



**UCLG CULTURE SUMMIT
CULTURE AND
SUSTAINABLE CITIES**

BILBAO 18-20 March 2015

**FINAL
REPORT**





INTRODUCTION

Representatives of 75 cities and 69 local, national and international organisations from every continent came together in Bilbao from 18-20 March 2015 for the first-ever Culture Summit of United Cities and Local Governments (UCLG). The Summit was organised by the City of Bilbao and UCLG and gathered almost 300 participants.

Over the three days of this landmark event, local leaders and practitioners demonstrated how they are taking the lead in recognising not just the potential of culture, but its absolute necessity for sustainable development.

These principles are reflected in "Culture 21: Actions", approved by the UCLG Committee on Culture and adopted by the Summit as a document resulting from the event. This new tool provides adaptable guidelines to enable cities committed to culture and sustainable development to assess and improve their work in these areas, and to exchange experiences and good practices with one another. Over the next two years, UCLG will establish a work programme to facilitate peer-to-peer learning related to "Culture 21: Actions" between cities from different continents.

The UCLG Culture Summit was held at a decisive moment in the international negotiations on the Post-2015 Sustainable Development Agenda, which will be signed off in September 2015 by UN Member States. The Summit provided a platform for local and national governments, civil society organisations and international organisations to assess the current position of culture in the Agenda and to share experiences and innovations from cities across the world.

Mayors, councillors and cultural practitioners at the Summit warned that the Post-2015 Agenda risks being rendered irrelevant if the international community fails to keep pace with the lessons learned about the relationship between culture and sustainable development at local level. The work of local and regional governments on the ground has proven that the sustainable development goals related to poverty, gender equality, health, education, climate change, and peace and security, cannot be achieved without taking into account and working with the distinct identities, values and practices of local cultures.

These insights will feed into the ongoing advocacy work of international government networks in the Post-2015 and Habitat III negotiations, particularly the Global Taskforce of Local and Regional Governments, which has been pushing for a 'localised' Agenda that takes into account local realities, including culture. The Global Taskforce will take particular note of the strong calls heard in the course of the Summit for robust indicators for targets related to culture and of the value of collaboration between local government and civil society networks on shared issues of concern.

Few cities better exemplify the transformative potential of culture than Bilbao itself, which became a touchstone and international example in this area after its culturally-based regeneration in the late 1990s. Over the past two decades, the city's position has been consolidated through important cultural infrastructures and projects that protect heritage, promote diversity, lend greater liberties to its citizens and contribute to urban design.

The Summit was held at [Azkuna Zentroa](#), formerly known as AlhóndigaBilbao, its new name a tribute to the late mayor of Bilbao, Iñaki Azkuna. A multidisciplinary space, open to all citizens, Azkuna Zentroa is sited in an old warehouse which was redesigned by Philippe Starck.

This report summarises the main ideas presented by speakers over three days of engaging speeches, presentations and debates.

THE REPORT

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Plenary 1. Opening: Why Culture and Sustainable Cities?

The opening session of the Culture Summit introduced the context, aims and major topics of the event. Since its adoption in 2004, the Agenda 21 for culture has enabled cities around the world to better consider the connection between local cultural policy and sustainable development, to foster citizen participation in cultural life and to take part in international debates on these issues. The session invited mayors and political leaders from several of the cities involved to reflect on the lessons learned over this decade and the current challenges.

The Summit took place in the framework of preparations for the Post-2015 Sustainable Development Agenda, which should see increased attention to cultural factors within sustainable development. In addition, the international community is preparing the 3rd United Nations Conference on Housing and Sustainable Urban Development (Habitat III), to be held in 2016. The session also addressed these current and forthcoming initiatives, with speakers including local governments, UCLG leaders and EU representatives.

Walking on stage first, a group of Basque traditional dancers performed an 'auresku' dance of honour, as a gesture to welcome all participants in the Summit.

“ WE AIM TO REINTRODUCE CULTURE IN THE SUSTAINABILITY AGENDA, ALONGSIDE SOCIAL, ECONOMIC AND ENVIRONMENTAL ASPECTS. ”

The session was opened by **Josep Roig**, UCLG's Secretary General, who stressed the aim to reintroduce culture in the sustainability agenda, alongside social, economic and environmental aspects. In this respect, he also underlined that the Summit's key messages should later be transferred to the context of negotiations for the Post-2015 Development Agenda. He argued that the Summit provided an opportunity to become acquainted with experiences and perspectives from many cities, recognising the specific space of culture, its interrelation with other dimensions of development and the potential of the Agenda 21 for culture to foster real change in cities. Finally, he indicated that the Summit served to launch a new phase of networking, reinforcing UCLG's role as a platform for discussion and policy development.

Representing the Summit's host city, the mayor of **Bilbao**, **Ibon Areso**, argued that in times of crisis all world regions need to reflect on all the dimensions of culture, proving its potential for local development. He emphasised the role of culture and arts expressions with regard to education, economic development, employment and other policy objectives and stressed that Bilbao has been recognised as an international model in cultural promotion, with significant cultural facilities, as well as a relevant example in actively working towards knowledge transfer. In his view, arts and cultural activities enable both to measure the vitality of a city and to increase its external visibility.

Speaking next, **Won Hee-ryong**, Governor, **Jeju Province**, highlighted that culture is at the heart of the Jeju province, since it bridges tradition and the future, it is at the root of creativity (e.g. with unused buildings being made available for artists) and it provides opportunities for engagement, education and communication. In this respect, he agreed that culture is a fundamental pillar of sustainable



development. As a [Pilot City of the Agenda 21 for culture](#), Jeju aims to share with and facilitate interaction and exchange with other cities, particularly in the Asia-Pacific region.

In his address to Summit participants, the mayor of [Barcelona](#), **Xavier Trias**, identified some similarities between Bilbao and Barcelona, including the recognition of culture as an important aspect in urban development and the attention being paid to each city's respective languages and cultures. He stressed culture's role in creating inclusive employment and economic development and in promoting quality education. Underlining the importance of cities in promoting quality of life, he praised UCLG's role in raising awareness in this area. By hosting UCLG's World Secretariat, Barcelona plays a role in giving a voice to cities in international debates. Finally, he argued that the Agenda 21 for culture has contributed to the recognition of culture as a factor in global development.

Alfred O. Vanderpuije, Mayor, City of [Accra](#), described his city's renaissance over the past 10 years, as a new generation of actors has engaged in public space and Accra has experienced renewed confidence, cultural development and the participation of new artists with roots in the diaspora. The 'Celebrating Accra' initiative has involved, among others, a mapping exercise which served to identify cultural buildings and heritage that are relevant for the community and helped the city improve its urban planning and set aside open spaces to present the talent of residents and give space to events for children.

The speech by **Martine Aubry**, Mayor, City of [Lille](#) and Vice-President of the [European Metropole of Lille \(MEL\)](#), who could not attend due to unforeseen commitments, was read by Catherine Cullen, Chair, UCLG Committee on Culture. She underlined that culture is a bridge between human beings, which helps communities to recover fundamental values and strengthen ties between individuals. Culture allows individuals to find their place in society, bridge with others, see the world differently, project themselves into the future, and makes them citizens. It can also contribute to environmental sustainability, by creating tangible heritage and inclusive development.

The Councillor for Culture, Leisure and Sport of the City of [Bogotá](#), **Clarisa Ruiz Correal**, addressed the notion of a 'humane city', which serves to define those cities which understand security as a basic right and recognise the centrality of culture in their vision of development. In her city, the "[Humane Bogotá](#)" programme has integrated the arts, culture and sports as factors of development, democracy and integration. Culture and the arts are interpreted as enablers of freedom. Urban planning has also integrated a new cultural and humane dimension and aims to foster the strengthening of communities, who can in turn manage their own governance and liveability.

Michel Magnier, Director for Culture and Creativity, [DG Education and Culture, European Commission](#), addressed the importance of culture for European integration, and the importance of cities for the EU. The EU intervenes in the field of culture because culture, which has an intrinsic value in addition to its economic and social value, is at the heart of the economic union. Indeed, the EU is also a political and cultural project. On the other hand, the Union works with cities because they are where culture flourishes and develops. He presented some examples of work in this area, including the European Capitals of Culture and the recently-launched 'Culture for Cities and Regions' programme.

“ARTS AND CULTURAL ACTIVITIES ENABLE BOTH TO MEASURE THE VITALITY OF A CITY AND TO INCREASE ITS EXTERNAL VISIBILITY.”

The initial part of the session was closed by **Catherine Cullen**, Chair, [UCLG Committee on Culture](#), who underlined how this Committee had become an active space of engagement and policy transfer in only 10 years. A turning point was experienced in 2010, as UCLG recognised culture as the fourth pillar of sustainable development. By adopting Culture 21: Actions the next day, the Committee on Culture would be provided with a new route map for the following 10 years. She stressed that cities had found their voices in culture. Culture lies at the heart of sustainable development, something that should be recognised in the Post-2015 Development Agenda.

Following the institutional addresses, the Summit's keynote speech was delivered by **Daniel Innerarity**, a Professor of Political and Social Philosophy and Ikerbasque researcher at the University of the Basque Country. He started by reflecting on the notion of 'smart cities': whereas these are generally associated with a technological dimension, less attention is paid to the symbolic infrastructure. This is however a confusing vision, which points to an imbalance in the configuration of our societies and implies a reductionist view of technology. Taking the value of technological usefulness for granted while underrating culture's contribution leads to an unbalanced society.

