

# CULTURE AND CREATIVITY

FOR THE FUTURE OF CITIES



# CULTURE AND CREATIVITY FOR THE FUTURE OF CITIES

THEORY, PRACTICES AND METHODOLOGIES FROM  
AFRICAN, ASIAN AND LATIN AMERICAN COUNTRIES

## **Editorial coordination and oversight**

European Commission, Directorate General for International Partnerships  
Enabel, the Belgian Development Agency  
French Community of Belgium (Fédération Wallonie Bruxelles)

## **With the participation of**

Centre for Fine Arts Brussels (BOZAR)  
United Cities and Local Governments (UCLG)  
Wallonie Bruxelles International (WBI)

## **Acknowledgements**

Giorgio Ficarelli (European Commission)  
Gilles Hubens (French Community of Belgium- Fédération Wallonie Bruxelles)  
Guido Couck (Enabel)

# TABLE OF CONTENTS

Historic Overview and Context	4
-------------------------------	---

## PART ONE 10

### THE CONTRIBUTION OF CULTURE AND CREATIVITY TO SUSTAINABLE URBAN DEVELOPMENT: WHAT IT MEANS AND HOW TO STRENGTHEN IT

*By Jordi Baltà Portolés and Antoine Guibert. Reviewed by Valeria Marcolin*

1. The nexus of culture and sustainable urban development	12
2. The contribution of culture and creativity to sustainable urban development: key themes and practical guidance	20
3. Culture and sustainable urban development in international cooperation frameworks	40
4. Lessons learned and entry points for action: how to support culture in sustainable urban development	48

List of Acronyms	54
------------------	----

References	55
------------	----

## PART TWO 58

### MAPPING PRACTICES IN AFRICAN, ASIAN AND LATIN AMERICAN COUNTRIES

*By Jordi Baltà Portolés and Antoine Guibert. Reviewed by Valeria Marcolin*

Introduction	60
--------------	----

Culture and inclusive economic development in urban areas	62
---	----

1. Concepción (Chile), The Concepción Creation Centre (C3)	62
2. Pekalongan (Indonesia), Pekalongan City of Batik	64
3. Bandung (Indonesia): The Bandung Creative City Forum (BCCF), Design Action.bdg and Fashion Village Lab (FVL)	66
4. Culture et Développement (INGO) "Culture and urban development" programme : YOP.Crealab case study	68

<b>Culture and social development in urban areas</b>	<b>70</b>
1. Escazú (Costa Rica) Neighbourhoods for Living Programme, a participative cultural co-management programme for social inclusion	70
2. Mexico City (Mexico), Factories of arts and jobs in Mexico City (FAROS) for education, social development and cultural rights	72
3. Kinshasa (Democratic Republic of Congo, DRC), “Bongo Té, Tika !” (“Not Like That, Stop!”) Project: theatre for women’s voices around sexual violence	74
4. Yopougon (Ivory Coast), Strategic Plan and Infrastructure Plan around culture and education for social cohesion	76
<b>Culture, environmental sustainability, urban and land planning</b>	<b>78</b>
1. Cuenca (Ecuador), Culture in land planning, urban regeneration and public spaces	78
2. Dakar (Senegal), School of the Commons	80
3. Luanda (Angola), Heritage preservation and urban regeneration methodology in the Metropolitan Plan	82
4. Ha Long (Vietnam), Ha Long Ecomuseum	84
<b>Cultural rights, public spaces and democracy in cities</b>	<b>86</b>
1. Cape Town (South Africa), District Six Museum	86
2. La Paz (Bolivia), Cultural diversity and traditional medicine	88
3. Chiang Mai (Thailand), The Chiang Mai Centre Museums Network	90
<b>Local governance of culture</b>	<b>92</b>
1. Montevideo (Uruguay), Cultural policies with a perspective on gender equality	92
2. Segou (Mali), Segou Creative City	94
<b>Culture and urban regeneration</b>	<b>96</b>
1. Ouagadougou (Burkina Faso), The Reemdoogo, Music Garden	96
2. Zanzibar (Tanzania), Ng’ambo Tuitakayo (Ng’ambo We Want) Project: Bridging spatial and social divisions through inclusive land planning and urban regeneration	98
3. Medellín (Colombia), Culture as a gateway to social cohesion, inclusion and peace	100
<b>International cooperation framework</b>	<b>102</b>
1. AFRICAP2016 Programme in Benin, Guinea, Ivory Coast	102
2. International network of French speaking Mayors (Association internationale des Maires francophones - AIMF) : the key role of culture for an integrated urban development (2014-2020)	104
3. Council of Europe, Intercultural Cities Programme	106
4. United Cities and Local Governments (UCLG), Committee on Culture, Pilot Cities and Leading Cities programmes, and the ‘Seven Keys’ workshop	108
5. UNESCO Creative Cities Network (UCCN)	110
6. UN-Habitat Flagship Programme on Urban Regeneration: Inclusive, Vibrant Neighbourhoods and Communities	112

## PART THREE

114

### METHODOLOGIES FOR CULTURAL HERITAGE ADAPTIVE REUSE WITH AN URBAN VISION: MAPPING, CAPACITY BUILDING AND BUSINESS MODELS

Mapping of existing and potential spaces for culture: The Kigali model <i>by Laura Nsengiyumva and Berend van der Lans</i>	116
Capacity building in adaptive reuse through collaborative workshops for students: On-site and remote experiences in Rwanda and Zanzibar <i>by Achilles Ahimbisibwe, Michael Louw, Manlio Michieletto, Mark Olweny, Stella Papanicolaou and Berend van der Lans</i>	130
The Life-Giving Drop: On agency and creativity in architecture <i>by Lesley Lokko</i>	148
Developing a cultural infrastructure in a sustainable urban development perspective: The 9-step approach of the GoDown Arts Centre, Nairobi, Kenya <i>by Joy Mboya</i>	151
Hifadhi Zanzibar Ltd. Business Model: Historic real estate development with a public goal <i>by Iga Perzyna and Khwemah Sykes</i>	157
Cultural entrepreneurship and circular business models for the adaptive reuse of built cultural heritage <i>by Ruba Saleh, Philippe Drouillon and Christian Ost</i>	160
Leveraging local cultural heritage for development and resilience in Palestine's historic villages <i>by Olivier Donnet and Joëlle Piraux</i>	164
Servicing local culture and sustainable development in East Africa through holistic architectural and urban planning approaches <i>by Mattias Piani and Benoit Legrand</i>	169

# HISTORIC OVERVIEW AND CONTEXT

## THE EUROPEAN COMMISSION'S AND BELGIUM'S LONG-STANDING ENGAGEMENT FOR CULTURE AND DEVELOPMENT

Urban development, inclusive cities, and culture are closely interconnected. In 2016, the European Commission and the High Representative of the Union for Foreign Affairs and Security Policy published the Joint Communication “Towards an EU strategy for international cultural relations”<sup>1</sup>. Building on over a decade of reflections on the cultural dimension of the EU’s external action, the Communication provides the framework for advancing cultural cooperation with partner countries. The policy document recognises the importance of cities and local authorities and their essential role for the radiance of culture as a vector of inclusive and sustainable development.

BOZAR, Enabel and the French Community of Belgium have been advocating for over ten years the role of arts, architecture, and creative industries in sustainable and inclusive urban development, with a special focus on Africa.

Ever since the ground-breaking 2009 Declaration of Brussels, which addressed the role of culture and status of artists as vectors of development, these institutions have pushed a vision of cooperation partnerships centred on multidisciplinary and multi-stakeholder exchange and co-creation. The Declaration of Brussels has among its objectives to “promote the protection of artists and creators as well as the respect of cultural rights of all individuals, particularly the most disadvantaged”<sup>2</sup>. In this way, this text shared the spirit of the developments in cultural rights at United Nations level.

In this context, it is worth remembering that it was precisely an African, the Senegalese Samba Cor Konaté who during the 90s made tireless efforts to develop, within the Committee on Economic, Social and Cultural Rights of the United Nations, a General Comment on the Right to Take Part in Cultural Life<sup>3</sup>. This initiative was motivated by the primal role of culture in the context of African societies.

---

<sup>1</sup> <https://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=JOIN:2016:0029:FIN:EN:PDF>

<sup>2</sup> Brussels Declaration by Artists and Cultural Professionals and Entrepreneurs, 2/04/2009, pp. 3 and 4, available at [https://culture4future.eu/wp-content/uploads/2019/05/Bruxelles\\_2009\\_EN.pdf](https://culture4future.eu/wp-content/uploads/2019/05/Bruxelles_2009_EN.pdf)

<sup>3</sup> This right to participate in cultural life is recognized at article 15, paragraph 1, point a) of the International Pact on Economic, Social and Cultural Rights. [http://droitsculturels.org/ressources/wp-content/uploads/sites/2/2012/07/OBSERVATION\\_GENERALE\\_21-droits-culturels.pdf](http://droitsculturels.org/ressources/wp-content/uploads/sites/2/2012/07/OBSERVATION_GENERALE_21-droits-culturels.pdf)

The General Comment finally came to light in 2009<sup>4</sup>, the same year in which the mandate of the Independent Expert (later Special Rapporteur) on Cultural Rights was created<sup>5</sup>. The Declaration of Brussels, issued on the 3 April of that year, thus places itself temporally between these two milestones of cultural rights. It insists, in line with them, on the importance of the “participation in public life”<sup>6</sup> and in the “intercultural dialogue”<sup>7</sup>.

