THE ANTHOLOGY OF CULTURE 21 DOCUMENTS

» CULTURE 21: ACTIONS
» CULTURE IN THE SUSTAINABLE DEVELOPMENT GOALS
» ENSURING CULTURE FULFILLS ITS POTENTIAL IN RESPONDING TO THE COVID-19
» THE 2020 ROME CHARTER
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Culture 21 Actions was approved on 18-20 March 2015 in Bilbao, in the framework of the first UCLG Culture Summit. The document supplements the Agenda 21 for Culture, transforms it into concrete commitments and actions, and renews the leadership of UCLG on culture and sustainable development. Culture 21 Actions is the result of 18 months of in-depth consultation led by the UCLG Culture Committee with members and partners.

Culture in the Sustainable Development Goals: A Guide for Local Action was launched in May 2018 by the UCLG Culture Committee. The first draft of the Guide was discussed at the second UCLG Culture Summit organised in Jeju on 10-13 May 2017. The Guide is structured on the basis of the 17 SDGs and presents information that helps to understand why culture is relevant to achieve each one of the Goals.

Ensuring Culture Fulfills its Potential in Responding to the Covid-19 Pandemic statement is framed in the commitment of the #Culture2030goal campaign to the 2030 Agenda and the need to guarantee culture is at the heart of the UN Decade of Action for the SDGs. The partners of the campaign released the Statement on 20 April 2020 and launched it on 21 May 2020, World Day For Cultural Diversity for Dialogue and Development.

The 2020 Rome Charter. The Right to Participate Fully and Freely in Cultural Life is vital to our Cities and Communities, As a contribution to the global conversation on culture and development, is the result of a consultation process that included online expert meetings and seminars with key cities, organisations, experts and networks, organised between April and October 2020, finalizing with the Rome Hybrid Conference held in Roma from 1 to 3 October 2020. The Charter was first launched on 29 May 2020, on the occasion of the Executive Bureau of UCLG and was adopted on 13 November 2020 by the World Council of UCLG.

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FOREWORD

The industrial age, in which development policies were restricted by macro data and economic indicators, showed the world in the last century that it is not sustainable with its nature based on exploiting people, labor and society. Reaching the awareness of this, the international community has endeavored to include different elements of life and society as well as economy in this process and establish coordination among them in order to make development sustainable. There is no doubt that culture, which is the building block of individuals, communities and societies, is one of the key actors in this process.

This book you are holding is a compilation of four different documents highlighting the role of culture in sustainable development. We hope that The Anthology of Documents on Culture which has been compiled from Agenda 21 for Culture: Actions, Culture in the Sustainable Development Goals: A Guide for Local Action, the Rome Charter, and Ensuring Culture Fulfills Its Potential in Responding to The COVID-19 Pandemic, will be a reference book for the inclusion of culture in local government policies in a proper way and flourishing of cultural governance understanding.

We would like to express our gratitude to the UCLG Committee on Culture and all other stakeholders who have made great efforts to create these documents and conduct advocacy activities.

Mehmet DUMAN
UCLG-MEWA Secretary General
Culture 21: Actions

Commitments on the role of culture in sustainable cities
In Bilbao, at the first Culture Summit of the international organization United Cities and Local Governments (UCLG), 18-20 March 2015, municipal and local government representatives from across the world, adopt “Culture 21: Actions”, with the following aims:
To highlight the interdependent relationship between citizenship, culture, and sustainable development.

To provide an international framework supported by commitments and actions that are both achievable and measurable.

To complement the Agenda 21 for culture adopted in 2004, making it more effective.

To harness the role of cities and local governments as authorities in the development and implementation of policies with, and for, citizens.

To contribute to the definition and importance of the essential role of culture in the United Nations Post-2015 Sustainable Development Agenda.
Introduction

At the dawn of this, the twenty-first century, we know that development can only be “sustainable” if culture is given a central role. Human development is defined by the expansion of the freedoms and capabilities of all, and this process is only sustainable when it respects the rights and freedoms of future generations. Human development can only be effective if we explicitly consider the integral value to the process of culture and cultural factors such as memory, creativity, diversity, and knowledge.

Global debates in the 21st century have recognized the importance of cultural diversity in shaping our world. Cultures forge dynamic and interactive relationships between people and their environments. By defining human rights as a starting point, today, all cultures want to be recognized as active participants in development, and to contribute, in their own unique way, to sustainability. Each and every culture distinctly enriches our world, and their interactions help us progress toward a more cooperative humanity of reciprocity and mutual respect and trust.

Sustainable development is lived out at local level and requires spaces and processes for citizen participation and decision-making. Local governments are the best-placed institutions to foster active democratic debate. They can create spaces and encourage processes where citizens can exercise their rights, learn, and become protagonists in shaping the future.

In order for us to understand and transform the world, we must incorporate a cultural dimension, or pillar, into our current frame of reference for sustainable development. This pillar must be as clear, effective, and dynamic as the environmental, economic, and social pillars set out in the policy declaration adopted by United Cities and Local Governments in 2010 in Mexico City.
“CULTURE 21: ACTIONS”
“Culture 21: Actions” renews the commitments of United Cities and Local Governments to highlight the interdependent relationship between citizenship, culture, and sustainable development.

“Culture 21: Actions” supplements the Agenda 21 for Culture. Approved in 2004 by United Cities and Local Governments, “as a guiding document for our public cultural policies and as a contribution to the cultural development of humanity,” it continues to be an important reference text.

“Culture 21: Actions” reviews the important cultural transformations that have taken place over the last decade and argues that they must be reflected in current policies; it also identifies the key elements of the Agenda 21 for culture and transforms them into concrete commitments and actions. “Culture 21: Actions” aims to be an international guide that is applicable all over the world; a tool that promotes knowledge, facilitates the exchange of good practices, and strengthens a global network of effective and innovative cities and local governments.
VALUES

These values are based on the real, practical experiences of cities and local governments, as well as contributions from international organizations, universities, and activists. They summarize the commitment and aspirations of local governments to integrate culture into sustainable development, both locally and globally.

1. Culture is made up of the values, beliefs, languages, knowledge, art and wisdom, with which a person or people, individually or collectively, expresses both their humanity and the meaning they give to their life and its course.

2. Culture is a common good that broadens everyone’s capacity to shape his or her own future. All individuals are vehicles of culture, as well as participants in its development. Culture itself is a process that allows us to understand, interpret, and transform reality.

3. Cultural rights are an integral part of human rights. No-one can appeal to cultural diversity to infringe upon, nor limit in scope, human rights guaranteed by international law. The cultural freedoms of individuals and communities are both the result of, and an essential condition for, real democracy.

4. Cultural rights guarantee that everyone can access the resources they need to freely pursue their process of cultural identification throughout their life, as well as to actively participate in, and reshape, existing cultures. Cultural citizenship implies rights, freedoms and responsibilities. Lifelong access to, and participation in, cultural and symbolic universes are essential factors for the development of the capacities of sensitivity, expression, choice, and critical thinking, which allow the construction of citizenship and peace in our societies.
5. Cultural democracy is an essential element of active citizenship, promoting participation and dialogue. Therefore, cultural democracy is one of the necessary conditions to prevent anyone from unjustly claiming the right to supplant or exterminate a culture by appealing to criteria of supremacy, excellence or universality. This does not rule out the possibility of disputes and tensions, and universal human rights must always be respected.

Cultural Factors of Sustainable Development

6. Sustainable development, or sustainability, requires the combination of a set of interconnected factors (cultural, environmental, social, and economic). The development of specific policies in each area is important, as well as a transversal and integrated approach across all four areas.

7. Cultural diversity is the main heritage of humanity. It is the product of thousands of years of history, and the fruit of collective contributions by all peoples through their languages, ideas, techniques, practices, and creations. Diversity should not be just about 'the other'; it has multiple dimensions and forms part of the unique identity of every individual. Cultural diversity allows identities and differences to be continuously redefined. It is an essential component of social harmony, citizenship, and the creation of a peaceful society.

8. Cultural heritage, in all its multiple forms, from memories to landscapes, is a testament to human creativity, and is a resource for the construction of the identities of people and communities. As something that is alive and constantly evolving, it should be integrated into life and society in dynamic ways.

9. Places and territories are social constructs; the fruit of the historical interaction of human groups in their appropriation and transformation of the natural landscape. They reflect the history, identity, and values of the populations that inhabit them. Cultural conceptions of place are essential for the quality of life of their inhabitants. Land-use and urban planning are therefore cultural acts, in that they acknowledge, invent, and harness natural and cultural resources, in line with a society’s aspirations for the future.

10. Cultural goods and services are different from other goods and services, because they are bearers of meaning and identity. Artists, cultural organizations and cultural institutions play a central role in developing a sustainable city. The reduction of culture to its economic value may reduce or eliminate its contributions to the common good and, consequently, its transformative potential. The economic system mediates some of the values that condition life choices, values which can culture can be used to challenge. Twenty-first century economic models must allow for a more coherent link between public, private, and non-profit economies, and guarantee dignity and respect for individuals, social justice, and the environment.

11. The appropriation of information, and its transformation into shared knowledge, is a cultural act that is interdependent with the lifelong right to education and cultural participation.
12. Access to cultural services and active participation in cultural processes are essential to enable people who are marginalized, impoverished, or in otherwise disadvantaged situations to overcome their difficulties and actively participate in their own inclusion in society.

13. Quality online participation is essential for sustainable development. A good system of governance should guarantee transparency and the right of all citizens to receive, search for, and transmit reliable information.

14. Cultural development is based on the interaction and cooperation of the wide variety of actors who make up the cultural ecosystem (including public institutions, civil society organizations, and the private sector), in way that fosters innovation.

15. Cultural practices do not only take place in physical spaces, but also in virtual ones, which also form part of the public space. The public nature, and the opportunities offered by both, must be guaranteed.

Specific Responsibilities of Local Governments

16. Local governments are on the front line in the defense and promotion of cultural rights as fundamental human rights. Local democracy is an essential basic condition of the participation of citizens in public decision-making. Local governments can also promote dialogue between citizens and their national governments and international institutions.

17. Local governments are applying multi-actor governance frameworks (governing in dialogue with civil society and the private sector), developing cross-cutting or horizontal forms of governance (that integrate the cultural dimension into public policy) and demanding multi-level or vertical governance frameworks (allowing them to coordinate and collaborate with other levels of government).

18. Local governments should promote the participation of everyone in the creation, implementation, and evaluation of public policies, including cultural policies, and aim to facilitate cultural democracy.

19. Local governments have the responsibility of guaranteeing spatial equity, both between the centers and peripheries of cities, and between cities and rural areas, paying special attention to indigenous communities.

20. Local governments are essential actors in international processes, ensuring that the voices of citizens are heard on the world stage. Local governments promote local diplomacy and participate in international cooperation in the area of culture, as an indispensable tool for creating human solidarity and exchange. They are especially well-placed to take into account and address the unique situations of less developed regions in their international cooperation work.

21. Local governments encourage democratic citizenship and a culture of peace by promoting non-violence and the peaceful resolution of their cities’ internal and external conflicts. Local governments are laboratories for testing effective and appropriate, solutions to global problems.
COMMITMENTS

The Agenda 21 for Culture, adopted in 2004, was the first international document to systematically address the importance of the relationship between culture, citizenship, and sustainability. Over the past ten years, many local governments (cities, metropolises, regions, provinces, departments, and counties), civil society organizations, national ministries and agencies, and international organizations, have aligned their policies and programs to the Agenda 21 for Culture. A complete list is available on the Agenda 21 for Culture website.

Many of the organizations connected with the Agenda 21 for culture have called for a practical guide to help facilitate its local implementation, international exchanges of experiences, and the establishment of a more visible and structured “community of practice.” This is evidenced by the results of the survey that the United Cities and Local Governments Committee on Culture published in September of 2014 to assess the work carried out to date. These “Commitments” respond to this need, and aim to provide achievable and measurable international guidelines and standards.
The twenty-first century has also witnessed the gradual recognition of culture as an integral element of sustainability. This is reflected in the number of reports, declarations, and commitments from experts, international institutions, civil society organizations, national and local governments, and other stakeholders. Noteworthy mentions include the UNESCO conventions, UNDP reports, the work of the United Nations Special Rapporteur in the field of Cultural Rights, the agreements of the Global Taskforce of Local and Regional Governments, the drafts of the Post-2015 Sustainable Development Goals, and the #culture2015goal global campaign.

As these contributions show, the current understanding of sustainability includes a wide range of cultural, ecological, social, and economic factors that are closely interconnected. Their interdependence must be recognized in the development, implementation, and evaluation of policies. Such policy-making cannot just be the privilege of public authorities; instead, it should be considered the result of common goals and partnerships in which all stakeholders play their part.

The "Commitments" have nine sections, structured in the following way:

1. Cultural rights
2. Heritage, diversity, and creativity
3. Culture and education
4. Culture and environment
5. Culture and economy
6. Culture, equality, and social inclusion
7. Culture, urban planning, and public space
8. Culture, information, and knowledge
9. Governance of culture

The following sections aim to deepen our understanding of ‘the public’, based on the idea of "Commitments" between state (in our case, local governments) and society. These nine Commitments summarize the cultural dimension of a sustainable city. Each one incorporates a list of specific actions that provide guidance for the work of the local governments linked to the Agenda 21 for Culture, and which promote processes of self-evaluation leading to the better fulfillment and more effective implementation of public policies and strategies.
Human rights pertain to the freedom and dignity of every human being, and are the basis and guarantee of the coherence and legitimacy of policy-making. Cultural rights refer to the rights of all individuals to freedom of speech, access to heritage, values, and identities, and active participation in cultural life. They are the foundation and guarantee of the coherence and legitimacy of policies. Cultural rights are an integral element of human rights and guarantee access to the knowledge necessary to exercise other rights, freedoms, and responsibilities.

Cultural rights are incompatible with restrictive, one-dimensional accounts of culture or identity because such narratives may be simplifying, reductive, populist, inconsistent with historical analyses, or restrictive of freedoms. Fixed identity has ceased to be a predetermining factor in community life, but the construction of identity has become a key element of all shared projects. Identity has gone from being a starting point to a negotiable destination.

Thus, cultural rights guarantee the ability of everyone to identify with one or several cultural communities, and to adapt this choice throughout his or her life. The exercise of human rights (including, but not limited to, freedoms of speech, association, and participation in civic life) is also essential for the development of a sustainable city.