Reducing intelligence to technological components leads to many other confusions, including that between quality and impact, between efficiency and contribution, authority and fame, connectivity and communication, development and growth, new and rule-breaking, best practices and standard routines, etc. Mr. Innerarity emphasised that he did not aim to warn about these reductionist tendencies out of a disdain for technology but, on the contrary, because he thought that by doing this there was a risk of not fully recognising technology, which is not made up exclusively of artefacts but also of social uses and cultural dispositions, within which technical innovation should be at the service of certain values. In his view, the real importance lies not in data and information but in their meaning, that is, how they are interpreted.

Finally, he argued that culture is a field for reflection, interpretation and self-understanding. Societies cannot truly make progress without self-reflective, critical spaces, where all possible interpretations of themselves can be discussed.

The session closed with a short performance by contemporary dance company [Kukai Dantza Taldea](#), combining traditional Basque dance with contemporary elements.





In her view, local governments had an essential position in this respect, by enabling multi-directional exchanges, addressing inequalities and tackling discrimination. Particular attention should be paid to those who have generally been excluded, like women. She also described that cultural processes allow meaningful interactions amongst diverse people and, in so doing, they can be a window that helps us move beyond cultural silos in both post-conflict situations and divided societies.

Ms. Shaheed also addressed some traditional misunderstandings surrounding cultural rights, including their relation with tradition. In her view, cultural rights are not about preserving tradition, but about ensuring the conditions for the participation of all in transforming cultures and traditions, in exercising human creativity, creating cultural life and meanings. She affirmed that the greatest tradition of all is the tradition of reinventing tradition. Finally, Ms. Shaheed stressed that UCLG and the Agenda 21 for culture are at the vanguard of cultural rights. For her, Culture 21: Actions, a multiple framework guide, is an excellent idea.

“CULTURAL RIGHTS ARE ABOUT ENSURING THE CONDITIONS FOR THE PARTICIPATION OF ALL IN TRANSFORMING CULTURES AND TRADITIONS.”

Plenary 2. Cultural Rights in the City

This second plenary focused on cultural rights and their particular implications and significance at local level. As part of human rights, cultural rights are one of the main aspects which serve to stress the link between culture, wellbeing, human dignity and sustainable development. Cities are privileged spaces for the exercise of cultural rights. Setting the context for many of the subsequent discussions, this session thus examined the importance of cultural rights and the challenges that exist to make them effective, particularly at local level.

This session opened with an initial speech by **Farida Shaheed**, the [United Nations' Special Rapporteur on Cultural Rights](#). She started by referring to culture as the core of being human, that which embodies our collective humanity, with all its fragilities and imperfections, creative geniuses but also darkneses, our pursuit of knowledge, innovation and pleasure. Dynamic and vibrant, cultural processes are always sites for contesting, and for contested, meanings and values, jostling for acceptance in an ever-changing world.

She also addressed the problems generated by the over-commercialisation of public spaces, because cities are spaces of exchanges and humanity. The cultural diversity of a city has to be protected against too much commercialisation.

She stressed that cultural democracy could only be achieved by ensuring the cultural rights of all, including their rights to access, take part in and contribute to cultural life, to develop creativity and self-expression and to engage in decision-making. She highlighted that cultural rights are not restricted to those who identify as artists or scientists, but entail the rights of all people to cultural creativity and expression, including the right not to participate in aspects of culture that undermine human dignity, to leave, join and create new communities of shared cultural values, without fear.



Several contributions from local governments and experts ensued. To start with, **Gültan Kışanak**, Mayor of **Diyarbakir**, reflected on the cultural and linguistic diversity in Turkey and affirmed that the right to use one's mother tongue is one of the most basic cultural rights. Highlighting that culture should be understood as the backbone of a city, she described her aim to foster positive coexistence among all communities living in Diyarbakir. In her view, local governments should have more competences in the field of cultural rights, and a committee should be set up to safeguard and promote local cultures.

Speaking next, **Patrick Braouezec**, the President of **Plaine Commune**, argued that, whereas the cultural rights approach is sometimes criticised as potentially leading to communitarianism, in his view cultural rights allow for the emergence of a common culture and a common project in cities. In Plaine Commune, an area marked by poverty and immigration, cultural rights are placed at the centre of local public policies, since diversity must penetrate all fields of public policy. It is also important to combat the homogenisation of cities (as represented, among others, by shopping malls), by strengthening the personality of public spaces, which should represent the identities and diversity of each place.

In his contribution, **Patrice Meyer-Bisch**, the Director of the **Interdisciplinary Institute on Ethics and Human Rights, University of Fribourg**, described cultural rights as the grammar of democracy. In this respect, Culture 21: Actions allowed to render the coming of democracy more specific. In his view, culture is not a subject: men and women are the actual subjects, as holders of freedoms, rights and responsibilities. The exercise of cultural rights and responsibilities can foster inclusion. He also discussed the relationship between culture and violence: the latter may emerge out of 'inculture', whereas access to culture is an access to resources of peace. Racism should be 'deconstructed', by looking for the cultural resources existing in each context, in all of their expressions.

Katherine Watson, Director of the **European Cultural Foundation**, referred to the importance of cultural rights as a basis for expression, participation and listening. However, challenges remain as regards the understanding and interpretation of these aspects: culture is not fully recognised nor understood, and it does not sit at the table with other policy fields. She argued that citizens should be at the centre of efforts towards the promotion of cultural rights – this called for new mechanisms aimed at co-governance and citizen empowerment. Local governments should adopt more transversal and integrated policymaking models.

Finally, **Amareswar Galla**, Executive Director, **International Institute for the Inclusive Museum**, and Advisor, **World Culture Forum**, addressed cultural rights from the perspective of minorities and indigenous peoples. Minorities, indigenous peoples and gender issues should receive more attention in the Sustainable Development Goals than current drafts indicate. He also argued that the Post-2015 Development Agenda should further contribute to intersectionality, i.e. the interconnections between different dimensions and factors of exclusion. In his view, UCLG deals with these issues and Culture 21: Actions is a valuable guideline to address these new avenues.



Parallel Session A1. Cities and Cultural Policies: The Leading and Pilot Cities 2014

In the context of preparations for Culture 21: Actions, in 2014 the UCLG Committee on Culture launched the "Pilot Cities" programme. This scheme was aimed at cities committed to the Agenda 21 for culture and which wished to explore the implications of culture for local sustainable development, to have their policies in these areas externally assessed and receive advice, and to raise their international profile and visibility. This session involved presentations by several of the cities which took part in the programme. Other cities with extensive experience in designing and implementing local cultural policies committed with sustainable developments also presented their work.

Tania Hristova, Mayor of **Gabrovo**, one of the Agenda 21 for culture's Pilot Cities of 2014, reflected on the important role that culture can have in urban transformation and change. She described Gabrovo's aim to move from being an industrial town to a **cultural town**, through the promotion of modern cultural and creative industries.

Another Pilot City, **Vaudreuil-Dorion**, was represented by its Mayor, **Guy Pilon**, and the Director for Culture and the Arts, **Michel Vallée**. They introduced Vaudreuil-Dorion as a city which has experienced a significant, fast demographic growth, and where a new balance had had to be sought between in-

habitants' fears of being 'invaded' and the need for the newly-arrived to feel welcome. **Cultural mediation** had contributed to this balance. In their view, it is important to foster 'unlikely meetings' among citizens, through cultural mediation, in order to make them feel that they have a place, to **generate social ties and to foster a sense of belonging**. This requires political courage and not being afraid to engage in innovative activities.

In her contribution, **Pascale Marchand**, Councillor on Music and Performing and Visual Arts of the City of **Angers**, described this city's engagement, since 2008, in a project of policy co-creation, **participation** and **policy transversality**, through the Agenda 21 for culture. Even though there have been changes in government in recent years, the city remains committed to this process.

Greg Box, Manager Arts Culture and Heritage at the **Yarra Ranges Council** described this Council's vision as stressing access and participation in art, culture and heritage as a meaningful experience, which should take place also in the streets and public spaces. A **cultural strategy** and innovative communication campaign have been adopted and are being improved continuously.

In his final commentary, **Alain Le Saux**, the Secretary General of **Metropolis**, UCLG's Metropolitan Section, argued that the examples presented proved that local governments are able to design and implement innovative actions, close to citizens. This amounts to a new vision of local government, which provides inhabitants with the possibility to 'live' their cities. In his view, these experiences prove that culture is the fourth pillar of sustainable development.

“ In 2010, UCLG ADOPTED A POLICY STATEMENT WHICH RECOGNISES CULTURE AS THE FOURTH PILLAR OF SUSTAINABLE DEVELOPMENT. ”



Parallel Session B1. The 2014 UCLG – Mexico City – Culture 21 Award

The first edition of the **International UCLG – Mexico City – Culture 21 Award** was held in 2014. It aimed to recognise leading cities that have distinguished themselves through their contribution to culture as a pillar of sustainable development. 56 applications, from all corners of the world, were submitted; impressed by the high quality of the submissions received, the Jury recommended that many of them be integrated in the Agenda 21 for culture's good practice database. This session involved several of them.

Vitor Ortiz, representing the City of **Porto Alegre**, presented its “**Programme for Decentralising Culture**”. This initiative aims to make culture more accessible to communities in peripheral neighbourhoods, who can also express their views on the allocation of financial resources throughout the project. The programme has involved the participation of local artists and has fostered grassroots, bottom-up participation, thus also empowering local communities.

