



UCLG – MEXICO CITY – CULTURE 21

5th EDITION - INTERNATIONAL AWARD

CATEGORY

“CITY / LOCAL OR REGIONAL GOVERNMENT”

SUMMARY OF THE 101 CANDIDATES



GOBIERNO DE LA
CIUDAD DE MÉXICO



UCLG

United Cities
and Local Governments



culture 21
UCLG Committee



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The objective of the “International Award UCLG - **MEXICO** City - Culture 21” is to recognize leading cities and people that have distinguished themselves through their contribution to culture as a dimension of sustainable development. The initiative is consistent with the aim of United Cities and Local Governments (UCLG) to represent and defend the interests of local governments on the world stage.

The 5th edition of the Award will recognize cities and personalities who have excelled in the promotion of cultural rights in the context of the Covid-19 crisis and post-pandemic recovery, and/or that have promoted culture as an important part of the caring system.

The 5th edition of the “International Award UCLG - **Mexico** City - Culture 21” (2021-2022) has received 101 submissions from cities and local governments from all regions of the world. Following to the Rules of the Award, this document reproduces the abstract of each one of the 101 submissions.



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ADELAIDE, AUSTRALIA

GENDER EQUALITY PROJECT EQ - EQUALISER (ADELAIDE)

1

Led by South Australian not for profit organisation Music SA, and supported by City of Adelaide, UNESCO City of Music office, South Australia Government's Music Development Office and Headspace "EQ-Equaliser" (Adelaide) was a gender equality project that connected and supported the wellbeing of fifteen women and non-binary people aged 18-25 through music during the COVID-19 pandemic. EQ is a global collaboration involving fellow UNESCO City of Music Norrköping that piloted the project in Sweden in 2017, as well as Hannover (Germany) and Auckland (New Zealand), also UNESCO Cities of Music.

'Can't Keep us Down', a contemporary song about equality, acceptance, unity and diversity was composed and recorded by the Adelaide EQ participants with the support of highly regarded South Australian female music industry mentors including a song writing mentor, a recording engineer, a dance choreographer and a film maker. The

programme also engaged guest speakers through the weekly sessions including Sandra Wall from Norrköping in Sweden who shared international highlights of the EQ project. Youth Ambassadors from Headspace Adelaide also ran mental health sessions and accompanied participants through the programme.

The 'Can't Keep us Down' music video was launched with a public event at The Lab, a multi-genre performance space supporting art and culture in Adelaide. The event was attended by approximately 50 people, including representatives from the other three UNESCO Cities of Music that have facilitated EQ projects, who joined the event via live stream.

A short documentary highlighting the benefits of the programme from the participants' perspective accompanies the project.

Can't Keep Us Down (Official EQ Adelaide Music Video) - YouTube

AGADIR, SOUSS-MASSA-DRAÂ, MOROCCO

PUBLIC READING NETWORK TO FIGHT AGAINST CULTURAL PRECARIOUSNESS AND PROMOTE CULTURAL RIGHTS IN THE CONTEXT OF THE COVID-19 AND POST-COVID CRISIS

2

The project relates to the promotion of Public Reading for children and young people from disadvantaged working-class neighbourhoods. It constitutes a happy alternative allowing to reconnect with public cultural places, to initiate reunions around the

book and in cultural workshops, during and after the pandemic, following long periods of distance (online) education, and above all to protect children from the addiction linked to the use of mobile phones at a very young age and a sign of great idleness. Thus, the



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time spent in our media library, during the context of the crisis, was and remains a time of peace and concentration, punctuated by discoveries, resourcing and enrichment of the mind through the consultation of texts and works on art, literary, diversity of cultures ..., enough to fertilize the imagination and enrich the knowledge of children and young people from under-equipped urban and peri-urban areas, namely Hay Mohammadi of Agadir and the village of Aourir to the north of the city. These two reading points, already operational since September 2019, also offer animation workshops covering several cultural activities.

Launched by the Prefectural Committee of the National Initiative for Human Development (INDH) under the Prefecture of Agadir Ida Outanane, in partnership with the Municipalities of Agadir and Aourir and the support of the

Regional Council of Souss Massa, these two media libraries managed by the Souss Massa Centre for Cultural Development, are part of a vast programme aimed at increasing the number of reading points across the city and the region.

The media library of the Abzekka Cultural Centre in Agadir houses more than 7,000 documents, as well as a panoply of playful games for children; these numbers are still expected to grow. The Centre has aroused the interest of the populations, to the point that the influx of members (1,200 registered) exceeded the centre's reception capacity during the COVID and post-COVID period.

For the media library of the Aourir youth centre, it houses a well-appointed space and currently benefits nearly 300 children from a modest socio-professional background.

3 AMMAN, JORDAN WOMEN CREATIVE HUB

Queen Rania Park (QRP) is a one of the few major parks located in East Amman, in AlQweismeh district (Al Quwismeh-Al-Nasr-Ahad- Khreba Al-Souk-Marka-Mqablain-Yarmouk), one of the most impoverished areas in the city. The Park is well-served and is easily accessible by bus as it is located on the Amman Bus route, which in turn attracts people from all over East Amman to it.

Located in an underserved area in terms of other public services; the park does not simply act as an open green space, but in fact plays an expansive and crucial role in supporting the community that it serves and stimulating local development by: (a)

Acting as a community space; (b) Hosting events and programmes that spur local development and revitalise the community in the area that it operates in; (c) Raising awareness about vocational opportunities; (d) Providing vocational trainings and workshops and assisting beneficiaries to develop skills and products. The target beneficiaries are Jordanians and Syrians Women.

The Women Creative Hub serves the local community women including who receive salaries from the National Aid Fund and women with special needs (with disabilities) distributed to the following workshops: (1) The training kitchen; (2) Creative Handicraft



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and Pottery Products' workshops; (3) Beauty salon and beauty training centre; (4) Career guidance and counselling; (5) Awareness for COVID-19 pandemic; (6) Gender rights; (7) Digital illustration.

It aims to train and empower women in Amman region to acquire necessary skills and become able to work in the vocational and handicrafts sectors, and to support them in raising an income by advising them and raising their capabilities in the field of IT and E-Marketing.

ATAŞEHİR, ISTANBUL, TURKEY

E-CULTURE CENTRE (“WHEN ART STOPS, LIFE STOPS”)

4

Having to shut down cultural centres and having to physically take a break from their events when the pandemic broke out in March 2020 just like all other municipalities, Ataşehir Municipality carried all their events to the digital world with their “When Art stops, life stops” philosophy. The E-Culture Centre which aimed to get into the act under the digital brand “Ataşehir Culture” belonging to Ataşehir Municipality Culture and Social Affairs Directorate, began its broadcasting life in October 2020. Its aim was to secure rights of culture to be accessible for citizens and solidly maintain the life of local culture and arts, which was interrupted by the COVID-19 pandemic, through videos and podcasts on digital broadcasting platforms. Concerts, Children’s Theatre, Workshops, Chats, Seminars and Event Videos broadcasted from three different platforms including YouTube, Spotify and Radio Ataşehir reached 1.5 million viewers. In this context, with the aim of supporting the artists living in Ataşehir, a share was reserved from the culture budget of municipality to guarantee the survival and

production rights of artists. So far, more than 500 musicians, writers, critics, academics, and theatre artists have been supported.

The abovementioned support was implemented in the several programmes below.

- “The Voices of Ataşehir” for supporting musicians of Ataşehir and emphasising the historical value of local memory and archival concerts in the field of music.
- “Art History”, “Artist Talks”, “Museum Talks”, “Gallery Talks” in the field of visual arts, contemporary art, and cultural heritage.
- “History School”, “Writers Meet with Children”, “Literature Evenings”, “Cinema Meetings”, “Youth Literature” in the fields of history, literature and cinema.
- “Puki in the Park” (24-episode children’s digital series accompanied by a puppet hero called “Pookee” for pre-school education), in the field of children and education.



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5 **BAALBECK, LEBANON** LEADERSHIP 'BE A LEADER'

Our project is a life skills preparation for an international trainer diploma accredited with its most important objectives: personal restructuring and change making, the art of influence and effective communication, the art of accomplishing tasks intelligently and prioritising.

The project is divided into two phases: curfew phase and social communication phase with the necessary measures. Curfew Phase: The

preparation and social awareness phase has been trained remotely through the Zoom platform. These trainings took their importance through two grants: the art of influence and positive energy, social awareness.

The stage of social communication with taking the necessary measures, and it's divided into three sections: Practical preparation stage, implementation, evaluation.

6 **BAIE-MAHAULT, GUADELOUPE, FRANCE** PARTICIPATORY CULINARY "LIVES"

In the midst of a pandemic and in close collaboration with Jean-Rony Leriche, Chef-restaurateur, the City of Baie-Mahault has initiated culinary workshops on its virtual platform, intended for the population.

These workshops were carried out live, in a participatory way, and which allow the enhancement of intangible cultural heritage without interruption. It was a question of making recipes in real time, with local products available, in this period when the authorities ask to stay at home (#Resterchezvous).

While the Chef, originally from the City of Baie-Mahault and currently based in Toulouse (Haute-Garonne /France), took advantage of the closure of his restaurant to pass on his knowledge and promote the culinary heritage of his island, Guadeloupe, the community found, once again, the opportunity to activate its policy of democratising culture to as many people as possible and to demonstrate cultural democracy through the exercise of cultural rights.

7 **BALIKESIR, ISTANBUL, TURKEY** A SOCIO-CULTURAL IMAGE: BALIKESIR PULLUSU

Techniques, motifs and tools used in works of art belonging to a society are important in terms of recognising the culture of that society. Hand embroidery, which is one of our great cultural assets, has an important

place among our traditional handicrafts. Hand embroidery has continued its existence from the past to the present and has given its best examples over time.



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Balikesir Pullusu, which is one of the most important works in the field of embroidery art, has continued from tradition to the future and has taken its place on today's clothing, accessories and household goods with its unique style. Balikesir Pullusu is a local dress, and the most distinctive and distinctive feature of the name of this local dress as "Pullu" is that the motif and composition on the dress are embroidered with dense sequins. In this context, the distinctive feature of Balikesir Pullusu on women's clothing in different regions is the intense use of stamps and the embroidery technique of tomato rose motifs.

It is seen that agricultural production was developed in the region due to the composition on the dress, the tomato rose motif and the material (cotton rope) used in the bottom filling, and the agricultural production was reflected in the handicrafts with a creative approach by the

embroidery masters of the period. The motifs and designs on this Balikesir Pullusu are now embroidered on various clothes and household items, making them modern.

In the BALMEK Courses of our province, trainings are given and applied to women about these handicrafts. These motifs, which can also be used by processing on masks, which are our inseparable parts in pandemic conditions, are an indication of the transfer of culture by adapting the tradition to today's conditions. The pandemic conditions we are in have led to the individualisation of individuals and the decrease in their social integration. These conditions presented negative psycho-social and socio-cultural effects on individuals. In order to reduce these negative effects, women in the mentioned BALMEK courses exhibit some hand skills and carry out activities within the culture of solidarity.

BANDUNG, WEST JAVA, INDONESIA HUTAN MENYALA (GLOWING FOREST)

8

Hutan Menyala, or Glowing Forest, is an activation of Tahura Djuanda, or Djuanda Forest Park, located at the north of Bandung City, West Java, Indonesia. The whole forest park, that covers an area of 590 Ha, is a crucial entity that has been serving as a water catchment, a seedling/sapling centre, a place for endemic biodiversity collection and research, a historical site that contains military caves and tunnels from the colonial era, and a tourism and culture destination with its trekking path, water fountain, river, and other facilities. However, this forest is currently under environmental pressure, caused by the physical infrastructure and property

development that grows uncontrollably around the area; worsened by the increasing ignorance concerning the forest as a water retainer and oxygen producer, which has caused flooding and pollution in the Greater Bandung area.

Due to these issues, added by the pandemic, Sembilan Matahari (NM), in partnership with The Lodge Maribaya and Tahura Djuanda, initiated Hutan Menyala (HM). HM is set as an innovative (post-)pandemic destination in the form of an audiovisual experience. Covering an area of 1.5 Ha, HM turns a part of Tahura Djuanda into a spectacle of light, soundscapes, and



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digital projections. Upon entering HM, visitors are led through a path along the forest from one post to the next, each containing different narratives about wisdoms and balance of the natural ecosystem. Visitors will walk along trail in small groups, in a safe distance from one another, each group guided by “Forest

Friends” (trained local youth) in this 30-minutes immersive journey. In Tahura Djuanda, HM provides both entertainment and education purposes in an orchestration of advanced digital technology and traditional elements, merged in an experience and activity that fit the current health requirements and safety protocols.

9 BARCELONA, CATALONIA, SPAIN

BARCELONA’S CULTURAL RIGHTS PLAN: “WE MAKE CULTURE”

Barcelona joins the international debate on cultural rights with a specific and pioneering city-wide plan, which leads the localisation of this global strategy. The Cultural Rights Plan incorporates an ambitious political framework for reflection, a series of government measures and several innovative, binding and operational actions. The Plan seeks to pave the way for a formal recognition of Cultural Rights in the international sphere from municipal practice, with the aim of creating discourse and promoting the appearance of similar initiatives.

The Cultural Rights Plan will begin to unfold through nine lines of action. They all related the exercise of cultural practices and cultural

participation with issues such as education, popular and traditional cultures, artistic creation, recognition of diversity, access to information, knowledge and heritage, among others.

The importance of this project lies in placing cultural rights as the central axis of the municipal cultural policy and from which the different action plans are developed for the coming years.

The City Council will invest a budget of 68.7 million euros in the deployment of the programme of actions, which is planned in detail until 2023.

10 BELO HORIZONTE, MINAS GERAIS, BRAZIL

THE CULTURAL EMERGENCY LAW IN BELO HORIZONTE: LIVED AND PRACTICED KNOWLEDGE FOR CITIZENSHIP, CULTURAL DIVERSITY AND CULTURAL ECONOMY

The Federal Law 14,017/2020, also known as the Aldir Blanc Cultural Emergency Law (LAB), was born as an initiative to mitigate the impacts of the COVID-19 pandemic and

contribute to the cultural sector facing the challenges of the period of restrictions and suspension of activities.



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In Belo Horizonte, this Law was regulated by Municipal Decree No. 17,437/2020, which makes visible the difficulties faced by the cultural community, without ignoring its ephemeral nature in the face of the long period of paralysis of cultural activities.

The beneficiaries of Title II of the Law, to whom the resources were granted, were subject to contributing with public school students or activities in public spaces of the city. In Belo Horizonte, 631 agents and cultural spaces received emergency cultural assistance, totalling a transfer of R\$ 6,720,000.00.

Thus, the Municipal Secretary of Culture created “LAB na Escola” (LAB in the Schools), a programme of mediation and follow-up of counterpart actions with the schools of the municipal education network, with the aim of identifying opportunities for learning and involvement of culture with the knowledge experienced and practiced with

the pedagogical processes developed by the schools.

Carrying out counterpart activities in municipal schools is part of an experience based on the Culture and Articulation of Learning programme that reinforces the importance of developing increasingly articulated actions between Culture and Education, in an organic expression of the transforming and structuring potential of this link.

At this crossroads of knowledge and experiences, carrying out the counterpart in municipal schools is an opportunity to strengthen and stimulate the cultural citizenship of the beneficiaries and school managers in a movement to embrace the diversity of cultural expressions and promote them not only as opportunities for learning for students, but as a citizen practice for the democratisation of access to cultural assets present in the different spaces.

BHOPAL, MADHYA PRADESH, INDIA

BHOPAL INTEGRATED CONTROL AND COMMAND CENTRE SOLUTIONS TO HANDLE TO COVID-19 OUTBREAK

The ICCC in Bhopal City has emerged as a “City Level Corona Combat Centre”, with stakeholders from different city administration units including Collectorate, Bhopal Municipal Corporation, Bhopal Smart City, Health Department etc. for efficient planning, monitoring, predictive actions and implementation of measures useful for citizen connect and city authority.

A 24*7 helpdesk has been setup at ICCC. The City government has taken a lead to form a “City Level Corona Combat Team”, with assigned roles and responsibilities. The ICCC Dashboard acted as the aggregator platform integrating multiple existing CRM Systems of Madhya Pradesh (MP) Government.



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“Bhopal Plus” App was integrated to provide interface which allowed the citizen of Bhopal to register any kind of Corona emergency-related grievance.

The essential service vehicles including the Rapid Action Team, Ambulance Services,

Emergency Mobile Units, Passenger Addressing Units were monitored through ICCC. 1 300 cameras installed by MP Police and Bhopal Smart City were integrated with ICCC for monitoring and surveillance for any violation during COVID-19 lockdown.

12 **BOGOTÁ, COLOMBIA** THE PROGRAMME “THIS IS LOCAL CULTURE”

“This is Local Culture” is a programme based on a commitment by City Council of Bogotá for the economic reactivation of the sector. It aims at supporting and strengthening the creative and cultural ecosystem, including the various agents through training, capacity-building and strengthening of entrepreneurial skills, for the execution of projects in the fields related to art, culture and heritage.

It is a programme that has been led by the municipal department (Secretary) for Culture, Leisure and Sports, the municipal Institute of the Arts (IDARTES), the Gilberto Alzate Avendaño Foundation (FUGA) and the municipal Secretary of Government in conjunction with the twenty (20) Offices of Local Mayors in which the city of Bogotá is subdivided. Through these entities, the

programme has been developed, structured and guided, carrying out a technical follow-up process to strengthen its activities and promote the empowerment of citizens to be part of decision-making, processes of citizen participation and implementation of projects having co-responsibility as a principle.

“This is Local Culture” has become a city strategy, linking the 20 urban and rural localities that make up Bogotá, to strengthen the development of the public sphere, directly involving citizens and agents of the sector, strengthening sustainability and autonomous development in the execution of projects, being direct executors of public resources, thus managing to boost the value chain, through calls for cultural promotion as a tool to guarantee cultural rights.

13 **BRASILIA, BRAZIL** CULTURE CONNECTS

Culture Connects was a group of actions aimed at helping workers in the cultural sector who were damaged by the COVID-19 pandemic. A series of calls were launched with the aim

of allowing cultural agents in Brasilia to work while cultural spaces were closed and events prohibited.



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In this way, there was a call to award the cultural agents of the city, with 500 winners in a total of 2 million Brazilian Reais. Another to select online activity projects in general, from training actions, shows and web series / web channels. All activities had to be online. In the end, there were more than 100 projects, in more than 2 million Brazilian Reais.