Local policies should help citizens to exercise their rights to determine freely their identity, develop and exercise their creative abilities, recognize and accept foreign cultural expressions, and to take part in collective decision-making of all facets of community life. Local policies should recognize citizens as the main actors in local cultural life.

All public policies should be constructed by balancing, in a reasonable and logical way, the recognition of citizens’ rights, institutional responsibilities, and the provisions of public services in the spirit of co-responsibility. Local governments should aim to define basic cultural services as basic rights that are afforded to all citizens, especially the most vulnerable groups and individuals, with the purpose of guaranteeing the development of their cultural capacities (rights, freedoms, and responsibilities).

1. Cultural Rights

Active citizenship and the full recognition of cultural rights.

- Local cultural policies are explicitly based on cultural rights.
- The local government has adopted a guideline text on cultural rights, freedoms, and cultural responsibilities.
- The local government adopts measures to facilitate citizen participation, either individually or as representatives of civil society groups, in setting priorities, decision-making, and in the evaluation of cultural policies.
- There are minimum service standards to ensure basic cultural services (for example, a minimum number of libraries/books per inhabitant).
e. Detailed analyses of existing obstacles to citizens’ access and participation in cultural life are undertaken.

f. There are policies and programs aimed at citizens’ broader and more active involvement in cultural practices and cultural creation.

g. Cultural policies allow people to have access to, and transmit their own, cultural expressions, paying special attention to the most vulnerable groups and individuals.

h. Increasing the opportunities for women to participate in cultural life is one of the objectives of cultural policies, and measures are taken to eliminate gender discrimination.

i. Local civil society organizations working in human rights explicitly include cultural rights among their priorities.

j. There are policies and programs to increase the number of active members of civil society organizations devoted to culture.
Local cultural policies should take into account heritage, diversity, and creativity. Firstly, there is a tension between the traditional sociological conception of culture, generally limited to a repertoire of fine arts, and the “anthropological” one adopted by UNESCO in the 1980s, which understands culture as all expressive forms, values, beliefs, and practices present in human life. By being pragmatic and taking on the best of both of these definitions, today it is necessary to go a step further: local cultural policies must be situated at the crossroads between the symbolic and the expressive, between cutting-edge cultural expressions and the culture of everyday life. The works of contemporary artists as pertaining to community life, the importance of the symbolic dimensions of social and community practices, or the recognition of trades and traditional knowledge are some examples of this intersection.

Secondly, the dialogue between “tradition” and “modernity”, often compromised by a reactionary tendency to isolate and entrench traditions, could be improved if the exchange between them was more dynamic. Any tradition that is unable to interact with the present will become an irrelevant fossil. In the same way, cutting-edge culture that does not engage and evolve with the present will be rootless.

Thirdly, respecting and valuing diversity requires the integration of both multi-cultural strategies that recognize people with different cultural backgrounds who live together, and intercultural strategies that create bonds between them. Active participation in the creation and production of culture allows the creation and recreation of communities in which people can freely construct their individual selves. Special attention must be paid to the different realities of people of indigenous, minority, and migrant communities.

Finally, the pursuit of excellence is usually considered one of the explicit or implicit objectives of every cultural policy; as a result, some projects tend to prioritize the visibility of cultural excellence. While such projects are often poignant and effective, they have little or no social underpinnings. Alongside these, there are usually cultural projects that have little or no visibility, but which have undeniable social roots and are usually described as “local culture” or “culture of proximity”. Artists and cultural professionals play a key role in sustainability in that their work explores the boundaries of the known and creates new meanings. Creating conditions for building excellence emerges from a dialogue between proximity and visibility and is essential for sustainable cultural policies.

### a. The local government has a department, area, or entity in its organization in charge of cultural policies and the cultural aspects of other public policies.

### b. The local government has a dedicated culture budget that is in line with its cultural responsibilities, as well as national and international standards. It should be adequate to enable the sustainable development of local cultural life. A significant portion of the budget assigned to culture should be dedicated to research, development, and innovation in the cultural sector.

### c. The local government supports the existence and accessibility of different facilities, spaces, and venues dedicated to training, creation, and production of culture, for example: residencies, factories, laboratories, etc.
d. The local government promotes the celebration of cultural events with the aim of encouraging artistic creation and supporting contact between different social groups.

e. There are policies and programs that build excellence through close contact and interaction with citizens and their initiatives.

f. There are policies and programs that explicitly encourage the mutual recognition of the diversity of cultural expressions and intercultural projects.

g. There are policies and programs for the protection and promotion of linguistic diversity, specifically with regard to minority or minoritised languages.

h. There are policies that support the arts, with attention to different disciplines.

i. There are policies regarding the protection of cultural heritage in all its dimensions, both tangible and intangible.

j. There are policies and programs dedicated to scientific culture, in partnership with local civil society organizations, private actors, cultural institutions, and training centers. These programs should be sensitive to interactions between scientific culture, art, local history, and everyday life.

k. Local cultural products have a significant and balanced presence within the city’s overall cultural activities.

l. There are international cultural cooperation programs related to local cultural life, and that are pay special attention to the protection and promotion of cultural diversity.
Cultural development is understood as a process geared toward expanding opportunities for expression and access to knowledge. It is therefore closely linked with education and lifelong learning. Any transmission of knowledge or the development of knowledge through research, comparison, and experimentation, is a cultural act. In fact, lifelong education and training are an important cultural right. As learning spaces, cities provide an excellent environment for exploring the relationship between cultural resources and education. This relationship can take on different forms, such as improving access to, and participation in, culture within schools and formal and informal education centers, promoting artistic education, creative and technological abilities, as well as educational and cultural mediation activities designed by artists and cultural institutions.

The policies in this area should include formal and non-formal education and include learning opportunities for all age groups. They should also promote the connections between institutional knowledge and knowledge that emerges from daily life, thus contributing to social innovation. Only by valuing the diversity of knowledge can a place’s cultural wealth be fully recognized. In addition to the traditional educational environments of schools and universities, civil society organizations fulfill an important role in the development of the diversity of knowledge and skills that allow people to think critically. It is essential to adopt diverse teaching methods and appropriately train educators in this diversity. Technological innovations also play an important role, allowing us to grasp educational challenges from a perspective that is coherent with cultural democracy. Training courses for students and specific capacity-building opportunities for professionals and networks in knowledge exchange should be linked to strategies of employment generation in the cultural sector.

Future planning for cities requires integrating all “new” citizens [boys, girls and young people] in cultural development. Children and youth are entitled to be treated as competent and engaged subjects, rather than as mere consumers. Education processes of today are both the result of culture and, at the same time, construct the culture of the future. In these processes, cities play a vital role in the recognition and capacity building of the people who make up the local educational community.

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3 Culture and Education
Promote active citizenship through the construction of cultural capacities

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cultural activities and opportunities for cultural education, such as through online portals, information centers, etc.

f. The curricula of students in primary and secondary education include acquiring cultural skills and knowledge pertaining to intercultural dialogue and the recognition of the value of diversity, creativity, tangible and intangible heritage and digital tools.

g. Schools and education centers, associations and businesses take part in cultural creation, distribution, and mediation activities, ranging from artist residencies to more comprehensive projects including creativity training.

h. Artistic education such as music, visual arts, performing arts, and multimedia, among other disciplines, is provided in local schools at all levels, and is accessible to people regardless of age and social, economic, or cultural backgrounds.

i. Local training in cultural management and cultural policies is provided, which emphasizes a comprehensive approach to the cultural factors of human development.

j. Cultural rights, as well as human rights in general, are covered in educational programs and training activities in the cultural sector.
Recognizing the importance of culture in sustainable development means exploring the connections between culture and the environment. Culture influences our understanding of the environment and our relationship with it on a deep level. Concern for the welfare of future generations is already explicitly environmental; it should also be cultural.

People modify the ecosystems around them through cultural practices, values, and visions of the world. Human activities depend on and use “natural” spaces and biological resources that could otherwise disappear, such as agricultural heritage. Spaces and resources are bearers of culture partly as reminders of history, practical knowledge, and identity (e.g. food heritage); contribute aesthetic values (e.g. urban or rural landscapes); and condition the capacity for resilience. The knowledge people have of their surrounding ecosystems is of immense value. For centuries, their practices have shaped urban and rural landscapes. This traditional knowledge should be recognized and used to better understand how cultures and ecosystems interact, and enter into dialogue with academic knowledge, particularly in the context of regional development projects that may impact the ecosystem. These forms of knowledge must be developed and shared in order to promote ecological thinking and the values of sustainable development. Nature and culture have evolved alongside one another and form a constantly evolving balance. Cultural diversity and biological diversity are therefore closely related.

Local governments play an essential role in ensuring that due consideration is given to climate change, as well as promoting individuals’ knowledge and capacities in dealing with this global challenge. Furthermore, local governments can promote access to the resources necessary to develop healthy, organic forms of food production. Another important area of concern is the environmental impact of infrastructure and cultural activities and events; responsibility for this concern must be accepted, shared and accounted for. Cultural actors also contribute to raise awareness of different environmental concerns and the promotion of more sustainable uses of natural resources.
d. History and culture are included in guidelines on the promotion of the production and consumption of local products.

e. Gastronomy, based on local produce, is recognized as a constituent element of local culture.

f. The local government takes steps to facilitate and promote citizen initiatives for the sustainable use of public spaces, especially those linked to new gardening practices, and other examples of socio-ecological innovation.

g. The local government establishes programs to preserve and spread traditional knowledge and practices that contribute to the sustainable use of natural resources.

h. The local government recognizes the cultural importance of natural spaces with specific programs.

i. Cultural organizations that receive public support evaluate their environmental impact and carry out ecological awareness-raising activities.

j. There are platforms that link public and private civil society organizations that work in the areas of culture and the environment.
To be sustainable, an economy must give thought to the values on which it is based, and take into account the resources, cultural and otherwise, of the surrounding environment. Economies have the greatest legitimacy and dynamism when they are adapted to local resources.

Cultural activities play an important role in comprehensive and sustainable economic development. They allow the renewal and creation of economic activities, boost entrepreneurship and employability, make up an important part of the attractiveness of places, and contribute to the development of tourism. However, economic models that prioritize quick, short-term economic impact at the expense of longer-term sustainability have driven the abusive exploitation and undermining of local cultural resources, resulting in the loss of identification of inhabitants with their local area. A sustainable use of cultural resources is respectful of core values and should contribute equally to cultural and economic development. Economic models that aim to be sensitive to culture should consider implementing practices that rely on collaboration, cooperatives, trading, and donations.

All economic models are based on specific cultural values and choices. Effective links between public, market, and cooperative economies, and forms of reciprocity between them, are essential to achieving people-centered, ecologically balanced economic development. Cultural ecosystems cannot be treated as a mere footnote in the economy; on the contrary, they sustain it. Therefore, the interconnectedness of cultural ecosystems with, and between, other dimensions of sustainable development must always be taken into account.

In the cultural sphere, as in all areas of production, it is necessary to recognize artists and cultural professionals, ensure access to their works, promote corporate responsibility, and provide an adequate range of support mechanisms for cultural projects.

Given the direct positive effects generated by cultural activities, a sustainable cultural ecosystem must reinvest resources into local culture. While doing so, close attention should be paid to the cultural initiatives that are the weakest and have the lowest profile. Examples include artistic education centres, grassroots organizations, minority expressions of identity, and cultural mediation.

Culture and Economy

Cultural responsibility is necessary for a sustainable economy

a. Local economic development strategies take the cultural economy into account and work with its participants to ensure that it is a key economic sector of the city or region.

b. Contributions by the public, civic, and private cultural sectors to the local economy, including their direct and indirect impact on the creation of wealth and employment, are analyzed regularly.

c. Appropriate contractual and salary conditions for people working in the cultural sector, as well as the recognition of author’s rights and neighboring rights, are guaranteed by law.

d. There is information and training on author’s rights, shared production models and new distribution systems.
e. Employability programs cover cultural knowledge and skills.

f. There are a variety of financing mechanisms for for-profit cultural projects, such as microcredits, venture capital, and sponsorship programs.

g. The local government promotes public or mixed economic programs that increase donations to, or volunteering for, cultural projects.

h. There are partnerships between people active in the cultural sector and businesses, such as through residencies or other systems of innovation and knowledge transfers.

i. The value in maintaining traditional local trades and crafts (including the development of innovation, as required) is recognized.

j. The local tourism model is sustainable, balanced across the region, connected to the local communities and interactive with the cultural ecosystems.

k. Corporate social responsibility programs explicitly include projects in the area of culture and engage with the cultural values of the population and local culture.

l. Local business organizations, such as the chamber of commerce, have specific cultural policies and programs.
Cultural and creative processes have a strong impact on people’s welfare, health, and the self-esteem. They make it possible for individuals and communities to explore their histories and sense of identity, promote the development of new meaning in their lives, and given them greater freedom. Cultural processes are essential in preventing exclusion and “leaving no one behind”.

Active participation in cultural life is one of the key aspects in social inclusion. It provides the motivation and possibility of increased civic participation, lends cultural visibility to minorities, fosters mutual recognition and cooperation between different generations and cultures, boosts employment, and improves a city or region’s security and image. Culture is an important means for establishing new social spaces and for developing new collective meanings. It can also contribute to conflict resolution, the strengthening of the social fabric, and greater resilience in groups and communities.

Cultural factors can promote or obstruct access to, and participation in, public services such as health, education, social inclusion, and employment. Public service policy-makers and staff must actively seek to identify and tackle discrimination of all kinds in the provision of, and access to, public services, such as discrimination on the grounds of gender or ethnicity. Anti-discrimination policies and programs must seek links between cultural issues and all other areas of political action. These process usually require long-term dedication and open, participatory methodologies.