BOZAR, Enabel and the French Community of Belgium share the belief that local governments greatly benefit from placing artists and culture at the heart of concerted and holistic urban development approaches. For the French Community of Belgium, such vision fulfils the principle of Cultural Exception, which guarantees to the States the right to protect and promote culture, art and artists. For Enabel it contributes in shaping cities’ ability to offer inclusive and cohesive environments to their citizens (one pillar of its urbanisation strategy). Culture is promoted both in its past and its modernity, to (re)create social and economic interaction, to voice the concerns of marginalized groups and to increase meaningful participation in city life. For BOZAR, this vision reflects the primal and articulative power of the arts, in all their disciplines, to address the social, economic and political tensions and stakes which our societies face.

With the support and collaboration of the European Union, UN Habitat, and the Belgian Government, BOZAR, Enabel and the French Community of Belgium developed several creative partnership projects: *Art at Work: an Itinerant Urban Platform in Africa (2011-2013)*<sup>8</sup>; *Latin American Cartographies: Art, Social Cohesion and Urban Landscapes (2015-2017)*<sup>9</sup>; *Culture at Work: The Public Value of Intercultural Dialogue for Social Cohesion in Urban Africa (2018-2021)*<sup>10</sup>; *the International Symposium: Spaces for Culture in Kigali (2019)*<sup>11</sup>; as well as urban planning projects in Uganda and Palestine with a holistic vision. This publication itself sequels prior collaborative editions of *Visionary Urban Africa: Built Environment and Cultural Spaces for Democracy*.

In 2012, a regional East African conference during the Art at Work Uganda edition identified recommendations still relevant today, notably: to establish a permanent consultation mechanism at national and regional levels to help local and national governments foster culture and architecture at the service of urban development; to strengthen and promote creative industries and their connection with cultural institutions; to develop a platform for regular dialogue on urban development between administrations, local authorities and civil society; to inventory, map and protect natural and historical urban assets; to identify poles for the revitalization and creation of public spaces in urban environments, with input from the local stakeholders; to identify technical and financial means to assist in the above objectives.

---

<sup>4</sup> <https://www.refworld.org/docid/4ed35bae2.html>

<sup>5</sup> In 2009, the Human Rights Council, through its resolution 10/23, decided to create a new procedure for a period of three years, called “independent expert in the field of cultural rights”. The mandate was extended for a period of three years in 2012 by resolution 19/6, in 2015 by resolution 28/9 and in 2018 by resolution 37/12.

<sup>6</sup> Brussels Declaration by Artists and Cultural Professionals and Entrepreneurs, 2/04/2009, p 1, available at [https://culture4future.eu/wp-content/uploads/2019/05/Bruxelles\\_2009\\_EN.pdf](https://culture4future.eu/wp-content/uploads/2019/05/Bruxelles_2009_EN.pdf)

<sup>7</sup> Ibid. p. 3

<sup>8</sup> <https://www.bozar.be/en/activities/109934-visionary-africa-art-at-work>

<sup>9</sup> <https://www.bozar.be/en/activities/126966-latin-american-cartographies>

<sup>10</sup> <https://www.bozar.be/en/activities/174566-culture-at-work-africa>

<sup>11</sup> <https://www.bozar.be/en/activities/149720-international-forum>



## CONVERGENCE OF INTERNATIONAL ORGANIZATIONS' PRIORITIES ON SUSTAINABLE URBAN GROWTH

Recent urban growth worldwide and steady lobbying and results generated by new generations of urban actors have convinced and influenced the principal institutions concerned by these stakes and facilitated various support programmes and activities.

Over the last 20 years, the power of cultural and creative industries as enablers and drivers of sustainable development has been increasingly recognized. They are viewed as critical to social cohesion, social and economic transformation, and political stability. Cultural and creative industries' growth rates, resilience towards economic downturn, link with innovation and technology, and the capacity to provide jobs in formal and informal sectors, especially among the youth, have reinforced the belief that cultural and creative industries could emerge as an "alternative route to mitigate developing countries' challenges and accelerate socio-economic change"<sup>12</sup>.

There is much room to develop, notably in Africa. Given the demographic growth, the size of the emerging middle class, rapid urbanisation and the widespread internet connectivity, the Sub-Saharan region represents an enormous consumer market and the source of traditional and innovative cultural and creative offers.<sup>13</sup>

Yet, creative and cultural industries in Africa, and other regions in general, are vulnerable: they often exist as informal sectors, function thanks to human resources which are in majority freelance, operate in small-sized companies, and are vulnerable to and blocked by low or unequal internet penetration.

Proactive governmental policies that provide legal business frameworks useful for the development of such programmes and promote inclusive local urban planning approaches, are needed to strengthen the cultural and creative sectors, increase their efficiency, outreach, stability and economic and environmental impact.

The 88 governments member of the International Francophonie Organization (OIF) are developing a Francophonie Institute for Sustainable Cities (Institut de la Francophonie pour le Développement Durable) centred on complementary partnerships and global urban vision approaches to climate, energy and development challenges. This approach is in line with the last report of the Special Rapporteur on Cultural Rights, Karima Bennoune, who states that "progress on cultural rights obligations and on the Sustainable Development Goals are two sides of the same coin".<sup>14</sup>

UN Habitat collaborates with the UNESCO Creative Cities Network, aiming for culture to be included in the initial stages of urban design to address fundamental needs of urban citizens in a prospective manner and provide quality public spaces so communities can also nurture the creative sector. Pushing further the advocacy for culture, particularly towards Mayors and local decision-makers, is essential.<sup>15</sup> The digital transition is also an important element of public space development, and civil society empowerment and economic development in general.

*"Architecture is a social act. A successful built environment is equitable and in dialogue with its physical and socio-cultural context"*

*"A building conceived for a sole usage is not sustainable"*

- David Adjaye, British-Ghanaian architect awarded the 2021 Royal Institute of British Architects' Royal Gold Medal, becoming the first black architect to win the prize. The award recognises those who have dedicated their lives to the "advancement of architecture"

<sup>12</sup> UNCTAD (2010), Creative Economy Report: A Feasible Development Option. Available at: [http://unctad.org/en/Docs/ditctab20103\\_en.pdf](http://unctad.org/en/Docs/ditctab20103_en.pdf) [Accessed February 6, 2019].

<sup>13</sup> ifa Edition Culture and Foreign Policy Cultural and Creative Industries Supporting Activities in Sub-Saharan Africa Mapping and Analysis by Pedro Affonso Ivo Franco, Kimani Njogu.

<sup>14</sup> Special Rapporteur on Cultural Rights, "International legal frameworks related to climate change, culture and cultural rights, and examples from submissions received, "annex to the report on climate change, culture and cultural rights", 10 August 2020, document A/75/298, p. 4, available at <https://www.ohchr.org/EN/Issues/CulturalRights/Pages/ClimateChange.aspx>

<sup>15</sup> Special session on "Leveraging diversity and culture, shaping cities for all" was jointly organized by UNESCO and UN-Habitat on 9 February 2018 as part of the World Urban Forum 9, taking place in Kuala Lumpur (Malaysia).



*“The “job” of the university is to produce new knowledge. Not simply to reproduce what we already know. Decolonization is a gift. We all benefit”.*

## BETTING ON THE NEXT GENERATIONS OF URBAN PROFESSIONALS

The World Bank recently embarked on a human capital development programme in Africa, aiming to ensure that African youth realize their potential for the continent's future prosperity and global positioning. The initiative concerns 31 African countries and targets especially the autonomy of women and children through health, education and job opportunities. This will, in the long term, positively impact the creative and cultural industries.

We strongly believe that placing youth at the centre of urban development is key. Africa, the youngest continent in the world, with 75% of the population under the age of 35 projected for 2030, can strengthen and expand the development and flourishing of its young generation of urban professionals in all the cultural and creative sectors, with a broad range of training, stimulation of opportunities, and sharing of a vision and support at the level of the challenges awaiting them.

Culture is also a way for citizens, and in particular young people, to make their voices heard in the public spaces, and thus reinforces democratic participation. The exercise of cultural rights is closely connected with that of other human rights, and the right to education. Cultural actors can be advocates and allies for participatory and inclusive local governance, one which would insure inclusive access to various resources for the empowerment of cultural and creative competences and the respect of diversity.

As the Special Rapporteur on Cultural Rights noted, participation of youth in both online and offline public space is very important for the construction of their identity. “Fear of and hostility towards adolescents in public spaces, and a lack of adolescent-friendly urban planning and educational and leisure infrastructure, can inhibit their freedom to engage in recreational activity and sports.”<sup>16</sup>

*“Living and working in South Africa, one of the world's most unequal societies, has given me renewed and profound respect for the power of students to engage, shape and question their inherited future”*

*- Lesley Lokko, Scottish-Ghanaian architect awarded the 2021 Annie Spink Award for Excellence in architectural education by the Royal Institute of British Architects.*

<sup>16</sup> Special Rapporteur on Cultural Rights, “Report on the importance of public spaces for the exercise of cultural rights”, 30 July 2019, document A/74/255, p. 14, available at <https://www.ohchr.org/EN/Issues/CulturalRights/Pages/ImportancePublicSpaces.aspx>



## 2021, AN IMPORTANT STEPPING STONE YEAR

International organizations have recognized the paralysis of the cultural and creative industries due to the 2019–2020 Coronavirus pandemic and its devastating impact on human and economic health across the world. 2021, seen as a transition year, marks a turning point.