Culture Connects also brought other types of help to cultural agents, such as suspension

of deadlines so that the agents were not damaged by the pandemic.

Finally, with extra resources for the Cultural sector, the “Aldir Blanc Grand Circular” call was launched, with more than 25 million Brazilian reais for the main projects and artists in Brasilia. From small prizes worth 4,000 Brazilian reais, to festivals with prizes of 50,000 Brazilian reais, it was possible to truly help the city’s cultural agents.

BRUSSELS, BELGIUM

PLAN TO SUPPORT THE CULTURAL ACTORS OF THE CITY OF BRUSSELS

14

The consequences of COVID-19 on the culture and events sectors have been major. With the closure of most cultural venues, activities have almost stopped. How can artists and all cultural professions work under these conditions?

In Belgium, cultural competence is shared between many levels of power. The will of the City of Brussels was to show itself to be complementary to national and regional aid by proposing targeted actions affecting those who were not necessarily reached by other aid.

Therefore, the City implemented an ambitious, pragmatic and flexible action plan aimed at meeting the challenge. A total of €723,000 has been released to carry it out, in addition to the continuity of financial support for the institutions usually subsidised.

The aim was to directly support the cultural workers. To achieve this, various innovative

means have been implemented, in particular: (a) Rely on the vast and diverse network of cultural institutions in the City (theatres, cultural centres, museums, choreographic centres, etc.), equipped with spaces and staff, by financing them to develop new projects, without obligation of results, immediately employing cultural professionals. The diversity of the profiles of the institutions has made it possible to carry out various projects, ranging from creation residencies in the living arts to the production of promotional films or the writing of educational files. (b) Support innovative initiatives by cultural operators in the territory, allowing cultural and artistic activity to be maintained despite health constraints, for example by disseminating projects in the digital space or by proposing interventions in front of the balconies of confined residents. (c) Targeted aid to specific sectors such as the nightlife and cultural guides.



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15 **BUENOS AIRES, ARGENTINA** ABASTO CULTURAL NEIGHBOURHOOD: ECONOMIC BOOST AND URBAN REGENERATION

Abasto Cultural Neighbourhood is a comprehensive project, promoted by the Ministry of Culture of the City of Buenos Aires, which understands culture and community action as the backbone for the transformation of public space, and which is born from the recognition of a rich multicultural ecosystem characterized by the great presence of independent cultural spaces.

It seeks to distinguish a particular and identity urban cut-out, at the intersection of two neighbourhoods of Buenos Aires, Almagro and Balvanera, located in the geographic epicentre of the city.

It is one of the most powerful alternative artistic circuits in Buenos Aires, with more than 100 years of cultural history around the emblematic building, the “Abasto” Market, cradle of Tango culture and the popular culture of Buenos Aires.

It is based on the collective and participatory construction of the cultural identity of the

so-called “Barrio de Abasto” which has the status of a “cultural neighbourhood” both for the residents who inhabit it and for those who visit it.

The project consists of the recognition of the neighbourhood value for the identity configuration of the city, especially for the concentration of independent cultural activity (protected in Law 1227 for the Protection of Cultural Heritage), with three axes: (1) Improvements in public space, to increase walkability and improve the quality of life of neighbours, as well as the quality of consumption of cultural activities in the neighbourhood. (2) A participatory governance model in which cultural activities expand from the interior of the spaces, towards the public space, understood as the stage and audience of independent cultural activity. (3) Appreciation, reflection and shared and participatory construction of the identity features of the neighbourhood -tangible and intangible- as an engine of social integration.

16 **BULAWAYO, ZIMBABWE** BULAWAYO ARTS FESTIVAL ANCHORING CULTURAL GOVERNANCE AND CULTURAL COOPERATION

Bulawayo Arts Festival was conceived in 2019 through a partnership between Bulawayo City Council and its technical partner Nhimbe Trust, a creative civil society organisation. The main thrust of the initiative is to drive inclusive sustainable development in the city through

enhancing citizens’ cultural participation and cultural access.

The 2021 edition of the festival was strategically curated to increase Bulawayo City Council’s participatory engagement with local,



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provincial, national, and intergovernmental functionaries whose policy framing and resourcing strategies have a direct bearing on the nature of the enabling environment that the council can leverage on to promote citizens' cultural participation and their subsequent role as co-creators of the city.

Emerging from this curation was the council's partnership with artists and culture professionals in engagements with the Office of the President and Cabinet, six ministries, Bulawayo provincial government, UNESCO, three central government arts and heritage agencies, seven provincial governments and municipalities drawn from across the country, civil society organisations, corporates, and cultural elders.

This emergent cultural governance value chain was necessitated by programming which included the launch of Bulawayo City's urban heritage corridor comprised of six heritage sites which were identified as bearing the potential to enhance the city's cultural tourism; artistic showcases involving 134 acts performed by 348 artists; a pre-festival national tour involving seven cities from where creative content for the festival was generated; a cultural governance conference which served as a peer-peer learning exchange between local governments and civil society partners on sustainable strategies that can enhance urban cultural policy making, eco-cultural tourism and culture-led urban development; digital creative content programming accessed by audiences from 53 countries across the world.

BUSAN, REPUBLIC OF KOREA

BUSAN GALMAETGIL, A CULTURAL VALUE PROMOTION PROJECT MANIFESTED THROUGH URBAN TRAILS

17

The Galmaetgil project has created Busan's people centred Galmaetgil trails showcasing cultural content, encapsulating local traditions and history as well as its nature environments and climate while presenting Busan's artistic sensitivity and uniqueness to promote cultural values.

Since Busan's declaration of "a walk-friendly city Busan" and creation of eco-cultural trails under the name of "Green Ways" in 2009, 278.8 km of Galmaetgil have been built with nine courses and 21 sections. Galmaetgil means beautiful trails in Busan, coined by combining the Korean words Galmaeggi or seagulls, Busan's symbol, and Gil, or roads.

Under the vision of a green smart city and core values of a low carbon green and attractive cultural tourism city, Busan is enhancing public health by providing easily accessible ubiquitous trails for relaxation and giving opportunities for cultural enjoyment through convenient and clean urban trails.

To revive dwindling cultural and artistic activities and meet public needs of relaxation and cultural experiences during COVID-19, in 2021 Busan initiated Project Galmaetgil 2.0 harnessing the features of its mountains, oceans, rivers and hot springs. The project has since been developing new Galmaetgil with fresh stories and historical meanings



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unique to Busan. While operating various programmes for citizens' relaxation and cultural value production, Busan is engaging in cultural agenda setting activities to respond to climate emergencies.

The key implementation items include: (a) improving Galmaetgil walking environment for a walk-friendly Busan; (b) developing content that offers unknown histories and unique stories of Busan; (c) building environments for

mental and physical relaxation for emotional health amidst the pandemic; (d) upcycling art-based beach combing projects raising awareness of climate change; (e) tourism programmes of low carbon eco cultural experiences; (f) operating civic campaigns aligned with private organisations and NPOs and engaging in communication and public promotion through media and SNS to promote Galmaetgil.

18 **BÜYÜKÇEKMECE, TURKEY** BÜYÜKÇEKMECE CITY OF CULTURE AND ART

The programme “Büyükçekmece City of Culture and Art” was initiated in 2000 with the aim of promoting cultural democratisation and social inclusion. Since then, lots of training, concerts, exhibitions, workshops, festivals, performances, and competitions have been organised under the programme in order to ensure “the right of everyone to take part in cultural life” at the local level. For this aim, it has collaborated with universities, CSOs, international peers, neighbourhood initiatives, the private sector, and cooperatives not only in the implementation phase but also decision-making phase.

Indeed, all the above-mentioned activities were decided upon with particular attention to the different groups' needs and expectations as well as the unique cultural values of the city. In order to give a better response to the impacts of the COVID-19 pandemic on social, economic and cultural rights, the need for adaptation has become essential

for the “Büyükçekmece City of Culture and Art” programme and necessary actions have been taken immediately by considering “new normal”.

Because research on the effects of the outbreak points out that the vulnerable segments of society such as refugees, Roma, children with disabilities, the elderly, and women as well as cultural workers are disproportionately affected by the negative conditions created by the pandemic, the programme has been revised accordingly.

To illustrate, a rapid digital transformation has been started in the municipality to ensure that cultural services are not interrupted for these groups. In this process, it was also given special importance not only who benefited from cultural services but also who provided the services. Indeed, the programme attempted to create a space for groups who are most affected by the lockdown measures such as Roma musicians.



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CALIFORNIA, UNITED STATES OF AMERICA CULTURAL RESOURCES CLIMATE CHANGE TASK FORCE

19

In order to meet the goal of low carbon goals of the Paris Agreement, and the urgency before us, climate solutions must be multi-purposed in outcomes- we must work with non-traditional partners for greater ambition. Cultural heritage is impacted by climate change. At the same time, it has enormous potential to drive mitigation and adaptation solutions.

The Task Force is mission tasked to identify the synergies between cultural heritage and the California state government's climate action. In this intersection, it set to understand the possibilities for collaboration of action with non-traditional partners, how cultural heritage

goals could co-exist with other environmental actions, how culture could play a role in helping people make the changes necessary for climate action to succeed, etc.

In taking this look at state government actions, the idea is to increase adaptation and mitigations solutions, show what is possible, and provide frameworks that are scalable at the local level for overall heightened outcomes. California set to, with this Task Force, not only improve its own processes, but to create a wealth of examples that can be adapted, built upon, and implemented across the state, country, and world. By helping ourselves, we can also help others, to help create just, thriving, resilient communities.

ÇANAKKALE, TURKEY CABININ – ÇANAKKALE BIENNIAL INITIATIVE – CONTEMPORARY ART HABITAT FOR SUSTAINING CIVIL SOCIETY

20

Çanakkale Biennial Initiative (CABININ) is a Çanakkale-based non-profit civil society initiative and a platform of reflection and action for culture and arts formed by the synergy of members coming from different disciplines and various professional backgrounds. CABININ is one of the founding members of the Çanakkale City Council, and it is an active member that worked for the implementation of the Art and Culture Committee in 2015 which it presided over for the first two years.

The main project of CABININ is the International Çanakkale Biennial which aims to produce,

collaborate in and support many national and international activities on the bases of solidarity, social benefit and responsibility. In a process where the Municipality abandoned its dialogue and collaboration with the civil society and limited its cultural policy to populist attractions, CABININ became a natural centre of gravity of the civil society in Çanakkale.

CABININ's objectives and targets have been: (a) To put different social groups in Çanakkale in contact with contemporary art productions, (b)To bring the unique historical,



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natural and cultural values of Çanakkale to the attention of the international public, (c) To build up international communication and collaboration networks to position the city on the Mediterranean cultural space.

Since November 2013, CABININ also runs an art centre named MAHAL. MAHAL is an old

depot converted into a multi-functional art space for hosting regular activities of CABININ and the civil society. MAHAL serves as an open, multi-functional space for arts and a centre for communication, collaboration, and networking for international projects in various fields of contemporary art, civil society and non-profit activities.

21 **CATBALOGAN, THE PHILIPPINES** MANARAGAT FESTIVAL: DIGITAL IS THE NEW NORMAL

Deeply rooted on its origins as a coastal community, Catbalogan City's Manaragat Festival has already become a brand of cultural promotion and environmental protection in the island of Samar – Catbalogan City being the island's main commercial, trading, educational, political and financial centre. Primarily as a religious event, Manaragat Festival pays homage to Patron Saint, Señor San Bartolome whose feast day falls every 24th of August. Since 2004, Manaragat Festival has successfully merged culture, environment and development that is reflective of the captivating and endearing features of this captivating City of Catbalogan.

The COVID-19 pandemic has brought a massive challenge not just to Catbalogan City and the Philippines but to the whole global community. It has impacted various aspects of people's lives, initiated debates, and transformed the way governance is viewed. It has also greatly affected the key sectors of the society, be it in the area of public health, labour, economy

or environment. On a community level, the COVID-19 outbreak has also touched many facets of the community life specially in terms of social interaction, use of public spaces and in this case, our cultural life.

From jam-packed venues with thousands of viewers, activities were reduced to no viewing audience and just the production team and contestants; from live viewing of competitions to recorded competitions then later on broadcasted live via social media; and all these to comply with the new normal of doing things.

It is high time to transition to the new normal and the advocacies on cultural preservation and environmental protection must continue, not for celebration's sake but for the industries that rely on these activities. From talented Catbaloganon who need avenues to showcase and win; for cultural and creative workers in the industry who needs employment and livelihood opportunities, going digital was critical.



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CONCEPCIÓN, CHILE

CULTURE PLAN / COVID-19 HEALTH EMERGENCY MODE

22

The COVID-19 health crisis hit the local creative sector very hard. The confinement and closure of spaces exposed the fragility in which cultural activity was carried out in the city. Faced with this scenario, the Department of Culture of the Municipality of Concepción acted with a sense of urgency, ratifying labour relations, transforming its services from analogue to digital (CAC, C3 and Culture Point) and implementing an Emergency Plan that tactically supported the critical points of the creative sector fabric, seeking to provide it with greater resistance to face the toughest months of the pandemic.

The plan was based on three values: transparency, collaboration and collective sense. It included the following actions: the realisation of a registry of artists and cultural organisations and a mapping of cultural assets in public spaces; the implementation of concepcioncultural.tv platform for the digital dissemination of local content; the strengthening of cultural entrepreneurship by facilitating C3 spaces and supporting the formulation of projects; the creation of a physical and virtual marketing platform mercadodelasartes.cl, the provision of a stream of municipal funds for cultural initiatives and the modification of municipal ordinances to facilitate the access of artists to public space.

CUENCA, ECUADOR

“APRIL ONE THOUSAND ARTS” AND “I LOVE YOU, CUENCA”: ECONOMIC REACTIVATION OF CUENCA THROUGH ART AND CULTURE.

23

On the occasion of the festivities of the city in the year 2021, the Municipality of Cuenca through its Department of Culture, Recreation and Knowledge, generated two cultural agendas for the months of April and November, respectively. These programmes included artistic and recreational activities to promote the strengthening of cultural economies, promote the appropriation of public space and encourage the exercise of cultural rights as a means to promote citizen well-being in the post-pandemic reality.

The festivities were framed in two proposals: “April One Thousand Arts” (Abril Artes Mil)

and the “Festival I Love You, Cuenca” (Festival Te Quiero Cuenca). The first was held in commemoration of the 464th anniversary of the foundation of Cuenca and was based on a public call for artists and cultural managers from the canton. It was held during the month of April and brought together 614 artists and cultural managers, 5,800 attendees and a reach of 285,990 people on digital platforms. It must be considered that Ecuador was in a state of emergency due to the global health situation.

The second agenda was carried out during the month of November in commemoration of



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the 201 years of Independence of the city. In this context, the Department of Culture, Recreation and Knowledge promoted the participation of 909 artists and cultural managers; 133,398 attendees, according to the capacity provisions for the health issue; and a reach of 263,300 people on digital platforms.

The activities developed were framed within the performing, visual, musical, audio-visual

arts, exhibitions, non-formal education, among others. These initiatives were enjoyed in person in public spaces, heritage sites, museums and theatres in the city, respecting capacity and biosecurity measures. They were also broadcasted through digital media.

The festivals attracted a large number of national and international tourists, generating an integral activation of the cultural and tourist sector of the canton.

24 DAKAR, SENEGAL

SUPPORTING RESILIENCE AND RELAUNCHING POST-COVID-19 CULTURAL ACTIVITIES IN THE CITY OF DAKAR (2020 - 2022)

In Senegal, on 2 March 2020 the Ministry of Health and Social Action informed public opinion of the first case of a person with COVID-19. To prevent the spread of the disease, the government of Senegal took drastic measures: curfew, confinement of the population, compulsory wearing of masks, compliance with the COVID-19 health protocol, limitation of travel, closure of all non-essential structures, prioritisation of teleworking, etc. Hotels, restaurants, mobility and culture (including the cultural events sector: shows, festivals and tours, productions, services under cancelled regular contracts, subsidies and sponsorships for committed projects suspended) were among the sectors heavily impacted by COVID-19.

To alleviate the suffering of the populations, the State of Senegal has set up the “COVID-19 Force Fund” in the amount of 1,000 billion FCFA, a budget supplied by the private sector, development partners and all goodwill. The City of Dakar has contributed up to 100

million CFA francs in this momentum of national solidarity, strengthened the system and technical platform of its hospitals, supported its agents through the granting of food vouchers, reinforced the means of the “Dakar Clean City” and supported the Dakar cultural sector in its resilience and post-COVID-19 recovery strategy.

The City of Dakar has bet on a support fund for private cultural initiatives in the amount of 150 million FCFA to help the Dakar cultural sector overcome the COVID-19 crisis (performing arts, visual arts, audiovisual, fashion, book and edition). The City has also made other types of expenditure in connection with the response strategy against COVID-19: Maison des Cultures, projects placed under public service delegation, labeled projects, support for cultural activities on digital platforms, funding for cultural conventions, support for resilience projects against COVID-19 in a few hospitals, visual arts training project “FAV”, awareness-raising campaign against



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COVID-19, support for places of worship for preventive measures (compliance with protocol health) and food vouchers for Dakar City officials. The Department of Culture and Tourism has strongly encouraged the artistic and cultural community to use digital dissemination strategies to maintain the relationship between “cultural offers” and

“audiences”. Overall, the City of Dakar’s support for its artistic and cultural community is essentially based on two major pillars: the preservation of jobs and living conditions for artists and other cultural professionals (resilience in the face of COVID-19) and the pursuit cultural activity (post COVID-19 recovery).

DONOSTIA / SAN SEBASTIÁN, BASQUE COUNTRY, SPAIN DONOSTIA COMMUNITY OF PUBLIC DIPLOMACY (DCPD)

25

Donostia Community of Public Diplomacy (DCDP) is a project that arises in the context of the International Course on Public Diplomacy / Cultural Diplomacy that took place between 21 and 23 July 2021 in Donostia, within the framework of the International Summer Courses. It is a project promoted by Donostia Kultura and the Donostia City Council. The idea of organising the Congress stems from the firm will to promote, from Donostia, an international initiative that addresses public diplomacy with a comprehensive and diverse perspective.