Although the goal is to increase opportunities for everyone to participate, and to promote common spaces that are recognised by all, attention must be paid to individual freedom of choice (including the right not to participate in cultural activities). This freedom is a new and necessary right of citizens, complementary to their right to be different.

a. Local social policies in the areas of health, employment, welfare and social inclusion explicitly include culture as a dimension for combating all types of discrimination.

b. There should be a regular analysis of the factors that determine the cultural vulnerability of certain individuals or groups, within the framework of processes that directly involve those groups and individuals.

c. The relationship between personal welfare, health, and active cultural practices is analyzed regularly.

d. There is capacity-building program for social service professionals and organizations that improves their ability to identify and tackle cultural factors that prevent people from accessing public services.
e. The local government uses its cultural budget and public resources to actively promote the participation of women in cultural activities and organizations, particularly at the most high-profile and senior levels, and also to value, promote, and increase the visibility and status of cultural activities that are already carried out predominantly by women.

f. Cultural institutions receiving public support carry out programmes that include disadvantaged groups and conduct them in neighborhoods with high levels of poverty and exclusion.

g. Steps have been taken to ensure that cultural facilities and spaces are accessible to all, including people with disabilities.

h. Local conflict resolution strategies take into account, and recognize the potential of, culture.

i. There are programs to promote inter-generational cooperation.

j. There are cultural innovation programs for young people that promote social inclusion and knowledge of cultural codes, digital environments, and gender equality.

k. There is a local platform or network of associations, cooperatives, and third sector organizations that carry out activities on the relationship between culture, equality, and social inclusion.

l. Local civil society organisations carry out awareness-raising campaigns, such as the promotion of cultural diversity, intercultural dialogue, and anti-racism, with the support of public institutions and cultural organizations.
Places are the result of interaction between humans and their environment. In so far as it is marked by their human inhabitants and their vision of the world, a territory is a bearer of history and meaning and is, therefore, cultural. This cultural dimension is made up of the practices and customs of citizens: heritage, architecture, design, public art, landscapes, the shaping of the natural environment and the organization of space. Cultures are a powerful instrument for the construction of spaces in which citizens can understand themselves and each other and freely embark on their life projects. Culture allows us to reimagine the world.

Urban planning and public spaces are essential in the transition to sustainable cities and regions. Urban planning that does not explicitly consider cultural issues has negative impacts on the preservation of heritage. It also prevents the exercise of memory, creativity, and coexistence, promotes homogenization, and limits opportunities to access and participation in cultural life. Contemporary urban planning must evaluate cultural impacts, in the same way that it started to evaluate environmental impacts in the twentieth-century.

Other consequences of the relationship between culture, urban planning, and public spaces include: (a) the need for urban and regional development projects to adapt to their cultural context. One such example is the use, where possible, of local knowledge and traditional construction techniques that add personality and distinctiveness to the city, rather than using models from elsewhere; (b) the need to recognize the potential of cultural activities and suitably designed infrastructures to contribute to urban regeneration, and (c) the balance among large and small facilities, city centers and decentralized neighborhoods in resource distribution and cultural planning; and (d) the participation of a citizens from the earliest stages of urban and regional planning.

a. Local urban planning or master plans explicitly recognize the importance of cultural issues and resources.

b. There is a reference guide on “cultural impact assessments” is developed for everyday use in urban planning policies, and a training program to support its use.

c. The local government keeps an inventory of the city or region’s natural and cultural heritage, both tangible and intangible, and has subsequently established mechanisms for its preservation and conservation according to international standards.

d. The local government adopts measures to promote the role of culture in the renovation of historic centers and in neighborhood, district and regional development plans.
e. New cultural infrastructures are planned as part of a broader cultural ecosystem, and their potential impact is taken into account.

f. The local government explicitly considers the notion of ‘landscape’ in its policies, integrating both natural and cultural aspects of development.

g. The local government recognizes public spaces like streets, squares, and other areas in the city, as key resources for cultural interaction and participation.

h. There is a range of public spaces which, thanks to their symbolism, are considered public goods.

i. There are programs to promote and manage the development and preservation of public art.

j. There are architectural guidelines for the renovation of existing buildings, the planning of new buildings, and the use of traditional construction techniques.

k. Policies for urban transport and mobility consider citizens’ access to cultural life, paying special attention to people residing in the city outskirts, people with infants or children, and those with other particular obstacles to accessing culture.

l. The local government develops policies and programs that promote people’s active participation in urban planning and regional development, such as in urban design, architecture, and public art.
Increasing opportunities to access information and participate in knowledge generation is a cultural process that is part of the basic conditions of sustainable development. Historically, the free exchange of knowledge has ensured the cultural evolution of societies. The creations of every era are based on the knowledge and contributions of those that preceded them. Increased and widespread accessibility to data, quality information, and citizen participation in the creation, analysis, production, and distribution of information allows for more transparent resource allocation and better equips citizens to feel a sense of ownership of development. Moreover, in an increasingly technological world, innovation and connectivity have become a means for positive change in communities, allowing citizens to respond to local problems and to pursue their own aspirations.

Efforts should be made, particularly by public institutions, to ensure that the increased access to information made possible by digital technology does not result in an infringement of the right to privacy.

Organizations that work with information and knowledge, such as libraries, archives, museums, civil society organizations, and the media, can provide information on cultural rights and public services. This information plays an essential role in empowering individuals and communities. Such organizations can also bring people together and facilitate the exchange of knowledge, preserve and ensure ongoing access to cultural heritage, provide forums for public debate, and offer training in how to access, understand, and use information.

Moreover, urban policies should consider recent developments in the creation, production, access to, circulation, and exchange of information, as well as changes in the cultural and creative industries. Such policies must consider how these phenomena can be adapted to relate to the context and capability of local people. Today, there is also a virtual public space, the internet, in which culture is created and experienced. All of these technological and social changes mean that it is vital to promote international connectivity, both online and in person.

a. Legislation guarantees freedom of expression, including artistic expression, freedom of opinion, freedom of information, respect for cultural diversity and respect for privacy.

b. Public and civil society mechanisms are in place to monitor these freedoms.

c. There are policies that guarantee access to free and plural information, as well as measures to guarantee that information is harnessed to promote citizens’ right to participate in cultural life.

d. The local media reflects the plurality of opinions, gives equal space and profile to the voices of women, and represents local and international cultural diversity.
Actions

e. There are systems that join up universities, governments and civil society to monitor, research and analyze cultural developments and their interaction with other areas of sustainable development.

f. The obstacles to accessing and using information and communication technologies for cultural purposes are analyzed regularly.

g. The relationship between grassroots cultural processes and social innovation is analyzed regularly.

h. There are policies and programs focused on creation, production, and digital distribution that are centered on citizens and promote cultural democracy.

i. Cultural institutions that receive public support participate in debates on information and knowledge and provide consistent support for valuing culture as a common good.

j. There are training or awareness-raising activities for cultural professionals on the cultural, social, and economic implications of existing and emerging forms of cultural access and reproduction, such as copyright, copyleft, and open source.

k. There are policies and programs allowing people active in the cultural sector to participate in international cooperation networks.
Governance of Culture

Towards a balanced and shared governance of local cultural policies

Governance implies “good government” and “shared government”. It has three dimensions: (1) multi-actor governance, including the public and private sectors, and civil society, (2) transversal or horizontal governance, covering different areas of public policy, and (3) multi-level or vertical governance, between different levels of government.

The transversal integration of culture into local sustainable development strategies requires the recognition the shared nature of culture and its central place in the construction of public spaces in which people can explore, experience and learn. This is a shared responsibility of all participants in multi-actor governance. As well as local governments, it is necessary for civil society organizations, private organizations, and individuals to be recognized as key actors in public debates, in establishing priorities, in developing policies, and in managing and evaluating programs. Local governments must be able to take on different roles as leaders, financial supporters, facilitators and, sometimes, as just observers. They must also accept overall responsibility for creating an enabling environment for sustainable development and cultural participation. In doing so, local governments must identify obstacles to citizen cooperation, and promote shared methods and goals between different parties. Over-institutionalization risks unbalancing cultural ecosystems just as much as privatization.

Ensuring the right to participate in cultural life requires that the cultural dimensions of all policies are taken into account. The local governance of culture must include opportunities for citizens to participate in cultural mapping (that is, in identifying cultural resources and relationships), strategic planning of priorities and key actions, as well as their evaluation. Balanced governance encourages the establishment of participatory forums, either public (like local councils on culture), or independent (established and run by civil society).

Governance of culture should also be supported by coordination mechanisms across different departments with responsibilities in cultural areas, as well as multi-level governance frameworks that help facilitate coordination among local, regional (where applicable), and national governments.

a. The local government implements a cultural policy based on the Agenda 21 for Culture and Culture 21: Actions, bringing together public, civic, and private initiatives for joint projects.

b. The local government promotes cultural planning at neighborhood or district level.

c. The local government creates public forums whose aims are to steer local cultural policy, such as local councils on culture that include public, private and civil society participation.

d. Public projects generate permanent forums for the consultation, negotiation, and regulation of goals and methods, with the participation of all the parties involved, and that should be characterised by foresight and the dynamics of reflexivity.
Actions

e. Cultural institutions that receive public support are transparent, accountable, and evaluate the public services they provide; citizens are represented on their boards.

f. Programs and institutions in receipt of public support develop and practice gender equality.

g. Policies or programs operate to support the participation of citizens in the management of cultural institutions, programs, and events.

h. The local government recognizes and supports management practices that are representative of local culture, and develops specific and appropriate management practices for common goods.

i. An independent civil society platform, or network of civil society organizations that includes citizens and cultural professionals from all sectors is established.

j. There are measures such as training programs in the field of culture to strengthen NGOs, trade associations, unions and other civil society organizations that contribute to cultural life.

k. There are frameworks in place that assign responsibilities and foster collaboration for cultural policies between local, regional, and national governments.
Local Implementation

“Culture 21: Actions” is available to any local government that wishes to use it.

“Culture 21: Actions” aims to be a useful document for local governments as a whole, rather than for specialized cultural departments. Our aim was to create one practical and easy-to-use document that covers what we know about the relationship between citizenship, culture and sustainable development. This is an emerging field, which has yet to be completely consolidated, but it is necessary to respond to the challenges faced by twenty-first century societies. Local governments will play an essential role in this.

It is our hope that this document will help mayors and local government leaders to strengthen the cultural dimension of local development, as well as inspiring employees to consider the cultural dimension of sustainable development.

We also hope that it may prove useful to citizens involved in the areas of culture, citizenship, and sustainable development.

Local implementation of this document should take into account different levels of government and different distributions of responsibility between public institutions. We have attempted to outline some of the responsibilities for these actions. Many of them call on local governments, others are addressed to civil society organizations, and some relate to the private sector. Finally, we have made several general recommendations that apply to everyone involved in local policy-making. Specific guidelines were not included for these, because we understand that, in these cases, responsibilities may be shared among several stakeholders.

Self-Assessment

The chapter dedicated to “Commitments” should make it possible for local governments to carry out self-assessments of their current policies and programs. The self-assessment is geared toward increasing knowledge, connectivity, and the operational capacity of those whose work focuses on the relationship between citizenship, culture, and sustainable development, whether they belong to the cultural sector or not. We hope that this self-assessment framework will be a useful resource for local debates.

We encourage local governments to lead the implementation of this framework in their cities through open, participatory and action-oriented processes. The self-assessment is based on the “Commitments” - the nine thematic sections and their corresponding actions. The self-assessment should enable participants to estimate the level of achievement of each action, award points and provide comments. Once completed, each local government can present issues encountered in a “star” chart (see below) that outlines their strengths and weaknesses for any given year. This will allow comparisons across time in a city, and the exchange of experiences and lessons learned between cities.
The United Cities and Local Governments (UCLG) Committee on Culture will provide partner cities with a complete working document, containing advice on how to carry out this self-assessment, including scoring, indicators and comments.

Given the original nature of this document, the UCLG Committee on Culture is open to criticism, suggestions or comments that emerge from its application, in order further its ongoing improvement.

An International Collaboration Network

In line with the values and principles of UCLG, this document seeks to strengthen cooperation between cities. This includes development cooperation between local governments in different parts of the world.

The UCLG Committee on Culture will propose a collaboration network for cities that focuses on both local implementation and international exchange. They must both be closely related in order to have a positive impact, and to improve the relationship between culture, citizenship, institutions, civil society and sustainable development at a local level.
The collaboration network will enable technical assistance for self-assessments, peer learning exchanges, explanations of good practices, and the identification of cities that are leaders in a specific area.

“Culture 21: Actions” is geared toward promoting the exchange of experiences between local governments from around the world, as well as their close collaboration in an international “community of practice”.

The UCLG Committee on Culture will organize a Culture Summit every two years to bring people together, foster exchange, update the agenda, and publicly report on the progress made through online collaboration.

**United Nations’ Post-2015 Sustainable Development Agenda**

In September 2015, the United Nations General Assembly will approve a universal development agenda based on the Sustainable Development Goals (SDGs). It will act as a benchmark for all countries to improve citizens’ quality of life irrespective of their current reality or degree of development. The agenda will also promote a shared understanding of global development. The SDGs must therefore be universal, transformative, and ambitious.

While we regret that the post-2015 SDGs will not have a stand-alone Goal on culture, it is possible for several SDG of the targets and indicators to include an explicit mention of cultural issues and processes. This would have a significant impact on the role of culture in globalization and on local cultural policies.

In close partnership with the SDG process, UN-Habitat is preparing a new framework to define policies and programs to ensure sustainable urbanization. This framework will be presented at the Habitat III conference in Quito in October of 2016.

We believe that “Culture 21: Actions” contributes to a better understanding of the integral relationship between culture, citizenship, and sustainable development. We hope it will prove useful for everyone involved in the local transfer, or “localization”, of the SDGs and results of Habitat III.

**National Governments**

We believe that “Culture 21 Actions” will prove useful in the design of national development plans, national urban policy plans, and support programmes for local and regional governments. This planning must be developed in close cooperation with local governments, and culture must be integrated in order to guarantee an implementation that contributes to enhanced democracy and empowerment of people.
Adopted by the General Assembly of the United Nations in September 2015, Transforming Our World: the 2030 Agenda for Sustainable Development is the global agenda on sustainable development until 2030. Building on the Millennium Development Goals (MDGs), the global agenda that was pursued from 2000 to 2015, the new 2030 Agenda includes 17 Sustainable Development Goals (SDGs) and 169 specific targets. This is, indeed, a global agenda, the aims and themes of which should be taken into account in all world regions, countries and cities.