Emmanuel Kouela, Director for Culture and Tourism of the **City of Ouagadougou**, presented the “**Re-emdogo Music Garden**”, a project concerned with urban regeneration as well as environmental pres-

ervation. The centre has become a meeting place, frequently used by local youth and school groups. Its local and international recognition led the City Council to design a local cultural policy.

The project “*La Carrera del Gancho*” was presented by **Jerónimo Blasco Jáuregui**, Councillor for Culture, Education and the Environment of the City of **Zaragoza**, and **José Manuel Latorre**, Coordinator of the Intercultural Team of this city’s historic centre. The project is based on the synergies between two initiatives, one from civil society and one initiated by the local government. Disused buildings in the Gancho neighbourhood were refurbished to provide 25 spaces for public use. The project has become a meeting place for artists and non-artists, in order to turn intercultural togetherness into a fact. The ‘Carrera del Gancho’ has contributed to improve living conditions for inhabitants of this neighbourhood.

Hasan Ünver, the Mayor of **Nevşehir**, presented this city’s [cultural transformation project](#), which aims to increase cultural activities in Nevşehir, a town which is part of the World Heritage List. The project involves setting up a cultural centre to enable the transmission of heritage to future generations and takes into account many disciplines and activities: identification of local artists, publication of journals, setting-up of a cultural heritage database, etc.

Representing the City of **Lyon**, **Marc Villarubias**, Coordinator of Cultural Cooperation programmes, described how in the 1980s a demonstration of young people decrying their despair and hopelessness had served as a warning and generated a mobilisation around the risks existing in the city. As a result, a new sense of responsibility of agents intervening in the city’s neighbourhoods emerged, addressing diversity, lifelong education, improvement of local democracy, etc. In this context, the project “*Making Lyon a Sustainable City: a Culturally Cooperative Community*” recognises the city as a space where pleasure, insecurity and tension meet, a vibrant space. This is part of a process of mobilisation, a shared reflection.

Finally, **Sonia Demontigny**, Director of CULTURAT, in **Abitibi-Témiscamingue**, presented the project “*Culturat, a great lobbying initiative*”, a citizen initiative bringing together 65 towns, a mobilisation project which aims to turn identity, arts and culture into a major development pole in the Abitibi-Témiscamingue region. The project aims to rally participants around culture and environmental aspects and to foster sustainable development, collaboration with the First Nations, citizen participation, etc.

“CULTURE IS NOT STATIC, IT'S DYNAMIC.
JUST LIKE IT, THE AGENDA 21 FOR CULTURE
NEEDS TO EVOLVE, AND CULTURE 21: ACTIONS
ALLOWS US TO MAKE PROGRESS.”



Speed Networking C1

The ‘*speed networking*’ sessions included in the programme of the Culture Summit aimed to provide a small-scale dialogue between stakeholders and experiences relevant to the relation between culture and sustainable development and other participants. Each session involved a short introduction by the invited speaker(s) and a space for discussion, interaction and learning.

The project **Zorrotzaurre Art Work in Progress (ZAWP)** was presented by **Tania Diez**, a member of ZAWP Bilbao. She explained that this creative intervention project emerged in the wake of the masterplan which aims to turn the Zorrotzaurre area of Bilbao into a ‘new Manhattan’. Whereas others were thinking of what may become of the area in 30 years’ time, project promoters thought they could not become a passive recipient, but wanted to have a role as active subjects in what they termed ‘the meanwhile’. The project has led to new processes and expectations among neighbours, as regards the future of the area and its creative dimension.

Katriina Soini, from the [Department of Social Sciences and Philosophy, University of Jyväskylä](#), and **Nancy Duxbury**, a researcher at the [Centre for Social Studies, University of Coimbra](#), presented a project entitled “*Investigating Cultural Sustainability*”. The project has identified three models that capture the main ways in which culture can be understood with regard to sustainable development: culture as the fourth pillar of sustainability; culture as a mediating factor between other dimensions; and culture as a key factor in the transition towards a more sustainable society. In the context of the project, policy and practice examples for each of these models have been identified.

Culture Montréal was presented by **Simon Brault**, Executive Director, Arts Council of Canada. He described how, 20 years earlier, Montréal was in a constant state of blues, where the past was seen as better than the today and there was no future. There was strong tension between very strong cultural activity and a very weak economy. It was in this context that Culture Montréal emerged, as a network of culture professionals who wished to stop asking for funding and start contributing to the regeneration of the city. Culture Montréal is a non-partisan, non-political, citizen-led platform.

Amaia Ibáñez, the general manager of Eskena and Harrobia, introduced the **Harrobia** centre. This performing arts production facility, owned by the City of Bilbao, is managed by **Eskena**, an association of performing arts production companies. Harrobia aims to enable companies to have all their needs covered once they arrive in the building. It also wants to have an impact in the disadvantaged Otxarkoaga neighbourhood where it is set – as a result, a strong relationship has been established with the community, including regular neighbours' meetings taking place in the venue, arts training activities for young people, mothers and children, etc.

The **U40 network - Cultural Diversity 2030** was presented by **Christine Merkel**, from the **German Commission for UNESCO**. This network aims to give a voice to young experts in the implementation of the 2005 UNESCO Convention on the Diversity of Cultural Expressions. It also contributes to the development of a new leadership generation. U40 is an open, peer-to-peer network, in which fellows are committed to working in a longer time horizon, not limited to particular sectors. The network gives local work a global reference point and dimension.

Finally, the **"Cities of Lebanon" workshop** addressed the perspectives for decentralised cooperation in this country, which have been affected by the economic crisis and the reduction in international cooperation funds. Other regional factors, including the inflow of refugees from Syria, should also be noted. In the course of the session, representatives of several local governments, including Beirut, Zouk Mikael, Aintourah and Beit Mery, discussed the current context and presented their cultural development projects. The meeting was also attended by representatives of **Cités Unies Liban - Bureau Technique des Villes Libanaises (BTVL)**, UCLG and the Council of European Municipalities and Regions (CCRE-CEMR), who discussed possible approaches to this context through decentralised cooperation and cultural policy.



Visit to Guggenheim Museum Bilbao and welcome reception

The first day of the Summit closed with a welcome reception and visit to the **Guggenheim Museum Bilbao**, which enabled participants to continue the conversations held in the course of the day as well as to become familiar with Bilbao's landmark cultural venue.

Welcoming addresses were given by **Juan Ignacio Vidarte**, Director General of the Guggenheim Museum Bilbao; **Ibone Bengoetxea**, Deputy Mayor and City Councillor for Education and Culture of the City of Bilbao; and **Josep Roig**, Secretary General of UCLG. The relevance of the Museum for the contemporary vision of Bilbao and its relationship with the broader cultural ecosystem in the city were mentioned in their addresses, which also referred to the importance of the general topics addressed by the Summit, namely the relationship between culture and sustainable cities.

THURSDAY 19 MARCH 2015



Plenary 3. The Place of Culture in the Sustainable Development Goals (SDGs)

In September 2015, the UN General Assembly is expected to adopt a new Sustainable Development Agenda, which will replace that established in 2000 through the Millennium Development Goals. Several international networks and organisations, including UCLG's Culture Committee, are currently campaigning to ensure that cultural aspects are integrated in the Post-2015 Agenda and its Sustainable Development Goals. This session, including both representatives of the [#culture2015goal campaign](#) and other local and international stakeholders, presented an overview of the campaigning arguments as well as the opportunities and difficulties identified to ensure the effective inclusion of culture in the Sustainable Development Agenda.

The session opened with contributions by representatives of several local governments, who reflected on the links between global agendas and local sustainable development strategies.

Ton Rombouts, Mayor of [Den Bosch](#) and President of the International Committee of the [Association of Netherlands Municipalities \(VNG\)](#), argued that cities that invest more in culture, education and sports will do better in economy, safety and sustainability. Quoting Benjamin Barber's argument that cities are more effective than nation states, he argued that culture, education and sports are areas that prove this. In times of uncertainty, terrorism and radicalisation, citizens need to stand against injustice and intolerance. Cities need to invest in the moral strength of the younger generations and work together to be courageous.

Bouchra Itani, Deputy Mayor and President of the Committee on Heritage and Culture of the City of [Beirut](#), affirmed that the cultural agenda can be an important factor to combat extremism. In her view, culture can be a defence in the face of the dangers affecting the whole world, not only the Middle East, as well as in relation to extremism and conflicts. In this respect, Lebanon could be understood as a crossroads of cultures. In a context of crisis in the Middle East, she argued that local governments had an important mission in protecting refugees and fostering cultural exchange.

Speaking next, the Councillor for Culture of the City of [São Paulo](#), **Nabil Bonduki**, emphasised that development could not exist without social inclusion, and that the latter was impossible without cultural inclusion. The recently-adopted [Master Plan](#) of São Paulo places the cultural dimension on the same level as economic, social and environmental aspects, and addresses the exclusion experienced by the city's peripheral areas through a range of measures, including the promotion of access to cultural goods, the affirmation of cultural citizenship and the organisation of cultural activities which provide for a collective reflection on social conditions and on environmental challenges such as water management.

“CULTURAL INCLUSION IS ESSENTIAL TO ACHIEVE SOCIAL INCLUSION. BOTH ARE CONSTITUENT ELEMENTS IN LOCAL SUSTAINABLE DEVELOPMENT.”

The Group Director of the [Singapore Urban Redevelopment Authority](#) and MD of the [World Cities Summit](#), **Larry Ng Lye Hock**, explained how judicious planning of land use and public policies are essential to manage the high population density in cities like Singapore. In his view, urban strategies should be based on three elements: hardware, or long-term masterplans, in consultation with the population; software, including the activation of community engagement; and heartware, including the cultural icons as well as diversity, heritage, creativity and knowledge.