The course was attended by top references in public diplomacy and more than one hundred people representing more than thirty countries participated. The success of the congress, and what was called the spirit of Donostia, gave rise to the idea of creating a community to promote initiatives with high added value in the field of public diplomacy. A space for debate, exchange of ideas, knowledge and experiences that strengthen public diplomacy, called to play a leading role in the current context.

The pandemic and, subsequently, the war that is raging in Ukraine, has highlighted the need to intensify ties and relationships between countries, cities, regions, cultures and, ultimately, between citizens from all over the world.

After the congress, and once the Community, was established, two online seminars were held on gastrodiploamacy (December 2021) and on sports diplomacy (April 2022) as central themes. In total, there have been more than three hundred people who have participated in both events and with two elements that should be highlighted. First, the geographical and social diversity of the participants. Second, the contribution of experts who are top references in the field of public diplomacy. We have created a community of more than 500 people that is growing day by day.



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26 DUBLIN, IRELAND

'AWE' - CULTURAL ENGAGEMENT THROUGH ACCESSIBILITY, WELLBEING AND EVIDENCE

AWE is a cultural engagement project based on accessibility, well-being and evidencing of outcomes, initiated by Dublin City Council Culture Company in April 2020 as a sustainable response to the challenges of the COVID-19 pandemic and how this was affecting our cultural wellbeing and our ability to connect, converse and create.

The Culture Company has developed an infrastructure that puts people at the centre of our work. Our approach is to: (a) Listen - to learn about what's important to the people of Dublin; (b) Respond - we programme responsively based on what we learn; (c) We keep listening and responding - to make sure our work stays relevant; (d) We test new methods, models and approaches to culture and society.

This approach continued to be key in responding to the pandemic, ensuring the cultural rights of everyone who calls Dublin home and as a key component of the caring system.

Three strands emerged as the project developed - firstly the issue of accessibility. The question of how people find, share and participate in the activities of the Culture Company.

Secondly, there was the question of wellbeing; could cultural participation support increased well-being at a time when frontline services were under immense pressure and the mental and physical health of the wider population was 'at risk' from infection, enforced isolation and social distancing, and the closure of many community and cultural services?

Thirdly, we looked at the question of evidence. We knew from our experience that cultural participation was impacting how connected people felt to their neighbourhoods and the city, but now there was an opportunity to see what role it could play at this extremely challenging time, which might also help us to build a case for how best culture can contribute to our post-pandemic recovery.

27 EGHLID, FARS, IRAN

VOLUNTARY AND CHARITABLE PARTICIPATION OF CITIZENS TO DEAL WITH THE COVID-19 CRISIS IN THE CITY OF EGHLID

With the onset of the corona crisis in February 2020 in Iran and its epidemic in all parts of the country, people were exposed to the outbreak of the virus. At the beginning of the crisis, due to its widespread prevalence and lack of

necessary facilities in the field of health to prevent the spread of the virus, items such as masks were severely scarce and it was not possible to provide masks for all people.



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A project called preparing and sewing masks by volunteer groups in Eghlid city was defined. In this project, in the first step, donations from charitable people were collected to provide raw materials, and after purchasing the raw materials and items needed, the volunteers, who were generally women, were trained in sewing and preparing masks. This process was under the supervision of the city health centre to make sure that the process of preparing the mask is done hygienically. After preparing for these steps, the first mask production workshop was established in the city and about 30 women in this workshop started sewing and preparing masks. The manufactured masks were given to the health centre and they were distributed in the city.

With the good response of the citizens and the help of donors, good work was done and caused a total of 6 other mask production workshops to be established in the city that could meet the basic and urgent need of people for masks and somehow prevent the spread of coronas. A good experience happened in the city and the sense of public participation and cooperation of good people was one of the important and significant points of the implementation of this project. Also, the successful experience of this project led to the establishment of mask production workshops in other neighbouring cities.

EL CARMEN DE VIBORAL, ANTIOQUIA, COLOMBIA INTERNATIONAL THEATRE FESTIVAL “EL GESTO NOBLE”, A STAGE FOR IMAGINATION

28

Since its creation, the Theatre Festival “El Gesto Noble”, among its searches and purposes, had an essential and forceful commitment: to consolidate itself as a special protective environment. Its origin has that explanation, a Noble Gesture that was born in the midst of a dark social and violent situation, in the locality and the in the country (Colombia). After XXVI editions, it continues to teach us how art becomes a special device of transformation, thought, strength, utopia and as an offering of dignity and nobility towards ourselves.

Currently the International Theatre Festival “El Gesto Noble” is consolidated as one of the artistic and cultural processes in the field of performing arts that has the most projection in the eastern region of Antioquia, and as a vital part of our intangible heritage, and beacon to reaffirm that we are committed to culture, as a principle of Good Living and social cohesion and resilience in El Carmen de Viboral. Today, it is socially assumed as one of the great festivities of the performing arts that the department of Antioquia and Colombia have.



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Convinced that in critical moments such as those we have faced regarding the health emergency and the pandemic effects of COVID-19, we find in the arts and culture the best alternative for establishing links that until now were believed unthinkable, to promote new narratives and guarantee environments of collaborative creativity intertwined with emotions and with the recognition of

the territory, thus becoming a protective environment in difficult times.

The festival, which has already completed XXVI editions, has been reinvented in its last years to continue guaranteeing the construction of citizenship and community, and to undertake joint action that contributes to consolidating culture in El Carmen de Viboral on more resilient, innovative and open horizons.

29 ELEFSINA, GREECE MYSTERIES OF TRANSITION

Through our programme we are seeking to unveil the invisible side of Elefsina, marking a new era for the city and its transition to a new model of development, focusing on its dynamic cultural assets, through the MYSTERIES OF TRANSITION, which moves along three strategic axes: PEOPLE/SOCIETY, ENVIRONMENT, LABOUR. Through this motto we have chosen to describe the ability of art and culture to become the catalyst for this transition.

PEOPLE / SOCIETY

Socio-political challenges Europe faces today

The first axis runs through the thread of the evolution of society from antiquity to the present, in order to connect the alien with the familiar, to discover hidden aspects, memories, and elements of cultural diversity.

ENVIRONMENT

The challenge to redefine our relationship with the environment and nature.

The second axis focuses on the environment, sustainability and wellbeing, seeks new ways of appropriating the city and focuses on the need to redefine our relationship with the natural environment as a prerequisite for sustainable development.

LABOUR

The challenge to face the economic side of the transition, focusing on the challenge of work and the workforce of the future

The third axis explores the past and future of Labour, the common European challenges of precariousness and the cultivation of a model of a contemporary, sustainable economy, characterised by the innovative interconnection of art with sectors such as industry, science, technology and social innovation.



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ESCH-SUR-ALZETTE, LUXEMBOURG CULTURAL GOVERNANCE IN ESCH-SUR-ALZETTE

30

The Cultural Governance of Esch is a long-term project, which constitutes one of the foundations of our cultural strategy, Connections 2017-2027.

It met different needs: (1) To create a shared and sustainable decision-making body with cultural actors, more democratic, transparent, fair and attentive to stakeholders (politicians, institutions, associations, artists, audiences, partners, etc.); (2) To circulate information in the sector to better coordinate the actions of the sector; (3) To establish a vocabulary, knowledge and know-how common to all actors (particularly on the public) to facilitate exchanges and contribute to the professionalization of the sector; (4) To involve the actors in the strategy and embark them on a shared vision.

In concrete terms, governance is expressed by: (a) the establishment of a Cultural Governance Council (on which sit the institutions and

associations and, occasionally, partners from the sector) which has drawn up its own responsibilities and the objectives of the strategy and meets every month since 2018 for exchanges and joint decision-making; (b) the establishment of a new, more transparent and equitable sector financing system; (c) the creation of the post of Head of Studies and Training, which leads this Council and has contributed, so far, to around twenty studies of audiences or evaluations (in relation with university teams), as well as around sixty training courses on cultural management and communication or awareness of the role of culture in socio-environmental transition. These studies and training feed the work of Esch cultural actors.

Governance was self-assessed in 2021 with Agenda 21 for Culture, which was largely positive. In 2022, a more qualitative assessment should capture its impacts in detail and consider its future and possible adaptations.

FATIH, ISTANBUL, TURKEY YEDIKULE FORTRESS RESTORATION AND CULTURE AND ART SPACE PROJECT

31

Istanbul has 34.715 registered cultural assets, and 10,520 places in Fatih District. First of all, as Fatih Municipality, our governing policy is to make this precious cultural heritage spirit of Fatih sensible and liveable for citizens. We define this strategy as “Planning Fatih with culture.” The aim is to offer a life combined with culture and revive Fatih’s tangible and intangible cultural heritage.

The most concrete reflection of this view; is bringing Yedikule Fortress into use as a Culture and Art Space. Yedikule Fortress, which is the intersection point of Ottoman and Byzantine history, is being restored by Fatih Municipality and as a living example of restoration; on the other hand, it has been brought as a value to Fatih, even to Turkey, as a place of culture, art, and tourism. The



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Fortress area construction dates back to 413 and was left idle for a long time.

Thanks to the project, the area has turned into a culture and art space for a densely populated region since also green spaces and socio-cultural spaces are needed. Before waiting for the long restoration processes to finish, Yedikule's legendary garden was opened to visitors and hosted many cultural events during the pandemic process. Its' open-air spaces have been an advantage in terms of access to culture after the pandemic, and Yedikule has become a new centre for Istanbul with events, exhibitions, concerts, talks, special tours, and installations that may attract international attention, such as video mapping.

Yedikule Fortress was also used as an exhibition space for the Yeditepe Biennial, an open-

air art exhibition with 226 local and foreign artists and 282 artworks. Within the scope of the biennial, 10,542 people visited Yedikule Fortress. Besides, to reduce the impact of the pandemic process, Yedikule Fortress trips were initiated, and a total of 6.005 people participated in the Fortress Trips in one year; He spent time in the fort accompanied by a guide. Yedikule trip applications are made online over this address <https://akademi.fatih.bel.tr/form/yedikule-hisari>. Apart from this, "Touring the service places" Project was initiated. Fatih residents who could not leave their homes due to the pandemic were taken from their houses and brought to the project points. One of these project points is Yedikule Fortress. Within the scope of the "Touring the service places" Project, 804 people visited the Fortress as a special service.

32 GAO, MALI

ALANGA TRADITIONAL SONGHOY GAME: PERPETUATED DURING COVID-19' TIMES

Alanga is a preparatory youth wrestling in the time of the Songhoy empire. This wrestling was used to test the intelligence, courage, endurance and social level of young Kanfary, but over time Alanga became a game for young people from the Songhoy community, which is played in the moonlight. This game allowed this Songhoy community to teach values to its youth such as: endurance, courage, intelligence and social.

We count this cultural game among our Songhoy intangible cultural heritages, this Alanga game has played an important role in promoting peace and living together. This is why our cultural association Alanga intends to organise a local competition of the said game between young people from all communities in the Gao region each year.



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GIMHAE, REPUBLIC OF KOREA BULGASARI PROJECT

33

Gimhae Cultural Foundation's 'Bulgasari Project', which was started for the first time in Korea, is a supporting project that began with sincere respect toward artists in Gimhae. This project is to support the creation, production, and artistic activities of performing arts organisations and artists in Gimhae.

One of the major changes is that performances and artists are selected through not competitions but consultations, which is held on a first-come, first-served basis for evaluation. Any performing artists or organisations that meet the minimum standards can apply for this project. Once they are selected, the foundation provides space, professional manpower, expenses and overall artistic activities for artists' creation. It provides continuous motivation for the growth for artists without categorizing 'patrons' and 'recipients' under the name of 'support'. It aims to help establish

a sustainable support system through communication between artists and the foundation, which serves as a bridge of mutual growth for artists in order to think about motivation for sustainable growth, and to provide citizens with quality local performing arts. Ultimately, this Gimhae's unique support programme will realise a roadmap for creative artistic activities and artist growth through the following process: transformation from a place for managers to a place for artists and citizens, from one-time support to cumulative and sustainable support, from a competition structure to an experiential structure, from a management structure to a support structure, and from provisional support to suggesting support. It is the project of a ray of hope during the COVID-19 era and for support and enjoyment altogether.

Reference: https://blog.naver.com/gtour_guide/222674325451

GIZA, EGYPT AYADY MISR – HANDS OF EGYPT

34

The Ministry of Local Development launched "Ayady Misr" platform for electronic marketing during the celebration of Egyptian Women's Day, March 16, 2021, in partnership with the World Food Programme (WFP) and the executive company E-Aswaaq misr, one of the companies of the e-finance group of the Ministry of Communications and Information Technology. The goal of the platform is to enable sustainable livelihoods for households and ensure the supply of high-quality products to customers.

The main objective of this platform is to develop a common, harmonised e-commerce platform to strengthen and sustain the ability of beneficiaries to do business and to increase the income for livelihood beneficiary for women and other SMEs. This will be done through Public Private Partnerships.

The Project will contribute to the economic and social empowerment of the societies, in line with the national e-commerce strategy, Egypt 2030.



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E-commerce in Egypt can play a crucial role in achieving the country's developmental goals.

Egypt aspires to harness the power of E-commerce to help catalyse innovation,

growth and social prosperity in the digital economy, support and enhance trade, enable the development of new businesses and services, and increase people's welfare.

35 GRANOLLERS, CATALONIA, SPAIN “LA QUIOSCA”: ART TO STRENGTHEN THE SOCIAL NETWORK OF THE NEIGHBOURHOOD AFTER THE PANDEMIC

La Quiosca” (the Kiosk), art to strengthen the social network of the neighbourhood after the pandemic has been carried out in one of the neighbourhoods of Granollers that presents the most inequalities. The objective of the project is to strengthen community ties, recover social life and guarantee cultural rights in the common space to face the consequences of harsh confinement and the COVID-19 pandemic crisis.

The rehabilitation of a disused kiosk, an open-air radio and the painting of an artistic mural in one of the neighbourhood's squares, have served as a beacon for irradiating conversation and listening devices and as a space for bonding, participation and access to culture and art.

In “La Quiosca” (the feminine name is not accidental) the questions How do we take care of ourselves? How are you living in a pandemic? and When have you felt bad? have structured the work with different neighbourhood groups and also with people who freely occupied the space.

The responses, concerns and comments collected have been exposed in La Quiosca and have been the subject of conversation on Radio Quiosca, the radio programme that was broadcasted from there. They have also been the material that has inspired the artist's mural intervention.

In Radio Quiosca, the words and songs have sounded again in the square. Boys and girls have broadcasted their voice, along with that of other neighbours, educators and municipal officers to express how each one has experienced the confinement in the neighbourhood.

3TTMAN, the artist chosen to paint the wall, has created his intervention to the rhythm of the neighbours' comments. Under the title “When the animals returned to the city”, its bright colours, with the Granollers hospital as the architecture represented in the painting and four totem animals, the artist reminds us of the importance of mutual care.



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GUANAJUATO, MEXICO DIGITAL ART #CULTUREATHOME

36

The Municipal Government of Guanajuato, through the General Directorate of Culture and Education, works in favour of fostering the promotion and dissemination of artistic and cultural expressions in Guanajuato to guarantee the conservation and promotion of our culture, as well as a solid identity in which we can all express our freedom of thought; has the firm determination to strengthen the comprehensive education of the population through art, the promotion and dissemination of tangible and intangible heritage to safeguard it and that new generations are able to enjoy it.

The years 2020 and 2021 have been years in which the pandemic we have suffered has come to revolutionise and change our system of fostering, promoting and enjoying culture and education. Despite this, it has been possible to carry out a series of artistic and civic activities that promote that cultural identity, and that allow citizens to join the activities with the purpose of

strengthening comprehensive education, in addition to commemorating, celebrating and remembering events, historical events, and festivities that spread the traditions and customs of Guanajuato.

Sanitary confinement does not represent an obstacle to continue fulfilling and assuming the commitment to enrich the offer of artistic, heritage and educational training; rather, it is an impulse to seek new ways to reach the Guanajuato population. Therefore, the initiative offered an opportunity for artistic groups to spread their art, but also to mitigate the consequences of the global pandemic; all of them, successful projects of our Municipality and that were worthy of sharing both on the official Facebook page of the Directorate of Culture and Education and on the page of the OWHC (Organisation of World Heritage Cities) to collaborate and participate with other member countries to promote actions against COVID-19.

GUNSAN, REPUBLIC OF KOREA OUTREACHING COMMUNITY CULTURAL CAFE

37

This is a project in which lecturers are sent to a commercial building to provide the residents of Gunsan (at least five) with lessons on Lifelong Learning courses in liberal education, arts & literature, fitness & sports, hobby & leisure, language, and IT & computer, to a nearby commercial building

at the desired time. Basic (beginner) and Sustainable (Intermediate, more than two years of the same course in a learning club form) are operated regularly for three periods (2hours once a week) and operated irregularly for companies with at least five residents in attendance.



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- Lift restrictions on time and space. Open day and night, weekdays and weekends. Using a commercial building and public venues as a learning convergence space to take courses anywhere, any time.
- Expansion of participation for all generations. Everyone (children, elderly, and office workers) can participate, and the learning club created can grow as a proactive group through active learning.
- Revitalise local business. Routinising a Lifelong Learning course could promote and attract customers to quiescent business streets as education, business, and job coexist in a commercial building.
- Create job opportunities. Through the promotion of an economic model with various fields engaged, women with interrupted careers could act within the community and be employed.

39 HAVANA, CUBA

CREATING AND SHARING IN TIMES OF COVID-19: STRATEGY FOR HERITAGE MANAGEMENT IN THE HISTORIC CENTRE OF OLD HAVANA

The project arises from the need to maintain cultural vitality after the temporary closure of cultural institutions due to the advance of the pandemic. On Facebook, the most widely used social network in Cuba, a system of 46 pages of museums, cultural centres, libraries and research offices was conceived, some of which already existed and another 11 were created within the framework of the project, moderated by the page of the Cultural Programme (@ProgramaCulturalOficinaHistoriadorHabana), from which the main content and events are prioritised and shared and at the same time own content is generated.

At different times of the year, six campaigns were organised that fostered inter-institutional dialogue with diverse audiences: Virtual Challenge Discovering Heritage (for the International Day of Museums), Routes and Walks: a Virtual Hug (summer campaign to stimulate family participation), Loyal to Leal (in Spanish, “Leales a Leal”, to highlight

the contributions of Eusebio Leal, the Chief Historian of the City on the occasion of his birth), Children’s Book Festival and the Day of Older Adults, trying to respond to the interests of these age groups. In addition, different creative and coaching services were enabled for youngsters and their families. The work reached people with disabilities and in other situations of vulnerability linked to different social projects of the OHCH (Office of the Historian).