Given the importance of culture, arts and heritage in promoting the objectives of Agenda 2063 to achieve sustainable economic growth and development; while recognizing the need to enhance the role industries of the creative economy will play in in this endeavour, the African Union Heads of State and Government declared the Year 2021 as

the AU Year of the Arts, Culture And Heritage. The objective is to promote, within the African Union, its member states and the Regional Economic Communities, the allocation of necessary resources for the implementation of the relevant policies and programmes supporting the creative industries sector in order to stimulate and reinforce it towards a more sustainable sector.<sup>17</sup> Likewise, the concept of African Capitals of Culture is gaining ground among international networks, local authorities of several countries, and cultural activist groups.

---

<sup>17</sup> <https://au.int/fr/node/38785>



“Over the Apple” 2011 ©Fernando Murueta

The United Nations have declared 2021 an “International Year of Creative Economy for Sustainable Development”. The UNCTAD (United Nations Conference on Trade and Development)’s 2018 report on the creative economy states that the global market of cultural goods and services had doubled from 208 billion USD in 2002 to 509 billion USD in 2015<sup>18</sup>. An Ernst & Young study (2015) indicates that cultural industries in Africa and the Middle East are worth 58 billion USD, employ 2.4 million people and contribute to 1.1% of the regional GDP (the most lucrative of these industries in Africa being music, visual arts and cinema).<sup>19</sup>

2021 also marks the development of new EU partnership strategies with various regions of the world, centred on green transition, digital transformation, growth and jobs, peace and governance and migration. Together with the above developments, various developments and progress has been made since the 2009 Brussels Declaration, notably the recent “Culture for the Future” Manifesto<sup>20</sup> and the resolution on the cultural dimension of sustainable development of the Council of the EU<sup>21</sup> which states that “the three dimensions of sustainability (economic, social and environmental) are integrated and indivisible and culture is an inseparable part of all three”. And it appears clearly that the main international organizations and major donors are more than ever aligned towards a common goal: international partnerships and alliances that involve, target and develop the powerful agency of the cultural and creative industries in all priority areas, for the future and sustainability of cities, in Africa, Asian and Latin American regions.

- Koen Doens, Director-General, European Commission’s Directorate General for International Partnerships
- Paul Dujardin, Advisor, Centre for Fine Arts Brussels (BOZAR)
- Gilles Hubens, Director Expert, Direction of International Relations, French Community of Belgium
- Jean Van Wetter, Managing Director, Enabel, the Belgian development agency

<sup>18</sup> UNCTAD (2018), Creative Economy Report: A Feasible Development Option. Available at: [http://unctad.org/en/Docs/ditctab20103\\_en.pdf](http://unctad.org/en/Docs/ditctab20103_en.pdf) [Accessed February 6, 2019].

<sup>19</sup> Research by Ribio Nzeza Bunketi Buse of the University of Kinshasa

<sup>20</sup> This document has been issued as a result of the international colloquium “Culture for the Future” organised by the European Union in June 2019, ten years after the international colloquium “Culture and Creativity: vectors for development”, held in 2009.

<sup>21</sup> Resolution of the Council of the European Union and the Representatives of the Governments of the Member States meeting within the Council on the Cultural Dimension of Sustainable Development (2019)

# PART ONE

## THE CONTRIBUTION OF CULTURE AND CREATIVITY TO SUSTAINABLE URBAN DEVELOPMENT: WHAT IT MEANS AND HOW TO STRENGTHEN IT

*By Jordi Baltà Portolés and Antoine Guibert. Reviewed by Valeria Marcolin*







# THE NEXUS OF CULTURE AND SUSTAINABLE URBAN DEVELOPMENT

This study was produced in a context in which the challenges of sustainable development have become particularly visible and urgent. The effects of Covid-19 have reinforced the sense of threat resulting from what Ulrich Beck (2016) called the ‘metamorphosis’ of the world, and the resulting undermining of certainties. Climate change, global public health crises, more acute social and political divides and resulting exclusion and discrimination, are just some of the factors that emphasise the urgency of considering sustainability aspects and their policy implications.

The relation between culture and sustainable development is affected by the limited clarity on the terms and the lack of consensus on the kinds of connections and implications for policy makers. Drawing on existing literature on the matter, this section will aim to further explore the concepts and provide some clarity on these issues, with a particular emphasis on the local level.



# CULTURE AND SUSTAINABLE DEVELOPMENT: CONCEPTS AND POLICY PERSPECTIVE

The relationship between culture and development in general, and that between culture and sustainable development in particular, has been widely discussed over the last few decades. While these have contributed to shedding light on the matter, some significant difficulties remain, particularly in relation to the acceptance of economic, social or environmental aspects as central to sustainable development.

This study adopts the **definition of sustainable development** proposed by the Brundtland Commission in 1987 – ‘development that meets the needs of the present without compromising the ability of future generations to meet their own needs’ (World Commission on Environment and Development 1987). This is closely connected to the principles of ‘intergenerational equity’ between the present and future inhabitants of the Earth<sup>1</sup>. This definition is sufficiently broad to encompass varying challenges and a wide range of societal needs, which is of particular interest in a cultural perspective.

However, the **mainstream understanding of sustainable development** has focused particularly on its economic, social and environmental dimensions, as highlighted in the Preamble and some sections of the 2030 Agenda (UN General Assembly 2015). An even narrower understanding of sustainability, connected primarily with the preservation of the natural environment, has often prevailed in social debates. While the comprehensive, structural effect of climate change and related environmental transformations cannot be disputed, the challenges of sustainability call for a holistic reflection and response, addressing social, economic, environmental, ethical and cultural aspects and their interconnections. This also involves going beyond another narrow understanding of sustainability as ‘ensuring the durability’ of institutions or processes (De Beukelaer 2015, Baltà Portolés and Dragičević Šešić 2017).

Some of the difficulties affecting the integration of culture into mainstream approaches to sustainable development may be related to the **lack of an accepted, shared understanding of culture and its place in society**. This is due to the coexistence of different definitions of culture in the policy realm – often, political statements and discourses use anthropological definitions of culture, while actual cultural policies tend to relate to the arts and culture more narrowly (Duxbury, Kangas et al. 2017). As it has often been suggested (see e.g. World Commission on Culture and Development 1996), an approach to culture related to sustainable development should go beyond the narrow focus on the arts and heritage which generally prevails in cultural policy, to also address values, aspirations and identities.

In their paper ‘Why must culture be at the heart of sustainable urban development’, Nancy Duxbury, Jyoti Hosagrahar and Jordi Pascual (2016) identified a range of **‘conceptual challenges’ or ‘myths’** that hinder the integration of culture into the mainstream concept of sustainable development. These included the belief that cultures and identities are fixed and should not be modified, that the cultural legacy of the past has to be safeguarded and matters more than respect for human rights, and that cultural aspects are an obstacle to, rather than an integral part of, development. To face these challenges, they suggested some counter-narratives, including the arguments that identities change over time, that cultural traditions violating human rights should not be preserved, and that development models based only on economic growth had been ineffective.

These counter-narratives also point to the **core aspects of the nexus between culture and sustainable development**, as distinct from forms of development not concerned with sustainability or approaches to sustainable development that disregard cultural aspects. The **four aspects** examined below are central from a policy perspective.

---

<sup>1</sup> This study uses the terms ‘sustainable development’ and ‘sustainability’ interchangeably, except where specifically noted, while being aware that each may have specific, slightly different connotations. For a further exploration of this, see e.g. Dessein, J., K. Soini, G. Fairclough and L. Horlings (2015). Culture in, for and as Sustainable Development. Conclusions from the COST Action IS1007 Investigating Cultural Sustainability. Jyväskylä, University of Jyväskylä; and Throsby, D. (2017). “Culturally sustainable development: theoretical concept or practical policy instrument?” The international journal of cultural policy 23(2): 133-147.



### a) A 'rights-based' approach

As some of the examples presented in the mapping demonstrate, cultural rights have been adopted as guiding principles by some local governments in countries of the Global South, particularly in Latin America. The rights-based approach to culture and sustainable development places emphasis on the ability of individuals and communities to take part in decision-making and to access a range of cultural opportunities (venues, programmes, events, knowledge). It also emphasises the responsibility of public authorities in identifying obstacles to participation and addressing inequalities. In the last few years, attention has also increasingly focused on freedom of artistic expression and the working conditions of artists and cultural professionals (see e.g. Cuny 2020). These aspects are all constitutive of the right to take part in cultural life and of cultural rights generally, as included in the Universal Declaration on Human Rights and other human rights standards.

They can also be related to human development. In this context, particular attention has been paid to 'cultural liberty', namely people's ability to practice their religion, speak their language and celebrate their ethnic or religious heritage without suffering discrimination or punishment as a result (Fukuda-Parr 2004).

### b) A dynamic understanding of culture

A central issue of this perspective is the recognition that change is inherent to culture, partly because, as Australian commentator Jon Hawkes wrote, 'culture springs, first and foremost, from human interaction' (2001: 23) – and human interaction is inevitably endless. This also helps to reinforce the centrality of diversity, including diverse forms of identity and expression, in an understanding of culture concerned with sustainable development.

