once all the questions have been answered, what emerges is a picture of the strengths and weaknesses of each city as regards the key sections identified – and this also provides for the exchange views, experiences and lessons learned with other cities.

Local implementation and international networking

The toolkit also aims to enable local governments around the world to compare their experiences and foster mutual learning across borders. This toolkit will be used by the Committee on culture of UCLG as a basis to create an international learning community in the design and implementation of policies and programmes on culture in sustainable development. It has the ambition to engage key cities to become active members of a network with a local implementation dimension and an international exchange dimension. The network will improve the role of culture in sustainable development of its members. The toolkit should be useful to (i) identify the cities with experience and capacity to lead the work in a specific field, and (ii) to facilitate the exchange of information, to provide peer-review, to deepen the expertise and to launch cooperative programmes.

A. Cultural Rights

Active citizenship and full recognition of cultural rights

Human rights are a way of expressing the dignity of all human beings and can be seen as an inspiration for the design of policies. Cultural rights, which are part of human rights, can also provide the knowledge necessary to exercise other rights, freedoms and responsibilities. Local policies concerned with cultural rights should involve citizens' rights to freely determine their identities, to develop and exercise their creative capacities, to recognise the cultural expressions of others and be recognised by them and to take part in public decisions related to culture. They should recognise citizens as key players in the configuration of the local cultural scene, and as a guarantee that a city's cultural life will be as dynamic and strong as its human fabric demands. In accordance with cultural rights, local governments may consider defining basic cultural services, as a minimum entitlement for all citizens.

The exercise of other human rights, including –but not restricted to– freedom of expression, education and communication is also essential for the development of a sustainable cultural environment.

Key questions:

- ▶ Do local strategies on cultural policy or sustainable development contain references to cultural rights? If so, which ones?
- ▶ Has a local charter of cultural rights and responsibilities been adopted? If not, is it being planned?
- ▶ Has the local government analysed which obstacles exist to the access and participation of citizens in cultural life? If so, how has this been done? What measures have been adopted thereafter?
- ▶ Have education or training activities for local policymakers and cultural actors addressed the notion of cultural rights and other human rights? If so, what activities have been implemented?
- ▶ Is the broadening of creative opportunities for all citizens and/or for specific groups an objective of cultural policies? If so, what activities have been implemented?
- ▶ Have specific activities been carried out to foster the visibility of lesser-known local cultural expressions (e.g. minority styles or disciplines, expressions linked to the heritage of ethnic or linguistic minorities, etc.) in public spaces? If so, what type of activities?
- ▶ Is mutual recognition and/or collaboration among diverse cultural expressions an objective of cultural policies? If so, what activities have been implemented?
- ▶ Have any measures been adopted to facilitate the participation of citizens - individually or as representatives of civil society groups- in cultural policy priority-setting and/or policy evaluation? If so, how has this been done?
- ▶ Are there policies or programmes which support citizens' involvement in the management of public cultural events or facilities? If so, what type of support and for what type of activities exist?

- ▶ Is there an inventory of cultural and heritage sites, along with a minimum service standard? (i.e.: number of libraries/books per inhabitant)
- ▶ Are there studies about cultural vulnerability? A fragility index of certain groups or populations in an area? Priority zones?
- ▶ In addition to the local cultural policies, are there local or neighbourhood cultural plans developed with the participation of citizens?

B. Governance of Culture

Towards a balanced and shared governance of local cultural policies

The full integration of culture in local sustainable development strategies, recognising the common nature of culture and its central place in the building of common spaces of experience, learning and recognition, should be based on shared responsibility among a wide range of stakeholders. In addition to public authorities, civil society actors, private organisations and individual citizens need to be recognised as key players in public debates, priority-setting, policy design, programme management and evaluation. Whilst retaining overall responsibility for sustainable development and for generating an enabling environment for cultural participation, local government should be able to adopt different roles (as leader, funder, facilitator, etc.), identify obstacles to cooperation and foster synergies among different actors.