The 2030 Agenda amounts to a minor step forward in the consideration of cultural aspects in sustainable development. In the years leading to the adoption of the SDGs, several global networks campaigned, under the banner ‘The Future We Want Includes Culture’, for the inclusion of one specific goal devoted to culture, or for the integration of cultural aspects across the SDGs. Four documents, including a manifesto, a declaration on the inclusion of culture in the 2030 Agenda, a proposal of possible indicators for measuring the cultural aspects of the SDGs, and an assessment of the final 2030 Agenda, were produced between 2013 and 2015. The Committee on Culture of UCLG was one of the lead networks of the campaign.

Although none of the 17 SDGs focuses exclusively on culture, the resulting Agenda includes several explicit references to cultural aspects. The following elements are particularly worth noting:

• Target 4.7 refers to the aim to ensuring that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for global citizenship and the appreciation of cultural diversity and of culture’s contribution to sustainable development.

• Target 8.3 addresses the promotion of development-oriented policies that support productive activities as well as, among others, creativity and innovation.

• Targets 8.9 and 12.b refer to the need to devise and implement policies to promote sustainable tourism, including through local culture and products, and to the need to develop suitable monitoring tools in this area.

• Target 11.4 highlights the need to strengthen efforts to protect and safeguard the world’s cultural and natural heritage.
Furthermore, as this document will aim to demonstrate, cultural aspects will play a pivotal role for the overall 2030 Agenda to be successful, including in areas where connections may only be implicit. In practice, as evidence collected over the years has amply demonstrated, cultural aspects, including active participation in cultural life, the development of individual and collective cultural liberties, the safeguarding of tangible and intangible cultural heritages, and the protection and promotion of diverse cultural expressions, are core components of human and sustainable development. They can also have positive effects in other areas of sustainable development. As the Preamble of the 2030 Agenda indicates:

“We acknowledge the natural and cultural diversity of the world and recognize that all cultures and civilizations can contribute to, and are crucial enablers of, sustainable development.”

Cultural aspects play a pivotal role for the 2030 Agenda to be successful. Cultural rights, heritage, diversity and creativity are core components of human and sustainable development.

For more than a decade, United Cities and Local Governments (UCLG) has been an active advocate of the integration of culture in all approaches to sustainable development. The Agenda 21 for culture, adopted in 2004, has become a key reference for local governments, civil society activists and experts committed to the integration of culture in local sustainable development. This was further strengthened in 2015 with Culture 21: Actions, a practical toolkit that outlines 100 actions through which culture contributes to making cities more sustainable. A Policy Statement adopted by the 3rd World Congress of UCLG in 2010 also recognizes culture as the fourth pillar of sustainable development and calls on cities and local and regional governments around the world to develop a solid cultural policy and to include a cultural dimension in all public policies.

As UCLG has also explained, all of the SDGs have targets that are directly or indirectly related to the daily work of local and regional governments. The 2030 Agenda devotes Goal 11 to ‘Make Cities and Human Settlements Inclusive, Safe, Resilient and Sustainable’, thus marking a major step forward in the recognition of the transformative power of urbanization for development. Yet all SDGs should be ‘localized’ – localizing development means taking into account subnational contexts in the achievement of the 2030 Agenda, from the setting of goals and targets, to determining the means of implementation and using indicators to measure and monitoring progress. It is also putting the territories and the people’s priorities, needs and resources at the centre of sustainable development. The Localizing the SDGs portal developed by the Global Taskforce of Local and Regional Governments, UN-Habitat and the United Nations Development Programme and the practical guide The Sustainable Development Goals: What Local Governments Need to Know provide excellent starting points to understand and put into practice the localization of sustainable development.

At the crossroads of sustainable development, culture and cities, this publication aims to provide practical guidance to local and regional governments, civil society organisations, private organisations, culture and development professionals, and other stakeholders interested in strengthening partnerships, policies, projects and practices around the place of culture in the achievement of the SDGs. The document builds on the work of the UCLG Committee on Culture, as well as on many relevant policies, programmes and projects implemented by cities around the world, and contributions made by several other organisations, networks, communities and individuals that have addressed and demonstrated the cultural dimension of sustainable development.
DOCUMENT STRUCTURE

The following section is structured on the basis of the 17 SDGs that make up Transforming Our World: the 2030 Agenda for Sustainable Development adopted in 2015. Under each Goal, the document presents information that helps to understand why culture is relevant, and how this connection can be made effective at local level. In particular, the following sections will be found:

• An initial summary of the key themes addressed by each Goal, based on the text of Transforming Our World.

• A section entitled How is culture relevant?, describing why cultural aspects are significant for the achievement of the relevant role. This section takes into account the explicit references to culture made in the 2030 Agenda, but also builds on evidence existing elsewhere.

• Under What can cities do?, recommendations aimed at cities and local governments to explore the links between culture and other policies, programmes and practices related to the achievement of the relevant role are presented. This draws on some previous documents and policy guidelines, as well as on observations made in cities around the world.

• Finally, How cities make this effective – some examples presents evidence from cities which have proven the importance of culture to achieve the relevant Goal. Examples have been collected via UCLG’s existing policy monitoring tools (including the Agenda 21 for culture’s good practice database) as well as from other sources, and also include contributions made by experts and partners. UCLG is aware that the set of examples presented in this document is non-exhaustive and will continue to collect relevant practices addressing culture and sustainable development.
This goal calls for an end to poverty in all its manifestations by 2030. It also aims to ensure social protection for the poor and vulnerable, increase access to basic services and support people harmed by climate-related extreme events and other economic, social and environmental shocks and disasters.

How is culture relevant?
Cultural services are basic services and equal access to them should be guaranteed for all men and women, including the poor and the vulnerable.

Cultural expressions, services, goods and heritage sites can contribute to inclusive and sustainable economic development.

What can cities do?
Ensure that minimum service standards for basic cultural services exist (for example, a minimum number of libraries or books per inhabitant, and the adoption of programmes fostering decentralisation of cultural services), so that everyone has access to culture.

Integrate cultural aspects, and the preservation of cultural resources and capacities, in local economic and resilience strategies, which should also engage local communities.

How cities make this effective - some examples
In Pekalongan, which recognizes itself as the ‘City of Batik’, local strategies giving priority to this traditional textile sector have contributed to generating employment. Batik is the main economic sector in the city and 60% of the employees in the sector are women.

In Porto Alegre, the local government has adopted policies and programmes to decentralise opportunities to access culture, making citizens’ cultural rights effective and strengthening collaboration with NGOs and community groups.

In Ouagadougou, the Reemdoogo Music Garden, a cultural infrastructure that provides training, performance and recording facilities, has broadened opportunities for young people and contributed to the emergence of several small businesses.

The cultural policies of Lille-Métropole have contributed to increasing access to culture for everyone, through the enhancement of cultural infrastructure at neighbourhood level, the development of cultural education opportunities and the promotion of specific programmes for disadvantaged groups.
END HUNGER, ACHIEVE FOOD SECURITY AND IMPROVED NUTRITION AND PROMOTE SUSTAINABLE AGRICULTURE

This goal aims to end hunger and all forms of malnutrition by 2030. It also commits to universal access to safe, nutritious and sufficient food at all times of the year. This will require sustainable food production systems and resilient agricultural practices, equal access to land, technology and markets, and international cooperation on investments in infrastructure and technology to boost agricultural productivity.

Target 2.5 refers to the need to maintain the genetic diversity of seeds, cultivated plants and farmed and domesticated animals and their related wild species, including through the utilization of traditional knowledge associated with genetic resources.

How is culture relevant?

Traditional knowledge related to the preservation of existing genetic resources, including the genetic diversity of seeds, should be recognized and maintained, and the fair sharing of the relevant benefits should be promoted.

What can cities do?

Integrate cultural factors, including the knowledge, traditions and practices of all people and communities, into local strategies on environmental sustainability.

Establish programmes to preserve and spread traditional knowledge and practices that contribute to the sustainable use of natural resources.

How cities make this effective - some examples

In Seferihisar, the Seed Swap Festival has enabled local producers to maintain traditional, low-cost agricultural practices and raised awareness of the need to preserve sustainable food production and consumption.
ENSURE HEALTHY LIVES AND PROMOTE WELL-BEING FOR ALL AT ALL AGES

This goal seeks to ensure health and well-being for all, at every stage of life. The Goal addresses all major health priorities, including reproductive, maternal and child health; communicable, non-communicable and environmental diseases; universal health coverage; and access for all to safe, effective, quality and affordable medicines and vaccines. It also calls for more research and development, increased health financing, and strengthened capacity of all countries in health risk reduction and management.

How is culture relevant?

Health policies and programmes need to be culturally-relevant, taking into account local customs, as well as integrating traditional health systems and practitioners where appropriate.

Participation in cultural life can contribute to improved health and well-being, as recognised by an increasing number of studies and examples.

What can cities do?

Include explicit references to cultural factors in local policies in the areas of health and well-being.

Regularly analyse the relationship existing between personal welfare, health and active cultural practices at local level.

Ensure that capacity-building programmes are available to enable health and social service professionals to identify and tackle the cultural factors that prevent people from accessing these services.

Provide support to programmes and projects that foster access to and participation in culture within health settings (hospitals, health centres, etc.).

How cities make this effective - some examples

In Vaudreuil-Dorion, the “Je suis...” cultural engagement project involves a wide-range set of local actors, including health centres, and has generated positive results in areas including perinatal health and mental health.

A range of strategic documents adopted by Malmö, including the Action Plan for the Culture Strategy 2016-2018, identify health as a key factor in local sustainable development and plan to increase access to culture in healthcare, social care and support activities.

Located in a disadvantaged neighbourhood of Montevideo, the Sacude Civic Centre has broadened access to health, culture and sports for local citizens, involved them in priority-setting and management, and contributed to the integration of a cultural dimension in local healthcare programmes.
ENSURE INCLUSIVE AND EQUITABLE QUALITY EDUCATION AND PROMOTE LIFELONG LEARNING OPPORTUNITIES FOR ALL

This Goal aims to ensure that all girls and boys have access to quality early childhood development and can complete free, equitable and quality primary and secondary education. It also aims to ensure that equal access for all women and men is available to tertiary education, and that the number of youth and adults who have relevant skills for employment increases. Other aspects addressed include the elimination of gender disparities in education and an increase in the achievement of literacy and numeracy among all youth and a substantial proportion of adults.

**Target 4.7** aims to ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture’s contribution to sustainable development.

**How is culture relevant?**

Educational programmes at all levels need to integrate contents related to cultural diversity, arts education, languages, and the role of cultural aspects in sustainable development.

A cultural approach, including recognition of local languages and locally-relevant abilities, and the involvement of cultural stakeholders, needs to prevail in the design of curricula at all levels – this is in line with human rights, and can contribute to educational objectives, including students’ motivation and community connections.

**What can cities do?**

Adopt a local strategy linking educational policy and cultural policy.

Work to ensure that the curricula in primary and secondary education include the acquisition of cultural skills and knowledge, intercultural dialogue, diversity, tangible and intangible heritage, and cultural rights.

Provide educational activities for formal and informal environments within cultural facilities (e.g. cultural centres, museums, libraries, theatres, etc.) and programmes (festivals, cultural initiatives, etc.).

Foster the involvement of artists and cultural professionals in education, training and other learning contexts, in order to foster access to and participation in cultural life for citizens of all ages.

Recognise the important role of libraries in fostering inclusive and equitable education and lifelong learning, through their support of literacy programmes, provision of safe spaces for learning, etc.
How cities make this effective - some examples

In Barcelona, the “Creators in Residence” project has enabled secondary schools to develop partnerships with artists and creative groups in a range of art disciplines, involving students in creative processes and fostering access to culture for all.

The Arena da Cultura – Open School for the Arts in Belo Horizonte, has provided access to quality arts education in a wide range of disciplines for thousands of citizens and has paved the way for new professional careers in the cultural field.

In Bogotá, a range of initiatives have contributed to enabling access to culture for tens of thousands of children and young people through school and out-of-school activities, with positive social and educational results.

Under the banner L’Art pour grandir (‘Arts to grow up’), the City of Paris provides a wide range of opportunities to access arts opportunities in schools, libraries, cinemas, conservatories, museums and other cultural venues, aimed at children and young people.

In the context of its Traditional Culture City project, Jeonju has integrated an appreciation of traditional culture in education and lifelong learning programmes, helping children and adults to understand the importance of traditional buildings, intangible heritage and other cultural assets.

Experiences of several cities that have integrated an intercultural approach in their educational policies and programmes, including Cascais, Getxo, Haifa, Limassol, Neuchâtel, Patras, Portimão, Reykjavik and Donostia/San Sebastian, have been promoted in the context of the Council of Europe’s Intercultural Cities programme.
This Goal aims to end all forms of discrimination against women and girls everywhere, and eliminate all forms of violence against them, and other harmful practices against women and girls, in the public and private spheres. The Goal also aims to ensure women’s full and effective participation and equal opportunities for leadership at all levels of decision-making in political, economic and public life. Furthermore, it sets the target of ensuring universal access to sexual and reproductive health and reproductive rights.

UNESCO published the report on gender equality and culture “Gender Equality: Heritage and Creativity” in 2014, in the context of preparations for the 2030 Agenda. The document responds to the urgency of a deeper debate, research and awareness on gender equality and the need for equal cultural rights, responsibilities and opportunities for every person to develop his or her full potential. The report highlights UNESCO’s approach to promoting gender equality, underpinned by the international human rights framework. The report is based on a commitment to cultural rights and cultural diversity, with emphasis on heritage and creativity as enablers for all people, despite the recurring use of traditions, religions or social norms to justify the infringement on human rights or their limitation, for girls and women specially.

Heritage is associated to social values developed over time, so heritage identification, preservation and transmission are the result of a choice, which is most often biased. Gender should be taken into account in order to ensure a plural and diverse representation of sites and practices across the world. As the report shows, the lack of gender awareness demonstrated in safeguarding tangible and intangible cultural heritage at a local and a global level—for instance, within the framework of the lists derived from the 1972 World Heritage Convention and the 2003 Convention on Intangible Cultural Heritage—leads to big challenges that have to be addressed by all local, regional and national governments and the international community.

Similarly, high priority should be accorded within sustainable development to the situation of women and girls in the field of creativity: this must include the recognition of the cultural and historical discrimination women face in fully engaging in creative processes, across different cultural disciplines such as film, theatre or live performance. And along with the stereotypes, stigma and sexism, another invisible barrier for women to be fought is the lack of gendered information, data and analysis.