In policy terms, this calls for a complex balance in preserving some aspects of culture while enabling and recognising the ability to change. Brazilian scholar Teixeira Coelho suggested that, rather than preserving the contents of difference, it is the fact of difference in itself, the possibility of promoting difference, and the conditions that gave rise to, and can continue to engender, difference, which should be preserved (2009: 345). Indo-American economist Amartya Sen, one of the founders of the human development paradigm, also argued that it is only the active participation of communities involved that should determine whether cultural forms should be preserved or not (1999: 242).

The protection of tangible and intangible heritage, without 'freezing' them, and the protection of those forms of expression and identification which are seen as valuable but are threatened, also emerge as important guiding principles under this light.

### c) An exploration of the interconnected nature of sustainable development

A common element in approaches to the nexus between culture and sustainable development is the affirmation of the interconnections existing between cultural, social, economic and environmental aspects, recognising mutual dependence, adopting a holistic view and generally avoiding hierarchies between them. This is a particular complex area, not least because it challenges mainstream, three-dimensional views of sustainable development, as well as common assumptions of economic growth as central to development.

Drawing on existing literature (see e.g. Abello Vives, Aleán Pico et al. 2010, Dessein, Soini et al. 2015), the main propositions related to the holistic, interconnected nature of sustainable development are as follows:

- Over the past few decades, there has been an increasing understanding that **all approaches to development need to be adapted to local cultural contexts**, e.g., by recognising and integrating local languages, values and ways of doing. Beyond the somehow 'anthropological adaptation' of policies and programmes to local traits, an in-depth exploration should involve the active consultation of stakeholders and community engagement in policy design, implementation and evaluation.
- Another significant idea concerns the preservation of culture in the face of accelerated social, economic and environmental transformations – aiming to **ensure that development is 'culturally sustainable'**. Australian economist David Throsby developed a 'checklist' for 'culturally-sustainable development', which includes the 'precautionary principle' of adopting a risk-averse position to decisions that may have irreversible consequences on culture, such as the destruction of cultural heritage or the extinction of valued cultural practices (see e.g. Throsby 2017). Policies concerned with the protection and appreciation of tangible and intangible cultural heritage can be related to this.
- Some authors emphasise that culture has intrinsic values of its own, which are as important as economic, social and environmental aspects. This view is best exemplified by what has generally been known as **culture as the 'fourth pillar' of sustainable development**. The concept was first coined by Jon Hawkes (2001) and has inspired many, not least international network United Cities and Local Governments (UCLG), which adopted a policy statement entitled 'Culture is the Fourth Pillar of Sustainable Development' in 2010. The specific translation of this vision into policies requires both the allocation of a specific space for policies on culture (artistic expression, heritage, diversity, etc.) and the exploration of intersections with other dimensions of sustainable development, in a complex

search for balanced, non-hierarchical relations (see e.g. UCLG 2015a). At global level, this relates to advocacy for more comprehensive sustainable development agendas including culture (see e.g. IFACCA, UCLG Committee on Culture et al. 2013, UCLG 2018).

- Finally, in the approach that Dessein et al. (2015: 29) termed **‘culture as sustainable development’**, culture operates as a worldview involving ‘ethical and moral choices, rooted in values that drive our individual and collective actions’, in order to achieve sustainable development. While remaining slightly abstract, this approach could guide policy-making by engaging citizens in discussions about desirable futures and fostering new processes of social learning. It could also be connected to the emergence of and support for local forms of sustainable development, rooted in local values, including e.g., the affirmation of ubuntu (‘I am because we are’) in Southern Africa, Sumak Kawsay or buen vivir (‘good living’, ‘full life’ through harmony with other people and nature) in Andean countries, taonga (referring to items of historical cultural significance) in New Zealand etc. In terms of culture-related policies and programmes, the fostering of intercultural relations, the protection of traditional knowledge, the consideration of forms of production and consumption, as well as a permanent reflection on the values embedded in cultural practices from a perspective of sustainability, are some of the implications of this line of thinking.

#### **d) Attention to a substantial, core set of cultural elements**

In addition to those approaches that tend to insert a cultural lens or filter in order to achieve social, economic or environmental goals, other approaches show a concern with **culture as a substantial, central goal of sustainable development**. This is embodied in the affirmation of the human right to take part in cultural life, the understanding that intangible and tangible heritage are meaningful and deserve protection, the protection and promotion of cultural diversity as a public good, and the fostering of opportunities for creative expression for everyone.

This can be related to what some have termed **‘intrinsic’ values of culture** (for related reflections see e.g. Delgado 2001, Holden 2004), as opposed to the ‘instrumental’ role of culture in the achievement of social or economic goals. While the distinction is relevant in abstract terms, the practical implementation of cultural policies and programmes shows that ‘intrinsic’ and ‘instrumental’ positions of culture very often overlap and can be complementary.

The assertion of culture as a substantial component of sustainable development is **not contradictory with the exploration of its interconnectedness** with other dimensions of sustainable development. This approach was well summarised in the Our Creative Diversity Report of the World Commission on Culture and Development (1996) and in the Manifesto “Culture as a Goal in the Post-2015 Development Agenda” (IFACCA, UCLG Committee on Culture et al. 2013). Here it was argued that culture is “playing both an instrumental and constitutive role in development, as a means and as “desirable end in itself”. Such an approach recognises the transversal value of culture, supporting and strengthening interventions in other development areas (e.g., gender, education, governance, etc.), but also culture as a development priority in its own right.

In policy terms, the attention to substantial cultural elements can be particularly linked to the adoption of cultural policies and programmes concerned specifically with cultural goals, the protection of cultural heritage, the establishment of cultural venues and services (e.g., art schools) and the availability of training opportunities for future and current cultural professionals.

The four elements outlined above have presented the relevance of cultural aspects in sustainable development. How does this translate in cities, and why should this be addressed specifically? The next section focuses on these issues.

## CULTURE AND SUSTAINABLE DEVELOPMENT IN CITIES

The particular implications of sustainable development at local level have attracted attention in recent decades, in a context marked by **increasing urbanisation**. It is estimated that, since 2007, more than half of the world's population live in urban areas, a percentage that will continue to increase. Yet, beyond demographic aspects, attention to the local may also be justified by a range of economic, social and political aspects which make cities the places where sustainability challenges are first experienced, and where alternatives may be conceived and implemented. In this respect, **cities can be seen as 'laboratories'** addressing global challenges through the testing of new approaches (Barber 2013, Landry 2014, Khanna 2016).

The fact that international agendas have devoted increasing attention to local matters bears witness to these specific local challenges, and to the role of local governments in innovative policy design and as global actors, as well as the engagement of other local stakeholders (e.g., civil society organisations). This is best exemplified by **SDG 11, making cities and human settlements inclusive, safe, resilient and sustainable** – complementing the 2030 Agenda's earlier observation that '[we] recognise that sustainable urban development and management are crucial to the quality of life of our people' and that this requires cooperation among local authorities and communities (UN General Assembly 2015: , para 34). It should also be noted that, while culture receives little attention in the 2030 Agenda, it is precisely Target 11.4, addressing cultural and natural heritage in cities, that includes the most explicit reference to culture, thus making the connection between culture, cities and sustainability particularly tangible.<sup>2</sup>

More broadly, it should be understood that **all SDGs have a local dimension and require localisation**. It has been estimated that up to 65% of the SDG targets are at risk if local urban stakeholders are not assigned a clear mandate and role in the implementation process (adelphi and Urban Catalyst 2015). In recent years, this has also been seen in the adoption of some local strategies for the achievement of the SDGs by local governments around the world, as well as the publication of Voluntary Local Reviews (VLRs), in a manner similar to the Voluntary National Reviews (VNRs) which UN member states may submit regularly to the High-Level Political Forum on Sustainable Development. Interestingly, references to culture can be found in many of the VNRs and VLRs published so far (Culture2030Goal campaign 2019).

As already noted, at EU level the New European Consensus on Development highlights the need to involve local and regional governments around the world in order to achieve the SDGs. Earlier, the Communication on 'Empowering Local Authorities in partner countries for enhanced governance and more effective development outcomes' (European Commission 2013) had recognised the importance of local authorities because of their ability to mobilise local societies and act as catalysts for change. As a result, it suggested promoting a territorial approach to development, tailored to specific characteristics and needs and supporting decentralisation, local capacity development, sustainable urbanisation, as well as local authority associations. This is consistent with the understanding that development needs to be culturally adapted.

---

<sup>2</sup> Other references to culture and creativity can be found in the Preamble of the 2030 Agenda and in targets 2.5 (ensuring access to the benefits arising from traditional knowledge on genetic resources), 4.7 (education on cultural diversity and development), 8.3 (encouraging creativity and innovation), 8.9 and 12.b (sustainable tourism including local culture and products), 16.4 (recovery and return of stolen assets) and 16.10 (public access to information, e.g., via libraries).



On the other hand, references to culture are more visible in the **New Urban Agenda** adopted at the 3rd UN Conference on Housing and Sustainable Urban Development (Habitat III), held in Quito in 2016. Although the New Urban Agenda roughly maintains the structure of three major dimensions of sustainable development, UN member states made commitments to promoting culture and respect for diversity as key elements in the humanisation of cities. These include leveraging heritage through integrated urban policies and adequate investments, making urban culture a pri-

ority component of urban plans and strategies, and recognising the role of heritage in stimulating participation and responsibility. The inclusion of references to these aspects in a document on urban sustainable development helps to stress the special connection between culture, cities and sustainability. However, the New Urban Agenda's political clout has diminished in the intervening years, particularly when compared to the increasing visibility of the 2030 Agenda.