The strategy was complemented through other social networks and online spaces: Twitter, Instagram, WhatsApp, Telegram, mailing lists and websites. In this way, the Office achieved a coherent and diverse cultural product, one that has been nourished by the creativity and richness provided by the uniqueness of institutional profiles and which, at the same time, responds to common work patterns. The efficiency achieved has made the work on social networks essential and the project is advancing towards new stages.



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HUECHURABA, CHILE HUECHURABA SCHOOL OF MUSIC

39

The Huechuraba School of Music was an initiative that emerged during the first months of the emergence of COVID-19 in Chile, where the municipal Department of Culture had to adapt to the conditions of confinement and social distancing for the delivery of its cultural content. In this context, the School of Music was born, which has the teaching of 11 different musical disciplines: piano, acoustic and electric guitar, violin, cello, bass, singing, trumpet, saxophone, drums, Afro-Latin percussion, and Andean instruments. In addition, a compulsory common course of musical reading is taught.

The School of Music celebrated its first birthday with achievements that exceeded all forecasts. It currently has 350 students, a very high demand that accounts for the manifest need of the inhabitants of the municipality to develop in the field of musical arts.

The requirements to participate in this School are to be 6 years old or older (no limit), reside in the community, have an instrument, be responsible and have a great desire to learn.

INCHEON, REPUBLIC OF KOREA INCHEON EMBRACING THE WORLD – TO CONTRIBUTE TO RESTORING WORLD PEACE

40

This project was designed to encourage the local community to participate in enhancing peaceful and inclusive society for sustainable development in line with SDG 16, as well as to implement Culture 21 Action's Heritage, Diversity, and Creativity.

Incheon serves as Korea's gateway to the rest of the world with various international organisations located, becoming home to diverse ethnic groups from all over the world. Incheon, a place where the Korean emigrants left their home to start a long journey to the other side of the world seeking new hope in the early 1900s, is promoting various policies to be a more inclusive city that better understands different cultures based on its people's painful

experiences as the diaspora. The city whose local community actively participates in achieving the Sustainable Development Goal of Peace, Justice and Strong Institutions, had difficulties carrying out international exchanges due to the antivirus restrictions nationwide and lockdowns in many countries during the COVID-19 pandemic.

Moreover, disinformation sparking racial discrimination and hate crimes against Asians further hindered cultural and people-to-people exchanges. However, with the growing importance of mutual understanding and cooperation for the world's coexistence, Incheon has produced a documentary film about Heritage, Diversity, and Creativity of its



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sister cities in order to overcome challenges in face-to-face diplomacy and encourage people to be part of international diplomacy while deepening their understanding on different cultures. The city plans to introduce the documentary to a global audience in collaboration with a local TV station.

This is a participatory documentary film project for mutual prosperity and cooperation among global cities. The single-episode documentary is based on the city of Merida, Mexico, one of Incheon's sister cities. It covers the history of immigrants, life of Korean-Mexican couple in Korea, and multi-cultural families who respect different histories and cultures with historical architectures and cultural elements in the

background. The preview event is scheduled on April 27 and will be aired worldwide in May.

Particularly, discussion is underway with Korean students studying abroad, overseas Korean communities, the Korean embassy, etc. to broadcast the film in Merida. Having the immigrants in the local community participate in the documentary production which deals with their culture, life stories and other issues in need of attention, Incheon intends to highlight the significance of understanding on other cultures and ethnicities at a time when in-person exchanges are challenging, thereby contributing to the establishment a future-oriented relationship.

41 IRIGA, SOUTH CAMARINES, BICOL REGION, THE PHILIPPINES MASARIG NA IRIGUEÑO (IRIGA CITY RESILIENCY AND RECOVERY PROGRAMME)

Due to the COVID-19 crisis, Iriga City, through Mayor Madelaine Y. Alfelor, has launched the Iriga City Resiliency and Recovery Programme, composed of innovative initiatives aimed to address the adverse impact of COVID-19, at the same time, promoting cultural rights and resiliency of Irigueños. The initiatives are focused on five (5) thematic outcomes, namely: livelihood and business development; agricultural and fisheries; social services; health services; and infrastructure development.

One of the initiatives is the “Vegetables on Wheels” aimed to assist farmers, including cultural groups, to earn and maintain their livelihood by selling produce to households during the community lockdown. The concept

came up due to the need to strictly observe the Community Quarantine where residents are prohibited from going out of their homes. Trucks loaded with fresh vegetables, rice, and fruits, among others, served as mobile stores that visited 36 communities of the city. The LGU bought the vegetables directly from the farmers and were sold at a low price to ease the plight of poor households. Iriga City is the first LGU in the Philippines to implement the “Vegetables on Wheels” that was eventually replicated by other LGUs.

Another initiative is the e-Tinagbakal, an online cultural event that showcases and helps market products made by local businesses, including cultural groups, in the city. Members of the city's indigenous peoples and their



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agricultural produce were featured, as well as the products of local MSMEs. Tinagba Festival, celebrated every February 11th, is a reenactment of an old pagan ritual of offering the best produce of the land. A parade of colourfully decorated bull carts with equally

colourful dressed men and women makes the celebration very festive. But because of the pandemic, large social gatherings were prohibited, thus, the need for alternative ways of celebrating the festival that formed the e-Tinagbakal concept.

IZMIR, TURKEY

IZMIR'S PROJECT ON BOOSTING UP CULTURE AS A KEY FOR RESILIENCE AND DEVELOPMENT

42

Developing its policies with the awareness that culture is a crucial component in sustainable development, along with economic, social, and environmental constituents, Izmir brings culture to the forefront in all its policies, plans, and practices in various fields. As stated in the “Izmir Declaration” published in September 2021, “When local governments, cities, and communities acknowledge culture as part of sustainable development they can empower all humanity”.

As a response to the pandemic crisis, Izmir Metropolitan Municipality (IMM) has developed and conducted a comprehensive and innovative policy named “Crisis Municipalism”. It offers new models for delivery of local services, budget allocation, governance, and many policy areas including culture as a main pillar of the policy.

This policy, first in Turkey, envisages structuring not only for the COVID-19 but also for all critical conditions, global and local disasters, and afterward. It aims to preserve the sustainable character of culture as well as economic, social, and environmental

dimensions in any crisis period in line with the circular culture approach. Believing that economic and even ecological transformation can only be achieved with culture, Izmir has decided that cultural elements must be kept alive to reduce the burden of deepening crises. Accordingly, Izmir envisaged political actions for supporting and preserving culture through active participation and strengthened solidarity to keep the society alive.

Crisis Municipalism provides access to culture, encourages active participation despite the restrictions, triggers solidarity, and corresponds to technological opportunities. Thus, the negative economic and social effects of COVID-19 on culture are reassured through participatory processes and active support enabled by IMM.

In other words, IMM embraces governmental, economic, and cultural measurements together and adopts comprehensive solutions against the challenges caused by the COVID-19. Crisis Municipalism policy, while aiming to respond to the ongoing crisis and post-crisis recovery, it also created sustainable practices.



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43 JEJU, JEJU SELF-GOVERNED SPECIAL PROVINCE, REPUBLIC OF KOREA CULTURAL ARTS POLICY IN THE PANDEMIC ERA

The Korean government has implemented strict social distancing measures including restrictions on gathering for over a period of 25 months since the beginning of the COVID-19 outbreak. As the number of infected cases increased, measures were strengthened to a level that gatherings were only permitted for a group of four to eight persons. As a result, concert and exhibition halls shut down and artists were no longer able to perform as audiences were not permitted.

In response to such measures, Jeju Special Self-Governing Province conducted a range of policies to support artist struggling to make ends meet. For example, Jeju provincial

government provided emergency relief funds worth a total of 2000 USD per person in three rounds; conducted contests on cultural arts programmes to encourage artists to continue artwork; implemented public art projects; and hosted small-scale outreach concerts. With international exchange discontinued due to travel restrictions, Jeju strived to maintain its network with overseas cities online across a range of fields from music, art, dance, and film.

Thanks to such effort, Jeju artists were able to continue their artwork amid the pandemic and residents, in turn, were given opportunities to enjoy cultural arts contributing to the overcoming of corona blue.

44 JINJU, REPUBLIC OF KOREA THE ART DELIVERY PROJECT

Started by the South Korean city of Jinju in 2019, the Art Delivery Project is designed to narrow the gap in the enjoyment of cultural benefits between urban and rural areas and to enhance the cultural rights of the underprivileged.

The outskirts of Jinju are mostly rural areas. Their residents have little access to cultural facilities, which are concentration in urban districts. It is also difficult for them to participate in cultural events, most of which take place in city centres. This prevents them from sufficiently enjoying cultural rights they deserve as citizens.

To address this issue, the Jinju City government held some of the events of the Jinju World Folk Arts Biennale 2019 in culturally underserved areas located on the periphery of the city. When an international folk-art troupe participating in the Biennale visited a group home for the severely disabled and staged a performance, the reception was ecstatic.

Encouraged by this success, the City government every year has formed an art troupe that marries the traditional folk arts of Jinju with modern arts. The troupe has delivered a performance tour of city outskirts



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and group homes for the underprivileged to strengthen the cultural rights of people.

Despite the spread of the COVID-19 pandemic, the City government held two and three Art Delivery Project events in 2020 and 2021, respectively. The City government has engaged a variety of performance groups such as the Jinju Municipal Gugak Orchestra, private traditional performing art groups like Noljay,

and modern art groups like the Gyeongnam Youth Culture Start-up Cooperative Association. It has also ensured that such performances cover various genres such as traditional arts, traditional/modern crossovers, and modern arts like blues and funky music.

It plans to hold five events, some of which are part of the Biennale, this year for people in rural areas and the underprivileged.

KADIKÖY, TURKEY OUTSIDE AND TOGETHER AGAIN

45

Kadıköy Municipality, in the summer of 2021, in line with the strategy it created through the awareness that culture is an indisputable way in search of a way out of the pandemic; By focusing on current ecological and social problems, it has decided to implement the “Outside and Together Again” project by transforming the public spaces that it uses

in different ways into new cultural and artistic spaces of the city.

The determination of this culture-oriented strategy has been based on the relationship between culture and the most important elements that shape the economic and social development of Kadıköy from past to present.

KONYA, TURKEY SOCIAL AND CULTURAL ACTIVITIES DURING PANDEMIC: KONYA MODEL

46

As technology improved, and also due to the COVID-19 pandemic, time spent at home and the use of digital media have rapidly increased. Depending on media usage habits, this situation brings about some positive and negative effects. Conscious, correct,

and purposeful use of these tools makes life easier along with improving creativity and critical thinking. However, the unconscious and uncontrolled use of these tools these tools threatens the health and development of people.



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47 KOŠICE, SLOVAKIA KOSICE 2.0

Kosice 2.0 is a project that utilises culture and art to communicate, incentivise and engage citizens to become active in solving urban challenges, building a more resilient community, and improving the quality of life in their city. It builds a creative ecosystem in which local government, citizens and businesses cooperate and make informed decisions to improve the wellbeing in Kosice by increasing civic engagement in cultural, social, and economic activities, among other things, and it develops innovation programmes which create opportunities for various communities to participate in urban transformation, using as tools culture, art, co-creation, bottom-up approach, and data gathering and analyses.

Kosice 2.0 develops set of activities during its 4 years period (art interventions, media art installations, educational programmes, open data platform, acceleration programmes, hackathons, and meetups) that understand culture and art not only as set of activities, services, and products available to anyone in the city, but as means of change. Using open data platform as back engine, artistic

installations and media art interventions in public spaces are not only artistic and cultural artefacts made by artists and cultural operators, but also channels of open debate on sustainable and resilient urban community, way of deeper engagement of citizens through immersive and interactive experience and tools of making a concrete impact in the community by designing and testing new solutions for urban challenges and public spaces.

Inclusivity in culture is seen as community building tool and cultural operators and artists become this way stakeholders, together with city government, businesses, academia, and citizens, in shaping better future of the local community. Through activities of Citizens Experience and Well Being Institute, established by the project, using cutting edge technologies in Mobile Urban Laboratory (that gathers data on sites), culture and art uses data to design and test solutions for urban transformation and thus become integral and substantial part of improving the quality of life in the city in the most direct and most impactful way.

48 KRAKÓW, POLAND KRAKÓW CULTURE: RESILIENT CULTURE

RESILIENT CULTURE is a creative transdisciplinary response with a holistic approach to the pandemic, aimed at strengthening the cultural sector of Kraków, its agility and promptness to react to a crisis in the long term. It carries a set of new models

of partnerships by sharing assets, staff, resources, knowledge, content management, integration tools and communication of culture (“Kraków Culture”), as well as cultural education (“Cultural Archipelago”). This package supports the cooperation between



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different cultural sectors (institutions and NGO's, creative industries and individual artists) and adds a new approach to cultural heritage in the context of sustainable tourism. The introduced tools took into consideration the recommendations from the cultural environment, based on research led by the City of Kraków during the pandemic.

The programme consists of mechanisms of organisational and financial support for individuals and entities (institutions, NGO's, private theatres, libraries, art galleries, arthouse cinemas and individual artists) in the cultural sector that have lost their streams of income.

The main tools are: the VOD platform "PLAY Kraków" (gathering almost 500 cultural institutions of Kraków), the programme Culture Online (financing digital culture), purchase of artworks, scholarships, artist-in-residence programmes, hybrid workshops and debates on the condition of the cultural sector.

The city has implemented this individually tailored programme aimed at fostering the

collaboration between sectors and measuring resources to collect data for creating an observatory of culture facing all of challenges of the pandemic.

An important part of the programme is the creation of long-term programmes of development that promote tighter collaboration between sectors, measure the effects, create value and strength and nurture the ethos of sharing resources, knowledge and ideas.

The following values were considered whilst implementing the programme: cooperation, mutual responsibility for culture, social and natural environments, inclusiveness and accessibility to culture, cultural education, mobility and artistic exchange, creativity, diversity and actions to reach the UN 2030 Agenda SDGs.

The main idea of the programme was to go beyond providing ad hoc support and to develop protective mechanisms of the cultural sector for future crises.

KRASNOYARSK, RUSSIAN FEDERATION IN THE CENTRE OF MIRA

49

The project "In the Centre of MIRA", initiated by the Krasnoyarsk City Administration in response to the coronavirus-caused cultural crisis, was officially launched in May 2021. It was preceded by a thorough work on the inclusion of various stakeholders in the project (representatives of business, cultural industry, NGOs, residents of adjacent houses, as well as all city administration structures responsible for the project's technical

implementation). In test mode, some project's elements were implemented already in 2020.

The project involved blocking traffic in three blocks of Krasnoyarsk historical centre's main street, Mira (can be translated as "PEACE" or "WORLD") Avenue for the weekends (from Friday evening to Sunday evening). The total area of the created pedestrian zone was 800 sq. meters.



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Mira Avenue is characterised by abundance of both cultural objects (Cinema “Dom Kino”, Pushkin Theatre, etc.), and public catering facilities (18 cafes and restaurants became participants in the project). The project helped local businesses to organise their work in compliance with anti-coronavirus restrictions by moving the customer service area into open space - on the sidewalks and the blocked roadway. For this purpose, amendments to the municipal regulatory framework were introduced. A unified project design code was developed, which included, among other things, street furniture requirements, “advertising-free” and “banner-free” space design, in order to preserve and

best present the cultural and architectural identity of the historic city centre. The project's hypothesis (successfully confirmed during its implementation) was that the newly created public space would attract citizens and become a venue for active self-presentation of municipal and private cultural sector organisations, most affected by anti-coronavirus restrictions (particularly severe for indoor events).

The project was planned and implemented considering the successful (and unsuccessful) examples of organising pedestrian spaces in the world and in Russia, both before the pandemic and during its active phase.

50 KÜÇÜKÇEKMECE, İSTANBUL, TURKEY “TALE İSTANBUL” I. AND II. INTERNATIONAL TALE FESTIVAL (MASAL İSTANBUL FESTIVALI)

The festival was held on the streets, squares, parks, schools, kindergartens and libraries in Küçükçekmece, accordance with the pandemic conditions. Küçükçekmece Municipality's Tale Truck performed the programme by visiting the neighbourhoods that could not attend our cultural and art activities until the end of the festival. Due to the pandemic conditions, the storytellers on the truck were telling his tale with the rhythms of the musician, while children and adults had the opportunity to listen to tales from their windows without leaving their homes. Each festival lasted 6 days. In total, 124 storytellers, 8 academics and researcher-authors made presentations by telling tales not only to children but also to adults.

The Fairy Tale Truck and Fairy Tale Bike met with children in the cultural centres of the district, on the shore of Küçükçekmece Lake and in kindergartens, and with women in the “Hünerli Eller Çarşısı”, established by the municipality and allocated to women. In line with the theme of the festival, pandemic fighters organised special programmes for the children of health workers. In this context, the storytellers came together with the children in the kindergartens, also where the children of the health workers of the two hospitals in the district were educated.

For 6 days, the people of Küçükçekmece had an enthusiastic week with animated tales, musical tales, and exhibitions, workshop of art trainings, concerts, seminars, picnics and the opening and closing events of the festival.



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Within the scope of the festival held in cooperation with Küçükçekmece Municipality and Seiba – International Storytelling Centre, 124 experts in their fields toured Turkey, telling stories to adults and children in Turkey, Italy, Germany, England, Greece, Russia, Ireland,

Iran and Palestine. We also cooperated with Küçükçekmece Nature Activities Club (KUDAK), District Directorate of National Education and Istanbul Metropolitan Municipality cultural institutions for this festival.

KÜTAHYA, TURKEY

STRENGTHEN THE HUMAN CAPITAL OF CULTURE BEARER

51

The city of Kütahya is a tile capital that puts its people, creativity and cultural heritage at the centre of its development policies. Kütahya is home to many artists that are in the UNESCO Living Human Treasure List. A substantial number of the citizens of the city earn the large portion of their income through crafts and folk art products. These factors played an important role in Kütahya's admission to the UNESCO Creative Cities Network in 2017 in the field of Crafts and Folk Arts.