Representing the [Istanbul Metropolitan Municipality](#), its Head of Press and Public Relations, **Salih Efiloğlu**, affirmed that culture in Istanbul is based on people. Local cultural policies are focused on individuals and on bringing together the different communities which live in the city. The local population is aware of being an active protagonist of World Heritage. In his view, tolerance is the key factor for the promotion of social cohesion.

The next set of speakers included representatives of several international organisations and networks which are currently involved in discussions and negotiations regarding the place of culture in the Post-2015 Development Agenda.

Speaking first, **Alfredo Pérez de Armiñán**, Assistant Director General for Culture, [UNESCO](#), presented a set of arguments to consider culture as a driver and an enabler of sustainable development. As an enabler, culture sets the basic conditions of development, not only in terms of cultural identity but also in terms of aspirations of people. Culture also acts a driver from an economic point of view. According to him, it is not fair to say that the international community is not aware of the importance of culture for sustainable development. He stressed that references to culture were included in several targets of the current draft document of the Post-2015 Development Agenda.

“ THERE HAVE BEEN IMPORTANT EFFORTS AND PROGRESS AT LOCAL AND INTERNATIONAL LEVEL ON THE NEED TO INTEGRATE CULTURE IN THE POST-2015 AGENDA. ”

Sarah Gardner, Executive Director, [IFACCA - International Federation of Arts Councils and Culture Agencies](#), one of the organisations involved in the #culture2015goal campaign, considered that even though there is no specific goal on culture in the Post-2015 Agenda, the current draft builds connections and provides opportunities for what she termed ‘net-works’. As per the ‘net’, the post-2015 process may involve having culture as a connecting element for the first time, thus enabling to overcome traditional silo-based work. Indeed, the #culture2015goal campaign in itself had also been based on collaboration across sectors, artforms and continents. As regards the ‘works’, she argued that the post-2015 context may provide opportunities for effective implementation and impact and for disseminating information about what other networks are doing.

Representing the [UCLG Culture Committee](#), its coordinator, **Jordi Pascual**, emphasised that the #culture2015goal campaign was the first example of global collaboration among a set of cultural organisations and networks for the promotion of culture and sustainable development. In his view, the voice of the cultural sector may sometimes be similar to that of UNESCO and the UN system but may differ from it on other occasions, and this should be seen as a normal development. He also indicated that the [Habitat III](#) conference planned for 2016 was another important opportunity for the global agenda of culture and development. He explained that it was necessary to focus on the important milestones of 2015 (Sustainable Development Goals, SDGs) and 2016 (Habitat III) but also on the long term (2025 and 2030), elaborating a solid and bold narrative, shared by global civil society and public institutions, on the relation culture – citizenship – sustainable development.

The ambassador of [Peru](#) to the UN and Chair of the [Group of Friends on Culture and Development](#), **Gustavo Meza-Cuadra**, underlined that coordination with UNESCO during the negotiation process had enabled culture to be part of the Sustainable Development Goals – even if it had not been given as much importance as desirable, it had been provided with some recognition as a factor which enables and contributes to development. He also explained that work with UNESCO was underway as regards the design of indicators which could illustrate culture’s contribution to sustainable development.

Peter Rorvik, Secretary General of the [Arterial Network](#), also involved in the #culture2015goal campaign, referred to the place of culture among the several challenges and priorities experienced in Africa. Culture being an integral part of lifestyles, there is a risk of it being taken for granted. Even though culture may not be seen as Africa’s main priority, progress is being made in recognising the importance of culture for sustainable development. He also stressed that all efforts should be based on human rights: providing access to resources and opportunities, guaranteeing freedom of expression and providing education for young people.

Another of the organisations involved in the campaign, [Culture Action Europe](#), was represented by its President, **Mercedes Giovinazzo**. She argued that although culture has been a pillar of European integration since the 1940s, this does not mean that culture is in the agenda itself. In the EU’s [Europe](#)



[2020 strategy](#), culture is almost reduced to its economic dimension. She stressed that culture should have a larger role in the agenda and agreed that the integration of cultural aspects in sustainable development strategies was a long-term challenge.

Christine Merkel, Head of the Division on Culture at the [German Commission for UNESCO](#), stressed the progress made in integrating cultural aspects in the global agenda. In her view, culture is being included into the global agenda with a gradual ‘homeopathy’ approach: approximately one half of the Post-2015 Goals can be said to relate to culture, and this was something to be positive about. She also identified two key triangles that would deserve further consideration and collaboration in the future: culture, science and education, which should be brought together in policy and practice; and creativity, curiosity and cultural integration.

Another of the organisations involved in the #culture2015goal campaign, the [International Federation of Coalitions for Cultural Diversity](#), was represented by its Secretary General, **Charles Vallerand**. He opened his contribution by stressing the importance of an involvement of civil society organisations in the design of global agendas. He also argued that culture is a vehicle which connects different fields and stressed the importance of ensuring the viability of cultural expressions. He affirmed that cities which promote culture become better spaces and that groups which integrate cultural activities in processes for social change obtain better social results. In his view, it would be necessary to have indicators which allowed to reinvent and reappraise culture, in order to overcome the risks of excessive quantification and instrumentalisation.

Speaking on behalf of the [US Committee of the International Council on Monuments and Sites \(US ICOMOS\)](#), also a member of the global campaign, its Executive Director, **Andrew Potts**, referred to the importance for cultural actors to work together, particularly in a context wherein the enemies of civility, creativity and heritage make no difference between tangible and intangible, movable and immovable cultural elements. He stressed that the inclusion of culture in [target 11.4 of the draft SDGs](#) should be seen as an enormous victory for all the organisations and networks involved in the promotion of culture in sustainable development.

The Session Chair, **Emilia Sáiz**, Deputy Secretary General of [UCLG](#), closed the discussion by underlining that September 2015, when the Post-2015 Agenda would be adopted, should not be seen as the end of the road for the SDGs, but rather as its beginning, because it would be necessary to implement the agenda, whether organisations liked its contents or not. All stakeholders should be committed to making this Agenda effective and robust. In her view, 2016's Habitat III summit would be another important milestone, because it should help to make the global agenda more concrete. It could also be seen as an opportunity to change the governance structure of the international system. She also stressed that UCLG had adopted a policy statement on "[Culture: Fourth Pillar of Sustainable Development](#)" in 2010, which could be a useful tool for civil society actors and other stakeholders.



Parallel Session A2. Cities and Cultural Policies: Implementing Culture 21: Actions

This session served as an official meeting of UCLG's Culture Committee, open both to Committee members and to individual and institutional observers. On the occasion, UCLG's Culture Committee formally approved [Culture 21: Actions](#). The result of a consultation process extending over a year, Culture 21: Actions is the document that updates elements from the Agenda 21 for culture and aims to enable its practical implementation by cities committed to culture and sustainable development. Besides, it should provide for self-evaluation of local cultural policies, better expertise available to implementing cities and a more intensive exchange of experiences and approaches among cities.

Representatives of the cities which make up the Board of the Culture Committee took the floor first.

Representing [Barcelona](#), which holds one of the Committee's Vice-Presidencies, **Esteve Caramés**, International Relations Officer at the Institute of Culture of Barcelona, stressed that Culture 21 Actions was a step forward for the Committee, since it would allow local cultural policies to be linked with a global movement. He also highlighted the good work done by the Culture Committee in identifying and analysing good practices around the Agenda 21 for culture.

On behalf of [Mexico City](#), one of the Committee's Co-presidents, its Secretary for Culture, **Eduardo Vázquez**, presented the results of the first edition of the [International Award UCLG - Mexico City - Culture 21](#), launched in 2014. He argued that the Award had provided the context to give visibility to many good practices in the field of local cultural policy and sustainable development.

“THE AIM OF THE AGENDA 21 FOR CULTURE IS ALSO TO ENABLE A STRONGER TRANSVERSALITY WITHIN PUBLIC POLICIES.”

Manon Gauthier, Member of the Executive Committee of the **Montreal** City Council, another of the Committee's Co-president cities, highlighted that Culture 21: Actions was a good tool to connect cultural policies with other dimensions of development and to reaffirm the essential role of cultural aspects in this context. She also underlined the 'action-oriented' nature of the new document, which would facilitate its actual implementation.

Speaking on behalf of **Buenos Aires**, another of the Committee's Co-president cities, **María Victoria Alcaraz**, Vice-Minister of Cultural Heritage of that city's Ministry for Culture, described the flexible and adaptable nature of Culture 21: Actions, which should allow for its relevance to a diverse range of cities and contexts. She also highlighted that the new document would allow the Committee to focus its activities on policy implementation, knowledge transfer and the promotion of networking.

Pascale Marchand, Councillor on Music, Performing and Visual Arts for the City of **Angers**, one of the Committee's Vice-Presidents, described the importance of the Agenda 21 for culture in her city, both in its contribution to cultural policy development and in supporting international relations. She also referred to the need to raise awareness of culture and sustainability through actions, something that served to highlight the meaning of Culture 21: Actions.

Following these contributions, **Catherine Cullen**, Chair of the UCLG Culture Committee representing the **Métropole Européenne de Lille (MEL)**, took the floor. Referring to the dynamic nature of culture, she explained that the Agenda 21 for culture needed to evolve as well, and that Culture 21: Actions was illustrative of this. The Culture 21: Actions document was then approved by participants in the meeting.