The local governance of culture towards sustainable development should include opportunities for plural cultural mapping (i.e. participation in the identification of relevant cultural resources and relations), strategic planning (i.e. determining priorities and designing key actions) and evaluation. Local cultural councils involving all relevant stakeholders may be established.

Within the public sector, the central place of culture in sustainable development needs that transversal coordination mechanisms among different policy departments be set up (as shown by experiences of successful cities). Multi-level governance frameworks, facilitating the coordination between local, regional (where relevant) and national governments, should also be devised.

Key questions:

- ▶ Has a formal definition of ‘culture’, ‘cultural life’ or ‘cultural sector’ been adopted? If so, does it include cultural expressions from citizens, civil society actors and private bodies active at local level?
- ▶ Have any measures been adopted to strengthen NGOs, associations and other civil society actors contributing to cultural life? If so, what have they involved?
- ▶ Is the current public budget for culture sufficient to enable a sustainable development of local cultural life? Have financial resources for culture, whether public or private, experienced major changes in recent years? If so, which ones?
- ▶ Has a local cultural council been established? If so, who does it involve? What is its role?

- ▶ Have participative cultural mapping exercises been carried out? If so, who and what have they involved?
- ▶ Have local cultural strategies been developed and / or evaluated through participative exercises? If so, who has been involved?
- ▶ Have permanent spaces for collaboration (e.g. working groups, joint strategies, etc.) between the cultural department and other departments relevant to sustainable development within local government been established? If so, what do they involve?
- ▶ Have permanent frameworks for the distribution of responsibilities and/or collaboration in cultural policy and/or sustainable development between local, regional and national governments been established? If so, what do they involve?

C. Culture, Urban Planning and Public Space

Planning the city with explicit cultural awareness

Urban design and planning is closely related to cities' ability to become spaces for sustainable development. Proper attention to the accessible, citizen-oriented use of public spaces can broaden opportunities for diverse, participative cultural life, placing creativity in common areas and fostering cultural expression and participation, and coexistence. Meanwhile, disregard for cultural aspects in urban planning may have negative impacts for heritage preservation, limit future opportunities for access to and participation in culture and promote cultural deserts and homogenisation. As in the case of environmental impact assessments, cultural impact assessments should be integrated in urban planning.

Other synergies between culture, urban planning and public spaces include (a) the need for urban development projects to be adapted to their cultural context (e.g. by using local knowledge and traditional building techniques where applicable, rather than importing models from elsewhere), (b) the potential of cultural infrastructures and activities, when properly designed, to contribute to urban regeneration, and (c) the balance between city centres and neighbourhoods, as well as between large and smaller-scale venues, when planning cultural resources and opportunities.

Key questions:

- ▶ Has a cultural impact assessment document been developed by the city, in dialogue with other local stakeholders? If so, how has this been done? What have been its results? If not, could this be considered?
- ▶ Does the urban development plan (master plan) recognize the importance of culture? Are cultural districts or areas of cultural activity, or spaces of creation (workshops, laboratories) identified, preserved or promoted?
- ▶ Has a consideration for cultural impacts been integrated in major urban planning strategies and/or in the design and implementation of projects affecting public space? If so, how is this done? What effects can be perceived?
- ▶ Have measures been taken to prevent damages to heritage assets in the context of urban development strategies? If so, is this being respected? If not, could this be considered?

- ▶ Have measures been adopted to preserve traditional building techniques, if relevant to sustainable development? If so, what has this involved?
- ▶ Have training or awareness-raising activities on cultural impacts and regeneration for actors involved in urban planning and design been organised? If so, what have been their effects? If not, would this be feasible?
- ▶ Does local cultural policy recognise public space (e.g. streets, squares, other common areas across the city) as a key asset for cultural participation? If so, what does this involve in practice?
- ▶ Has any research been conducted on the cultural use of public space by different groups, including obstacles to equal access to public spaces? If so, what have been the results of this? If not, could this be considered?
- ▶ Does local cultural policy refer to the need for cultural participation opportunities to be distributed equally across the city, including in different neighbourhoods?
- ▶ Are artists invited to participate in urban planning and urban renewal projects?
- ▶ When planning major new cultural infrastructures, is attention paid to their relation with the broader cultural ecosystem and their future resource requirements?