In every sense Kütahya, which provides the interaction and cooperation of culture, economy, urban policy and the sectors it hosts, as a rural-urban entity, is a typical intermediary city. We were aware of the need to continue to protect and develop our local resources, biodiversity and cultural heritage in rural/urban systems by reducing inequalities, even

during the negative pandemic period we have been through. For this reason, protecting and developing the cultural heritage we have during the pandemic period, continuing to pass it on to future generations, and helping our artists and craftsman look to the future with hope has been one of the main issues we have to fight.

Within the framework of this project, we aimed to put human capital in our focus and to enable our artists and craftsman to build a better future through intensive training process. At the same time, we aimed at achieving an increased awareness of our cultural heritage in the post-pandemic period, so that it would find a response in the public, national and international platforms. This project has helped us to better understand the importance of acting together in reaching our cultural development policy.

LEEDS, ENGLAND, UNITED KINGDOM

RETURN TO CULTURAL VIBRANCY

52

Leeds City Council (LCC) recognises and values the role that culture and creativity play in all aspects of the life of the city – and through culture, promotes Leeds as a great place to live, work, visit and study.

LCC provides broad ranging cultural and creative opportunities for all its citizens to enhance their quality of life, education and work. We do this mainly through: (1) Delivering a Culture Service with wide-ranging



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programmes in LCC venues, museums, galleries, libraries, as well as in schools, communities and public spaces across the city; (2) A Cultural Investment Programme, supporting and enabling the city's diverse creative sector – including Opera North, East Street Arts, Leeds West Indian Carnival, local community festivals and independent practitioners – to deliver cultural and creative opportunities for residents and visitors.

Through the pandemic, LCC deepened its commitment to help safeguard culture and creativity by quickly adapting its programmes, helping to ensure that Leeds could Return to Cultural Vibrancy by 2023 – our Year of Culture. The programme comprises 3 key elements: (a) Increasing cultural investment (making funding more accessible) –

supporting Leeds' creative sector to navigate the challenges presented by COVID-19 restrictions and respond to COVID through new creative initiatives; (b) Digital Learning and Access – new online curated learning and access opportunities giving teachers, pupils and families access to the significant museums, libraries collections and venues; (c) Bags of Creativity – collating creative resources in bags for children and families, delivered to households with no/limited online access.

This programme sits between two key points in time: the beginning of the COVID-19 pandemic (March 2020) and the launch of LEEDS 2023 (January 2023) when we want the whole city to be empowered to celebrate culture and creativity across Leeds.

53 LIMA, PERÚ

LIVING COMMUNITY CULTURE PROGRAMME

The Living Community Culture Programme is a public policy that was instituted after the publication of Ordinance No. 1673, and that seeks the recognition, promotion and strengthening of artistic and cultural expressions that are generated in the 43 districts of Lima, through joint work with community cultural groups that carry out dynamic, sustained work in favour of local development and peace culture in their territories. The management of this programme implements economic incentives and logistical support to contribute to the democratisation of access to cultural goods and services and promotes cultural rights and cultural diversity. It also allows capacity building and the exchange of knowledge,

contributing to the sustainability of cultural work.

From 2019 to 2021, the Annual Contest of Art and Community Projects has been developed, which allowed the execution of 112 projects, benefiting more than 84 thousand people. 232 members of cultural groups were trained; and specialized talks were held for 564 cultural agents, as well as neighbours. Likewise, it has contributed to the strengthening and accompaniment of 27 cultural organisations, achieving an impact on more than 34 thousand neighbours, and cultural democracy has been promoted with 7 Living Culture Festivals in Community, positively impacting more than 17 thousand persons.



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23 actions have been carried out to strengthen public policy, bringing Ordinance No. 1673 closer to 3,515 people, including local government workers, cultural managers and those interested in the cultural field.

The vision of the programme is to continue contributing to cultural rights, the recognition of cultural diversity and the contribution to social transformation from actions articulated with citizenship as a local public policy.

LJUBLJANA, SLOVENIA

CENTRE ROG CREATIVE HUB – THE REVITALISATION OF A FORMER FACTORY

54

The former Rog factory is the most important piece of 20th century industrial heritage in Ljubljana, Slovenia. Thanks both to the way it is being restored and to the plans for its future use, the building will retain its original function, updated for the 21st century: serving as a public production space on 8.500 m² for applied arts, crafts, design and architecture with emphasis on sustainable development.

After phasing out much of Ljubljana's industrial activity in the late 90-ies, the city wanted to find a new use for one of its most iconic buildings, the former Rog factory. In 2010 the City conducted a study to identify the best route forward in the new era of decentralised, digital industrial production, and to guide its revitalisation plans. The plan was to develop a new organisational model that would bring together a range of sectors in the creative industries in a shared fabrication space, where they could share knowledge and ideas and thereby create innovative products. In 2012 a small pilot project RogLab was developed

in order to test and prototype the results of the research.

Based on the findings of the testing period the new Centre Rog - a public non-profit organisation, was established and is co-funded by the City of Ljubljana in 2021. The building of the old factory, currently under re-construction until early 2023, will provide space for collaboration between cultural, educational and scientific institutions, businesses, non-governmental organisations and the general public, both from Slovenia and abroad. It will have a flexible organisational structure allowing participative management practices by the users.

With its modern infrastructure, expertise and international connections, the Centre Rog will provide creators, organisations, businesses and the general public with a supportive environment for the development of innovative, socially beneficial projects that meet the challenges of the 21st century.



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55 LOMÉ (GOLFE 1), TOGO LOMÉ GOLFE 1 “TALENTS”

Lomé Golfe 1 Talents is a reward event for actors in the socio-cultural and educational development of the commune of Golfe 1 (one of the communes of Lomé). The project considers all sectors of the development of the commune, namely culture, sport, education, health and others. First, it is an event that promotes all the talents of the people and second, the event raises awareness among the population about the evils that undermine our

society. These last two editions are focused on the fight against COVID-19, hence the theme of the 2021 edition, namely “Music for an Effective Fight Against COVID-19” and the theme of the 2022 edition, that is, “With the Vaccine, I am Protected Against COVID-19”. On these themes, the nominated artists have composed songs to raise awareness of the need to respect barrier measures, the need to be vaccinated and others.

56 LONDON, ENGLAND, UNITED KINGDOM ENO BREATHE

ENO Breathe is an integrated social prescribing programme of singing, breathing and wellbeing, the first of its kind created to provide crucial support to people recovering from COVID-19.

Devised in summer 2020 in response to the growing cases of long-COVID, English National Opera partnered with respiratory experts at Imperial College Healthcare London to carefully develop a 6-week online programme that offers self-management tools for sufferers of long-COVID experiencing breathlessness and the anxiety this can produce.

The weekly programme, led by ENO vocal specialists via Zoom, focuses on breathing

retraining through singing, using lullabies as its musical starting point to empower participants with tools and techniques that help them focus constructively on their breathing. Between sessions, participants are equipped with exercises to practice these techniques in their own time, aided by online resources specifically designed and created to support their progress.

Following a successful pilot in autumn 2020, a national roll-out was announced in January 2021. As of April 2022, the programme now works in partnership with 70 NHS Trusts, and has reached over 1,000 patients.



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LONGUEUIL, QUEBEC, CANADA CULTURE-HEALTH DAYS

57

The Culture-Health Days are the result of agreements signed between the City of Longueuil and the Quebec Ministry of Culture and Communications, since 2007, to ensure cultural development through various projects, including those of cultural mediation.

Until the event, the health community had been little less solicited for the development of the project. The Office of Culture and Libraries wanted to direct new thinking towards this sector and had considered mixed interventions in culture and health, and even partnerships, in the long term. The Days are intended as an opportunity to reflect on the importance of arts and culture in the development of the community. Originally scheduled for 25 March 2021, the COVID-19 pandemic forced the postponement of the event.

A year and a half later, this project was not only still relevant, but essential. The pandemic had blatantly demonstrated the importance of the presence, practice and/or consumption

of arts and culture for the health of the population. Not only one but two Culture-Health Days were held in 2021: Saturday 25 September and Thursday 21 October.

These Days brought together 15 speakers and presenters from the health and cultural community (doctor, researchers, artists, cultural and community stakeholders, cultural and health managers). They came to testify and share inspiring practices, lived experiences, conclusive results and effective intervention models. These days were intended to be a kind of spark plug, a precursor to networking between the culture and health sectors for partnerships and interventions between these two sectors.

Presented online and face-to-face (COVID obliges), they were a great success as much by the large audience reached and their interest, as by the relevant, convincing, touching, even upsetting content at times, and by the future partnerships envisaged for the after.

MAKATI, THE PHILIPPINES MAKATI CULTURAL DEVELOPMENT PLAN 2021-2026

58

The Makati Cultural Development Plan is a document that outlines strategies for the further growth of the city's cultural sector, covering the years 2021 to 2026. It is the first-ever comprehensive plan crafted by the city government that is geared towards culture and the arts and is a definite outcome of Makati's Culture 21 Lab Workshop facilitated by the UCLG Culture Committee in April 2017. This ties-in to the key local development plans

of the city, to national laws and blueprints, as well as to international cultural principles espoused by UNESCO and UCLG through Agenda 21 for Culture.

The plan contains a brief profile of the city, plan background and rationale, and sectional plans focused on the following areas: (a) The Arts; (b) Cultural Governance; (c) The Cultural Economy; (d) Heritage; (e) Culture and Public Spaces; (f) Cultural Education.



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Cross-sectional areas of concern such as Social Participation, Gender Equality, and Communication are also discussed, albeit briefly.

A report on the Situational Analysis and Stakeholder Profiles that contains baseline data collected to support the formulation of the goals, objectives, and strategies is an accompanying document of the plan.

This milestone of the City Government of Makati was led by the Museum and Cultural Affairs Office and its partner consultants and was formulated in the midst of the COVID-19 pandemic. The Local Culture and Arts Council approved the plan in October 2021, while it was adopted by the Sangguniang Panlungsod (City Council) in January 2022 as part of the city's development agenda.

59 MALMÖ, SWEDEN

CORONA-RELATED SUPPORT FOR THE INDEPENDENT CULTURE SECTOR OF MALMÖ

In the form of specifically directed resources, the economic support granted by City of Malmö to protect and sustain the independent culture and arts sector of the city during the COVID pandemic of 2020-2021. Between May 2020 and December 2021, a series of financial support packages in the form of grants and financial concessions, aimed towards small to medium sized independent practitioners in Malmö.

The project was developed within the framework of the policies of the Cultural Board of the City of Malmö, including its established goals to achieve:

A GOOD INFRASTRUCTURE FOR MALMÖ'S CULTURAL PRACTITIONERS - Malmö must be an active and attractive cultural city where the city's independent culture sector is given good conditions to establish itself, operate and develop. This includes strengthening the local infrastructure for the independent culture sector.

CULTURAL RIGHTS FOR THE CITY'S CHILDREN AND YOUNG PEOPLE - All Malmö's children and young people must have good and equal opportunities to influence, take part in and create cultural experiences both during school hours and in their free time.

60 MANNHEIM, GERMANY

KULTUR IN THE CITY – A CULTURAL FESTIVAL IN THE MIDDLE OF THE CITY “CAUSE” OF CORONA

“Culture in the City” is an open-air festival, which was created during the peak of Corona to continue to make culture accessible.

84 artists from the city and from different disciplines performed on 17 evenings. In the middle of the city, freely accessible and



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visible to all. 87 fees (including technology and stage) were paid and over 20 volunteer citizens looked after the festival. Cooperation existed with many cultural actors of the city and the project won a call for proposals for funding by the state of Baden Wuerttemberg, so that the festival was set up within 3 weeks after the funding was approved.

Culture for everyone in the middle of the city, an oasis for citizens and artists. The open wide garden of a church. The city comes alive. A sound returns. In times of distance,

closeness emerges. Culture is experienced together. Wonderful music of different styles and cultures, readings, theatre and more. People are invited to come together on chairs, benches or picnic blankets they have brought with them, enjoy what they have brought with them or just stand by the fence for a few minutes. One focus is on the support and visibility of the regional artists as well as the contact between performers and recipients. Admission is free, so that all people can participate in cultural life and live their cultural rights.

MAR DEL PLATA, ARGENTINA

OUR LANDSCAPE, THE VALUE OF A BEAUTIFUL AND PRIVILEGED LAND

61

“Our landscape, the value of a beautiful and privileged region” is a programme with several steps.

Firstly, the programme promotes the knowledge of the cultural heritage of the Municipality of General Pueyrredon and its landscape, understood as the construction of a common good. Virtual and face-to-face cycles will be held in the Municipal Historical Museum and Archive “R.T. Barili”, in which various topics will be addressed, taking the History of the productive countryside, sea and mountains landscape and rural productive landscape in a second cycle. At this stage, the issues to be addressed are: agricultural, livestock, beekeeping, fruit and vegetable production, nurseries, rural establishments, grocery stores, dairy farms, salting houses, apiaries, rural tasks, tools, technologies. The current programme contemplates storing the

contents that are produced in an audiovisual record, to incorporate them into the collection of the Museum and the Ministry of Culture MGP

Secondly, links are established with referents of local gastronomy that converge in the realization of an experience in which the chefs use inputs from fishing and the fruit and vegetable belt of the Municipality of General Pueyrredon, tell the story of the recipes of the different communities and of the Indigenous Peoples, leading to a celebration of this post-pandemic moment, through the flavours, colours and aromas of the cuisine that identifies us. Entrepreneurs with the experience of the sustainable production of craft drinks, beer and gin also participated in the event. The cycle will continue, giving rise to the exchange of small agricultural producers, ranchers, organic production, hydroponics and local chefs, motivating informative talks



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and tastings. Access to knowledge of the meaning of the “zero kilometre” developed by entrepreneurs, and the policies of the Municipal Tourism body.

Thirdly, institutions such as the Horticulturists Cooperative, provide information on storage

and marketing, opening an opportunity to the possibility of recommending a recovery of productive surpluses, within the framework of the triple impact economy, counting the experience of the Bank of Local Foods. The Market is the cultural space *par excellence*.

62 MEDELLÍN, COLOMBIA

CARE PRACTICES FOR THE CULTURAL SECTOR IN PANDEMIC TIMES

The Secretariat of Citizen Culture of the Medellín Mayor's Office has been working to combat the pandemic crisis caused by COVID-19 with a firm commitment to promoting self-care practices that allow no city event to be suspended or postponed, through protocols that guarantee the safety and protection of artists and attendees.

The work carried out to mitigate the effects of COVID-19 in the cultural sector has also been activated along three lines: support for the artistic sector, bringing culture closer to citizens, and the work that is being done between the public and private sectors in support of the cultural agents and to promote the delivery of the aid that the administration is carrying out through its programmes.

COVID-19 was a challenge, which the municipal administration assumed by not stopping or suspending any city event and through a strategy of general care and self-care, managing to carry out the first public, massive and face-to-face event in Colombia and Latin America: the 2021 Flower Fair with the theme: Celebrate Life. This was the most important emotionally and socially active event in the city.

The Flower Fair is the most emblematic celebration of the city, and it is an icon of the Paisa culture (name of the inhabitants of Antioquia, a department whose capital is Medellín). The Fair offers a wide variety of events and shows.

Likewise, events such as Danzamed, Myths and Legends (*Mitos y Leyendas*), Loudspeaker Colombia (*Altavoz Colombia*), International Tango Festival, Book and Culture Festival, Christmas Agenda, among others, have been held since the start of the pandemic. The cultural offer of the city never stopped, it was only reinvented to make face-to-face presence viable without putting the artists or the public of Medellín at risk.

Despite COVID-19, culture continued to create links and shorten the distances that separated the city in the most complex moments of the pandemic. In this administration, culture has not stopped nor will it, on the contrary, it will continue looking for ways to make art and culture sustainable in a city with the collective strength to safeguard its heritage regardless of adversity.



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MELBOURNE, AUSTRALIA

63

FLASH FORWARD - CREATIVE LANEWAYS PROGRAMME

The Flash Forward - Creative Laneways Programme is an integral part of the City of Melbourne's response to COVID-19, with a focus on reviving the vibrancy of the city and welcoming people back through a series of reactivation and recovery initiatives.

Flash Forward focused on enhancing and stimulating the social amenity, visual presentation and economic possibilities of Melbourne's world-renowned laneways.

The programme's goals were to: (1) Employ at least 165 creative professionals; (2) Enhance the social, economic and cultural qualities of 40 of Melbourne's laneways to draw people back to the city; (3) Improve public safety, amenity and increase business participation; and (4) Enhance pedestrian connectivity.

As a jobs creation scheme, Flash Forward employed 168 creative industry professionals to deliver more than 40 new artworks in Melbourne's laneways; install 15 integrated or standalone lighting installations; and commission and produce 40 new music albums; to create exceptional narratives that will aid the city's recovery.

For Melbournians, the programme offers a new network of accessible creative projects – free, out-door, day and night experiences – connecting us all together and drawing us back to the city we love.

For the city's creatives, it offered an opportunity to develop a fully supported creative project. For delivery staff it offered a minimum of six months full time employment and a chance to build capacity, learning about public art and local government methodologies.

The programme highlighted the diversity of creative methods and approaches, with artists that work outside or across established institutions, and who were representative of the broad range of ethnic, cultural, gender/sex diversity of Melbourne.

Flash Forward's creatives articulated the stories of our current and future times from multiple perspectives to form an extraordinary network of narratives, visual and acoustic, that reveals Melbourne's post pandemic spirit!

MÉRIDA, YUCATAN, MEXICO

64

THE MUNICIPAL PROGRAMME "MÉRIDA RESILIENT CULTURE"

Mérida Resilient Culture focuses on **urgent actions** to face the pandemic and meet the 10 challenges of the city.

Resilient Mérida emphasizes six lines of action that guarantee that art and culture are part of a

gradual and supportive return to the city: Caring for Common Goods; Online Artistic Education; Arts for Health and Care for the Environment; Cultural Innovation, Digital Citizenship and Virtual Narratives; Memory, Solidarity and Tradition; Inclusion, Women and Non-violence.