Jordi Pascual, the Coordinator of **UCLG Culture Committee**, took the floor next. He described the consultation process that had led to the approval of Culture 21: Actions, and the fact that this new document would serve to strengthen the work done in the context of the Agenda 21 for culture whilst retaining the latter name as the defining element of the UCLG Culture Committee.

He also pointed out that it was necessary to respond to the interest expressed by many cities in implementing Culture 21: Actions. This would be done via a new 'Pilot Cities' scheme, similar to the one implemented in 2014. In this respect, collaboration with cities experienced in the implementation of the Agenda 21 for culture as well as with regional networks would be essential – one example of this was **Culture Action Europe**, with which a partnership for implementing Culture 21: Actions in Europe had been established. He also described the work done in identifying and analysing good practices and invited attendees to explore them.

Jordi Pascual presented other activities foreseen by the Committee in 2015. They included the **#culture2015goal campaign** for the integration of culture in the Post-2015 Development Agenda, which involves other global networks; and the launch of the second edition of the International Award UCLG – Mexico DF – Culture 21, to be granted in 2016.

CULTURE 21 ACTIONS IS A PRACTICAL TOOL THAT AIMS TO PROMOTE EXPERTISE, GOOD PRACTICES AND PEER-LEARNING AMONG CITIES ON THE ROLE OF CULTURE IN SUSTAINABLE CITIES.

This session decided to approve Culture 21: Actions as a new document guiding the implementation of the Agenda 21 for culture. Culture 21: Actions can be downloaded at <http://www.agenda21culture.net/>



Parallel Session B2. Good Practices: Culture and Social Inclusion

Many cities around the world have based their cultural policies on social cohesion, by promoting and recognising disadvantaged groups, fostering equal access to public goods and services, carrying out projects addressing collective memory, conflict prevention, etc. This session addressed the connections between the cultural and social dimensions of local sustainable development. A set of approaches regarding access to culture, the democratisation of culture and the combination of top-down and bottom-up approaches were examined. Participants also analysed how cultural policies can ultimately become an underpinning axis in the building of a critical and active citizenship and the strengthening of social bonds.

This session was organised in partnership with the **UCLG Committee on Social Inclusion, Participatory Democracy and Human Rights**.

The session was chaired by **Valentine Roy**, Director for Culture at **Plaine Commune**. In her introduction, she referred to the Agenda 21 for culture and its call to integrating participation, co-creation, cultural rights and culture within democracy and within cities' political vision. She described policy as the expression of a project, a vision, and argued that the Agenda 21 for culture helps to build this project.

The Director for Culture of **La Courneuve**, **Caroline Coll**, presented a film-production project, in which inhabitants of this town tell its history, and the preparation of which had involved an important process of identifying and collecting testimonials. She also reflected on the difficulties experienced by inhabitants in an area, such as Plaine Commune, which central government tends to understand exclusively as an area of settlement. In this context, it is culture that allows people to inhabit, to free themselves and to provide a horizon, as long as it is built together.

Speaking next, **Seo Myung-sook**, CEO, **Jeju Olle**, presented the “Jeju Olle Trail” project, which has allowed to restore forgotten, lost pathways and to design new routes. The project also provides for the recognition of traditional practices, crafts, local markets and villages crossed by the trail. Its tourist success has led to a strong economic impact and reinvigorated activities such as traditional markets.

The experience of **Voluntary Arts Scotland** was described by its Director, **Jemma Neville**. This organisation supports organisations and individuals working in amateur cultural practices. Voluntary arts foster personal enrichment and development, as well as new community relations. Disadvantaged citizens should have an opportunity to express themselves in the cultural field and to be empowered through their own creativity.

Lucina Jiménez, Director of **ConArte México** and Vice-President of **ConArte Internacional**, presented the activities of these organisations, including the opening of community cultural centres in several Mexican cities (including Mexico City, Ciudad Juárez and Guadalajara) and designed specific methodologies to foster cultural activities towards non-violence and community strengthening. She also argued that arts education is a cultural right to which everyone should have access. The arts can help to build new citizen capacities.

Representing the City of **São Paulo**, its Councillor for Culture, **Nabil Bonduki**, presented the city’s new Master Plan, which had involved a significant process of citizen mobilisation in order to conceive a new sustainable development model, including in the field of culture. In a context highly influenced by inequality between the city’s centre and periphery, culture allows for the transformation of an unsustainable urban model and the reappropriation and occupation of public spaces by citizens.

Finally, **Jorge Melguizo**, consultant and former Secretary of Culture of the City of **Medellin**, affirmed that culture had been a key for the transformation of Medellin, where the aim had been to know, recognise, value and strengthen living community culture. He argued that culture for peace does exist in neighbourhoods, and that what already exists in society should be valued, in order for it to be rebuilt. Medellin’s development became a collective challenge, through a process of urban, cultural and social transformation which had led to a reduction of violence. In his view, if this could be achieved in Medellin, it should also be feasible elsewhere.

“IT'S VERY DIFFICULT TO IMAGINE THE FUTURE OF A CITY WITH EQUITY, JUSTICE, INCLUSION, WITH A DEMOCRATIC LIFE, IF IT DOESN'T START FROM THE RECOGNITION OF PEOPLE'S CULTURAL RIGHTS.”



Speed Networking C2

The ‘*speed networking*’ sessions included in the programme of the Culture Summit aimed to provide a small-scale dialogue between stakeholders and experiences relevant to the relation between culture and sustainable development and other participants. Each session involved a short introduction by the invited speaker(s) and a space for discussion, interaction and learning.

The project of **Donostia – San Sebastián as the European Capital of Culture 2016** was presented by **Juan Karlos Izagirre**, the Mayor of **Donostia – San Sebastián**. He explained that the project is based on the use of existing tangible elements and its main areas of focus include presenting Basque culture, focusing on values and promoting culture as a tool for peace and citizen awareness. The initiative aims to foster new networks which contribute to improving creativity and to establish new processes of joint design and common work.

Jon Hawkes, Resident Cultural Analyst at the **Cultural Development Network of Victoria**, Australia, who in 2001 authored *The Fourth Pillar of Sustainability: culture’s essential role in public planning*, intervened in a session entitled “**Culture, the fourth pillar of sustainability, 14 years later**”. He argued that the metaphor of a pillar was no longer useful, as it leads to territorial disputes in which culture tends to lose. In his view, all policy is cultural; as culture has always informed policy-making. Policy is about imagining of a future, and visions of the future have always been informed by values – but this has been naturalised, taken for granted. Rather than introducing culture, the challenge lies in recognising that inheritance and values currently inform policy-making. But a new set of values needs to be applied to policy-making. He also considered that all cultural activists should concern themselves with all aspects of policy, not just the “cultural” ones. Regretting that most work is happening within the pillar, but not spreading out from that, he suggested that the most important was the intertwined, interconnected dimension.

The Secretary General of the [Arterial Network](#), **Peter Rorvik**, introduced this organisation, a continental network of artists, cultural activists, arts NGOs and cultural enterprises with the common goal of developing culture across Africa. The work of the Arterial Network aims to contribute to the promotion of democracy, human rights and sustainable development in Africa. Arterial has established an African Creative Cities Network and organises annual Creative Economy Conferences, with the next edition planned in Yaoundé, Cameroon, in October 2015.

Irene Basilio Intxausti and **Igor de Quadra**, members of Karraskan, presented [Karraskan- Network of Creative Experiences](#). This network brings together a wide range of cultural agents in the Basque Country, active in the areas of contemporary art and applied creativity, with a transversal perspective. Their aim is to collaborate in order to achieve a stronger recognition of creativity as a tool for transformation, to discuss issues relevant to professional development and to establish a dialogue with other stakeholders.

Amareswar Galla, Executive Director, [International Institute for the Inclusive Museum](#); and Advisor, [World Culture Forum](#), made a presentation entitled "The Inclusive Museum, a research and capacity building initiative on museums and heritage". He explained that the Inclusive Museum focuses on the changing relationships of museums to its constituents and communities, addressing the question "How can the institution of the museum become more inclusive?". He reflected on the fact that the discourse of inclusion is generally constructed by those who are gatekeepers and wondered how to deal with gatekeepers. Access to culture is also based on the idea of 'engagement as equals', but he claimed that we are not equals – we need capacity to share before, so we can interact as equals.

The [Music Cities Convention](#) was presented by its Director, **Shain Shapiro**. He introduced [Sound Diplomacy](#), the world's leading music market development agency, which helps businesses, governments, municipalities, academic institutions and brands to expand into new markets or to expand their impact and network in existing markets. The Music Cities Convention, to be held in Brighton, UK, in May 2015, is a day-long conference focused on exploring new ideas between music industry development and urban development.



Presentation of the book *Cities, Museums and Soft Power*

This forthcoming book, edited by Gail Dexter Lord and Ngaire Blankenberg ([Lord Cultural Resources](#)) and to be published by the American Alliance of Museums ([AAM Press](#)), was presented in the context of the Summit. Contributions were made by **Ngaire Blankenberg**, Principal Consultant at Lord Cultural Resources and one of the book's co-editors; **Lourdes Fernández**, Director of Azkuna Zentroa; and **Javier Jiménez**, Senior Consultant at Lord Cultural Resources.

Cities, Museums and Soft Power examines the role of museums in the 'soft power' of their cities, due to their intercultural collections, their role as urban landmarks and as places where people can gather to gain a deep understanding of past and present and how to shape their future. Lourdes Fernández and Javier Jiménez, who have authored essays included in the book, discussed the key messages of their chapters, including the active use of cultural institutions by citizens and the non-use value of museums (i.e. their being perceived as worthwhile even when not used), whereas Ngaire Blankenberg presented the book's overall aims and findings.