D. Culture and Ecology

Culture as an accelerator of eco-responsible processes

Recognising the importance of culture in sustainable development also leads to exploring the connections between cultural and environmental aspects. On a deep level, cultural forms influence our understanding of and our relation with the environment. Just as environmental thinking has increasingly integrated a consideration for the well-being of future generations, cultural thinking can reflect on its legacy for the future. Landscapes can also be seen as combining cultural and natural values and resources, which have often developed together – this applies to both urban and rural areas, although it may be more visible in some cases than others (e.g. how activities in agriculture, fishing or ranching are culturally determined and seek a balance with environmental preservation).

On a more practical level, cultural infrastructures and activities (e.g. events, venues) have their own environmental impacts and should take responsibility for them. Cultural actors can also contribute to raising awareness of environmental concerns and promote more sustainable uses of natural resources.

Key questions:

- ▶ Have local environmental strategies considered the role of culture (including cultural traditions, cultural actors, etc.) in the promotion of environmental sustainability? If so, what has this involved?
- ▶ Have local cultural strategies considered the connections with environmental sustainability (e.g. concern with climate change, sustainable use of resources, awareness-raising)? If so, what has this involved?
- ▶ Have any working groups or coordination mechanisms been set up between departments in charge of culture and environment within local government? If so, what has this involved? If not, could this be considered?

- ▶ Have any actors in civil society explored the relations between culture and environmental sustainability? If so, what has this involved? Could their work serve to foster further activities in this field?
- ▶ Have any discussion spaces been set up to consider the legacy of today's cultural practices towards future generations? If so, how do they operate and what have been the results?
- ▶ Are cultural institutions receiving public support encouraged to consider their environmental impacts, and reduce them if applicable? If so, what have been the results?
- ▶ Have any schemes been set up to preserve and/or disseminate traditional practices contributing to sustainable environment use? If so, what do they involve and what have been the results?
- ▶ Are local history and culture included in the strategy to raise awareness to limit greenhouse gas emissions and to promote a pattern of production and consumption based on local products?

E. Culture and education

Empowering active citizens through culture

Culture, which can be understood as a process towards the broadening of expressive opportunities and access to knowledge, is closely linked to education and lifelong learning. Cities, as educational, learning spaces, provide an excellent setting for the exploration of synergies between culture and education, which can take a variety of forms: the enhancement of access to culture within schools and education centres (e.g. museum or theatre visits, artist residences, etc.), the promotion of arts education and creative skills (arts schools, workshops, etc.), educational activities designed by cultural institutions, cultural mediation, etc.

Policies in this area should consider both formal and non-formal education and encompass learning opportunities for all age groups. In addition to traditional education settings (e.g. schools, universities), civil society actors can play an important role in the design and delivery of programmes. Synergies with employment strategies in cultural sectors should also be considered, through the provision of training opportunities for students as well as further training courses for existing professionals.

Key questions:

- ▶ Have any local strategies linking education and cultural policy been adopted? If so, who was involved in their design? What measures does it involve? Are all age groups considered?
- ▶ Have any discussion spaces bringing together public and private actors in the field of culture, education and lifelong learning been set up? If so, how do they operate and what have been their effects?
- ▶ Are cultural institutions receiving public support encouraged to devise educational activities? If so, are different age groups considered?

- ▶ Have any schemes been set up to support civil society actors providing opportunities for cultural education? If so, what priorities have been established?
- ▶ Have any schemes promoting cultural activities and cultural mediation with artists or creative professionals in schools and/or other educational centres been set up? If so, what do they involve?
- ▶ Does the existing arts education supply (e.g. music schools, art schools, etc.) match the visible demand? If not, are any measures being considered?
- ▶ Have any measures been adopted to make information on opportunities for accessing culture and cultural education more accessible (e.g. online portals, information centres, etc.)?
- ▶ Have current or emerging professional profiles in cultural sectors (e.g. managerial or entrepreneurial skills, cross-disciplinary work) been considered in the design of training opportunities in the cultural sector? If so, what type of courses or training schemes have been devised?