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Actions implemented: (a) Investment of 3.5 million pesos in the calls “Art at Home” and “Dissemination of Audiovisual Materials with Cultural Content”, supporting 1,700 projects, financially benefiting 1,600 creatives and proposing a cultural offer to thousands of citizens through Facebook/Meridaescultura and the creation of the Quarantine (“La Cuarentena”) contest with 800 participations through photography and video proposals. (b) The innovation of digital laboratories focused on training in the use of new technologies: the seminar Artistic Practices in Pandemic Times; the International Course on Audiovisual Theatrical Narratives and the Digital Citizenship Children’s Laboratory. (c) The creation of a solidarity system through

the payment of tickets to support local artists: Face-to-face show “Dialogues of the Conqueror” that resulted in 360 pantry packages delivered to the Yucatecan troubadours; the “Open Olympus” that facilitates the infrastructure of the Olympus Cultural Centre for artists to record/transmit content through the platform www.midvi.mx created during the pandemic to facilitate the transaction between those audiences and artists; 300 videos have been disseminated with 20,000 views in Mexico and some US cities with a Yucatecan community. (d) The “Artistic Caravans” brought entertainment to citizens of different neighbourhoods aboard a vehicle for the enjoyment of comedy and music.

65 MONTEVIDEO, URUGUAY CULTURE GOES BY NEIGHBOURHOODS

Faced with the state of emergency caused by the COVID-19 pandemic and its strong effect on the independent arts sector, this programme was created to promote artistic creation in different expressions and to make it viable to perform in open spaces. Its aim was to maintain the activity of a sector hard hit by the crisis and to maintain links with the community in the midst of severe restrictions and bans on public performances. The performance interventions were selected through an open call process that included more than 200 creators of theatre, circus

arts, puppetry and music. The presentation, in individual or collective format of up to five members, involved two performances in different spaces. The duration of the performances was not to exceed ten minutes each. The performances took place without prior announcement of the place and time so as not to generate crowds. Similarly, in the case of urban installations, more than 60 artists from collectives of between two and four members were selected to perform visual and/or sound installations in open public spaces.



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MONTREAL, QUEBEC, CANADA COMPARATIVE STUDY OF INNOVATIVE MUNICIPAL MODELS IN CULTURAL LEISURE

66

The Culture Department of the City of Montreal and Artensio (Centre for Research in Art and Social Engagement) have carried out a comparative study of innovative municipal models in cultural leisure which aims to: (a) Identify local, national and international best practices in terms of municipal models (context, policies, initiatives, etc.). (b) Determine the success factors that will contribute to the development of an action plan. (c) Issue avenues for reflection with a view to broadening our vision of cultural leisure.

This is an original look at the ways in which cultural leisure is managed, organised and supervised at different levels in 10 cities (Barcelona, Bogotá, Brasilia, Copenhagen, Manchester, San Francisco, Seoul, Sydney, Trois-Rivières and Vancouver). The Study is intended as a guide to define the different modalities of municipal intervention, particularly in the context of post-pandemic recovery. It presents key elements to provide

solutions to the challenges of the ecosystem for access to and promotion of cultural leisure.

Thus, the 3 municipal models are rich in material that can support professionals and managers in the development of a cultural leisure development plan that protects and guarantees cultural rights and the full participation of citizens in cultural vitality. The study presents several strategies and initiatives that improve the municipal service offer, as well as support organisations in the development of their activity offer.

This research and analysis process allows the City of Montreal to identify a variety of approaches to promote citizen cultural expression. It offers perspectives for envisioning the next decade and contributes to continuing efforts to provide an inclusive offer and to support the community by promoting networking, consultation, sharing of expertise and training.

MOSCOW, RUSSIAN FEDERATION CULTURE OF MOSCOW. ONLINE

67

An unprecedented situation caused by the COVID-19 pandemic prompted city authorities to look for extraordinary solutions and re-design existing initiatives and projects.

There was an urgent need to look for different ways, how not to lose an exciting connection between the culture and the public, which

does not have the opportunity to visit cultural events and venues. This reality paved the way for new creative digital projects.

“Culture of Moscow. Online” is a full-scale web portal of creative activities carrying out by cultural centres and organisations in Moscow. The platform offers access to online



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educational and inspiring content – streaming, recordings, and reviews of the best events, which were temporary unavailable offline during the pandemic period, when public centres were closed for citizens. The target audience of the project are citizens of Moscow, from young age to elderly persons, which got used to rich cultural life, occurring in the city.

The peculiarity of this online platform is the free of charge unlimited access to the content: video versions of theatre performances, concerts, lectures, meetings with famous people, exhibitions, film premieres, virtual tours in museums and parks, as well as other fascinating cultural activities.

An event calendar can help to choose and plan the most appealing activity and arrange a complete cultural evening at home for the whole family. Therefore, it is possible to use the saved money for other possible needs.

“Culture of Moscow. Online” makes available to a wide audience the latest cultural initiatives in the online environment, thereby contributing to the development of the digitalisation of culture by stimulating creative processes, as well as the development of creative industries as a new promising direction in the economy.

The website consists of 10 sections: Main page, Theatre, Music, Museums, Cinema, Literature, Concerts, Tours, Knowledge, and Practice.

68 **NILÜFER, TURKEY** READ TILL YOUR HEIGHT!

“Read Till Your Height!” project continues digitally in its 11th year with cooperation of Nilüfer Municipality and Nilüfer Rotary Club. Aim of the project, which has been carried out since the 2011-2012 academic year, is contribute to development of children’s reading habits and library use. As of the COVID-19 pandemic and 2020, project has started to be implemented on digital. More than 14 thousand students have participated in Read Till Your Height project by reading approximately 380 thousand books (36 million pages) so far. This participation strengthens our belief in the project while showing contribution made to reading habits of children in Nilüfer.

With the COVID-19 pandemic, all schools affiliated to the Ministry of National Education were suspended for a week as of March 16,

2020, and then online education was started. Closures and prohibitions continued until September 13, 2021. With the Read Till Your Height project, children who were away from their friends and education were enabled to spend time with books during the project and participate in a different reading agenda.

Children between the ages of 8-14 in primary and secondary education in public schools participate to project with book summaries they read. Face-to-face applications with handwritten summaries before the COVID-19 pandemic have ended. In this process, a new software was prepared and project was continued on digital platform (www.boyunkadarkitapoku.org). Children, who were away from the school and education, made their applications and summaries of books



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they read on web site. Web site is able to use handwriting and photographing, direct typing and voice recording options to load reading and writing experiences.

Children who read and summarise the highest number of pages in their class level by uploading their summaries are awarded with participating in the Nilüfer Municipality Sport Summer Course. A total of 120 students

receive award in project. All other participating students and teachers are given a book gift.

As a result of the digital transfer of project, negative effects of COVID-19 pandemic were reduced and number of people reached by project increased. While 712 students applied to project in the 2020-2021 academic year, 1690 students applied in the 2021-2022 academic year.

NITERÓI, RIO DE JANEIRO, BRAZIL CULTURAL EMERGENCY: NITERÓI AND LOCAL POLICIES FOR CULTURAL RIGHTS

69

The Cultural Emergency programme consists of a set of local cultural policies during the COVID-19 pandemic intended to mitigate its negative impacts, maintain sustainability, plan the economic recovery and guarantee the exercise of cultural rights in the city of Niterói. The programme's differential is: the inclusion of culture in the city's central planning; the expansion of the budget dedicated to the sector; the encouragement of popular participation; and the formulation of structuring policies for cultural rights.

The programme was created in March 2020 from the need to quickly think about local impacts on culture after WHO's pandemic announcement. In Niterói, the first impact of this notification was the closing of cultural spaces and the impossibility of carrying out artistic activities. Based on this scenario, the city's cultural planning department, together with civil society, developed some isolated actions that, over time, became what is now called Cultural Emergency.

The programme was carried out in parallel with measures to improve health and the economy, giving importance to culture in the city's development, especially through the protection of minority and vulnerable groups. During its execution, the principles of popular participation were promoted, maintaining dialogue with civil society and the possibility of deliberation by the Municipal Council for Cultural Policies, a civil society group established by local legislation.

In these two years, Cultural Emergency gathered the following data: Niterói was the first city in the country to develop an action for the artistic sector in the pandemic ("Arte na Rede" / Art on the net); allocated 68 million of reais in income directly to the productive sector of culture; created specific legislation with the intention of rebuilding the economy of the cultural sector; and created the first Cultural Rights Charter in Brazil and the first Cultural Rights House.



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70 NUR-SULTAN, REPUBLIC OF KAZAKHSTAN THE MEMORY OF THEM IS ALIVE

On April 14, 1993, the Law of the Republic of Kazakhstan “On rehabilitation of victims of mass political repression” was adopted. To date, about 350 thousand illegally repressed people have been rehabilitated in the republic, including those deported to Kazakhstan. The work on the study of archival documents continues to this day.

According to the Decree of the President of the Republic of Kazakhstan, May 31 was declared the Day of Remembrance of Victims of Political Repression. This date was timed to coincide with the 60th anniversary of the beginning of mass political repression. Also, since 2011, May 31 has been declared the Day of Remembrance of the Victims of the Holodomor. Commemorative rallies and events are held annually throughout Kazakhstan with the participation of the descendants of the repressed to perpetuate the memory of the victims of political repression. On May 31, 2007, the opening ceremony of the “ACWTM” (Akmola Camp of Wives of Traitors to the motherland), dedicated to the 70th anniversary of the beginning of mass political repression, took place.

The Museum and Memorial complex of victims of political Repression and totalitarianism “ACWTM” was opened with the honourable intention of restoring historical justice and perpetuating the memory of victims during the Great terror. Involuntarily, this figure is associated with 1937, which marked the beginning of mass political repression in the USSR. The highest value of life is a person, the rights and liberty. The traditional commemorative ceremonies on May 31, the Day of Remembrance of the Victims of Political Repression and Famine, are a living warning to totalitarianism. It is not possible to list even a part of the names of the repressed, their relatives and relatives – such is the scale of the crime against a whole generation of Soviet people during the years of Stalinism. By erecting a Memorial near the capital, in the very centre of the sacred Saryarka, our citizens fulfilled their human duty to the unfading memory of the generation of 1930-1950, so that people would remember, not repeat the tragic mistakes of the past.

71 OUAGADOUGOU, BURKINA FASO CULTURAL DEVELOPMENT OF GREATER OUAGA, CITY OF WELL-BEING AND SOCIAL COHESION

Ouagadougou (also known as “Ouaga”) has become a metropolis by absorbing neighbouring villages. This sprawl of the city generates problems of mobility and displacement of the inhabitants from one

zone to another of the metropolis of Greater Ouaga and constraints of planning of the metropolitan territory in particular in terms of infrastructures and cultural facilities.



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In Ouaga, almost all of the cultural infrastructures are concentrated in the city centre. This hyper concentration exposes the existence of deserted areas in the city. Indeed, despite their large areas, working-class districts 9 (with a surface of 37 km²) and 11 (with a surface of 30 km²) respectively located to the north and south of the city have neither infrastructure nor cultural facilities. Under these conditions, the cultural practices of their inhabitants depend and vary according to their level of education, their financial and material capacities to move, but also to their places of residence, in relation to cultural facilities and as well as networks. existing transport.

The general objective of the programme is to contribute to the balanced cultural development of Greater Ouaga in order to reduce the geographical inequalities of access to art and culture for the inhabitants, mainly made up of young people under 25 (60%).

The specific aim is to provide each arrondissement (district) with a municipal square, an artistic learning space dedicated to children and to create knowledge centres and multimedia spaces. It therefore aims ultimately for the democratisation of art, the cultural and artistic awakening of children and the professional integration of young people in the creative sectors with a view to improving the cultural life of the inhabitants and their well-being.

PALMELA, PORTUGAL

“IN MY DAY...” - GUIDED VISITS BY RAILWAY MEN| MUSEUM – THE STATION

72

The Station is a museum space within the central section of the old Pinhal Novo passenger railway station that dates from 1935; a place at the heart of local daily life for a hundred and fifty years. Inaugurated on the 1st June 2021 during the COVID-19 pandemic, a well-attended ceremony showed the importance this museum holds for the local community and region.

The “In my day...” project aims to spread the word about this Museum and Railway Heritage through guided visits by former railway men. The invitation extended to these former workers so that they should play an active part in the life of the Museum counts amongst its main objectives: valuing and perpetuating lifetime memory and history; promoting

active ageing, promoting interaction between members of different generations and encouraging a sense of belonging to the community vis-à-vis the station.

Visits take place at 10 o'clock on the fourth Saturday of each month between March and November. The activity begins with a presentation by the railway man who will be our guide on the day; later there will be time for him to describe his duties on the railways, the difficulties he faced, the good times, the connection between personal and professional life. This flowing narrative in which anyone present may intervene to ask questions or share experiences will also contribute to a portrait of life at that time.



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The importance that this project has taken on in the community has led us to developing an exhibition and publication, above all to thank and underline the importance of these testimonies.

The preservation of culture, traditions and endogenous knowledge take on a fundamental role in this project and in this Museum, carried out in close partnership with the community itself. 2021 was the European Year of Rail Transport.

73 PEÑALOLÉN, CHILE

PEÑALOLÉN DIGITAL CULTURE PLAN: REACTIVATION OF LOCAL CULTURE IN A PANDEMIC

The Municipality of Peñalolén, through its Cultural Corporation, during 2020-2021 developed a new strategy to respond to cultural demand in times of Pandemic, migrating to the digital format in various initiatives, disciplines, formats and themes of the Cultural centre such as: concerts, workshops, training schools, folklore, Indigenous Peoples, theatre and more. Generating employment for 908 cultural workers and with an impact of 198,000 interactions and visits, opening spaces for recreation, learning and support. The Peñalolén Digital Culture Programme arose from the serious economic and emotional situation suffered by the sector, which reconsidered our public role by updating the strategies of creation, production, distribution and cultural participation to maintain a permanent, close and direct link with the inhabitants. of Peñalolén.

As a diagnosis, the citizen and telephone consultation “Culture is Listening” was carried out to find out the situation of 680 artists, monitors, neighbourhood cultural managers and users, in order to help and generate a programmatic proposal, along with referral to other municipal social units and programmes. With the information, the “Cultural Artistic Memory 2020” publication with the cadastre of 418 artists and groups of the commune was reissued to promote their work.

Subsequently, a digital platform for the Cultural Centre (www.chimkowe.cl) was implemented, hosting 15 cultural initiatives available to the public, with remote and diverse programming. Likewise, 48 online workshops for more than 2,980 participants, who were sent a KIT (Creative Box) with materials according to the course, a didactic guide and the planning of contents to be treated. This activated a collaborative public cultural network, which through presentations and workshops create digital content for neighbours, adapting our cultural centre in technological terms and considering all bio-sanitary protocols.

Key initiatives were the “Chimkowe en tu Casa” Project and “Noches de Peña” Cultural programming throughout the Pandemic (60 chapters), to maintain links with our audiences and be a direct financial support for local artists. Also, the weekly Radio Theatre around local and popular stories of Peñalolén in charge of the 6 Theatre Schools for the Elderly. The Podcast project with the Youth Bands programme. The classes and concerts of our Youth Orchestra and Ballet School, Expo Workshops of Indigenous Peoples, Women’s Music Cycle, folklore galas, among many others.



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PORTO ALEGRE, RIO GRANDE DO SUL, BRAZIL PORTO ALEGRE, 250 YEARS

74

Porto Alegre celebrates its 250th anniversary in 2022. Its history is a rich history of cultural, social, economic and political integration.

The city is vibrant in cultural activities, in all areas of the arts and popular cultures, and hosts a unique network of cultural sites, such as theatres, museums, archives, libraries, auditoriums, cultural centres, cinemas and spaces for the enjoyment of culture. Due to this characteristic, Culture was chosen to be inspired and be the thread of this commemoration.

The launch of this project took place during “Porto Week Alegre” in March 2022, during which four impact actions were carried out; (a) The transformation of the Palace of the Azores, until then the Municipal Government, in a cultural centre and museum, now called the Porto Alegre Art Museum; (b) A concert at the São Pedro Theatre, a historic and protected building with 164

years of existence, with the participation of the leaders and representatives of the most diverse segments; (c) On its anniversary date, 26th March, it was held in the largest park in the municipality, the City Ball, which was attended by more than 30,000 people, artistic performances and a presentation by the singer Maria Rita, daughter of Elis Regina, a native of Porto Alegre; (d) In March, the Borges Descent also took place, a traditional carnival event, with the presentation of six samba schools and more than 50,000 people.

The celebration of the anniversary of the city and the resumption of events and the occupation of public spaces by the community will continue by the end of the year, with a calendar of more than 340 events, audiences, society, promoting culture, sports, leisure, leisure, leisure tourism, innovation and economic and social development. The full programme is [here](#).

PUERTO DE LA CRUZ, CANARY ISLANDS, SPAIN CULTURAL AND CREATIVE ECOSYSTEM OF PUERTO DE LA CRUZ

75

Puerto de la Cruz advances in its cultural policy by designing a more flexible, resilient and more valuable strategic management model for society, in accordance with the theses outlined in the SDGs and the New European Bauhaus.

This work uses as a pillar the impulse of the expanded culture; one that generates knowledge in the arts, science and humanities, and at the same time works as an instrument

of social cohesion to help people relate to local and global reality.

The city is conceived as a Cultural and Creative Ecosystem (ECC) that produces and is nourished by the creation of knowledge, the inclusion and connection of people, the promotion of creative industries and social transformation through participation and use of collective intelligence.



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With this vision, Puerto de la Cruz is committed to creating physical and virtual environments focused on connecting people and organisations so that they can generate value, identity and sustainable development. This process of collective and participatory construction materialises with concrete actions that value the cultural sector in a more social way. These actions stand out: (a) The Seven Keys workshop: participatory process designed by UCLG that collects the commitment of local actors and defines cultural actions to localize the SDGs; (b)

The Nomad Garden: collaborative creation space for the creation of a geolocated digital project that contributes to researching and disseminating the Canarian biota of the municipality and the history of its illustrious visitors; (c) Josity: Puerto de la Cruz as an innovation laboratory on culture and visitors developed with the body devoted to Tourism in Tenerife (Island of Tenerife) and the Canarian Institute for Cultural Development; (d) Pesca Brava: collective creation laboratory for the elaboration of a musical piece that will be used to fish in the sea.

76 QINGDAO, CHINA

“INTERNATIONAL FRIENDS @QINGDAO” SPREAD THE VOICE OF CHINA TO THE WORLD - INNOVATION AND PRACTICE OF INTERNATIONAL CULTURE AND TOURISM EXCHANGE IN COVID-19 PANDEMIC PERIOD

Influenced by COVID-19 pandemic, international exchange and cooperation are on pause since 2020. To promote international culture and tourism exchanges, Qingdao Culture and Tourism Bureau launched the initiative “International Friends @Qingdao” in 2020, upgrading to “International Friends @Qingdao” & Jiao dong Culture and Tourism exchange event in 2021, in the way of “online and offline” connection, “exchange and experience” interaction, “domestic and international” cooperation. International friends who cannot come to Qingdao due to the pandemic would participate in the event online, sending their blessings over the internet. We carefully designed travel routes and set a stage for international friends to perform in terms of offline activities. Through these activities, international friends have

enjoyed beautiful sceneries in Qingdao and learned about the splendid history and culture of Qingdao.