As the UN Special Rapporteur in the field of cultural rights at that time, Farida Shaheed, points out: “It is time for a paradigm shift: from viewing culture as an obstacle to women’s rights to one of ensuring women’s equal enjoyment of cultural rights.” And this can only be achieved when culture is completely perceived as an inherent component of society which permeates all kinds of human relations in life, including those based on power, whether this is visible and acknowledged, or not.
How is culture relevant?

Gender equality should also be achieved in cultural life: opportunities for women and girls to take active part in cultural life and lead their own projects and organisations in this area need to be broadened.

Further visibility and recognition needs to be given to cultural practices carried out predominantly by women and girls.

Narratives that address gender discrimination or which show the important role of women and girls in cultural life are needed.

What can cities do?

Integrate a gender dimension in cultural policy and a cultural dimension in policies fostering gender equality and addressing gender discrimination.

Take measures to eliminate gender discrimination and all forms of violence and harmful practices against women and girls in cultural activities.

Ensure that the voices of women receive equal space and profile in the local media.

Ensure that cultural programmes and organisations that receive public support practice gender equality.

How cities make this effective - some examples

In Ramallah, the decentralisation of cultural policy, which has fostered an understanding of the importance of culture in local governance and sustainable development, has paid particular attention to the involvement of women and girls in participatory activities and in cultural activities.

In Rosario, the ‘Workshop’ arts centre provides creative opportunities to vulnerable groups and has developed a range of programmes enabling women to produce their own works and narratives.

The work of the Women’s Education for Advancement and Empowerment (WEAVE) organisation in Myanmar includes the provision of safe employment opportunities for women based on traditional craft-making skills.
ENSURE AVAILABILITY AND SUSTAINABLE MANAGEMENT OF WATER AND SANITATION FOR ALL

This Goal aims to ensure universal and equitable access to safe and affordable drinking water, as well as access to adequate and equitable sanitation and hygiene to all, paying special attention to the needs of women and girls and those in vulnerable situations. The improvement of water quality, the increase in water-use efficiency, and the protection and restoration of water-related ecosystems, including mountains, forests, wetlands, rivers, aquifers and lakes, are also addressed.

How is culture relevant?
Some elements in traditional knowledge can provide lessons towards fostering an appropriate, sustainable use of water-related ecosystems.

What can cities do?
Explicitly recognise in local cultural policies the connections between culture and environmental sustainability, including the sustainable use of resources.
Explore the potential of cultural facilities, events and activities as contexts where to raise awareness of water scarcity and sustainable uses of water-related ecosystems.

How cities make this effective - some examples
In Puno, a city located along the shores of Lake Titicaca, the Hamuy Cocha Festival fosters respect and compromise for the world’s water resources, including the preservation of ecosystems that create rivers, lakes and lagoons.
In Val-de-Marne, the H2-OH! Festival aims to regain an area of rivers and creeks, foster respect for natural resources and common goods, and raise citizens’ awareness on the impacts of their behaviour on the preservation and sustainability of the water ecosystem.
The Nile Project is an international initiative involving universities, policy-makers and musicians, among others, that fosters an understanding of the Nile as a shared ecosystem among communities across the 11 countries that make up its basin, through, among others, a musical dialogue.
ENSURE ACCESS TO AFFORDABLE, RELIABLE, SUSTAINABLE AND MODERN ENERGY FOR ALL

This Goal aims to ensure universal access to affordable, reliable and modern energy services, substantially increase the share of renewable energy in the global energy mix, and double the global rate of improvement in energy efficiency. International cooperation and upgraded technology are also identified as steps servicing this Goal.

How is culture relevant?
Cultural factors, often inadvertently, underpin energy production and consumption patterns.
Creative actors can be involved in the design of educational and awareness-raising activities on energy production and consumption.

What can cities do?
Explore the potential for creative processes to foster new approaches to energy production and consumption.
Ask cultural organisations that receive public support to evaluate their environmental impact and carry out awareness-raising activities on environmental sustainability.

How cities make this effective - some examples
A report produced by the International Federation of Library Associations and Institutions (IFLA) describes how libraries in Croydon, Derby and other cities in the UK enable users to borrow energy monitors to find out which electrical appliances use a lot of energy, enabling them to change and reduce their energy use.
The Newton Machine is a participatory, artistic intervention developed in Eday, leading to a prototype for storing energy produced in an environmentally sustainable way.
Target 8.3 refers to the promotion of development-oriented policies that support productive activities, decent job creation, entrepreneurship, creativity and innovation, and encourage the formalisation and growth of micro-, small- and medium-sized enterprises, including through access to financial services.

Meanwhile, Target 8.9 addresses the need to devise and implement policies to promote sustainable tourism that creates jobs and promotes local culture and products.

**How is culture relevant?**

The cultural and creative sectors have the potential to be areas for inclusive, sustainable and fair employment, insofar as the appropriate labour conditions, in accordance with international human rights, are guaranteed.

Cultural aspects can be integrated in tourism strategies, while ensuring that this does not imply decontextualisation of cultural identities, activities and assets and that relevant benefits are reinvested in cultural activities.

**What can cities do?**

Explore the potential of the cultural and creative sectors to contribute to inclusive, sustainable and fair employment.

Ensure that the local tourism model is sustainable, balanced across the city or region, connected to the local communities and interactive with the cultural ecosystems.

Include cultural knowledge, skills and jobs in employability programmes.

Support the international mobility of artists and culture professionals, thus enhancing employment opportunities for them.

Regularly analyse the contributions made by the public, civil and private cultural sectors to the local economy, including their direct and indirect impact on the creation of employment, as well as how young people, men and women, and disadvantaged sectors are represented therein.

Take measures to ensure adequate working and remuneration conditions for cultural professionals.
How cities make this effective - some examples

In Cēsis, the “Culture for a Sustainable Growth” strategy aimed to improve the quality of life of local citizens via culture, capitalising on local cultural heritage, including the links between community-building, sustainable cultural tourism, and social and economic innovation.

In the region of Abitibi-Témiscamingue, the CULTURAT project is a participative process, involving local governments and civil society, including Indigenous communities, which involves citizens in the definition of priorities and has contributed to enhance quality of life through the promotion of sustainable cultural tourism.

In Bilbao, local development strategies have recognised the importance of cultural activities, infrastructures and stakeholders in order to contribute to better quality of life and to social and economic transformation, with clear impacts in terms of employment and tourism attractiveness.

A long-term vision of culture and local sustainable development has enabled Yarra Ranges to foster economic opportunities for local artists and creative businesses and to strengthen the area as a tourism destination, while taking into account the preservation of cultural and natural heritage and involving local communities.

In the ‘Sensitive Urban Zone’ of Hautepierre, Strasbourg, a venue specialised in digital technology provides young people with expression and digital creation skills and contributes to broadening their employment opportunities.

The promotion of tourism around cultural heritage in Nevşehir relies on the active involvement of the local community, including volunteer cultural and history researchers, teachers and elderly citizens who share their own experiences and knowledge.

Ségou has developed a range of initiatives under the banner of ‘creative city’, which have contributed to strengthening the local economy through decent jobs in the cultural and creative sectors, as well as increasing local self-esteem and identity.

In Kanazawa, policies have fostered synergies between local artisans and other creative areas, thus combining tradition, innovation and the new technologies and strengthening economic development around traditional culture.

Several local and regional governments, including Marseilles, Île-de-France, Puglia and Valletta, have contributed to schemes facilitating the international mobility of artists, in partnership with the Roberto Cimetta Fund.

International platform Sound Diplomacy provides research and advice to cities in order to explore the potential of local music ecosystems for economic and cultural development.

The UNESCO Creative Cities Network promotes cooperation among cities that have identified creativity as a strategic factor for sustainable urban development and which can exchange expertise around 7 creative fields (crafts and folk art; design; film; gastronomy; literature; music; and media arts).
GOAL 09

BUILD RESILIENT INFRASTRUCTURE, PROMOTE INCLUSIVE AND SUSTAINABLE INDUSTRIALIZATION AND FOSTER INNOVATION

This Goal addresses the development of quality, reliable, sustainable and resilient infrastructure, ensuring affordable and equitable access for all; inclusive and sustainable industrialization; as well as the encouragement of innovation and the increase in the number of research and development workers.

» How is culture relevant?

Cultural infrastructures, providing affordable and equitable access to and opportunities to participate in cultural life, are part of the quality, reliable, sustainable and resilient infrastructure that should be available to everyone.

Artists and creative professionals can be involved in processes aimed at research, development and innovation in a wide range of industrial areas.

» What can cities do?

Guarantee the existence and accessibility of a range of cultural facilities, spaces and venues dedicated to training, creation, and production of culture, e.g. art schools, music schools, museums, heritage centres, cultural centres, festivals, dance houses, auditoriums, libraries, etc.

Ensure the availability of a variety of financing mechanisms for for-profit cultural projects, such as microcredits, venture capital, and sponsorship programmes.

Promote partnerships between people active in the cultural sector and businesses, e.g. through residencies and other systems of innovation and knowledge transfer.

Analyse and promote an understanding of the relationship existing between grassroots cultural processes and social innovation.
How cities make this effective
- some examples

In Mexico City, the Factories of Arts and Jobs (FAROs) are a new generation of cultural infrastructures in the outskirts of the city, linked to strategies of education, citizen participation, social inclusion and the creation of jobs.

In Roesselare, ARhus is an open knowledge centre, a new kind of library that is linked to a wide range of local strategies, including the promotion of innovation and knowledge via, among others, cooperation with local businesses.

In Linz, the Open Commons Linz project gives citizens responsible, open access to data, including cultural assets, on the understanding that knowledge can be multiplied when shared, and that innovation can emerge through collaboration between businesses, science, cultural and other organisations.

The Municipal Cultural Centre in Byblos provides access to a range of cultural and educational services for children, young people and adults, ultimately guaranteeing lifelong learning that meets the needs of residents and allows them to increase their knowledge. Thanks to its dynamic, good-quality services, it has been rated the second best centre in Lebanon.

The investment made by Kazan in improving the local cultural environment and the availability of cultural facilities has contributed to an increase in trends of participation in cultural life, particularly among children and young people.

The ‘Cultural Metropolis programme’ in Wuhan involves significant investment in the improvement of libraries, museums, arts centres and other cultural facilities, and places emphasis on broadening opportunities for children, young people, elderly people and disadvantaged people, among others.
REDUCE INEQUALITY WITHIN AND AMONG COUNTRIES

This Goal calls for reducing inequalities in income as well as those based on age, sex, disability, race, ethnicity, origin, religion or economic or other status within a country. This involves eliminating discriminatory legislation, policies and practices, and adopting and promoting others that contribute to achieving greater equality. The Goal also addresses inequalities among countries, including those related to representation (e.g. enhanced representation and voice for developing countries in global decision-making), migration (e.g. planned and well-managed migration policies) and development assistance.

How is culture relevant?

Cultural participation can contribute to empowering and promoting the inclusion of all people, irrespective of age, sex, disability, race, ethnicity, origin, religion or economic or other status.

Artists and creative professionals can be involved in the design and presentation of narratives which give voice to developing countries.

All approaches to migration should include a cultural dimension and intercultural dialogue.

What can cities do?

Integrate within cultural policy aims related to people’s ability to create, produce and disseminate their own cultural expressions, paying special attention to the most vulnerable groups and individuals.

Recognise and celebrate cultural diversity as a goal in cultural policies.

Integrate intercultural dialogue and active participation in cultural life as elements in policies and programmes addressing migration, refuge and internal displacement.

Require cultural institutions that receive public support to carry out programmes that include disadvantaged groups and conduct them in neighbourhoods with high levels of poverty and exclusion.

Ensure that cultural facilities and spaces are accessible to all, including people with disabilities.

Promote inter-generational cooperation through culture.

Regularly analyse the obstacles to citizens’ access and participation in cultural life.
How cities make this effective
- some examples

The Cultural Cooperation Charter adopted by the City of Lyon and a wide range of local stakeholders has contributed to enabling active participation in cultural life for everyone, ultimately resulting in the reduction of social inequalities, increased social cohesion, the visualisation of cultural diversity and better adaptation of public services.

In Medellín, the local cultural policy has among its specific objectives the promotion of respect for difference and the inclusion of everyone in cultural life, with specific programmes addressing gender equality and the recognition of the cultural rights of vulnerable groups (e.g. Afro-Colombian and indigenous communities, children, elderly people, internally-displaced people, etc.).

Angers’ Culture and Solidarity Charter brings together cultural and social actors, with the joint aim of enabling people with financial difficulties or suffering from isolation or disadvantage to feel like real citizens, through the discovery of different forms of art and culture.

In Rio de Janeiro, the ‘Local Actions’ programme has provided for the enhanced availability of cultural activities in areas that had traditionally received less governmental support, and contributed to strengthening peripheral neighbourhoods and their local development.

The House of the Exchange of Populations in Nilüfer provides a space for the preservation, visualisation and exchange of the memories and heritages of the different communities that make up the city.

The ‘cultural mediation’ approach developed by Montreal fosters an engagement of artists and cultural professionals in encouraging access and active participation in cultural life for all citizens.

The festival of La Carrera del Gancho in Zaragoza promotes an integral approach to neighbourhood renewal, through the active engagement of citizens in cultural activities and a space for intergenerational and intercultural collaboration.
GOAL 11

MAKE CITIES AND HUMAN SETTLEMENTS INCLUSIVE, SAFE, RESILIENT AND SUSTAINABLE

This is the main Goal dedicated to sustainable development in cities. The Goal aims to ensure access to adequate, safe and affordable housing, basic services and transport systems for all. It also addresses the need to enhance inclusive and sustainable urbanization, improve urban resilience in the context of disasters and reduce the environmental impact of cities.

Target 11.4 states the aim to strengthen efforts to protect and safeguard the world’s cultural and natural heritage.

Target 11.7 refers to the provision of universal access to safe, inclusive and accessible, green and public spaces, in particular for women and children, older persons and persons with disabilities.

How is culture relevant?

Many relevant sites and elements of tangible and intangible cultural heritage are found in cities and play a role in sustainable local development - indeed, cultural aspects are fundamental to foster local sustainable development.

Green and public spaces can allow for the development of cultural activities and need to be accessible to everyone.

Traditional construction techniques and related knowledge and materials can inform approaches to the renovation of existing buildings and the design of new ones.