F. Culture, social inclusion and fight against poverty

Inventing new social bonds: the fundamental role of culture

Participation in cultural life has a key impact in urban sustainable development. It provides motivation and skills for further civic participation, more visibility of minority expressions, enhanced mutual recognition and cooperation potential among different groups (e.g. intergenerational or intercultural dialogue), improved personal well-being, broader employment opportunities, improved neighbourhood image and security, etc. On a deeper level, cultural factors may also foster or hinder access to some public services (e.g. health, education) – in this respect, attention should be paid to prejudices as well as to other cultural aspects (e.g. gender- or ethnic-based discrimination) which may operate as obstacles.

Policies and programmes in this field should explore the common ground between culture and other areas of action, including health, education, citizenship, social inclusion and employment. Processes in these areas generally require long-term engagement and open-ended methodologies. Whilst aiming to broaden opportunities for participation by all and to foster common spaces for mutual recognition, attention should also be paid to individuals' ability to choose whether to participate or not. A further consequence of the social dimension of cultural participation may involve paying attention to international cultural cooperation, including supporting cultural expressions from lesser-developed and more fragile regions.

Key questions:

- ▶ Have cultural aspects been included in local strategies in the social sphere (e.g. health and well-being, social inclusion, employment, etc.)? If so, what do they involve?
- ▶ Have any measures been adopted to identify and tackle cultural factors hindering access to some public services (e.g. health, education, leisure)? If so, what do they involve?

- ▶ Have ethnic or linguistic diversity and/or a gender perspective (e.g. analysis of how gender-based discrimination may affect equal opportunities for participation) been integrated in policy design, implementation and evaluation? If so, what has this involved?
- ▶ In general terms, are professionals and organisations in the social sphere aware of the links between cultural aspects (e.g. cultural participation, beliefs or prejudices, etc.) and their own areas of activity? If so, how is this translated into practice? If not, have any training or awareness-raising activities been considered?
- ▶ Are cultural institutions receiving public support encouraged to devise programmes involving disadvantaged groups? If so, what have been the results?
- ▶ Have any schemes been set up to foster intercultural and/or intergenerational cooperation? If so, what priorities have been established? What have been the results?
- ▶ Have any measures been adopted to improve the accessibility and diversity of information regarding opportunities for access to culture? If so, what has this involved?
- ▶ When designing cultural policies or programmes concerned with social inclusion, has attention been paid to the need for the mid- to long-term continuity of processes?
- ▶ Have opportunities been given for individuals targeted by socially-oriented cultural programmes to choose whether to participate or not?
- ▶ Have local cultural policies and programmes considered how the city may contribute to promoting international cultural cooperation (e.g. support to the mobility of artists from lesser developed countries)? If so, what has this involved?
- ▶ Are the results of socially-oriented cultural policies and programmes regularly evaluated? If so, what has been observed? Is the voice of participants considered?

G. Sustainable Culture and the Social Economy

A successful social economy includes a cultural dimension

Cultural activities can play an important role in the emergence of social economy models, wherein economic benefit, social usefulness and democratic governance are combined and provide for sustainable development models. Traditionally, non-profit associations, cooperatives and foundations have been key actors in the cultural sector, the economic relevance of which has not always been properly recognised. Today, the search for new, more sustainable economic and social models may require the further exploration of these forms of organisation.

The connections between culture and the social economy can also involve the acknowledgement of the broader social value of cultural activities, the proper financial recognition of artists and cultural professionals acting in the public benefit, the promotion of relations between different sectors in the social economy (e.g. cultural, social, educational, environmental groups), the broadening of employment opportunities for disadvantaged groups and the search for a balance between profit-oriented cultural activities (e.g. those traditionally marketed at tourists) and other cultural activities (e.g. those aimed at small-scale communities).