In the past two years, the event has attracted over 400 International friends from more than 50 countries, including ambassadors to China, foreign politicians, delegations from international associations, etc. Domestic and foreign media publicity covered more than 100 million people. Through the event international friends know the latest development and changes in Qingdao, the fruitful results of various international economic, trade, and cultural activities in Qingdao. It has revitalised culture and tourism resources, promoting cultural recovery after the pandemic with innovation and creativity.



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QUILMES, ARGENTINA

KAKÁN, THE VOICE FROM QUILMES

77

The name “KAKÁN” refers to the language of the inhabitants of the Calchaquí Valleys who were exiled and relocated in what we now call the County (Partido) of Quilmes. The epithet “la voz quilmeña” (the voice of Quilmes) is added, evoking this genealogy that recognises the silenced voices. The programme is a local cultural public policy that aims to promote learning and intercultural dialogue in children, adolescents and families through playful, communicational and graphic tools that value the community construction of local identity.

This programme was developed by the Undersecretary of Cultural Management of the Municipality of Quilmes, and arises within the framework of the challenges imposed by social isolation during the COVID-19 pandemic.

In this framework, as part of the comprehensive care system, together with food aid, games, magazines and devices produced collectively through citizen participation were distributed, calling for conversation around Quilmeño identities, engaging in dialogues in various local physical spaces such as museums,

libraries, schools, soup kitchens, and neighbourhood organisations.

After the isolation is over, a follow-up is carried out in the neighbourhood, promoting active citizen participation in the project in municipal museums.

The programme implementation aims to: (1) To develop educational and pedagogical materials with local content, highlighting the game as a mediation strategy where collaborative inquiry is encouraged; (2) To promote access to cultural assets through meetings-workshops in the neighbourhood. Likewise, the digital option is provided to print the games and magazines that include an audio guide; (2a). Co-construct memories through orality, recognising the trajectories of outstanding personalities who made and make local history, appropriating the territory as a substratum of identity. They are exhibited in the permanent exhibitions of the municipal museums; (2b) Organise teacher training meetings as facilitators and promoters of local community expression, strengthening articulation with other areas of the municipality.

RAJKOT, INDIA

MANAGEMENT OF COVID-19 POSITIVE CASES BY SANJIVANI RATHS WITH COVID TRACE MOBILE APPLICATION DEVELOPED BY RAJKOT MUNICIPAL CORPORATION

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Various services have been made available at home by the Rajkot Municipal Corporation as it is essential to combat the Pandemic of

Corona and also to break the chain of virus transmission. The aim of Rajkot Municipal Corporation to provide free home isolation



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care (Diagnosis and treatment) to vulnerable citizens of Rajkot city who are COVID-19 positive and with mild to moderate symptoms according to definition of Indian Council of Medical Research.

Rajkot Municipal Corporation was providing services to the people through the 100 Sanjeevni Rath (mobile medical vehicles) through which regular check-up of the patients under home isolation treatment. In which the patient's oxygen saturation level, temperature, pulse, blood pressure and also looked for any danger signs of prompt referral to higher centre. If the patient feels the need for further treatment, the task of moving the patient to the hospital by calling 108 (free ambulance services) immediately is also done by Sanjeevni Rath. The patient undergoing treatment is monitored regularly through

telephonic call. Such kind of home isolation facilities provided mental and economic benefits to people.

Home isolation was being carried out by more than 300 employees of the corporation, out of which 250 health workers are continuously on duty in the field with Sanjeevni Rath and 50 staff were performing telephonic care at the control room.

Along with this kind of activities the idea came in mind for record purpose to develop a mobile android application to ensure real time visit and vital assessment of patient at home. With this background information and Technology department of RMC has developed one android mobile application for classification of patients and real time visit data enrolment of particular patients who is in home isolation.

79 **RAMALLAH, PALESTINA** BUILDING CULTURE FORWARD

When the COVID-19 Pandemic started in 2020, Ramallah Municipality was in a process to initiate a participatory Cultural Policy for the city of Ramallah in cooperation with UCLG. The pandemic postponed the launch of the policy for a few months, until the city could digest, absorb and embed the consequences of the pandemic on the city and the country and even the world.

The policy was needed for many reasons before the pandemic, but with the new challenges in light of the Coronavirus outbreak, which in no doubt propelled cities of all shapes to respond immediately to a global threat, that is threatening citizens' health and

lives, social cohesion, the economy and the infrastructures of territories. The implications of the Coronavirus pandemic were and will be profound for individuals, organisations, and society at large. Believing in the role of cities in resilience building, and following the Urban Resilience road-map that was developed previously to build the resilience of the city and community; Ramallah has responsively acted to ensure that the city is ready to prevent, detect, and respond to the pandemic. All municipalities' departments stood in to take the needed measures against the pandemic and developed a study about the city resilience during COVID-19 outbreak, following the resilience qualities and indicators.



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The city also like no other time, the world needs to be connected, and to bring efforts together to overcome the current and future critical conditions. Ramallah as an active member in several global networks, such as: UCLG, MC2CM, ICMA, Metropolis, GRCN, Creative Cities, and others - alongside its twinning-ship with more than 35 cities, aimed

to leverage these partnerships to firstly stand side-by-side with partners, exchange knowledge, and share resources and good practices in facing the COVID-19 pandemic and its consequences. It is a deep belief that cities' responsibility knows no boundaries, and that all communities should be hand-in-hand to assure every person is safe and protected.

ROME, ITALY

THE ORCHESTRAS OF TRANSFORMATION – NEW ARTISTIC IMAGINARIES FOR THE 2030 AGENDA

80

The Orchestras of transformation, curated by the collectives Locales and Visible, is a project that combines contemporary artistic imagination with new action strategies for achieving the SDG objectives of the 2030 Agenda in the medium term. The themes of gender-based violence, regenerative actions for the climate emergency and underwater life, and the overcoming of social inequalities, are at the centre of this edition for the city of Rome.

Initiated on the occasion of the 2020 Rome Charter launch, and commissioned by Azienda Speciale Palaexpo, the project Orchestras of transformation invites three international artistic and curatorial perspectives from Cooking Sections, Jasmeen Patheja and Johanne Affricot (GRIOT) to rethink artistic methods of intervention in the public sphere that implement paths of change and promote alternative imaginaries.

SAN ANTONIO, TEXAS, UNITES STATES OF AMERICA

CULTURAL HERITAGE AND COMMUNITY ENGAGEMENT DURING THE PANDEMIC

81

Charged with protecting the cultural heritage of this historic city, the City of San Antonio's Office of Historic Preservation (OHP) relies on our ability to connect and interact with the public to fulfil our mission. COVID-19 forced the cancellation of culturally relevant events including planned community engagement, heritage celebrations, and public meetings,

leading the department to design an innovative, and proactive response to maintain contact with, and participation from, San Antonio's residents. The objectives of the response were to create new avenues to build awareness of cultural heritage, to "build back better" in a post disaster recovery, and to augment connections with local youth



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and educational institutions to fortify a new generation of heritage stewards.

OHP employed digital technologies to promote and celebrate living heritage through virtual storytelling, webinars, events, and symposia, which widely expanded our reach and audiences. We established two new websites one focused on intangible heritage and a Legacy Business website celebrating the city's oldest businesses. An existing website, Discovery Map, focused on narratives and research by citizens and college students expanded, leading to the development of a local historic marker programme and a storytelling collaboration with local public radio. Focused on building back better, the Living Heritage Trades Academy launched increasing

training of preservation crafts and skills through apprenticeships, hands-on training, and class instruction on traditional building methods and materials. The programme, part of a city-wide COVID-19 workforce recovery initiative, recognises that master craftsmen and women, and the traditional knowledge they possess, are as important as historic buildings and sites. A Circular Economy initiative, including a Materials Innovation Centre, also launched and is poised to contribute to a post-pandemic recovery. Finally, as health safety guidelines relaxed, we safely held outdoor events celebrating heritage, such as Restored by Light, and others that help underserved communities repair and maintain their homes.

82 SAN LUIS POTOSÍ, MEXICO

DESIGN AND IMPLEMENTATION OF THE CHARTER AND REGULATION OF CULTURAL RIGHTS OF SAN LUIS POTOSÍ

The Municipal Government of San Luis Potosí has built a new framework of cultural rights and cultural development for the city, after four years of work and through one of the most relevant processes of planning, participatory design and multilateral cooperation that has been held in the country. This process brought together the views of more than 9,000 people, the legal perspective of multiple specialists from Mexico and Latin America and, of course, the efforts of technical assistance, agreement and extensive promotion of the UNESCO Offices, the “IberCultura Viva” Programme of the SEGIB, from the UN Campaign for the SDGs MY World, from the State Human Rights Commission and from the UCLG’s Culture Committee.

This framework today takes shape in the declaration “Charter for Cultural Rights of the City of San Luis Potosí”, an international document, highly inspired by the “Agenda 21 for Culture” and which obtained a binding, non-regressive and progressive nature. It has been recently adopted by the City Council in the form of “Municipal Regulations on Culture and Cultural Rights”, a legal mechanism that draws directly from the perspective of the “Rome Charter 2020” and which now lays the foundations for the construction and implementation of local cultural policy around four dimensions: (a) Human Rights, (b) Cultural Democracy, (c) Living Territorial and Cultural Equity and (d) Promotion and Development of Creative Capacities.



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It is essential to remember the context in which these tools began to be imagined: the most critical point of the health emergency due to COVID-19. The desires, wills and senses of hope for the future that its “Design Stage”

gathered then, represent today, therefore, in its “Implementation Stage”, the great local guide towards the recovery of the culture sector and towards the entire resilience of the whole city.

SANCAKTEPE, TURKEY

SANCAKTEPE WOMAN TRAINING CULTURE CENTRE (SAKA)

83

Sancaktepe Woman Training Culture Centre (SAKA) is a project that is run through the collaboration of the Ministry of Forestry, Religious Affairs, the Turkish Employment Organisation, Universities, and NGOs, including the Ministry of Family and Social Policies.

Our “Sancaktepe Woman Training Culture Centre (SAKA) encourages our women to participate more in societal life with various seminars, education, excursions, and cultural events, and thanks to this helps protect and strengthen the family, the most important building block of society.

Despite historical, spatial, and societal differences, the family is sacred, special, and important throughout all geographies of the world. However, the institution of family has been exposed to some important and adverse effects in various periods of history, both structurally and functionally. In the process coming from modernity to today, new lifestyles that internal immigration and urbanisation along with industrialization,

which are occurring at a dizzying pace, have imposed have largely transformed the institution of family and led to its structural downsizing and the loss of some of its traditional basic functions. The Sancaktepe Municipality created the “Sancaktepe Woman Training Culture Centre (SAKA)” project to be able to produce solutions to the most commonly encountered problems in our country and to return some of the sacred value to the family. Through the transfer of some necessary, basic information for the happiness and continuity of the family, the “Sancaktepe Woman Training Culture Centre (SAKA)” project aims to create both social and individual awareness. Thus, by culture-bearing individuals, especially women, bringing their qualities into the family, sustainability is ensured with the cultivation of more educated and cultured children. It raises happy societies by increasing the quality of life of the family, the basic building block that forms society, and increasing the living standards of society. The “Sancaktepe Woman Training Culture Centre (SAKA)” project maintains many subdivisions.



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84 SANTA FE, ARGENTINA CULTURAL CAPITAL

In 2020, in the context of the first and most severe isolations -characterised by the closure of cultural spaces, the cancellation or postponement of cultural activities and events and the interruption of cultural production-, the Ministry of Education and Culture of the Municipality of Santa Fe launched “Cultural Capital”, a free access digital platform, where local cultural content is produced, shared and disseminated, in addition to functioning as a platform for the sale of cultural goods, with payment options to support local artists. The platform has cultural, artistic and educational content from 16 different thematic axes that include music, art, puppets, theatre, poetry, cinema, talks, for all ages and public access.

Cultural Capital arose from the need to continue generating activities, presentations and, above all, work spaces for artists, producers and technicians (among other items involved); and in order to guarantee cultural rights, promote the production of

local cultural goods and give visibility to cultural managers and producers.

It differs from other platforms created in the context of COVID-19 by being more than a way to reproduce an event or live event; rather, it is a policy that knew how to convert a need and an urgency into an original intervention in cultural spaces and into a cultural programming and management tool, which rotates the tasks of production, programming and technical assistance among various actors external to public cultural management. The selection of content is based on the dissemination of local projects, municipal management and the Single Registry of Artists of the municipality.

Currently, the emergency has transcended and it has been consolidated as a support for the local and international dissemination of contemporary art of Santa Fe, the visibility of artistic heritage, and as a space for cultural and pedagogical activities in Santa Fe.

85 SEGOU, MALI SEGOU, CREATIVE CITY

The Segou – Creative City programme is an initiative of the Festival sur le Niger Foundation in partnership with the City Council of Segou within the framework of a public-private partnership.

It was launched in 2015 on the sidelines of the 11th edition of the Festival sur le Niger in Segou and provided the city with a Cultural Policy accompanied by a sustainable cultural

development programme (PDCD) with the start of implementation. The vision of the Programme is to make Segou’s cultural heritage and artistic creativity pillars of sustainable human development, the local economy and the well-being of populations by 2030. This project was selected by the jury for the 3rd UCLG International Award in 2018 as a good practice and was the winner of the 4th edition of the Award in 2020.



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The Segou creative city project is based on the following 4 components: (1) The information system and territorial marketing of the city; (2) The professionalization of the cultural sector; (3) The labelling and enhancement of the city's cultural identities; (4) Access to culture for all.

The programme is inspired by four key areas identified during a workshop by all cultural actors, artists, civil society and city authorities: (a) Music; (b) Visual arts; (c) Fashion/design; (d) Local heritage/gastronomy.

Its targets are cultural actors, artists, young people, women, people with reduced mobility, communities, civil society and local populations. Segou creative city has initiated the Creative Cities of Africa Circuit to create a framework for creative collaboration with certain African creative cities (Nouakchott, Pointe-Noire) with which it implements co-creation, co-production, exchanges of experience and sharing of good practices through the IKAM (Kôrè Institutes of Arts and Crafts).

SELÇUKLU, TURKEY SELÇUKLU HEALS WITH CULTURE

86

Selçuklu Municipality has improved the services offered and the activities carried out, and has tried to minimise the effects of the Pandemic with social and cultural activities involving all citizens. In the Selçuklu Heals with Culture programme, the "Selçuklu Social Screen" application was carried out by the Selçuklu Municipality for the purposes of not staying away from the social and cultural programs of the citizens during the quarantine days at the beginning of the COVID-19 Pandemic, and to get rid of the negative atmosphere of the pandemic through cultural programmes. With this application, a series of programmes conducted with expert academics, health professionals and concert events, which will allow people to have a better time at home.

Citizen participation has been at the highest level. Apart from this, a Distance Education Centre was established in Yazır and Fatih Regions within the borders of the district in order not to interrupt the education. Distance education tools and materials were presented to disadvantaged groups who had difficulty

in accessing distance education tools in these places, in accordance with pandemic conditions. Other activities carried out by the Selçuklu Municipality in order to minimise the negative effects of the pandemic period, to make the citizens feel better through cultural programmes and to ensure that all citizens get the highest benefit without discrimination are as follows;

- Car Cinema Event.
- Şivlilik Event (the tradition of children going from door to door collecting candy and chocolate. Şivlilik packages were distributed to children by Selçuklu Municipality who could not collect candy due to the pandemic).
- Blue Bird Theatre Show (for Healthcare Professionals Working in the Pandemic)
- "I Love My School, I Keep My Distance" Welcome to School Package.
- Book Reading, Letter Writing and Drawing Contests were carried out. (to improve the quality of time spent at home).



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87 SIHEUNG-SI, GYEONGGI-DO, REPUBLIC OF KOREA A NON-CONTACT COMMUNITY ART PROJECT

COVID-19 stopped the daily lives of societies around the world. Because of the nature of culture and arts, which is based on face-to-face meets and mutual communication with people, the creative activities of artists and groups have declined, and cultural and arts events, classes, and festivals have stopped. In addition, various social discrimination and inequality, such as intergenerational conflict and the breakdown of community consciousness, have been revealed. To overcome this culturally, we brought together administrators, artists, and citizens to put their heads together. As a result, based on community art, we developed 'A non-contact community art project' in which citizens create a joint work non-face-to-face.

We worked on 5 projects in which a total of 600 citizens participated, resulting in a total of 550 individual works and a total of 5 large-scale collaborative artworks. Our experiment was very successful.

We passed through 4 stages of the project: (1) Everybody including administrators, artists, and citizens tried to choose the right genre from among candidates including art, literature, music, and look for the subject matter; (2) We recruited citizens who were willing to join the project. We sent a kit of enclosed brushes, clothes, and paints to citizens to work on it very easily and safely in their private space; (3) People delivered it themselves to the office or submitted it by post after it was done. When all pieces were together, local artists put those into one like a puzzle; (4) The completed artworks were displayed at festivals or local attractions to convey a message that we are all connected. Luckily no one was infected or sick during the project period. So, we also prevented the spread of the disease.

Consequentially, citizens realize that individuals, families, regions, and generations are connected as one through the project.

88 SONGPA-GU, SEOUL, REPUBLIC OF KOREA SONGPA, WHERE CULTURAL ART BLOOMS AROUND SEOKCHON LAKE

Seokchon Lake is one of the key tourist spots in Seoul. However, there were no cultural art venues or programmes for the citizens to participate in aside from a simple trail. Cafes operated near Seokchon Lake, such as The Dining Lake and Cafe Gogos, returned their venues for the public interest to reform the areas into resident-friendly cultural art spaces as their contract terms expired. 'exp.space

hosu' is an open cultural space and resting area where people can communicate their creative ideas and cultural imaginations actively. It is a 3-story building with a total floor area of 588 m², and there is a smart healthcare zone on the first floor where you can enjoy small-scale performances. People can run cultural art programmes and watch movies on the second floor. On the third floor



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are Songpa-gu's independent educational models: the Future Education Centre and the Cooking Studio.