Plenary 4. Culture and Sustainable Cities: the Commitments

This session examined the nexus between culture and sustainable development at local level, including the synergies between cultural policies and other areas of local sustainable development (education, social inclusion, economic development, employment, knowledge, environment, etc.) and the significance of international tools and peer learning.

The discussion was chaired by **Danielle Cliche**, Secretary of the [Convention on the Protection and Promotion of the Diversity of Cultural Expressions](#), UNESCO. This Convention, adopted by UNESCO in 2005, provides guidance for the design and implementation of policies concerned with the diversity of cultural expressions and the integration of culture in sustainable development strategies. In her introduction, Ms. Cliche stressed that the work done by UCLG, the Agenda 21 for culture and many local governments around the world had been essential in advocating for the integration of culture in the Post-2015 Development Agenda, as well as in implementing the goals of the aforementioned Convention at local level. She raised some questions to be addressed in the course of the session, including how to foster a mindshift for culture to be better integrated in other policy areas, how to build better synergies between actors, developing new models of local governance and designing suitable learning spaces.

In his presentation, **Cheng Jieru**, Deputy Secretary General of the [Wuhan Municipal People's Government](#), argued that it is difficult to imagine a city without culture. In his view, a city cannot survive without recognising culture, which is the nourishment of its sustainable development, as well as an element of distinction. He also argued that all cities have a history, with symbols and specificities, which should be preserved and valued.

The Executive Director of the [Arts Council of Canada](#), **Simon Brault**, explained that he intended to integrate the principles of the Agenda 21 for culture in a national organisation, the Arts Council of Canada, particularly as regards policy integration and transversality, as well as in the respect of needs

identified at local level. In his view, the arts should be part of discussions on the future of societies. It is necessary to re-think the structure of organisations in order to respond to the challenges and needs of the future, as otherwise they run the risk of losing relevance.

Speaking next was **Jyoti Hosagrahar**, Director, [Sustainable Urbanism International](#); holder of the [UNESCO Chair in Culture, Habitat and Sustainable Development at the Srishti School of Art, Design and Technology](#); and lecturer at [Columbia University](#). In her presentation, she argued that culture can help to achieve the Sustainable Development Goals in three ways: by acting as a driver of development, as an enabler of development and by cutting across goals and implementation to achieve the SDGs (e.g. increasing resilience to climate change by drawing on local knowledge). In her view, through specific actions, culture can contribute to enhance the liveability of cities (walkability, better places and resilient human settlements) and to improve livelihoods (social and cultural inclusion).

Alfons Martinell, professor at the [UNESCO Chair on Cultural Policies and Cooperation, University of Girona](#), focused on the local nature of development: in his view, development with a real impact on individuals and communities takes place at local level. People are the backbone of sustainable development. He also reflected on the need to base development on individual, collective and institutional capacities, which should include cultural capacities. He argued that a challenge lies in defining them and putting them into practice in a measurable way. Likewise, it is necessary to define in an operational way the role of culture in sustainable development at local level.

Jon Hawkes, Resident Cultural Analyst with the [Cultural Development Network of Victoria](#), concurred in that local governments are closest to the people and are able to initiate real change within the community. However, he argued that a profound cultural change within local government bureaucracies needs to take place, so that they can listen actively to people, since communities have a lot more capacity than we often are prepared to believe. In his view, local governments should also be able to explain culture and sustainable development in an accessible language; trust communities' capacities; facilitate their input without interfering; and be imaginative.

The Director of [ConArte México](#) and Vice-President of [ConArte Internacional](#), **Lucina Jiménez**, argued that cities should foster ecosystems which enable citizens to take part and to exercise their cultural rights. In her view, cultural democracy should go beyond widening opportunities for access: it should



provide for an active engagement in creative and expressive processes, improving the urban environment. A new discourse which allowed for a stronger collaboration between culture and other areas of development was also needed. Finally, she discussed the complex issue of cultural indicators, arguing that it was indeed possible to evaluate the impacts of cultural projects; to start with, existing measurement initiatives should be collected.

Speaking on the day after an attack at the Bardo National Museum in Tunis had led to the killing of 21 people, **Rabaa Belf Guira**, Councillor for Culture, *Sfax*, started her speech by expressing her shock and dismay in the face of these events. Later, presenting the cultural policies of Sfax, she described a wide range of activities being implemented in the areas of culture, heritage and transversal cultural activities, including in prisons. Sfax aims to be recognised as part of World Heritage.

Mücahit Sami Küçüküktüğü, Head of Culture and Social Department, Municipality of *Konya*, presented a range of cultural initiatives implemented by this town, all of which contributed to local development, either through investment in new cultural facilities or by broadening the cultural supply and designing new activities. Educational policies aiming to improve safety and counter existing crime rates have also involved the introduction of art and humanistic principles and values and increased cultural activities in the curriculum.

In his contribution, **Jorge Melguizo**, consultant and former Councillor for Culture of the City of Medellín, reflected on peace-building, security and cohesion in cities. In his view, the opposite of insecurity is not security, but rather peaceful coexistence, and this is reinforced through social, educational and cultural activities. He also argued that all cities should be asked to adopt a 10-year cultural development strategy, which would set commitments for subsequent governments and would in turn require them to design new measures in a long-term perspective.

“THE OPPOSITE OF INSECURITY IS PEACEFUL COEXISTENCE,
AND THIS IS REINFORCED THROUGH SOCIAL, EDUCATIONAL
AND CULTURAL ACTIVITIES.”

Cristina Ortega, President of the Thematic Area “Monitors of Culture” of the *European Network of Cultural Administration Training Centres (ENCATC)* and Director of the *Institute of Leisure Studies of the University of Deusto*, focused on the evaluation of cultural projects: in her view, evaluation should take place throughout the implementation process, rather than only at the end, be adapted to it and ensure an active participation of all relevant stakeholders. On the other hand, she affirmed that, beyond one-off dialogue, institutions and culture professionals should understand local cultural development as a challenge which requires shared responsibility.

The final contribution was made by **Ferdinand Richard**, Director, *AMI (Aide aux Musiques Innovatrices)*; President, *Roberto Cimetta Fund*; and Coordinator of the Experts Panel, *UNESCO International Fund for Cultural Diversity*. He argued that development models that neglect culture can only fail, but also regretted that in developing countries cultural policies from the North are often adopted without adaptation and recognition of the local context, in a top-down fashion. In his view, the Agenda 21 for culture could help to change this. He argued that the actions proposed by Culture 21: Actions could inspire international platforms for exchange and debate as well as an exploration of the responsibilities of different departments in local government.



Parallel Session A3. Cities and Cultural Policies: The Cultural Policies of Leading European Cities

This session included the presentation of several successful experiences in linking cultural policy and sustainable development in European cities. Participants discussed the challenges and visible results of local processes based on the exploration of synergies between culture and development.

Ton Rombouts, Mayor of *Den Bosch* and President of the International Committee of the *Association of Netherlands Municipalities (VNG)*, described a 10-year project implemented by the City of Den Bosch, which aimed to exhibit paintings of Hieronymus Bosch that are held in museums around the world. This initiative provided an opportunity for reflections on values and meaning about the city. In this context, a set of free activities and educational tours have been organised.

On behalf of the City of *Lisbon*, its Vice Mayor on Culture, **Catarina Vaz-Pinto**, explained that during the economic crisis, the City of Lisbon had acted in counter-cycle, keeping investment in culture and heritage rehabilitation (municipal buildings, public spaces). It also took on an enabler/facilitator role to work with civil society, given the importance of building trust relationships with the artistic community. She also described how library networks and urban art projects in deprived communities play an important role in local development.

The Vice Chairman of the *Malmö Board of Culture*, **Marcelo Javier Arce Castillo**, presented Malmö's holistic view of sustainable development, where culture is seen as a key dimension. In a city with a high migration rate, cultural diversity and a young population, one of the goals has been to decrease the thresholds to access culture and foster active participation in the city. One relevant example of this is the *Arabic Film Festival*, established in 2011, which has become one of the biggest of its kind in Europe.

Marc Gegenfurtner, from the Department of Arts and Culture of the *City of Munich*, addressed the importance of partnerships. In his view, building alliances is essential for cultural development in cities: internal networks within the city and constructive cooperation and alliances with artists, neighbours and others. He argued that it is also important to find a good balance between public institutions, the independent arts scene and the district or neighbourhood arts scene.

CIVIL SOCIETY IS INCREASINGLY ASSUMING NEW RESPONSIBILITIES IN LOCAL CULTURAL GOVERNANCE.

The Deputy President of Culture of the Provincial Government of [Biscay](#), **Miren Josune Ariztondo Akarregi**, described how the decision taken over two decades ago to invest in culture to transform the image and reality of Bilbao, then stricken by a deep crisis, had in the long term generated revenues that could be reinvested in social development and other areas. In her view, three key elements served to explain the success of this strategy: alliances (e.g. public-private management system of the Guggenheim Museum), programmes (the museum building as a visual sign of identity) and artist input (leading to public education programmes, etc.).

Tomasz Kacprzak, Chairman of the [Łódź](#) City Council, presented the city's cultural history, including its development as a meeting of Polish, Jewish, German and Russian culture. Following the decline of traditional industry in the late 20th century, the City has undertaken major investments to rehabilitate old industrial buildings as venues for arts education and cultural events, as well as providing working spaces, training and business consultancy for young creative entrepreneurs. This builds on the city's heritage as [one of the oldest film schools in the world](#) and symbolises the major-scale reinvention of the city.