Key questions:

- ▶ Do local economic or cultural policies recognise non-profit associations, cooperatives and other third-sector organisations as important actors in the local economy? If so, how is this reflected? If not, could this be considered?
- ▶ Has any research been conducted to analyse the social, economic and cultural value of cultural actors within the local economy? If so, what have been the results?
- ▶ Has local cultural policy considered the balance between profit-oriented and non-profit-oriented cultural activities and their interconnections? If so, what does this involve in practice?
- ▶ Have any measures been adopted to promote adequate financial recognition of artists and cultural professionals acting in the public benefit? If so, what has this involved? What have been the results?
- ▶ Are there any discussion spaces or platforms bringing together different actors in the social economy, including cultural actors, to facilitate partnerships? If so, what have been its results? If not, could any measures be adopted to set up such spaces?
- ▶ Have any training or awareness-raising activities been devised to foster knowledge of cultural employment opportunities in the social economy, including for disadvantaged groups? If so, what has this involved?
- ▶ Have any schemes been set up to foster the emergence or sustainability of cultural actors in the social economy? If so, what has this involved?

H. Culture and Smart Cities

Cultural and social innovation for citizen-based smart-cities

Culture plays a fundamental role in the development of cities as spaces of knowledge and innovation, wherein social inclusion, economic sustainability, lifelong learning and broader quality of life are combined. Creativity, an essential factor in the emergence of ‘smart cities’, relies on the existence of a connected ecosystem of infrastructures, skills and opportunities, which should be accessible to all members of society. Taking account of the externalities generated by culture, a sustainable creative ecology should involve the reinvestment of resources into the cultural fabric, with particular attention being paid to weaker, less visible, yet relevant cultural initiatives (e.g. arts education centres, grassroots organisations, minority expressions, cultural mediation, etc.).

When conceiving policies, account should be taken of recent changes in the cultural and creative industries, including new forms of creation, production and distribution, and how these can be addressed at local level. This could involve the facilitation of opportunities for international connectedness, including through online and offline networking. The protection and promotion of diversity should also require that cultural products be understood as both a cultural and an economic asset – this may entail local awareness-raising, including among other actors in the area of economic development and innovation.

Key questions:

- ▶ Has culture been included in local economic development strategies and/or policy documents concerned with innovation and knowledge? If so, which are its implications? If not, could this be envisaged?
- ▶ Have the interconnections between grassroots cultural processes, knowledge and innovation been researched? If so, has this had any implications for policies in the field of culture and/or other policy fields?
- ▶ Does local cultural policy recognise cultural entrepreneurship as a relevant field? If so, what kind of measures has been adopted?
- ▶ Have any measures been adopted to foster partnerships between artists and businesses or the academic world? If so, what kind of measures?
- ▶ Have shifts in the forms of production and distribution in the creative industries been taken into account in the design of cultural policies and measures? If so, what kind of measures has been adopted?
- ▶ Are there any opportunities for cultural producers to collaborate with their peers in other countries, on equal terms? If so, what type of resources provide for this?
- ▶ Have any awareness-raising activities been carried out regarding the distinctive nature of cultural goods and services? If so, what type of activities has been undertaken?

OPEN QUESTIONS TO IMPROVE THE DRAFT:

- i. Is there any element missing in the background (chapter 1)?
- ii. Is there any principle (chapter 2) that you would add / precise / delete?
- iii. Should the toolkit (chapter 3) include more sections? If so, which?
- iv. Is the formulation of questions in each section (A to H) of the toolkit clear? Or, rather, should these questions become goals, targets and indicators?
- v. Is the graphic for self-assessment useful and clear?
- vi. Should we suggest names of cities that may lead each section of the toolkit?
- vii. Should we include partner organisations (civil society, international institutions, networks) associated to cooperate in the implementation of each section of the toolkit?

COMMENTS:

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