Further to these general observations, some specific elements applying to the cultural dimension of local sustainable development should also be mentioned:

- ◀▶ It is at the local level, in schools, community centres, libraries, public places etc., where **opportunities for exercising the right to participate in cultural life** may be more often found (Martinell 2014);
- ◀▶ **Learning from traditional approaches to sustainable life** and recognising the value that exists in diverse forms of inhabiting the Earth, which are adapted to specific environmental and social contexts, could be easier at the local level (Shaheed 2014, Latour 2015, Clammer 2016, Jeannotte 2017, Pascual c. 2007);
- ◀▶ **Cities are often more open to recognising diversity**, as opposed to '... the standardising or identitarian impulse that has characterized most modern states' (Pascual 2007: 19); this can in practice translate into specific local policies geared towards recognition and integration of diversity (Bauman 2003, Khanna 2016), enabling international dialogue and openness to exist even in contexts where national governments are reluctant to international engagement and cooperation (Isar 2014, Abdullah and Molho 2020);
- ◀▶ The increasing **configuration of the cultural and creative industries in territorial and digital clusters** means that dense demographic areas such as cities tend to concentrate cultural initiatives, facilities and professionals – something which can also generate 'spillover' effects in surrounding urban and metropolitan areas (see e.g. Chapain, Cooke et al. 2010, McNeilly 2018).

The contribution that culture can make to addressing local sustainable development challenges in a range of areas (e.g., employment, social inclusion, environmental preservation) will be further explored in the following section.

In this context, the nexus of culture, cities and sustainable development has been the subject of increasing attention in recent decades. At policy level, the adoption of the **Agenda 21 for culture** in 2004 marked a significant milestone. Presented as 'An undertaking by cities and local governments for cultural development', the Agenda 21 for culture aimed to place culture in a position similar to that of environmental aspects in considerations on sustainable development. It has been promoted since 2004 by UCLG, becoming a guide for local governments aiming to strengthen their cultural policies and place them in relation with other local challenges. As the evidence presented in the mapping included in this study demonstrates, this work

has later led to applied initiatives on the ground. Crucial in this respect was the adoption in 2015 of a document entitled **Culture 21: Actions – Commitments on the role of culture in sustainable cities (UCLG 2015a)**.

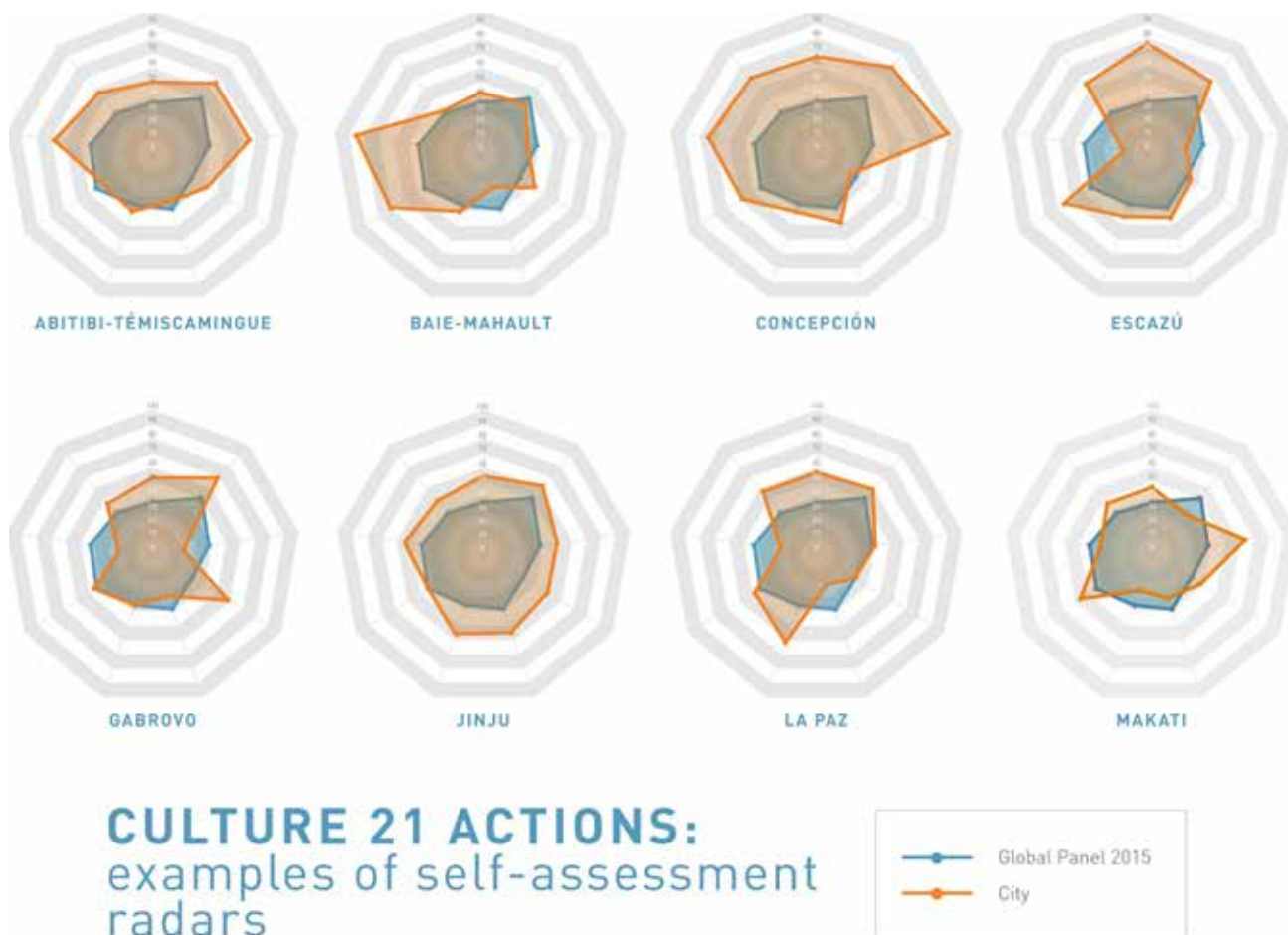
Alongside this, other initiatives that have connected culture, cities and sustainable development should be mentioned. In the context of Habitat III, in 2016 UNESCO published **Culture – Urban Future – Global Report on Culture and Sustainable Urban Development**, a significant milestone for an organisation representing national governments. The report gathered significant evidence, through case studies and commissioned articles, on the connection between culture and local sustainable development. The report suggested that culture was essential in order to ensure that sustainable development strategies were people-centred, and advocated integrated policy-making and participatory approaches. While the Global Report was mainly a



stand-alone initiative, some related activities have since been implemented in the context of the **UNESCO Creative Cities Network**, including a publication on the cultural contribution of cities to the achievement of the SDGs (UNESCO 2019).

As suggested earlier, local sustainable development relies on the joint, balanced contribution of many stakeholders. Further to those described in detail above, the contribution of civil society organisations (e.g., development NGOs, local

initiatives, etc.) and citizen groups, as well as the engagement of international development agencies and development banks, is significant in this respect. Examples illustrating this are presented in the mapping chapter as well as in the reflections and guidance in the following sections. A reflection on the need for multi-stakeholder approaches when fostering the connections between culture and sustainable urban development has been included particularly in the section on the local governance of culture.



Culture 21 Actions, examples of self-assessment radars. The self-assessment approach is geared toward increasing knowledge, connectivity, and the operational capacity of those whose work focuses on the relationship between citizenship, culture, and sustainable development. It is based on nine "Commitments" summarizing the cultural dimension of a sustainable city: 1/cultural rights; 2/Heritage, diversity and creativity; 3/Culture and Education; 4/Culture and environment; 5/Culture and economy; 6/Culture, equality and social inclusion; 7/Culture, urban planning and public space; 8/Culture, information and knowledge; 9/Governance of culture. © UCLG Committee on Culture / Culture 21 Actions

# THE CONTRIBUTION OF CULTURE AND CREATIVITY TO SUSTAINABLE URBAN DEVELOPMENT: KEY THEMES AND PRACTICAL GUIDANCE

This section summarises some of the evidence on the connections between cultural aspects and other policy areas relevant to sustainable development. It describes existing tensions and challenges and some issues that are currently attracting attention, or may do so in the near future, and provides guidance for adopting specific measures on the ground. Furthermore, connections have been drawn where possible with the SDGs.










The National Gallery of Zimbabwe, Harare. This modernist building inaugurated in 1957 under colonial rule has been a solid beacon for contemporary art and visual heritage ever since. Its current contemporary art director Raphael Chikukwa has for several years now worked for Zimbabwe's presence in the Venice Biennale and the international visibility of Zimbabwean artists. At the same time, the gallery also continuously generates exhibitions relevant to the local history for the population at large, with well-organized outreach programmes for school audiences. This institution has a 'glocal' vision necessary today to survive, as well as a solid anchor with space and time in order to best project forward into the future of the city. Photo Kathleen Louw, 2020 © BOZAR

## CULTURE AND INCLUSIVE ECONOMIC DEVELOPMENT IN URBAN AREAS

The economic impact of culture, including that of the cultural and creative industries and of cultural heritage, has been one of the main focuses of cultural policy and development in recent decades. Particular local implications of this include the establishment of major infrastructures (e.g., museums) and events (festivals, biennials, etc.) as well as the promotion of cultural heritage sites to attract tourism, the promotion of creative industries as sources of employment, and the implementation of related economic impact studies. The relationship between culture and inclusive economic development at local level can be related particularly to SDG Targets 8.3 (economic development and employment in creative fields), 8.9 and 12.b (both related to sustainable tourism promoting local culture and products).