Providing a final commentary on the city experiences presented in the course of the session, **Luca Bergamo**, Secretary General, [Culture Action Europe](#), argued that at a time when people's trust in politicians is low, rebuilding relationships between citizens and public institutions implies striking the right balance between top-down and bottom-up approaches. Other tensions also need to be balanced, including those between security and freedom, the existing and the new, the analogic and the digital sphere, institutions and civil society. Cities are the front line for transformative governance throughout Europe, and have a crucial responsibility. In this context, he stressed that civil society, traditionally fragmented, is increasingly ready to assume new roles.



Parallel Session B3: Good Practices: Networks on Culture and Sustainability

Recognising shared challenges at regional and global level and the increasing similarities between some challenges of sustainable development at local level are some of the factors which strengthen the need for networking, as an inherent aspect in contemporary cultural policy and a learning tool. Indeed, Culture 21: Actions emerges as a platform to facilitate the exchange of experiences, methodologies and lessons among cities. In this session, several networking initiatives in the area of culture and sustainable development, with different approaches, were presented: civil society networks, local and national government networks, etc.

Lynda Roy, the Director of the [Les Arts et la Ville](#) network, presented this initiative which may be described as a meeting place and a space for the exchange of good practices, reflection, promotion and action on the vitality of culture and the arts at local level. The network had recently adopted a [Declaration to endorse the Agenda 21 for culture and Culture 21: Actions](#) and was planning to design a strategy to raise awareness of local governments in Quebec around these tools.

Greg Box, Board member, [Cultural Development Network of Victoria](#) and Australian Local Government Culture Forum, presented the [Australian Local Government Culture Forum](#), which aims to influence national government and to stress the often underestimated importance of local govern-

ments in the cultural field. He argued that in addition to building new facilities, it is always essential to consider how these will later be sustained.

Christelle Blouët, Director of [Réseau Culture21.fr](#), described the background to this network: a limited understanding of cultural rights had been identified and it was necessary to strengthen capacities in this area. In this context, Réseau Culture21.fr has designed methodological tools to equip individuals and institutions and to foster networking. In her view, Culture 21: Actions enabled the Agenda 21 for culture to be updated for the 21st century, affirm that cultural rights provide the basis for this vision and to lay the groundwork for shared governance.

The CEO of the [South Africa Local Government Association \(SALGA\)](#), **Xolile George**, reflected on the importance of cultural aspects in South Africa: coming from a divided country, particular importance is given to the symbolic: celebrations like Freedom Day, Human Rights Day or Heritage Day are still observed in the light of the country's past. He also discussed the concept of the 'educating city', which should edify its citizens and enable them to reflect on what it means to be a citizen in a democratic state and a responsible actor in an historical narrative.

The Viceminister for Culture, Youth and Sport of the [Basque Country](#), **Joxean Muñoz**, argued that public authorities should not create culture, since this emerges from the grassroots. Through initiatives such as [Kultura Auzolanean](#), the Basque Government promotes a model of "collaborative governance", based on the need for public and private institutions to work together and become more efficient, distribute their roles better and collaborate around strategic projects.

Mikael Höysti, Head of Department for Culture and Resources, [Nordic Council of Ministers](#), presented the Nordic model of cooperation, which is based on the perception that the region as a whole is more than the countries one by one. More can be achieved by working together. The Nordic Council recognises culture as the fourth pillar of sustainable development and its work in the cultural field involves, among others, mapping, supporting, knowledge-sharing and providing everyday working tools.

Finally, the Director of Culture from the [West African Economic and Monetary Union \(UEMOA\)](#), **Komlan Agbo**, explained that the regional seminar to present the Agenda 21 for culture that UEMOA had organised in Dakar in 2008 had led to the establishment of cultural services in many towns, as well as to a Council of Local Authorities. UEMOA sees culture as an essential value, which should contribute to the shared prosperity of its Member States, and in which cities and local governments play an essential role.



Speed Networking C3

The '*speed networking*' sessions included in the programme of the Culture Summit aimed to provide a small-scale dialogue between stakeholders and experiences relevant to the relation between culture and sustainable development and other participants. Each session involved a short introduction by the invited speaker(s) and a space for discussion, interaction and learning.

The experience of [Pabellón 6](#) was presented by **Ramón Barea**, a member of this organisation. A self-managed initiative, Pabellón 6 brings together performing arts producers and artists in order to foster synergies, innovate in management models and build new relationships with audiences. The project has involved turning empty spaces into new places of creativity and production of cultural value and experiences. Mr Barea argued that members of the initiative do not feel like a cultural industry, but rather like craftspeople.

The President of [Fundación Santander Creativa](#), **Marcos Díez**, presented the [Camino Cultural Atlántico](#), a project initiated by the cities of Santander and Bilbao and which involves 15 cities in France, Spain and Portugal. The initiative aims to promote tourism around the cultural resources of these territories, fostering working groups among the participating cities and facilitating audience mobility.

Fern Smith, [Emergence](#) and Arts Council of Wales; and **Sian Tomos**, Director, Enterprise & Regeneration, [Arts Council of Wales](#), presented [Culture Shift](#), a document which describes how artists are responding to sustainability in Wales. In response to increasing questioning about what the arts were doing in this area, the Emergence project was launched in 2010. Since then, an open dialogue has been established, case studies identified and recommendations for future work have been formulated. Presenters considered that the next steps included how to grow as a community within the country.



10 years of Agenda 21 for culture (2004-2015)

This session involved a presentation of the background and development of the Agenda 21 for culture since 2004. Participants included representatives of the cities which first launched the document (Porto Alegre and Barcelona) as well as the authors of a forthcoming book on the history of the Agenda 21 for culture.

Fritz Glockner, co-author of the book on the history of the Agenda 21 for culture, opened his contribution by emphasising that in 2015 the Agenda 21 for culture gathered more people than anyone would have expected 10 years earlier. In his view, the historical conditions were ready for the Agenda 21 for culture, which did not emerge by chance. He summarised these ideas with the phrase “And when he woke up, culture was there”.

The other co-author of the forthcoming book, **Enrique Glockner**, stressed the importance of recalling the origin and motivation of things: this is sometimes forgotten and involves losing their meaning. When documenting this history, authors of the book are making ‘culture out of culture’. They may thus be defined as ‘biographers of an idea’, which generates ideas, as well as as observers of the histories of people and cities.

Speaking next, the former Councillor for Culture of **Porto Alegre** and co-leader of the drafting group of the Agenda 21 for culture (2004), **Vitor Ortiz**, reflected on the tendency to de-personalise processes, something which he contrasted with the need to identify the agents which enabled the Agenda 21 for culture to be designed – including Porto Alegre, the World Social Forum, Montevideo, São Paulo, Barcelona. He stressed in particular the alliance between Porto Alegre and Barcelona, as an essential factor in the process leading to the Agenda 21 for culture.

Finally, **Jordi Martí**, former Councillor for Culture of the City of **Barcelona** and co-leader of the drafting group of the Agenda 21 for culture (2004), referred to the deep satisfaction that may be felt when realising of the long-term relevance of an initiative in which one has been involved. In his view, the real satisfaction of public decision-makers lies not on public recognition, but rather on the acknowledgement that positive developments in their city may be the result of their contribution. He argued that the Agenda 21 for culture had anticipated issues that broke out visibly after 2008, including the need to address inequality, the importance of citizen participation and the need to work on the basis of diversity.



Welcome reception at Bilbao City Hall

The second day of the Culture Summit closed with a reception at the **Bilbao** City Hall. Participants were first greeted with a traditional Basque ‘auresku’ dance. Mayor **Ibon Areso** welcomed all visitors and described the history of this late 19th-century building, including the Neo-Mudéjar style of the Arab Hall where the reception was held. UCLG’s Secretary General, **Josep Roig**, thanked the City of Bilbao for its hosting of the Summit and the warm welcome provided to participants.

Honouring the victims of the attack at the **Bardo National Museum** in Tunis the previous day, delegates observed a minute of silence.

FRIDAY 20 MARCH 2015



Plenary 5. Culture in Sustainable Cities: the Way Forward

This plenary session served to advance the steps foreseen to further the integration of cultural policies in sustainable development at local level. Participants, representing local governments from different world regions, presented their vision and commitments in order to make cultural policies a core dimension of their sustainable development strategies.

The session was chaired by **Robert Palmer**, international cultural advisor specialised in cultural and strategic policy. Presenting the seven councillors and deputy mayors that would take the floor in the discussion, he stressed that they represented cities that were deeply committed to integrating culture in their sustainable development strategies and to implementing the principles of the Agenda 21 for culture. He stressed the importance of political vision and leadership, as a prerequisite for action, and affirmed that, without this vision and leadership, progress in implementing Culture 21: Actions would be slow, fragmented or non-existent.

The first contribution was made by **Ibone Bengoetxea**, Deputy Mayor and City Councillor for Education and Culture of the City of **Bilbao**. She explained that her City's strategy on culture and sustainability revolved around four areas: improving the built and social environment to turn it into a space where things would happen; looking for internal and external connectedness, designing a city for its inhabi-

tants; fostering collaboration and participation in a crisis-stricken context; and integrating culture as an axis which cuts across the three aforementioned areas and generates social capital and change.