Cultural factors inform behaviour in cities, in areas including transport and mobility, uses of the environment, etc.

What can cities do?

Adopt policies regarding the protection of cultural heritage in all its dimensions, both tangible and intangible.

Promote an understanding that culture plays a role in sustainable local development, through appropriate capacity-building, policy design, implementation and evaluation, etc.

Allocate appropriate human, technical and financial resources to local cultural policies, in line with the understanding that culture is fundamental to achieve local sustainable development.

Keep an updated inventory of local natural and cultural heritage, both tangible and intangible, and establish mechanisms for its preservation and conservation according to international standards.

Foster the use of a reference guide on ‘cultural impact assessment’ within urban planning policies.

Adopt measures to promote the role of culture in the renovation of historic centres and in neighbourhood, district and regional development plans.

Recognise public spaces, including streets, squares and other places, as key resources for cultural
interaction and participation.

Ensure that capacity-building programmes addressing sustainable urban planning, transport and mobility, and other related areas integrate a cultural dimension, e.g., training activities devised by local government associations and development agencies.

Be aware of the risk that cultural facilities and actors reinforce gentrification process, and take measures to control this.

How cities make this effective - some examples

In Beit Sahour, the revitalisation of the historic Old City and its related heritage have been the basis of policies contributing to local identity, sustainable tourism, the promotion of the cultural industries, and community participation in cultural life.

The City of Cuenca has adopted very effective policies for the protection and promotion of all dimensions of cultural heritage, both tangible and intangible, and integrated this in other approaches to local sustainable development, including urban planning policies.

In Buenos Aires, local cultural policies have explored in depth the implications of tangible and intangible cultural heritage, with measures adopted to protect it, innovate in management models, identify new forms of heritage, and link this with other areas of sustainable urban development.

In Lisbon, a range of measures including the ’Urban Art Gallery’ have contributed to the improvement of public space, its acknowledgement as an environment for cultural expression and participation, and the transversal recognition of cultural expressions emerging from cities, including urban art.

In Regensburg, the World Heritage City’s management plan matches the inherited urban landscape with contemporary demands, actively involves citizens and has contributed to integrating cultural heritage in urban planning, economic development, tourism and other areas.

The Makati Poblacion Heritage Conservation Project builds upon the local area’s historical and cultural heritage assets to heighten the sense of pride and to address the social and economic challenges and opportunities of urban development.

The 2030 Master Plan of the Seoul Metropolitan Government and its related Urban Planning Charter embrace history, culture and landscape, including the preservation of heritage, the promotion of creative uses of the city’s tangible and intangible heritage and the enhancement of cultural facilities.

The Arts, Culture and Creative Industries Policy of Cape Town provides a framework that connects cultural aspects with a wide range of areas of policy, including economic development, harmonious coexistence between communities and urban planning.

In Hoi An, local cultural policy has sought to integrate heritage preservation in broader local aims, including those that seek to protect the natural environment, foster integrated urban planning and ensure that tourism is inclusive and sustainable.

For over a decade, cultural policies in Surakarta (Solo) have sought to integrate culture in all aspects of public life and this has led to an increasing recognition and preservation of cultural expressions, performers and craftspeople.

The cultural policy of Tunis has placed emphasis, among others, on the preservation of tangible and intangible heritage, incorporating a cultural dimension in all urban regeneration processes and revitalising the image of the old city as Tunis’ urban centre.

In England and Wales, Section 106 of the Town and Country Planning Act provides for establishing agreements among local governments and private developers, for the provision of contributions to offset impacts caused by construction and other urban developments. These contributions can be used, among others, to establish or improve cultural facilities.

The international forum Creative Mobilities contributes to fostering an understanding of how cultural factors shape and can transform mobility patterns in cities, including uses of public transport and usage of public spaces.

The International Council on Monuments and Sites (ICOMOS) has developed a range of tools and recommendations to contribute to the implementation of Target 11.4 on strengthening efforts to protect and safeguard the world’s cultural and natural heritage.
ENSURE SUSTAINABLE CONSUMPTION AND PRODUCTION PATTERNS

This Goal aims to promote sustainable consumption and production patterns, the sustainable management and efficient use of natural resources, and the environmentally sound management of chemicals. Other relevant measures include the reduction of waste and information, and awareness-raising on sustainable behaviours and practices.

How is culture relevant?
Local, traditional products that are suited to sustainable consumption and production need to be recognized and appreciated.

What can cities do?
Include history and culture in guidelines and initiatives that promote the production and consumption of local products.
Recognise gastronomy, based on local produce, as a constituent element of local culture.
Facilitate and promote citizen initiatives for the sustainable use of public spaces, especially those linked to new gardening practices, and other examples of socio-ecological innovation.

How cities make this effective - some examples
In Chefchaouen, one of the cities that promoted the recognition of the Mediterranean diet as an element in UNESCO’s Intangible Cultural Heritage list, local policies highlight the importance of the culinary arts, helping citizens come to terms with their identity, strengthening inclusive economic development linked to local products, and bolstering sustainable tourism.
In the context of its Municipal Culture Plan, the city of Florianópolis has adopted measures to foster reinterpretation of traditional cuisine, recognising the value of local produce while integrating contemporary elements, and contributing both to economic development and to inclusive social development.
The Sunday Cultures Fair of La Paz aims to democratize access to locally-produced cultural expressions and events, including crafts, gastronomy and the arts, while broadening opportunities for local creative initiatives and businesses, and promoting the recovery of urban public spaces for citizens’ uses, healthy recreation, and community enjoyment.
The MUSEM Culinary Centre in Gaziantep contributes to keeping local gastronomy alive, understanding it as part of intangible heritage, and introducing it to a largest audience. In doing so, it also strengthens local identity and social cohesion.

Target 12.b addresses the development and implementation of tools to monitor sustainable development impacts for sustainable tourism that creates jobs and promotes local culture and products.
GOAL 13

TAKE URGENT ACTION TO COMBAT CLIMATE CHANGE AND ITS IMPACTS

This Goal aims to strengthen resilience and adaptive capacity to climate-related hazards and natural disasters in all countries, integrate climate change measures into all policies and strategies, and improve education, awareness-raising and capacity in this field.

How is culture relevant?

Links exist between cultural activities, traditional knowledge, and environmentally-sustainable practices, which should be explored and fostered. Creative professionals can be involved in awareness-raising activities on climate change.

What can cities do?

Explicitly recognise in cultural policies the connections between culture and environmental sustainability, including concerns about climate change, resilience and the sustainable use of resources.

Establish a working group or task force to link the work of local government departments of culture and environment.

Involve artists and cultural professionals when devising strategies and programmes to foster adaptation to climate change.

How cities make this effective - some examples

In Dakar, the School of the Commons project aims to use collective creativity to address urban problems, including through the renovation of public spaces in the form of urban gardens, citizen engagement, and the creation of jobs in the field of ecology.

In Banda Aceh, efforts following the 2004 tsunami addressed cultural heritage, including research and conservation, as well as capacity-building and public awareness, in order to ensure that valuable buildings and urbanism were not destroyed in the reconstruction process.

In Chicago, the ‘Environmental Sentinel’ project was a climate-monitoring artwork of 453 temperature-sensitive, native, flowering trees to engage citizens and scientists in understanding local microclimates and the effects of climate change.

Some organisations, including Julie’s Bicycle and COAL, provide advice, support and practical tools to cultural organisations, cities and other stakeholders interested in reducing emissions and fostering adaptation to climate change within the cultural sector.
CONSERVE AND SUSTAINABLY USE THE OCEANS, SEAS AND MARINE RESOURCES FOR SUSTAINABLE DEVELOPMENT

This Goal aims to contribute to the prevention and reduction of marine pollution, the sustainable management and protection of marine and coastal ecosystems, and the reduction of ocean acidification. It also addresses the need to end overfishing, to conserve coastal and marine areas, and to increase the economic benefits to small island developing States and least developed countries form the sustainable use of marine resources.

How is culture relevant?
Some cultural traditions relate to the sustainable preservation of marine and coastal ecosystems and need to be identified and reinforced.

What can cities do?
Explicitly consider the notion of 'landscape' in their policies, integrating both natural and cultural aspects of development.
Recognise and preserve cultural practices, traditions and stories related to sustainable uses of oceans, seas and marine resources, including through the establishment of specialised institutions (e.g. ecomuseums, maritime museums, etc.) and other initiatives.

How cities make this effective - some examples
The Ha Long Ecomuseum, based in a unique area because of its geomorphic features, natural characteristics, ecosystems and biodiversity, brings together an appreciation of the landscape and heritage and measures to protect the natural environment, and has established a Floating Cultural Centre in a small fishing village.

In the province of Jeju, the culture of haenyeo (women divers) can be seen as an eco-friendly method of maintaining sustainable fishing practices, rooted in traditional knowledge, as well as a practice which has contributed to the advancement of women’s status in the community.
How is culture relevant?
Cultural factors related to the preservation of terrestrial ecosystems, including relevant local and traditional knowledge, needs to be integrated in the design, implementation and evaluation of policies and programmes in this area.

What can cities do?
Recognise the cultural importance of natural spaces, with specific programmes.
Develop initiatives which foster the preservation and transfer of traditional knowledge and intangible heritage practices related to the sustainable management and use of terrestrial ecosystems.

How cities make this effective - some examples
In Gabrovo, several measures have been adopted to foster the transfer of knowledge from local rural communities to urban areas, including the ‘Welcome to the Village’ project, which enables children to learn from elderly people living in rural areas.

Baie-Saint-Paul, an ‘art and heritage town’ crossed by two rivers and part of the Biosphere Reserve of Charlevoix, has adopted an Agenda 21 that brings together the four pillars of sustainable development, including an understanding of the links between cultural vitality and environmental preservation.

In Kaunas, the Šančiai Cabbage Field Project has made cultural rights effective by reclaiming a parcel of land through a participative, citizen-led process, in which the arts and culture contribute to transform the territory and raise awareness of the richness of the plant and tree life in the area, among other aims.
GOAL 16

PROMOTE PEACEFUL AND INCLUSIVE SOCIETIES FOR SUSTAINABLE DEVELOPMENT, PROVIDE ACCESS TO JUSTICE FOR ALL AND BUILD EFFECTIVE, ACCOUNTABLE AND INCLUSIVE INSTITUTIONS AT ALL LEVELS

This Goal focuses on the reduction of all forms of violence and related death rates, the ending of abuse, exploitation, trafficking and all forms of violence against children, the promotion of the rule of law of access to justice for all, and the reduction of illicit financial and arms flows. It also aims to substantially reduce corruption, to develop effective, accountable and transparent institutions, and strengthen the participation of developing countries in global governance.

Target 16.4 calls for the return of stolen assets.
Target 16.7 promotes responsive, inclusive, participatory and representative decision-making at all levels.
Target 16.10 demands the enhancement of public access to information and the protection of fundamental freedoms. All of these targets have specific implications in the field of culture, as explained below.

How is culture relevant?

Stolen cultural assets should be returned to the relevant communities.

Citizens should be able to participate in the design, implementation and evaluation of cultural policies and programmes.

Cultural facilities, including libraries and knowledge centres, foster access to information.

Strategies aimed at the alleviation of violence and the promotion of peace should integrate a cultural component.

What can cities do?

Place cultural rights at the centre of local policies, informing the design, implementation and evaluation of policies, programmes, facilities, etc.

Take into account and recognise the potential of culture in local conflict prevention and resolution strategies.

Ensure access to free and plural information, including through plural local media.

Commit to protecting and promoting freedom of artistic expression, both at local and at international level, e.g. by providing shelter to artists and culture professionals under threat.

Establish public cultural policy forums (e.g. local councils on culture), involving public, private, civil society bodies and citizens, with the aim of discussing, setting-priorities for and monitoring local cultural policy.

Guarantee that cultural institutions that receive public support are transparent, accountable and
evaluate the public services that they provide.

Recognise the important role of civil society organisations and networks as part of a plural governance of culture, and guarantee the existence of an enabling environment for its development.

National associations of municipalities and individual cities should also ask their respective national governments to create a “cultural policy” chapter, and include a “cultural impact assessment” process, in national programmes to implement the SDGs.

**How cities make this effective - some examples**

In Concepción, an extensive consultation process including debates and individual interviews, involving over 3000 people, led to the adoption of the city’s Cultural Strategic Plan, in the context of the city’s aim of establishing a new, joint vision for long-term sustainable development. Participatory spaces have remained thereafter, so as to oversee and contribute to the implementation of activities.

A major railway disaster in 2013 led to the need to ‘rebuild’ and ‘reinvent’ Lake Mégantic. Citizens and local institutions took this as an opportunity to establish a new, horizontal and participatory model of governance, with a strong engagement of citizens and associations, and which has recognised culture as a fundamental aspect of quality of life.

In Busan, the TOTATOGA Creative Village Project is a community initiative which aims to make the city a place where culture is part of daily life and contributes to prosperity, with a strong component of citizen engagement and public-private collaboration. It has transformed traditional models of policymaking and has been seen as a model to follow by other cities.

In Timbuktu, a range of measures aimed at reinvigorating the socio-economic and urban fabric of the city following the occupation of 2012-13 involved the strengthening of cultural heritage, the defence of citizens’ freedom to maintain their cultural practices, and the promotion of culture as a strategy for resilience and sustainable cohabitation.

Facing an increase in violence, Tamaulipas promoted a network of community culture groups involving in particular young people, training them to work as volunteers and contribute to the coexistence of their communities.

Involving a strong participatory component, the Cultural Sustainability Framework of Galway, strongly inspired by Culture 21 Actions, has enabled local stakeholders to map cultural resources and explore how they relate to other areas of local governance.

The first Cultural Plan of Washington DC has been developed through a strong consultation process, is inspired by Culture 21 Actions and places emphasis on all residents’ ability to take active part in cultural life.

Cultural policies in Izmir have a strong component of collaboration and plural governance of culture, notably through the work of the Izmir Mediterranean Academy and the Izmir Culture Platform Initiative, which brings together cultural actors.

The International Federation of Library Associations and Institutions (IFLA) has developed a range of tools and recommendations to help libraries and library authorities implement the 2030 Agenda, with particular emphasis on Target 16.10 (public access to information) but also addressing other Goals and Targets.