Evidence from the mapping and elsewhere suggests that **cultural sectors have contributed to diversifying local economies and broadening pathways to employment**, also for young people and vulnerable sectors. As shown by several examples in the mapping (e.g., Ouagadougou, Ségou, Bandung and Pekalongan), the economic potential of cultural sectors works best when their specificities

are well understood, i.e., when local needs are adequately mapped out and measures are well-tailored to them. In the case of the cultural and creative industries, this requires the adoption of an integrated view of the so-called ‘value chain’, with measures addressing the following stages:

-  **Creation:** integration of the arts in educational programmes (as in the cases of Ségou, Ouagadougou or Medellín) and provision of facilities and professional development support for artists and other actors in creative fields (as exemplified by the Reerendo in Ouagadougou).
-  **Production:** supporting increased quality and innovation in the production of cultural goods and services, in order to facilitate their market access and attractiveness, as in the case of batik in Pekalongan.
-  **Distribution:** organising market development events and adopting measures to support the export of cultural goods and services, as in the case of batik in Pekalongan.
-  **Access:** fostering citizen participation in the arts and culture, as a way to encourage the consumption of cultural goods and services, thus contributing to increasing the livelihoods of cultural professionals, as shown in the case of Ségou.

Broader opportunities for cultural professionals and organisations can be generated when the **potential ‘spillover’ effects of creativity onto other economic sectors are explored** – as shown in the case of Bandung, where designers have contributed with their expertise to activities in other economic sectors. Furthermore, some creative sectors are also revising their traditional procedures in the light of sustainability challenges. Also in Bandung, the Fashion Village Lab (FVL) is a good example of the promotion of a ‘**circular creative economy ecosystem**’, where new business models based on recycling and the sustainable use of materials and cross-sector collaboration are being explored, again opening possible pathways for local economic development.

**Cultural heritage, particularly when integrated in sustainable tourism strategies**, also has the potential to contribute to local economic development, providing sustainable incomes and generating employment. Examples such as those of the Ha Long Ecomuseum presented in the mapping chapter are illustrative of this. Cultural tourism can also be the result of the rebranding of cities around their cultural and creative assets, as the examples of Ségou, Pekalongan or Medellín show.

While, as these examples demonstrate, cultural activities and resources can create jobs and generate economic income, **attention needs to be paid to some negative effects and externalities**. These include the ‘freezing’ of traditional cultural practices and identities that are attractive for the tourism industry, the risk of focusing exclusively on cultural and creative initiatives that bring short-term

benefits (leaving aside minority groups and expressions), the concentration of benefits in major industrial conglomerates (e.g., big media groups and online platforms), the alteration of the social fabric in historic urban areas, resulting in urban gentrification, and the negative impacts on the natural environment.

In this respect, attention to **the inclusive nature of culture-based economic development** should involve the broadening of opportunities for different local groups to take part and benefit from – as shown by the greater employment opportunities for young people in Yopougon, or women in Pekalongan. It also requires setting up appropriate decision-making spaces involving local communities and ensuring their ownership, as the examples of Ségou and Ha Long illustrate.

Finally, it should be noted that **cultural activities and resources have specific features which mean they should not be treated as standard economic assets** – i.e., they are related to individual and collective identities and narratives, and have a symbolic nature. Often they depend on intangible assets such as creativity and acquired knowledge, which are difficult to assess in purely economic terms. As a result, many cultural practices and initiatives find it difficult to access financing from banks and credit institutions, or to be sustainable in the market, and they require public and community support. Therefore, strategies supporting the development of cultural and creative initiatives and their economic potential should develop sophisticated mechanisms, combining public and private funding, establish suitable governance mecha-

nisms and ensure the sustainability of the most vulnerable components – some examples of this are seen in Concepción, Ouagadougou or Bandung. Where possible, financing should ensure that the benefits obtained by the most commercial or marketable elements can be reinvested in those requiring more support.

## WHAT MEASURES CAN BE ADOPTED IN THIS FIELD?

To summarise and complement the evidence presented above, a standard, non-exhaustive set of measures to support culture in local inclusive economic development would be as follows:<sup>3</sup>

- Supporting the adoption of legislation and policies on the status of artists and other cultural professionals, recognising their specific needs and guaranteeing adequate working conditions.
- Establishing and/or strengthening local support frameworks for cultural and creative initiatives, including creative clusters, hubs, incubators, networks and shared working spaces.
- Supporting improvements in the quality and innovation of local cultural and creative products (e.g., crafts, music, audiovisual), to increase their ability to access national and international markets, through specialised training workshops, market research, consultancy and advice.
- Establishing and supporting training and professional development for cultural professionals in areas that can enhance the economic dimension of their work (e.g., project management, fundraising, market analysis, marketing, etc.).
- Designing specific training programmes for women, young people, ethnic minorities, people with disabilities and/or other locally-relevant target groups in order to enhance their employability in cultural and creative sectors.
- Raising awareness of and providing incentives to local governments and local financial institutions to increase the availability of funding sources for cultural and creative projects (e.g., public funds, bank credits, micro-credit, sponsorship).
- Ensuring that cultural tourism initiatives integrate participatory mechanisms, involving local communities as active stakeholders and beneficiaries, and that benefits are reinvested in the community.
- Supporting the adoption of local strategies connecting culture and inclusive economic development, including employability, cultural tourism and the development of the cultural and creative industries.
- Supporting the inclusion of cultural and creative industries as well as the heritage sector in strategies and mechanisms aimed at supporting the local informal economy and fostering its formalisation.
- Supporting the production of studies on the economic impact of culture at local level.

---

<sup>3</sup> Here and in subsequent sections, an indication of measures that could be adopted in the relevant field is presented. These could be adapted in accordance with local circumstances.





## CULTURE AND SOCIAL DEVELOPMENT IN URBAN AREAS

Cultural elements interact in a complex set of ways with forms of social identification, relationships and belonging. Given the scope of this study, emphasis will be placed only on aspects that are particularly relevant for local sustainable development – namely, how cultural policies, programmes and projects may help to reduce or alternatively reinforce different forms of social inequality, and where they stand with regard to the management of local tensions and conflicts. As per the 2030 Agenda, connections may be established with **Target 4.7 (integrating culture and diversity in education)**, and several targets in **SDG5 (gender equality and empowerment)** and in **SDG10 (particularly those targets concerned with reducing inequalities within countries)**.

For several decades, international studies have pointed to **the importance of participation in cultural life in terms of personal development and empowerment, social cohesion and individual and collective identity building**. This includes both active participation in artistic activities (see e.g. Matarasso 2019) and engagement in heritage-related initiatives contributing to increasing the awareness of place, a sense of belonging and recognising local diversity (Yang 2016). Many cities mobilise culture as a way to (re)build social life, social cohesion and a new sense of community belonging through the sharing of experiences, as in the case of Escazú, in Costa Rica, described in the mapping section.



Ciné-débat pour la paix is one of the beneficiary projects of the EU-funded initiative Culture At Work Africa – The Public value of Intercultural Dialogue for Social Cohesion in Urban Africa (2018-2021) led by eight African, European and international cultural organizations and networks. “Ciné-débat pour la paix” brought cinema as a safe and neutral space for intercultural dialogue and peace, with film projections in the five regions of the country – including five North-west and South-west regions rocked by French and Anglophone violence – followed by debates aimed at peace-building among communities. It was led by Association Camerounaise du Cinéma Numérique Ambulant (CNA) which has for mission the screening of African films in regions where cinema does not exist, mainly villages and disadvantaged neighborhoods in cities, using cinema as a tool for cultural and social development. © Ciné-Débat pour la Paix/ co-funded by Culture at Work Africa – European Union

At a deeper, ‘anthropological’ level, **cultural values may provide the basis for strengthening the social fabric and enabling cohesion** – as the so-called ‘citizen culture’ model (cultura ciudadana), initiated by Bogotá and followed by other Colombian cities such as Medellín (see example in the mapping), may attest. Here, the promotion of shared customs, actions and rules in areas such as local mobility and the protection of public space were seen as the basis for strengthening the acknowledgement of citizens’ rights and duties: ‘To appropriate the city is to learn how to use it, while enhancing and respecting its order and its character as a public good’ (Arbeláez 2012: 229). It is important to note that the promotion of shared values (e.g. the ‘Mediators of Civic Culture’ project developed in Medellín, which delivered training to citizens to enhance their skills for building trust and develop a culture of peace) was complemented by an increase in resources for cultural development and opportunities for citizen engagement in arts and cultural activities (e.g., the Network of Arts and Culture Practices, which fostered access to creative and cultural activities) – somehow embodying both the interconnected nature of sustainable development and the specific, substantial attention to a core set of cultural elements.