Speaking next, the Vice Minister of Cultural Heritage of the Ministry for Culture of the City of **Buenos Aires**, **María Victoria Alcaraz**, described the cultural context of Buenos Aires as a space of permanent movement and traffic. In this respect, the Agenda 21 for culture can be seen as a tool to put the city's creative chaos in order and to energise it. She also referred to policy transversality, stressing the goal of making other city ministries understand the vision of culture as an end and as a means for development. In her view, culture has managed to sit at the table of politics in Buenos Aires upon proving its contribution to enhancing quality of life.

Manon Gauthier, Member of the Executive Committee of the **Montreal** City Council, responsible for Culture, Heritage, Design, Space of Life and Status of Women, presented some of the challenges experienced by Montreal in the past: the city acknowledged that it needed a major project to bring the people of Montreal together, and culture was that project. Through initiatives like the **Quartier des spectacles**, Montreal has managed to balance cultural and urban development, given a beating heart to the city and opened the city to the world. As regards Culture 21: Actions, she mentioned that the challenge now was to move from vision to implementation.

“CULTURE IS THAT WHICH MAKES US FREE AND TURNS US INTO CITIZENS, THAT WHICH ALLOWS US TO UNDERSTAND AND TO DECODE THE KEY DEBATES IN CONTEMPORARY SOCIETY.”

Representing the City of **Barcelona**, its Deputy Mayor on Culture, Knowledge, Creativity and Education, **Jaume Ciurana**, emphasised that Barcelona's cultural policies had broadened their classic area of focus, by actively connecting culture, knowledge, creativity and innovation as dimensions which needed to be brought together. He also stressed that cultural aspects were increasingly linked with the City's social policy, through work at neighbourhood level, looking for the public value of culture and integrating this with other policy areas. In his view, culture is that which makes us free and turns us into citizens, that which allows us to understand and to have the ability to decode the key debates in contemporary society.





Pascale Marchand, Councillor on Music, Performing and Visual Arts of the City of [Angers](#), explained that the Agenda 21 for culture had been adopted by Angers' previous government and that, when the new government came in, that engagement had been maintained, with new aspects related to the environment added. In her view, the Agenda 21 for culture serves to express the collective goal of citizen participation in public goods: social welfare, transversality of public policies and teamwork to foster progress.

The First Deputy Mayor in charge of Culture of [Paris](#), **Bruno Julliard**, identified increasing inequality as a risk factor and a cause of social exclusion in cities. In this respect, Paris' priority is fostering inclusion, and education, culture and knowledge can contribute to achieving it. Culture should not be understood as a standard, ordinary good, or be subject to unregulated speculation: everyone should work together to avoid this from happening. He explained that Paris had increased its budget for culture, but the challenge of ensuring wider, more equal access to cultural life for all remained.

Finally, **Eduardo Vázquez**, Councillor for Culture of [Mexico City](#), stressed that Mexico City's strength lies in its pluralism and diversity, although these can also pose challenges when trying to reach a consensus. He underlined that the presence of culture in the city had been strengthened in 2014, as the local government was provided with new competences in this field. In only one year, goods and services had been decentralised and the city had moved from being a receiver of cultural activities to being an active agent in this area.



Plenary 6. Conclusions and Closing

This final plenary session served to summarise some of the ideas discussed in the course of the Summit and to present forthcoming initiatives to further strengthen the links between culture and sustainable development at local and global level. Participants included representatives of local governments, international organisations and other stakeholders involved in the design of the Post-2015 Sustainable Development Agenda. The session ended with closing remarks by the Deputy Mayor and City Councillor for Education and Culture of Bilbao.

The session was moderated by **Josep Roig**, Secretary General of [UCLG](#), who referred to the importance of, firstly, having an impact on global negotiations to ensure the inclusion of culture in sustainable development agendas ([Post-2015 Agenda](#) and [Habitat III](#)) and, secondly, of implementing policies and specific actions in cities. In this respect, he stressed the value of the Agenda 21 for culture and, thanking the work done by UCLG's Culture Committee, he encouraged all Summit participants to disseminate and use [Culture 21: Actions](#), as a tool for self-evaluation, policy design and peer-learning. Recalling that Culture 21: Actions had been approved by the Culture Committee, he suggested that it be adopted by the Summit as a document resulting from the event. Participants accepted this proposal and gave it a round of applause.

The next address was delivered by **Gustavo Meza-Cuadra**, Ambassador of [Peru](#) to the UN and Chair of the [Group of Friends on Culture and Development](#), who referred to the importance of cultural aspects in development and in quality of life. Stressing that the Post-2015 Agenda would be, for the first time, a holistic agenda, he underlined the progress made as regards the integration of cultural aspects therein. Final efforts still needed to be made in order to include specific references in the preamble to the final document and in the design of clear indicators, which would illustrate this importance and allow for the measurement of goals.

Speaking next, **Alfredo Pérez de Armiñán**, ADG Culture, [UNESCO](#), highlighted that it was gratifying to see that there were important efforts, consensus and progress at local and international level on the need to integrate culture in the Post-2015 Agenda. He expected that the preamble of the Post-2015



Development Agenda would refer to culture as a driver and an enabler of sustainable development. In his view, debates held in the course of the Summit showed that cities have an important role in ensuring true, integral, human development for all citizens.

In his contribution, the Director of Culture of the [West African Economic and Monetary Union \(UEMOA\)](#), **Komlan Agbo**, affirmed that African cities are subject to huge future challenges, particularly from a demographic perspective and as regards urban development. In this context, social, economic and certainly cultural aspects should be taken into account. In his view, local governments should take the responsibility of engaging in the Agenda 21 for culture, so as to foster real sustainable development in cities, in which culture should be fully recognised and play a role.

Labib Akiki, Mayor of [Aintourah](#), reflected on the importance of decentralised cooperation, which in his view should deserve further attention, in order to enable cities to work together in addressing common problems and broader challenges such as those of the international security agenda. He also suggested that the next UCLG meeting should focus on cultural exchanges, to address the goals set by the Agenda 21 for culture and Culture 21: Actions.

The copresidents and president of UCLG's Culture Committee took the floor next, in order to highlight the main ideas identified in the course of the Summit and introduce the next steps.

Manon Gauthier, one of the Culture Committee's Co-presidents, representing [Montreal](#), stressed that the Summit had provided for a reaffirmation of cultural citizenship and shared responsibility towards culture. In this respect, it would be necessary to multiply efforts to disseminate this message, which should concern everyone, as a collective work involving all sectors of society, rather than the cultural sector exclusively.

María Victoria Alcaraz, another of the Culture Committee's Co-presidents, representing the City of [Buenos Aires](#), underlined that, through exchanges and peer learning, a toolbox had been designed.

“OUR CHALLENGE NOW IS TO MOVE FROM A VISION TO THE IMPLEMENTATION OF CULTURE 21 ACTIONS IN CITIES.”

No city could exist without culture, nor culture without a city: this two-way relationship could be strengthened thanks to this toolbox. In her view, Culture 21: Actions was a humane project, of humans aiming to become more humane.

Speaking next, **Eduardo Vázquez**, Co-president of the Culture Committee in representation of [Mexico City](#), argued that Culture 21: Actions was certainly a document which could be improved, but that the experience of cities engaged in this process had proven it was necessary to be provided with one such tool in order to place culture at the centre of policies and society. He also announced that in 2015 the City of Mexico would launch the second edition of the [International Award UCLG – Mexico City – Culture21](#).

Finally, **Catherine Cullen**, the President of UCLG's Culture Committee, stressed that, everywhere in the world, cities and regions were increasingly engaged in more open and transversal visions of culture, which placed culture at the centre of their concerns. She also affirmed that the UCLG Culture Committee would continue to advocate for the recognition of the importance of culture, including at the UN.

“LOCAL AND REGIONAL GOVERNMENTS ARE KEY STAKEHOLDERS IN DECISION-MAKING RELATED TO QUALITY OF LIFE AND DEVELOPMENT.”

The Summit's closing words were given by **Ibone Bengoetxea**, Deputy Mayor and City Councillor for Education and Culture of the City of [Bilbao](#), which had hosted the event. She paid tribute to the former Mayor of Bilbao, Iñaki Azkuna, who had passed away exactly one year earlier, remembering him as someone who had managed to live within culture and who exemplified the value of culture. She went on to list several of the key concepts that had been discussed in the course of the Summit: local governance, democracy, engagement, citizen participation, sustainability, action, diversity, human rights, peace, conflict resolution, innovation, cooperation, etc. In order to face these challenges, cities and regions could do more than states and, indeed, they did. Finally, she thanked everyone who had been involved in the preparation of the Summit and especially those who had attended the event and would now leave with the commitment of helping to disseminate its results.





The first UCLG Culture Summit came thus to an end, having fulfilled its initial objectives. Firstly, it had ensured a broad, diverse participation by local governments, international organisations, civil society organisations, culture professionals, activists and other interested parties, from across the world, and this had led to rich, interesting discussions around the relationship between culture and sustainable cities and the role of culture in the understanding of sustainable development at all levels. The Summit had also provided for the adoption of a new practical document, Culture 21: Actions, which complemented and partly updated the Agenda 21 for culture, while providing a practical, applied perspective, which would lead to new tools for its local implementation and for international networking and peer learning.

At the same time, the first Culture Summit served to confirm the need to maintain the efforts towards a better understanding of the links between culture and sustainability, through continued work at all levels in the areas of training, awareness-raising, lobbying and policy design and evaluation, among others.



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The Committee on culture of UCLG is chaired by Lille Metropole, co-chaired by Buenos Aires, Montréal and México and vice-chaired by Angers, Barcelona and Milano.



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