The International Cities of Refuge Network (ICORN) gathers cities and regions offering shelter to writers and artists at risks, advancing freedom of expression, defending democratic values and promoting international solidarity.
STRENGTHEN THE MEANS OF IMPLEMENTATION AND REVITALIZE THE GLOBAL PARTNERSHIP FOR SUSTAINABLE DEVELOPMENT

This Goal involves, among other issues, the strengthening of national and international efforts to contribute to sustainable development objectives, including through official development assistance and other financial resources, improved technology development and transfer, capacity-building, and stronger international partnerships in all areas. References are also made to trade issues, including the significant increase in the exports of developing countries.

How is culture relevant?

International, national and local strategies for sustainable development, including those that aim to implement the 2030 Agenda, need to integrate a cultural dimension.

Capacities of cultural stakeholders should be strengthened, enabling them to address other sustainable development challenges, and capacity-building should also enable other groups involved in sustainable development to understand the importance of cultural aspects.

The capacity of cultural stakeholders to produce and distribute cultural goods and services, particularly those that represent lesser-known cultural expressions, should be strengthened.

What can cities do?

Establish international cultural cooperation programmes, with a particular emphasis on the protection and promotion of cultural diversity.

Support capacity-building programmes that contribute to an understanding of the place of culture in local, national and international sustainable development strategies, targeting all relevant development actors (local governments, civil society organisations, private actors, etc.).

Promote the participation of local government associations and cultural stakeholders in national and local strategies meant to implement the 2030 Agenda, as well as addressing sustainable development more broadly.
How cities make this effective
- some examples

The city of Hannover’s “Twinning for a Culture of Sustainability” programme, involving partners from Ghana, Malawi, Palestine, Poland and Turkey, has explored the potential of international cooperation to contribute to an awareness of global sustainable development challenges and the promotion of responsible citizenship, in areas including fair trade.

In Yopougon, a range of measures has been adopted to foster youth cohesion and engagement in local initiatives, including in the cultural field. A local Youth Council has been established, which provides technical and financial support to strengthen and build the capacities of youth associations.

The World City Forum of Milan brings together over 600 associations representing approximately 120 communities resident in Milan, with the aim of sharing ideas, projects and proposals for the development cultural policies in the area.

The resolution “The 2030 Agenda for Sustainable Development: Building Sustainability at the Local Level”, promoted by the Association of German Cities and the German Section of the Council of European Municipalities and Regions, calls municipalities to link existing or new local measures or strategies for social, environmental, economic, political or cultural sustainability with the SDGs. The resolution has been adopted by 65 German municipalities at the last count.

In Australia, the National Local Government Cultural Forum, instigated by the Cultural Development Network (CDN), brings together local and federal authorities as well as local government associations, providing a multi-level governance framework to discuss cultural policies and their linkages with broader sustainable development.
ENSURING CULTURE FULFILLS ITS POTENTIAL IN RESPONDING TO THE COVID-19 PANDEMIC

STATEMENT BY THE CULTURE2030GOAL CAMPAIGN
LAUNCHED ON 21 MAY 2020, WORLD DAY FOR CULTURAL DIVERSITY FOR DIALOGUE AND DEVELOPMENT

With the world faced with the COVID-19 pandemic today and the need to rebuild our societies tomorrow, culture should be at the heart of the response. Culture brings inspiration, comfort and hope into people’s lives. To harness this potential, the Culture 2030 Goal movement, in the context of its engagement in the United Nations 2030 Agenda, calls on UN agencies, governments and all other stakeholders to act.

The Covid-19 pandemic is an unprecedented challenge requiring an unprecedented response. All actors can and should play their part, not least the cultural communities, sectors, actors and agents.

Clearly, the primary concern must be health. We would like to extend our thanks to all those working in the frontlines, in particular the hospitals, public health teams and elsewhere in the health sector who are doing so much to care for the ill and protect the well now, as well as all other essential service providers.

Alongside them, artists, creators and culture professionals, as well as organisations in the culture sector, have a fundamental role in promoting well-being and resilience in individuals and communities, guaranteeing access to information, and encouraging awareness and tolerance. Arts and culture have played a unique and vital role during
the crisis, and this role should be enhanced beyond the pandemic: building community, reducing anxieties, and also using art’s unique sense making ability to build capacities to imagine a new future.

The cultural communities have responded. There have been countless initiatives to boost access and engagement and to create together new expressions, meanings and energies. They have all underlined the impressive power of culture to build healthy, resilient communities and improve well-being for all.

Yet we also need to think about the future. Even when the pandemic is declared over, the scars will remain. The challenges that the 2030 Agenda seeks to address are still here. Some have become more challenging still.

Now more than ever, we need to recognise, incorporate, and support cultural concerns in our response to the crisis and planning for the recovery.

We believe that in doing so, we can contribute to ensuring that the crisis does not exacerbate the already high levels of inequality at the global level and often within national borders. This can particularly affect older people, minorities, women and girls, indigenous peoples and those with less access to health and other basic public services and economic resources. Appropriate cultural responses at the global, regional and domestic levels can take this reality into account, and place equality and non-discrimination at the centre.

We must also strengthen the global mindset and international cooperation that are critically needed, faced with the risk of closed borders and divisions in the international community. At the global level, appropriate resources and collaboration mechanisms including cultural cooperation, should recognise existing barriers and seek to address them.

Overall, responses to this pandemic should aim to be inclusive and look at a broader framework of inequality and challenges to sustainable development, including climate change and disaster risk reduction. The assertion that nothing will be the same in the aftermath of the crisis is becoming commonplace, and there is a call to rethink the way we live, work, produce, consume and relate to nature. But we too often fail to realise that culture is both a source of inspiration and a means of realising our thoughts and ideas, that culture makes it possible to mend the social fabric, to forge new forms of solidarity, to create new spaces in which to draw the energy needed to meet together the intense challenges facing us.

We have an opportunity to build back better, designing policies that allow culture to fulfil its role as the fourth pillar of sustainable development. Doing so will provide a more comprehensive frame to understand our world and make for stronger, more innovative, more tolerant and more resilient communities tomorrow.

Conversely, failing to support culture in this time of crisis will result in potentially irreversible losses to creators, artists and cultural professionals, who already often do not benefit from adequate protections, as well as damage to many cultural practices, resources and organisations. This risks triggering a considerable deterioration in the richness and diversity in all manifestations of culture – from heritage sites, museums, libraries and archives to traditional practices and contemporary cultural expressions –
and the ability of culture to contribute to a better future.

Too often, in the past culture has been the first to be compromised in budget allocations and the most heavily affected economically and financially. We cannot accept that this happens again.

We therefore call on governments and all other decision-makers, in the choices they make now and for the future, to:

1. Act today to support cultural communities, sectors, actors and agents where they are facing negative impacts from the pandemic, in order to ensure that they can survive the crisis, and are able to play their part in the recovery tomorrow.

2. Design and give access to mechanisms that strengthen cultural communities’ capacity and to access and make use of the digital sphere sustainably and in suitable conditions.

3. Ensure that appropriate flexibilities in laws, regulations and funding programmes are used in order to facilitate and support the work of cultural actors and the safeguarding of cultural heritage resources where this would otherwise be made impossible by the loss of revenue sources that guaranteed community livelihoods, notably tourism.

4. Ensure the long-term integration of culture across government action at all levels, everywhere, both as an end in itself and as an enabling factor in successful sustainable development, leaving no one and no place behind.

5. Place welfare, solidarity and sustainability at the centre of short-term and long-term cultural policies, programmes and projects, as well as making international cooperation, including cultural cooperation, central in the building of more resilient communities.

6. Reinforce the protection of the cultural rights of all in national and local legislation, in particular through cultural programmes aiming at education, active participation, critical citizenship, gender equality and the empowerment of indigenous peoples.

7. Incorporate culture explicitly into the plans, instruments and reporting mechanisms around the 2030 Agenda and the SDGs to be elaborated in the coming months and years, and especially for the High-Level Political Forum foreseen for July 2020.

The Culture 2030 Goal movement welcomes endorsements of this statement via the link below, and calls on the culture constituencies to come together to advocate collectively for the role of culture at the United Nations. Together, we can not only strengthen the messages of this statement, but also highlight the importance of integrating culture into implementation of the overall 2030 Agenda.
SIGNATORIES OF THIS STATEMENT (ALPHABETICAL ORDER)

I Arterial Network
President Mr Pierre Claver Mabiala

I Culture Action Europe
Secretary General Ms Tere Badia

I ICOMOS - International Council on Monuments and Sites
Secretary General Mr Peter Phillips, Director General Ms Marie-Laure Lavenir, Director of International Secretariat Ms Gaia Jungeblodt, Liaison SDGs Ms Ege Yildirim

I IFCCD - International Federation of Coalitions for Cultural Diversity
President Mr Beat Santschi, Secretary General Ms Nathalie Guay

I IFLA - International Federation of Library Associations and Institutions
Secretary General Mr Gerald Leitner

I IMC - International Music Council
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I Latin American Network of Arts for Social Transformation
Coordinator Ms María Emilia de la Iglesia

I UCLG (United Cities and Local Governments) Culture Committee - Agenda 21 for culture
Co-presidents Mr Enrique Avogadro, Ms Catarina Vaz-Pinto and Mr José Alfonso Suárez del Real y Aguiler, Coordinator Mr Jordi Pascual

UN SYSTEM ENDORSEMENTS (CHRONOLOGICAL ORDER)

I The President of the General Assembly of United Nations
Endorsed this Statement on 18 June 2020 (see letter here)
BACKGROUND INFORMATION
This statement can be reproduced for free as long as the authorship is mentioned. We recommend the following quote: Culture2030Goal campaign (2020), “Ensuring Culture Fulfills its Potential in Responding to the Covid-19 Pandemic”, published in Barcelona, Brazzaville, Brussels, Buenos Aires, Montreal, Paris and The Hague, on 20 April 2020.

THE CAMPAIGN
Leading up to the adoption of the United Nations 2030 Agenda for Sustainable Development, several global cultural networks campaigned under the banner “The Future We Want Includes Culture” for the inclusion of one specific goal devoted to culture, or for the integration of cultural aspects across the Sustainable Development Goals (SDGs). This campaign was also known as the #culture2015goal campaign. In the final document of this campaign (23 September 2015: “Culture in the SDG Outcome Document: Progress Made, but Important Steps Remain Ahead”), the networks committed to keep their cooperation active.

Building on this commitment, the members of the campaign took the occasion of the first UN SDG Summit (New York, 24-25 September 2019) as an opportunity to re-energise the campaign, now updated as #culture2030goal, and published the report “Culture in the Implementation of the 2030 Agenda”. The report takes stock of the first four years of the Sustainable Development Goals and the 2030 Agenda, from the perspective of culture, and expresses concern about the limited presence of culture in the Voluntary National Reviews (VNR) and in the broader documents emerging from the High-Level Political Forum (HLPF) review process.

The members of the campaign understand this global initiative is fundamental in order to advocate for the inclusion of culture in all development frameworks and strategies, raise awareness and bring together local, national and regional perspectives and initiatives.
THE 2020
ROME CHARTER
THE RIGHT TO PARTICIPATE
FULLY AND FREELY
IN CULTURAL LIFE IS VITAL
Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts, to share in scientific advancement and its benefits.

Article 27, The Universal Declaration of Human Rights

PREAMBLE

We, the people, are the city. Through our beliefs, values and creative activities – our culture – we shape the city of stones and dreams. For better and for worse, it is the embodiment of our individual and shared imagination. Our city must support every inhabitant to develop their human potential and contribute to the communities of which all are part.

Culture is the expression of values, a common, renewable resource in which we meet one another, learn what can unite us and how to engage with differences in a shared space. Those differences exist within and between cultures. They must be acknowledged and engaged with. An inclusive, democratic, sustainable city enables that process, and is strengthened by it too. Culture is the creative workshop with which citizens can imagine responses to our common challenges. Sometimes it is a solution, sometimes it is how we discover other solutions.

The Rome Charter is published at a dark and uncertain time. The COVID-19 crisis shows that the current development models and their basic assumptions need to be rethought. It also shows that a real spirit of cultural democracy must shape the new models if they are to be inclusive and sustainable. The Charter is a promise to the people of Rome – and to all the world’s cities. Placing our common and living cultures at the centre of the definition of the new models will not be simple, but it is how we will recover and rebuild our lives, together.
CULTURAL CAPABILITIES

Public authorities, national and local governments, have legal duties in respect of participation in culture, enshrined in the Universal Declaration of Human Rights and other international treaties and conventions. Together with every player, they must put in place effective policies and adequate resources to meet those obligations, or their promises are mere rhetoric.

A city working towards cultural democracy fulfils its duty to support its inhabitants to:

- **DISCOVER** cultural roots, so that they can recognise their heritage, identity and place in the city, as well as understand the contexts of others;
- **CREATE** cultural expressions, so that they can be part of and enrich the life of the city;
- **SHARE** cultures and creativity, so that social and democratic life is deepened by the exchange;
- **ENJOY** the city’s cultural resources and spaces, so that all can be inspired, educated and refreshed;
- **PROTECT** the city’s common cultural resources, so that all can benefit from them, today and in years to come.

The 2020 Rome Charter imagines a more inclusive, democratic and sustainable city. Its achievement is in the hands of all who live here.
WHY NOW, WHY THIS?

Why now?

In a few short weeks, COVID-19 has swept away the world we knew. The measures we must take to protect our health have changed how we live and damaged our prosperity. We are grieving. We are remembering things we took for granted, including culture. We are also discovering unexpected resources of kindness, courage and solidarity in our societies.

At first, we talked about life ‘after the crisis’. Now we are learning that the disease might be with us for a long time, and that we will have to adapt to its presence. The experience is changing how we think about ourselves, about others and about the communities in which we live. It is changing our sense of what matters, who we admire, and how we want to live.

A few months ago, the city of Rome began a process of reflection on people’s participation in cultural life at local level, in the belief that commodification and economic priorities threatened equity, justice and human dignity. We wanted to contribute to global debates about development, citizenship and democracy, debates in which culture, human rights and cities are shamefully marginal. We still do – indeed we think it’s now even more important and urgent. If this debate is genuinely global, avoiding historic eurocentrism, and inclusive of marginalised voices and cultures, it can lead to the strengthening of international institutions, programmes and policies related to the place of culture in development.