However, just as there is a potential for transforming social roles and empowering disadvantaged groups, **the cultural sphere can also be a terrain of exclusion**, in which those inequalities that exist in broader society are also visible, and may be reinforced. As South African playwright and activist Mike van Graan recently commented, ‘... the right to participate in cultural life... is a privilege for the “more equals” among us’ (2020: 2).

With regard to **gender**, for instance, significant imbalances continue to exist with regard to the opportunities for and recognition of female artists, the visibility of heritage narratives related to women, working conditions (e.g., part-time work), the concentration of female labour in some sectors and tasks, pay gaps and the persistence of a ‘glass ceiling’ with regard to leadership positions. This is exacerbated by broader forms of discrimination existing in many societies, sexual harassment and the limited awareness of gender issues which has traditionally as some initiatives are increasingly emerging, such as the adoption of cultural policies with a gender perspective in Montevideo in the mapping chapter (including the establishment of a Gender Observatory, the inclusion of gender equality clauses in public calls, awareness-raising and advocacy activities, etc.).

One important point emerges from the observation of successful cases. **Culture is not seen as static but is rather mobilised in the framework of a local plan towards specific social goals**. Culture is not per se a driver of **peace and inclusion**, as it can also be a factor of division, violence and conflict; it depends on what we do with culture (see e.g. Naidu-Silverman 2015). The Medellín case demonstrates how culture can be mobilised through the specific approach of ‘citizen culture’ in the framework of a local plan to foster peace and inclusion. Another example from Latin America is that of ConArte in Mexico, an organisation that integrates a ‘culture of peace’ approach in local education institutions as a tool for reducing conflict and violence. The case of Kinshasa also demonstrates that a specific theatre approach can be a way to raise awareness of **sexual violence** and bring cultural transformation. In a post-conflict setting such as that of South Africa, the District Six Museum in Cape Town helps to unearth and publicly discuss traumas of the past and build intercultural dialogue. Culture is then engaged as a tool for change and transformation.





Generation Positiv , in “Yop city”, is another beneficiary project of the EU-funded initiative Culture At Work Africa – The Public value of Intercultural Dialogue for Social Cohesion in Urban Africa (2018-2021). Led by the Mairie de Yopougon, in Abidjan’s most populous commune, this project promoted intercultural dialogue by strengthening twenty spaces of proximity and the citizen values of local youth, through the arts. The project re-enforced the operational capacity of the spaces’ directors, and raised awareness of the young generation about the importance of intercultural dialogue for social cohesion. © Generation Positiv / co-funded by Culture at Work Africa – European Union



These findings are particularly relevant to the **broadening of opportunities for disadvantaged groups and vulnerable communities** – including ethnic minorities and indigenous groups, people with disabilities, people experiencing poverty, young people at risk, and women. There is a potential for fostering inclusion when needs are identified in detail and adequate strategies are established. In Yopougon, where young people count for 56% of the population, the City Council has indicated youth as a priority and adopted measures to foster cultural participation and employability in creative occupations. In La Paz, work is underway to foster mutual recognition and cooperation between traditional and ‘formal’ health practitioners, in a process which helps to recognise the value of indigenous communities and traditions, and guarantee inclusive, affordable and equitable **health care** for all.

In line with the aforementioned dynamic notion of culture, local approaches are needed that **recognise and value diversity, foster mutual recognition, and privilege an intercultural approach**, including opportunities for dialogue, exchange and mixed creativity. Interculturalism applies not only to diverse origins or ethnic groups but to all forms of diverse identification (Isar 2012) – e.g., the mainstreaming of all forms of diversity which the Council of Europe’s Intercultural Cities programme has adopted, or the intercultural approach fostered by La Paz, or intergenerational learning fostered, as explained in the accompanying mapping chapter, or intergenerational learning promoted elsewhere.

## WHAT MEASURES CAN BE ADOPTED IN THIS FIELD?

To summarise and complement the information presented above, a standard, non-exhaustive set of measures to support culture in local social development could be implemented as follows:

- Establishing funding programmes and schemes that aim to foster cultural participation among disadvantaged groups.
- Establishing, or fostering the adoption of, strategies and programmes concerned with gender equality in cultural life.
- Raising awareness among local governments, cultural organisations and funding bodies about inequalities and obstacles in cultural participation, through training activities, advocacy, etc.
- Fostering the inclusion of intercultural values in local education and training programmes, including programmes addressing cultural professionals and policymakers.
- Fostering networking and collaboration among artists, cultural professionals and organisations active in social inclusion, health, wellbeing, education and work with disadvantaged communities, generating a common language and developing joint programmes to foster cultural participation towards empowerment and inclusion.
- Supporting or organising capacity-building activities (e.g., training workshops, peer-learning events) on issues related to culture and inclusive social development at the local level.
- Supporting the integration of cultural aspects in local conflict management and resolution strategies and plans.
- Supporting the development of local strategies and policies connecting culture, equality and social inclusion.



## CULTURE, ENVIRONMENTAL SUSTAINABILITY, URBAN AND LAND PLANNING

An integrated understanding of the environment implies the recognition of its deep cultural dimension. As UCLG's Culture 21: Actions suggests, 'Culture influences our understanding of the environment and our relationship with it on a deep level... People modify the ecosystems around them through cultural practices, values, and visions of the world' (UCLG 2015a: 24). This reflection is particularly relevant in the current mindful context of the impact of climate change on the Earth and its inhabitants, and has led to many initiatives on the nexus between the arts, culture and climate change (e.g., Julie's Bicycle, Green Art Lab Alliance, Earth Matters in Gabon, Asian Cities Climate Change Resilience Network, etc.). In terms of the UN 2030 Agenda, initiatives bringing together culture and environmental sustainability can be connected to **Targets 2.5 (maintaining the genetic diversity of seeds, plants, animals, etc.) and 11.7 (access to green spaces), as well as more indirectly to some aspects of SDGs 6 (clean water and sanitation), 7 (affordable and clean energy), 12 (responsible consumption and production), 13 (climate action), 14 (life below water) and 15 (life on land).**

In contrast with the 'split' understanding of urban planning and environmental aspects, urban and rural areas, etc. which has traditionally prevailed in the northern countries, caring for culture and environmental sustainability calls **for developing integrated visions of the landscape and of the environment**, in which cultural aspects (values, symbolic places and sites, rites, traditional practices, etc.) are strongly embedded and inform environmental preservation and urban planning. Indeed, the environment should not be understood merely as a set of natural elements but also as the built environment and the quality of life in urban or rural settlements. Local governments are particularly concerned because land planning tends to be a local responsibility. Through the concept of *cultural land planning*, local governments are developing tools to integrate culture into land planning through public art, public design, architecture, landscape, heritage or cultural infrastructure and strategic planning (UCLG 2015a). Some of the examples presented in the mapping, such as that of Luanda (where heritage is understood as a 'continuum' of urban sets, rather than a series of isolated elements), the Ha Long Ecomuseum (with its 'holistic' interpretation of cultural heritage, integrating natural and cultural aspects), or Zanzibar (with the implementation of the holistic UNESCO approach on Historic Urban Landscapes) are somehow illustrative of this.

One area of particular relevance in the countries of the Global South concerns the **preservation of traditional knowledge connected to the use of seeds and other natural species**, which are threatened in the context of rapid urbanisation but which are relevant assets in terms of environmental preservation, food security, combatting poverty and generating employment. Local communities in Tonchingé, Ecuador, and the Saloum Delta, Senegal, among others, have received support from international agencies in this area (Baltà Portolés 2012). In Seferihisar, Turkey, the Seed Swap Festival is a municipal initiative that aims to ensure the sustainability, promotion and dissemination of traditional local seeds.<sup>4</sup>

There is also increasing awareness about the **impact of climate change on the preservation of tangible and intangible heritage**, and the need to adopt measures in which heritage is both protected and mobilised to repair and mitigate human impact on the environment. The Climate Heritage Network, a network of agents connecting the local, national, regional and global levels, is a particularly significant actor in this area. The notion of 'Ecosystem-based Adaptation' (EbA), used in the context of the UN Convention on Biological Diversity and in hundreds of projects around the world, is also relevant – it aims to support communities to adapt to life in a less predictable climate system, and does so through community-based, multi stakeholder dialogue (Chevallier 2018). The implementation of EbA projects in indigenous communities in Colombia has shown that traditional knowledge is useful in developing suitable strategies, and that the main benefits of projects, including the recovery of public spaces for recreational activities, also lies in the cultural sphere (Richerzhagen, Rodríguez de Francisco et al. 2019).

More generally, the preservation of **local heritage can also be threatened by accelerated urbanisation and inadequate planning**. To face this, initiatives such as the integration of cultural indicators in Cuenca's Land Management and Development Plan, and the related participatory cultural mapping, as well as awareness-raising among decision-makers of the importance of cultural heritage implemented in the context of the AFRICAP2016 programme, both included in the mapping chapter, arise as good practices.