'Seokchon Atelier' is designed as an immersive theatre where the theatre itself is used as a stage to perform performances in front of audiences with a total floor area of 235.18m² and can accommodate 120 seats. It is a cultural art venue where local artists, experts, and residents can participate proactively and contribute to the development of local cultural art. Additionally, in the underground passage underneath the crossroads in front of the Songpa-gu Office, which is near the Seokchon Lake, there are Songpa Smart Education Models, such as the Instrument Library and Music Production Centre. SONGPA SSEM is the first independent educational model of the local government, and is composed of four core infrastructures such as the People's Library,

Future Education Centre, Instrument Library, and Educational Portal. Among these, the Instrument Library was outdated and located in a closed space, so the place was not easily accessible by the people.

It has now been remodelled into a cultural space full of lively music, which can be accessed through the underground passage. The goal of the Instrument Library is to allow Songpa residents play at least one instrument per person by making instruments accessible and lowering the entry barriers. The Instrument Library is operated in association with the Music Production Centre and rents around 700 instruments of all kinds, including Western instruments and Korean musical instruments. It also supports various musical activities within the venue, such as studios, the Music Production Centre, the instrument storage, and a small concert hall.

SUWON, REPUBLIC OF KOREA

LIFELONG LEARNING PROGRAMME TO SECURE RIGHTS TO CULTURE FOR THE DISABLED

89

Lifelong learning support system for the disabled as a UNESCO-recognised global lifelong learning city

- o Having been awarded the 2017 UNESCO Learning City Award, Suwon is recognised around the world as a learning city.
- o Suwon promotes the right to culture for the more than 43,000 disabled people living in the city.
- o The pandemic has reduced opportunities for the disabled to join cultural activities.

o Culture-related lifelong learning programmes are provided to make sure disabilities do not undermine learning opportunities.

- o Four regional hubs are being operated for four districts (Jangan-gu, Gwonseon-gu, Paldal-gu, Yeongtong-gu)

Culture-related lifelong learning programmes for the disabled

- o I am an Artist Today: a career experience course. This course aims to enhance their social integration through museum visits, drawing classes and exhibitions.



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- o Music Tour with Dessert: classical music performances near their homes. The disabled can enjoy the beauty of music at a familiar location during the pandemic without having to travel a long distance.
- o Ukulele, Lululala: a ukulele performance where the disabled join ukulele club members, in which people with developmental disabilities, who have had limited opportunities to participate in concerts due to COVID-19, show their creativity and artistry and improve their artistic sensibility.
- o Meeting Art at the Book Playground: a reading culture programme. It provides various activities including reading therapy with art activities, psychological tests and reading

gatherings, where the disabled can learn how to respect themselves and learn ways to express and control their emotions.

Expected Benefits

- o Lifelong learning programmes can enhance social engagement skills and the right to culture of the disabled, both of which have been seriously affected by the pandemic.
- o Culture and art classes for the disabled, who are out of the mainstream learning system, can strengthen their self-esteem, relieve stress, make the community stronger and reduce negative feelings and symptoms, which can in turn contribute to further engagement and social cohesion.

90 SUZHOU, CHINA

CHINA (SUZHOU) ARTS AND CRAFTS EXPO

China (Suzhou) Arts and Crafts Expo covers professional exhibition, featured forum, award selection, award ceremony and wonderful concurrent activities, etc. Through the setting of five themes, it will create a comprehensive

exhibition platform of arts and crafts industry integrating cultural exchange and mutual learning, exhibition and sales channel broadening and industrial revitalisation.

91 TAICHUNG, TAIWAN

CULTURE CITY ONLINE

People's living habits have changed during the COVID-19 pandemic. They are now spending more time at home, and gaining new information more frequently via online resources and channels. Thus, Taichung City Cultural Affairs Bureau has specially established the "Culture City Online" video

section and produced contents under six themes -- "Cultural Asset Profiles, Bringing Experts Home, Home Theatre, Exhibitions at Home, Bedtime Story Books, Archive Treasure Trove," allowing citizens to enjoy exciting arts and cultural activities without getting out of the house.



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TEHRAN, IRAN

“TEHRAN REJUVENATES” CAMPAIGN

92

Since Tehran is the hometown of several people with different cultural, social and national backgrounds, vaccinating the whole population against COVID-19 would have been a time-consuming process if only the ministry of health and Medical Education was supposed to handle it. On the other hand, controlling the pandemic without vaccination was not simple and the mortality ratio was disappointing somehow. Therefore, in order to serve Tehran citizens and help the ministry to control the pandemic, Tehran Municipality opened several

fixed and mobile vaccination centres to vaccinate every person in the city including addicts, homeless people and specially immigrants and refugees with no certificates.

Up to know more than 29,566 of refugees and immigrants that have not proper certificates far from their nationalities have received the first dose of vaccines and more than 12,559 of them have received the second dose and 2,381 have received the third dose via Municipality of Tehran.

TERRASSA, CATALONIA, SPAIN

CULTURAL RIGHTS: THE CULTURE PROGRAMME IN THE TERRITORY

93

The city of Terrassa has always focused its public policies on guaranteeing the cultural rights of citizens. Let us not forget that access to culture and participation in cultural life is a right recognised in the Universal Declaration of Human Rights of 1948.

Culture, understood as a democratising practice, is a space for transformation, capable of generating new ways (present and future) of being and interpreting the world, more peaceful, egalitarian and sustainable ways. It is, therefore, about building a new future from citizenship.

Culture in the territory is a programme of cultural democratisation, decentralisation, proximity and support to the culture and creativity sector applied in the territory, which emphasises the importance of participation,

transversality and production and access to culture, creating new centralities in the city of Terrassa. The programme materialises through the performance of different support actions and projects that are designed, implemented and evaluated collaboratively between the institution and local cultural actors.

Culture in the territory responds to objectives related to: (a) Right to culture: ensure equal opportunities in access and participation, for the development of people and the community and the reduction of inequalities (SDG 10, SDG 16); (b) Diversity: support and visibility of plural identities, promotion of intercultural dialogue and preservation of the most disadvantaged cultural forms (SDG 10); (c) Creativity: providing spaces and resources for artistic learning and the



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development of the cultural and creative sectors (SDG4); (d) Gender: ensure women's full and effective participation and equal leadership opportunities (SDG 5, SDG 16); (e) Accessibility: guarantee accessible and inclusive cultural programming (SDG 10, SDG 16); (f) Professional dignity: enable the development of cultural projects in decent conditions for all citizens (SDG 8); (g) Improve and humanise the urban environment: promote the role of culture and the arts for the renewal

of degraded urban environments (SDG 11); (h) Sustainability: promote the sustainable use of the territory's resources, optimizing all human, technical and economic resources to the maximum and ensuring the environmental impact (SDG 11); (i) Cooperation and cultural dialogue: a programme that understands cooperation and dialogue as intrinsic values of culture, necessary to build peaceful, responsible and inclusive societies (SDG 16).

94 **TEVRAGH ZEINA, NOUAKCHOTT, MAURITANIA** HEYA NOUAKCHOTT: TEVRAGH ZEINA, CREATIVE CITY

HEYA Nouakchott is a cultural beacon for the youth of Nouakchott as a platform for communicating ideas and different cultural and artistic trends that allows communication with the community, local and regional organisations and government departments to create a permanent and stable environment and channels of communication that give the young generations in determining the cultural and artistic future of Nouakchott.

The "Nouakchott: Creative City" project was launched in June 2016 as an initiative by Peace be upon you. In cooperation with the urban community of Nouakchott, at that time, the initiative made it possible to think of a solid cultural policy for the city centred around sustainable development, while directing a major work in the protection of the environment. The participation and commitment of all cultural agents, local authorities and civil society actors in the process of implementing this initiative that is committed to contributing to the sustainable development goals, by facilitating access to

culture for all and promoting cultural symbols and identities in Nouakchott, by working on innovative proposals to improve the city's aesthetics - through Music, film, visual arts, design, gastronomy - and artistic and cultural creativity, placing arts and culture at the centre of local development.

Haya Nouakchott: The Creative City has also contributed to the professionalisation of the cultural sector, the improvement of working conditions for cultural actors and artists, and the creation of creative cooperation between cultural organisations, relevant agents and citizens. In addition, Heya Nouakchott: Tevragh Zeina, Creative City "collaborates closely with other African cities, promoting the implementation of projects focused on protecting the environment through the involvement of artists.

Our organisation works develops training workshops for various hip-hop artistic disciplines (dance, graffiti, writing, communication, MAO, etc.), helping to



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professionalize the practice of local artists; and a “Discovery of Assalamalekoum” springboard competition for young Mauritanian rappers. In addition to being on the scene, she is also involved in the neighborhoods of Nouakchott, helping young people to make their first record. Its social commitment goes further: indeed, at the same time, the festival

offers training workshops for female rappers to contribute to the feminisation of the movement. In December 2020, as part of its activities for the urban platform, we organized the Hip Hop Summit Nouakchott, first edition with funding from Prince Claus Foundation provided by Africulturban, founding member of the Urban Platform.

TROIS-RIVIÈRES, QUEBEC, CANADA

95

NEW CULTURAL POLICY: A FUNDAMENTAL LEVER FOR THE SOCIAL, ECONOMIC AND ENVIRONMENTAL DEVELOPMENT OF TROIS-RIVIÈRES

The City of Trois-Rivières is proud to present its new cultural policy, adopted in September 2021, the result of an unprecedented collective and inclusive review process that took into account all stakeholders in civil society, targeted consultations and citizens too.

Composed of twenty-four representatives from culture, education, community-building, the economy, municipal, Indigenous Peoples and ethnocultural communities, the Standing Committee proposed a modern and updated vision of their city where: (a) Each citizen can be an actor and ambassador of culture, heritage and local history; (b) Culture shines and contributes to the quality of life and well-being of citizens thanks to the essential contribution of cultural organisations, cultural stakeholders and artists; (c) Culture is considered a fundamental lever for the social, economic and environmental development of the city and essential for sustainable development; (d) Boldness and innovation

are favoured to enrich a diverse and dynamic cultural life.

Five major objectives emerged from the exercise, which are: Encourage cultural citizenship, Promote cultural vitality, Promote cultural diversity, Develop sustainably, and Getting closer to First Nations.

This work, bringing together different points of view, has led to the culmination of a cultural policy which operates in 6 directions: (1) Offer citizens varied opportunities to participate in culture; (2) Support cultural organisations, cultural workers and local artists; (3) Place cultural elements of interest at the heart of the planning and development of the Trois-Rivières territory; (4) Disseminate, promote and highlight the cultural offer; (5) Make culture a vector of integration, social cohesion and improvement of the quality of citizen life; (6) Promote economic development through culture.



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96 **UFA, BASHKORTOSTAN REPUBLIC, RUSSIAN FEDERATION** LITERARY IMPROVISATIONAL STAND UP “NOT A BOOK TEXTURE”

The format of the literary improvisational Stand Up “Not a book texture” involves holding meetings on the street, the event is accompanied by a performance of youth creative musical groups, the organisation of a recreation area consisting of various master classes, a board game area, a literary area with book exhibitions and the opportunity to get acquainted with the latest press.

From May to September 2022, 4 qualifying matches will be held. The participants will have

a battle in the literary Stand Up improvisation. The meeting consists of several stages:

Stage 1. Acquaintance. Each participant tells about himself in advance prepared poetic performance.

Stage 2. Duel. The host reads a humorous quatrain to the participants, the participants continue it. The stage takes place in the format of improvisation.

97 **UTRECHT, THE NETHERLANDS** COME ALIVE - THE POWER OF PLEASURE

COME ALIVE is a project by the Utrecht-based Niet Normaal INT Foundation and part of the UTRECHT900 programme. The immersive exhibition-festival takes place from June 2nd-July 31, 2022 at The Nieuwe Muntgebouw, Utrecht. In times of uncertainty, it's critical that together we search for joy in the face of despair. COME ALIVE is organised in close collaboration with GGD (Health Services)

Utrecht, Het Leger des Heils, New Dutch Connections, Het Wilde Westen, U 900 and others who believe that a holistic approach to erotics & sexual health helps us overcome oppression, unlocking new opportunities in many areas of our personal and social lives. COME ALIVE revitalises a campaign of the Utrecht Human Rights Coalition in 2014: “Safe Sexual Pleasure is a Human Right”.

98 **VAUDREUIL-DORION, QUEBEC, CANADA** LIVING MY CULTURE HERE / TOWARDS A CULTURAL AND COLLECTIVE RECOVERY

Since 2010, the City of Vaudreuil-Dorion has chosen to build its community one person at a time thanks to the great project “I am...” (Je suis...). In 2016, it won the International

Award UCLG - Mexico City – Culture 21 for this initiative, which fostered a great feeling pride in its people. Since then, I am... has quietly transformed itself into a project that



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would allow for civic responsibility for culture. The project was taking shape little by little when the pandemic hit. This extraordinary situation has led the City of Vaudreuil-Dorion to put in place all the elements to facilitate this management of culture by its community, and to do so quickly. How to ensure that citizens now confined can easily set up cultural initiatives? How to meet the challenge of pursuing this objective despite the many health constraints that hinder the development of cultural initiatives? How to develop citizen cultural autonomy despite the traumas caused by COVID?

In the winter of 2021, the Living My Culture Here (Vivre sa culture ici) project emerged as the solution whose objective was to promote collective and civic cultural care in order to achieve a sustainable post- COVID recovery. The project also comes at this

time to consolidate one of the five important aspirations put forward by the new strategic plan 2020-2025 of the City of Vaudreuil-Dorion, namely to propel culture. The Living My Culture Here project is a set of structuring actions covering the entire territory of Vaudreuil-Dorion whose goal is to encourage collective cultural responsibility by citizens. Through new vehicles, it responds to various needs of expression while continuing the work of social cohesion set up by the I am... project. Finally, stakeholders from various sectors such as the environment, urban planning and community life, in particular our organisations on the territory, continue to be involved, always in a pandemic context which everywhere else has put the development of several communities on hold. The first reflex of the City of Vaudreuil-Dorion was to go through the pandemic with its culture.

WROCLAW, POLAND

“WROCLAW SOCIAL INTERVENTION PROGRAMME” – LOCAL RESPONSE TO GLOBAL CHALLENGES OF COVID-19 AFFECTED CULTURAL SECTOR

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Wrocław, in the era of the COVID-19 pandemic and like other large cities, has faced a global threat that affects all aspects of life. However, it was necessary to struggle not only for health, jobs and the economy, but also for the social life of cities. On the basis of dialogue with cultural institutions, NGO's, City of Wrocław has developed a catalogue of the most important aid activities – an over EUR 3 million “Wrocław Social Intervention Programme”, introduced in April 2020. The programme was continued in 2021. It was addressed mainly to inhabitants and entities

whose functioning was limited or prevented by the epidemic. Programme was conceived as unclosed catalogue and it was modified along with the changing situation.

The Cultural Division of the Municipality has been monitoring the situation of cultural entities and NGO's and Cultural institutions, which by Municipal agreed regulations - have sustained payments of salaries for their employees, including e.g. affiliated artists and contractors. There were also special programmes introduced, like “Aid purchasing of art pieces” from visual artists of Wrocław,



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“Wrocław Scholarship programme” supporting individual artists over 18 years old (additional COVID-related edition) or “1% renting fee” (99% discount) for artistic studios, rented from the municipality.

The City of Wrocław is bringing another example of the socio-culture network called “Centres of Local Initiatives”. It has up till now 24 locations, scattered all over the city - according to a decentralised model - one of

the ECoC Wrocław 2016 legacy key projects. The main features are related to geographical proximity, participatory programming, accessibility, social experimentation and intergenerational dialogue. Those centres became an active support to civil society during COVID-19 times, by e.g. sewing masks, providing volunteering support to elderly and persons remaining at quarantine or becoming a Crisis-Aid Centres.

100 XI'AN, CHINA

PUBLIC EXPERIENCE OF TRADITIONAL LOCAL OPERAS

Led by the government, local cultural organisations and groups present traditional opera to the public in a variety of innovative ways. The vision of this ambitious cultural project is to create a vibrant and new cultural quarter in Xi'an, stretching across 60,000 square meters of land around the Yisu Theatre, with a varied mix of exhibition centres, theatres, open-air theatres, and museums. It has established a cultural network covering the whole city, linking various operas and new art groups, promoting the combination of traditional and modern arts, serving as a cultural educational hub for citizens especially the younger generations, to raise their awareness and interests in traditional operas and city history.

The local government put forward supportive policies and guidelines for cultural conservation to ensure sustainable use of land and funding for the project. Every day, various opera troupes in Xi'an rehearse or present their operas to the public in the quarter. Every weekend, there are all-day cultural performances in the quarter. Every year witnesses Chinese Opera Cultural Seasons including Qin Opera Carnival for Chinese New Year and Silk Road Arts Festival. Meanwhile, the quarter facilitates the opera groups from abroad to conduct cultural and intellectual exchanges. The Historical & Cultural Quarter is one of the largest cultural projects in the city, blending together arts, opera performances, and public facilities. It will be a platform for the city where different traditional arts and contemporary performances can interact, develop and collaborate.



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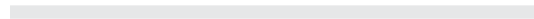
YOPOUGON, ABIDJAN, IVORY COAST YOPOUGON, EDUCATIONAL CITY FOR CREATIVE AND INNOVATIVE YOUTH

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The programme “Yopougou, Educational City for Creative and Innovative Youth” is one of the major programmes of the City of Yopougou for the revitalisation of cultural life while restoring social peace. It extends the former “Youth and Cultural Citizenship” programme initiated in 2010 and revolves around three axes devoted to youth: Positive Generation (*Génération Positiv*), House of Youth and Knowledges (Maison des Jeunes et des Savoirs) and “Yop.Créalab: The Third Place of Yopougou: Create, Produce, Share”.

Implemented in different neighbourhoods of the municipality, these projects aim to link to the action of the municipality the various cultural agents, professionals and amateurs, of Yopougou. *Positive Generation* aims to

strengthen local cultural spaces, both public and private, as well as the civic participation of young people through the arts. The House of Youth and Knowledges includes a digital public space, training meeting rooms, a media library, a youth employment agency to enable them to find information, orient themselves and satisfy their cultural and even sporting practices. The third place Yop.Crealab is set up to allow young people who wish to create, produce, share their knowledge, skills and know-how around creative professions, digital professions and sustainable development within a defined framework and with tools available to them.





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