With the challenges it provokes, a crisis brings a responsibility and an opportunity to think beyond existing boundaries and do things that seemed impossible before, and already, in a few weeks, governments, institutions and citizens have sometimes done both. If some good can come from COVID-19, it will be because we have been brave enough to imagine different, better, more sustainable ways of living together and we won’t stop after the immediate crisis is over. And cities, which will shelter two thirds of the world’s population by 2050, are central to that challenge.
Why culture?

Culture is how people transform experience into meaning – and not only good or true meanings: it is a power that has been and is now put to bad uses. Culture is how people form, express, share and negotiate their values – including those of which they are unconscious or unable to articulate directly. Culture is everything we do beyond survival. Culture is everything we do to enrich our lives. It is also the story that shapes our actions, even when we are unaware of it. Culture describes the world, and we see the world through its lens.

And culture is also the renewable, human resource we have turned to in this crisis. Science helps us find understanding, answers and protection. Art offers comfort, education and entertainment in isolation. Both result from research, competences, creativity and hard work, not only pleasure. Culture connects us across empty streets in music and song, it enables us form and share our feelings with others. It is how we know who we are and how we meet others. It is in culture that we tell stories, make sense, dream and hope. It is culture that will shape the values and conduct of the cities we must renew after the trauma of COVID-19.

Now, more than ever, we want to affirm the social value of culture, where people, not profits, are its heart and purpose. We cannot yet say what that might mean in the world that is now emerging. This is a process of discovery, shaped by the situation and the people who contribute. We believe that conversations that help citizens make sense of the present, and imagine the future in hope, are a good way to rethink the city. This is where we are, where we stand today.

We must move beyond established thinking – about culture, creative cities, inclusive urbanism, rights and duties. We don’t know where it will end, but we are convinced that we need cultural democracy more than ever. Our whole society needs a period of healing and recovery, but may face a period of more conflicts and further inequalities. We need to find a new direction that includes all. Old answers will not do. We must ask what kind of life we want now and for the next generations, believing that the answers depend on the resources of democracy and a spirit of generosity.
Why Rome?

Cities are spaces of experimentation and creativity. It is in Rome’s capacities to gather, connect and explore, a crossroads between worlds and times. We start from here: with Rome as a common crucible for new ideas about social models. Rome, ancient and modern, beautiful survivor, witness to plagues and wars and renaissance, is working for the inspiration to bring new paradigms into reality – and to share them. This is an invitation to create together an alternative future in those places that today represent a confinement as well as an opportunity: CITIES.

Why UCLG?

The World Organization of United Cities and Local Governments – UCLG is the largest organization of local and regional governments in the world. You, we, stand on the shoulders of countless women and men who have worked tirelessly to empower each other for over a century, to lift up our communities and to collaborate with one another to achieve positive change.

We represent, defend, and amplify the voices of local and regional governments, so that no-one and no place is left behind. Together we are the sentinels of the hopes, dreams, and aspirations held by individuals in communities around the world -- searching for a life in which the ideals of the Sustainable Development Goals are a lived reality, and advocating for a strong multilateral system built from the territories around the world.

The place of culture in the sustainable development of our communities is one of the key areas of work of UCLG.
AN EXPLANATORY NOTE OF THE CHARTER

The cultural capabilities key words are all verbs – actions: we suggest to follow a cyclical progression for a bottom-up, people-centred approach:

- to cherish and preserve what has been made so that it can be discovered again
- to find out about yourself and learn about others
- to express yourself through what you’ve learned
- to appreciate, distinguish and make your own taste
- to show what you’ve done and participate in cultural life
cultural roots, so that we can own our heritage, identity and place in the city;

Everyone has their own heritage, personal and shared, the legacy that comes from their family, community, body, time etc.; it is also important we have the capacity to understand others’ contexts, roots and narratives.

our own cultural activity, so that it can be part of and enrich the life of the city;

Participation in cultural life includes the capacity for creation – having the means, the resources, the training, the education, the time to make our own artistic work, whether it’s singing, dancing, needlework or writing our own computer game or imagining another future.

cultures and creativity, so that social and democratic life is enriched by exchange;

And if I am a creator, I have the right and capacity to share my creations with anybody who’s interested, who’s open to listening, seeing, talking and criticising my work. It doesn’t mean everything is of equal value – it means that you accept everything as having the right to be there so that it can be liked or not liked.

all the city’s cultural resources, so that they can be inspired, educated and refreshed;

Access to culture – the friends we choose – is how we develop the capacity to know what we like and don’t like, how we choose to define our values and shape our future identity. I may inherit one culture but I choose to be a rapper or an opera singer and unless my culture gives me pleasure – inspires and refreshes me – what is it worth?

the city’s common cultural resources, so that all can benefit from them, now and in future.

We must have the capacity to cherish all cultures, teach them, pass them on, and prevent them from being destroyed deliberately or by neglect. It’s like biodiversity, the whole
WORKING WITH THE ROME CHARTER

In the same spirit as the Universal Declaration of Human Rights, the Rome Charter aspires to global relevance, while accepting the challenge that implies in a world of immense cultural diversity. For this reason, the Charter aspires to be short, clear and useful. It is not a legal instrument but a practical guide for sustainable cultural development. Its identification of five interdependent human capabilities offers a firm conceptual basis for approaching the relationship between state and people in cultural policy and planning.

This chapter provides some explanatory context, questions to develop policies, and some indications of the kind of action open to policy-makers. In doing so, it evidently cannot reflect all cultural specificities and contexts, and not everything here will be applicable or meaningful everywhere. It builds on the Charter itself to suggest some paths for interpretation, development and cooperation between public bodies, cultural actors and citizens.

The Rome Charter invites responses primarily from leaders and policy-makers in local government and cultural institutions. It is open to engagement equally by municipalities and public bodies such as museums, theatres or galleries. In both cases it asks the same key questions:

What is each person able to do and to be in cultural life?

How can their capabilities to discover, enjoy, create, share and protect culture be enabled?

The answers to those questions will be different in Mexico City, Cape Town, Delhi and Rome, as they will be different in cities with millions of inhabitants and rural areas with thousands or hundreds. The differences are legitimate, if they reflect the particularities and diversity of local cultures and conditions. The common ground – the universal commitment – is in recognising that the purpose of development is to create an enabling environment for people to enjoy long, healthy, and creative lives – and in doing that, to leave no one behind.
Background: A Capability Approach to Culture

The real wealth of a nation is its people. And the purpose of development is to create an enabling environment for people to enjoy long, healthy, and creative lives. This simple but powerful truth is too often forgotten in the pursuit of material and financial wealth.

Mahbub ul Haq, 1990

The economist Mahbub ul Haq wrote those words in the first UN Human Development Report, published in 1990. In the 30 years since then, the idea that government’s primary goal is to strengthen people’s capabilities has been theorised by Amartya Sen, Martha Nussbaum and others, and become firmly established in practice, though it is contested and far from universally applied. The capability approach, as it is usually known, is a powerful idea because it is clear, flexible and responds to people’s wishes for themselves. In 2009, Sen explained it as:

An intellectual discipline that gives a central role to the evaluation of a person’s achievements and freedoms in terms of his or her actual ability to do the different things a person has reason to value doing or being.

What matters to us is being able to do what we value. The capability approach is rooted in human rights and social justice. It asks, in Nussbaum’s words: ‘What is each person able to do and to be?’ This question is central to people’s relationship to culture, that domain of human meaning-making that is so powerful, so subjective and so universal.

Culture is a human right, guaranteed in Article 27 of the Universal Declaration of Human Rights, which protects everyone’s right to participate in the cultural life of the community and enjoy the arts. This idea is the foundation of cultural policy, but it is also a cultural artefact that reflects its creators, their context and their time.

As a framework for cultural policy and planning, the 2020 Rome Charter asks how Article 27 can be a reality that improves people’s lives? This is where the capability approach is so valuable, because it asks what the state and its institutions can do to ensure that people have the capabilities to make their own choices. And culture, more than any other field of human flourishing, is a matter of choice.

Informed by the work undertaken by UCLG with Agenda 21 for culture, and confronted with the experience and challenges of a city such as Rome, the Rome Charter defines five interdependent and mutually reinforcing capabilities, any one of which may seem more or less important at different times, in different situations and to different people. How they choose to act with their capabilities is a matter for each person, because diversity is a constant in culture; it is not for the state or its institutions to decide. Culture is, and must always be, a matter of free choice.

Anything less is a threat to human dignity. But that choice depends, as in their different ways ul Haq, Sen and Nussbaum all imply, on being able to develop the capabilities to be an actor within the cultural life of the community.

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1Mahbub ul Haq, Human Development Report 1990, UNDP, s. 9
Cultural capabilities of the 2020 Rome Charter

DISCOVER

DISCOVER cultural roots, so that everyone can recognise their heritage, identity and place in the city, as well as understand the contexts of others.

As children, we discover our world and our culture simultaneously. In fact, we discover the world through the cultural lenses of family, community and society. Foundations of identity are established early, and with them a series of codes and behaviours that reflect the value systems of those who care for us. This is also when, with appropriate guidance, we learn to discover, respect and appreciate the cultures of people from other backgrounds and traditions. Young people need help to acquire the resources for cultural discovery, but learning is a life-long process and concerns working and retired people too.

How might policy and programmes enable people’s capabilities to discover culture? Possibilities include:

- Protecting the cultural rights of all, especially of minorities and indigenous peoples
- Embedding the perspective of women, children and young people in cultural policies
- Putting artistic and cultural education in the core curriculum at all ages
- Providing affordable adult education and lifelong learning
- Requiring cultural institutions and universities to offer education and access programmes
- Programming inclusively to reflect a spectrum of cultural expression
- Recognising cultural diversity, locally and globally, as a rich, renewable resource

ENJOY

ENJOY the city’s cultural resources and spaces, so that all can be inspired, educated and refreshed.

People enjoy culture because it offers rich and varied satisfactions. It can make us laugh and move us to tears, bring us together in moments of community, and console us in loneliness, it sparks curiosity, informs and educates. It challenges us mind and body, and can transform how we see ourselves and the world around us. But the capability to enjoy culture must not be taken for granted. There are financial, geographical, social and, paradoxically, even cultural barriers to be overcome. Discovery is a vital pathway to enjoyment, so inclusive policies are needed to ensure that all local people feel welcome in the city’s formal and informal cultural life.
How might policy and programmes enable people’s capabilities to enjoy culture? Possibilities include:

- Pricing, timetable and opening policies that ensure all can access cultural venues
- Supporting for the widest spectrum of cultural activity and expression
- Removing inequalities in access and participation in cultural activities
- Supporting cultural activities for vulnerable and disadvantaged people
- Innovating in making culture accessible in and through the digital world
- Public transport provision that facilitates access to cultural sites and experiences

**CREATE**

CREATE cultural expressions, so that they can be part of and enrich the life of the city

The rise of cultural participation – and more importantly, perhaps, its recognition – challenge outdated ideas about professional production for appreciative consumers. The lines between professional and non-professional artists have become blurred. Many people who discover and enjoy art want to make it themselves. Being able to study art and culture is often the next step towards creation, whether for pleasure, for social reasons or for a career. All these activities enrich the cultural ecology of a community. Signalling that all forms of cultural creation and diversity are respected is vital, but the capability to create must be equitably distributed too. In culture, strength in depth is preserved by nurturing a creative ecology in which each person can flourish where they want.

How might policy and programmes enable people’s capabilities to create culture? Possibilities include:

- Ensuring equitable access to education and training in art and cultural professions
- Supporting resource spaces for artistic creation open to local people
- Specialist youth art provision and training programmes
- Encouraging colleges and universities to support artistic research, training and creation
- Employment and taxation policies that sustain cultural workers
- Policies to assist informal, social and amateur cultural activity
SHARE

SHARE cultures and creativity, so that social and democratic life is deepened by the exchange

Art exists when it is recognised. It is essentially a means of transmission, a way to communicate ideas, feelings, beliefs and values, especially when they are too complex, vague, uncertain or insecure to be put directly into words. So the capability to bring your culture to others – to friends, neighbours and fellow inhabitants of the city – is essential to participation in cultural life. Debate and exploration in art, science, philosophy or social life is cultural life. It is in sharing their cultural traditions and creations that individuals and community groups become visible in the city, gain recognition and create dialogue with others.

How might policy and programmes enable people’s capabilities to share culture? Possibilities include:

• Creating inclusive cultural platforms of different kinds and scale (including online)
• Supporting community groups to bring their work into public spaces
• Opening the programming of cultural institutions and venues to local voices
• Ensuring that staff and boards reflect the cultural and social diversity of the community
• Supporting international cultural cooperation, exchanges and networks

PROTECT

PROTECT the city’s common cultural resources, so that all can benefit from them, today and in years to come.

Cultural resources are not static. Their meaning and value changes as society changes. Cultural rights protect all that legacy of tangible and intangible heritage, the universally revered as and the unpopular or misunderstood. Unless we can preserve and pass on our culture, the other capabilities mean little. But no one’s cultural rights can be exercised against anyone else’s. Democratic negotiation is our best resource with which to manage conflict, requiring us to understand and tolerate other cultures, debate the value of tangible and intangible cultural heritage, and provide suitable legislation and measures that consider the new challenges we all have as a single humanity.

How might policy and programmes enable people’s capabilities to protect culture? Ideas include:

• Legislative protection for tangible and intangible cultural heritage
• Embedding cultural considerations throughout local government’s work
• Considerations and commitments related to climate change
• Support for the work of cultural rights defenders
• Access to training and resources in conservation, documentation and archiving
• Public debate about the management and the meaning of cultural sites, monuments and elements of tangible heritage and intangible heritage
THE 2020 ROME CHARTER

is developed by Roma Capitale and UCLG – Culture Committee.

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The UN World Summit, held in Rio in 1992, resulted in Agenda 21 action plan that centered around the concept of sustainable development. One of the most important pillars of the initiative was the adoption and localization of Agenda 21 by local governments. Although Agenda 21 included environmental and social inclusion dimensions to economic development, cultural dimension remained largely missing. With the efforts of UCLG, the Agenda 21 for Culture program was launched in 2004, and the dominant role of culture in sustainable development began to be strongly emphasized at the local level. This anthology brings together some of the important policy and implementation documents that Culture 21 has produced or has been part of in the past five years.