The specific **responsibility of cultural and creative actors either through their direct impact on the environment** (e.g. international travel, use of non-recyclable materials, etc.), **or the promotion of values and images which can inspire forms of production and consumption damaging the environment** (see e.g. Clammer 2016) is increasingly subject to analysis. Several interesting initiatives are worth mentioning in this area, including the assessment and implementation tools developed by UK-based organisation Julie's Bicycle and the series of 'Creative Responses to Sustainability' produced by the Asia-Europe Foundation (ASEF), collecting initiatives of cultural and creative actors linked to environmental sustainability in several countries and cities (see e.g. Ostendorf 2017). In the UK, the Manchester Arts Sustainability Team (MAST), established in 2011, is a good example of networking and collaboration within the local cultural ecosystem to foster climate action.<sup>5</sup>

In connection with this, **cultural actors and initiatives may be engaged in multi-stakeholder initiatives that explore forms of resilience, adaptation and environmental sustainability** through creative means. The "Creative Mobilities initiative", exploring connections between mobility, culture, urban and territorial strategic planning for sustainable development, launched in 2017 in France and connecting actors in the Global North and South, is a good example of this. Meanwhile, the DesignAction.bdg workshop in Bandung is one of several local initiatives aiming to foster design thinking and other creative approaches to reimagine urban planning. At neighbourhood level, Dakar's 'School of the Commons' project and the 'third place' of YOP.Crealab, presented in the mapping of examples, are relevant initiatives combining urban gardening, community ownership and design of public spaces, as well as social cohesion through multi-stakeholder partnerships.

Finally, **natural and green areas, including urban parks and gardens, can be privileged sites for accessible, inclusive cultural participation**, through festivals, family events, access to the natural and cultural heritage, etc., something that needs to be preserved.

<sup>4</sup> Cf. <http://obs.agenda21culture.net/en/good-practices/seferihisar-seed-swap-festival> [Last viewed: 20 November 2020]

<sup>5</sup> Cf. <https://juliesbicycle.com/case-study/mast-city-for-climate/> [Last viewed: 20 November 2020]









School of Commons, Dakar. Artistic garden installed in an abandoned public space of Dakar. The local association Kër Thiossane created the project of the School of Commons, an exchange platform of hardware, software and skills capable of offering support for cultural, educational and citizen projects in Africa, including in the urban domain. The project came from observing Dakar's urban space crisis: neighbourhood disputes, withdrawal from collective spaces, and poor public infrastructure. It aims to generate a dynamic of collective creativity and creative appropriation so that citizens can counter these realities and make their neighborhoods more hospitable, friendly and safe. This is making the city a place of experimentation, and generating new considerations for urban design. Photo Kathleen Louw, 2016 © BOZAR

## WHAT MEASURES CAN BE ADOPTED IN THIS FIELD?

To summarise and complement the data presented above, a standard, non-exhaustive set of measures to support culture in the context of environmental sustainability, urban and planning could include the following:

- Taking measures to preserve and transmit traditional knowledge of environmentally sustainable practices, as well as its safeguarding and use (e.g., EbA), through participatory mapping exercises, support for legislation and policy development, awareness-raising of decision-makers and local communities, etc.
- Conducting participatory mapping exercises which allow communities to identify relevant elements of tangible and intangible heritage and include them in integrated landscape and environmental preservation initiatives.
- Supporting the engagement of cultural and creative actors in the design of programmes and projects concerned with approaches to environmental sustainability and sustainable lifestyles (e.g., raising awareness of climate change, developing sustainable solutions to mobility and urban planning, fostering the recycling and reuse of products, etc.).
- Supporting the development of local strategies and policies connecting culture, the environment and land planning, particularly in the management of protected natural areas or in urban management.
- Considering especially the situation of small islands and other territories that are particularly vulnerable to climate change, and establishing suitable resilience and mitigation strategies integrating culture and the arts.

## CULTURAL RIGHTS, PUBLIC SPACES AND DEMOCRACY IN CITIES

As already reported, a rights-based approach is one of the central components of the nexus of culture and local sustainable development. In policy terms, recognising cultural rights involves mainstreaming them and using them as a guiding factor across a wide range of policies and measures. In terms of the UN 2030 Agenda, initiatives on cultural rights and related themes may contribute to the achievement of **Targets 11.7 (universal access to public spaces) and 16.7 (inclusive, participatory decision-making) in particular, and indirectly to other elements of SDGs 10 (reduced inequalities), 11 (sustainable cities and communities) and 16 (peace, justice and strong institutions).**

Although cultural rights are part of international human rights standards (such as the Universal Declaration on Human Rights and the International Covenant on Economic, Social and Cultural Rights), **they have tended to be a neglected area of human rights in practice** (Donders 2004). This is partly because of a series of misunderstandings about their meaning, as well as fear of the potential implications of their recognition, e.g., national governments' reluctance to recognise minority groups, and the assumption that recognising cultural rights amounts to cultural relativism and respecting traditional practices even when they are damaging to other human rights. As the UN Special Rapporteur on Cultural Rights (2018) has stressed, however, respect for cultural rights and cultural diversity is a core aspect of implementing the universality of human rights.

The exercise of cultural rights is **closely connected with that of other human rights**, including freedom of expression (which includes freedom of artistic expression), freedom of association, and the right to education. At local level, it also has synergies with **the 'right to the city'**, which relates to the ability of city inhabitants to take part in the shaping of urban spaces in accordance with their values and interests. In a cultural perspective, the right to the city could involve decentralisation, inclusive access and participation, recognising diversity, and preserving public space and working spaces for culture (e.g. ensuring affordable spaces for artists, reflecting diversity in and fostering ownership of public spaces) (Baltà 2019). The efforts made by Mexico City to **decentralise cultural supply and participation opportunities**, through the FAROS network and other measures, and those of Escazú in fostering community engagement in managing programmes, both included in the mapping chapter, could be seen as illustrative of this.

**Public spaces, including both tangible and online spaces that enable inclusive access, equal, open participation and ‘common’ ownership,** are very significant for the exercise of cultural rights at local level, as the UN Special Rapporteur on Cultural Rights (2019) has stressed. Several regional chapters in the UNESCO 2016 study on culture and sustainable urban development, including those on South Asia, Asia-Pacific and Latin America, suggested that increasing interest has been seen in recent years in the preservation and availability of public spaces, something which is also in line with the New Urban Agenda. A relevant example is that of Cuenca, where measures have been taken to foster artist residencies involving community participation in public spaces, as depicted in the mapping chapter. Initiatives in this field are set against a backdrop of stricter security policies, privatisation of urban neighbourhoods and social exclusion, which threaten the quality of public space, and in turn the richness and diversity of local cultural life.

Attention to cultural rights and diversity also applies when **dealing with heritage and memory** – e.g., by ensuring that neglected stories and narratives become visible and addressing the legacy of colonialism. As shown in the mapping chapter, the work of the Chiang Mai Centre Museums Network has sought to address the systemic imbalance of representation of the Lanna people in local history and heritage presentation, seeking to recover their cultural rights. Meanwhile, in South Africa’s post-apartheid context, the District Six Museum – included in the mapping operates as a community museum, which enables local residents’ memory and cultural expression to become a tool for solidarity and restitution.

## WHAT MEASURES CAN BE ADOPTED IN THIS FIELD?

To summarise and complement the evidence presented above, a standard, non-exhaustive set of measures to support cultural rights, public spaces and democracy in cities could include the following:

- Supporting the decentralisation of cultural activities in cities and other human settlements, allowing citizens to access cultural activities and resources within close reach.
- Providing support to organisations active in areas related to cultural rights, including freedom of artistic expression and cultural expressions belonging to ethnic and linguistic minorities.
- Supporting heritage institutions and projects concerned with addressing historical imbalances and researching and portraying lesser-known stories in innovative ways.
- Supporting cultural activities that are held in public and accessible spaces.
- Supporting and/or organising capacity-building activities in areas related to cultural rights, public spaces and democracy.



## LOCAL GOVERNANCE OF CULTURE



Mind the Step, an initiative to improve public awareness on public staircases in Sao Paulo, Brazil © UN-Habitat/ Cidade Ativa





Several studies have pointed to the need to revise existing legal and administrative frameworks and establish new governance mechanisms as a precondition for local cultural development (see e.g. Isar 2012). An ideal governance of culture at local level should combine mechanisms for multi-level governance (i.e. between different tiers of government), transversal governance (connecting culture with other areas of local policy) and multi-actor governance (including public-private partnerships, a strong civil society and participatory policy processes) (Miralles 2014). Where this exists, contributions can be made to **several SDG and targets, including in particular Target 16.7 (inclusive, participatory decision-making) and other items in SDGs 16 (peace, justice and strong institutions) and 17 (partnerships for the Goals)**. At the same time, and particularly as regards transversal governance, connections can be established with a broader set of SDGs, and goals in areas such as education, gender equality, economic development or environmental preservation could be achieved more easily if cultural aspects were more strongly integrated.

In most cases included in the mapping, **the enhancement of local cultural governance is a central key for the success and continuity of the projects**. A strong cultural policy and the production of strategic plans provide a continued, structured and long-term action, as well as the cross-cutting coordination between plans and local actors, which are key components for achieving good results, as the Medellín, Cuenca, Concepción or Escazú cases demonstrate. The ability of local governments to define a long-term vision, with clear leadership and a strong focus on cultural aspects, as well as open dialogue and cooperation with other local actors, is also a key to success. This is shown by Yopougon, where a strategic plan helped to structure local action and establish a concerted, long-term strategy and related programmes. Again, in Concepción for example, the C3 is not a single isolated project, but rather part of a local strategy planning with a shared global and long-term vision about local development, which allows synergies with other projects, areas and stakeholders, public - private - social alliances and public policy convergence. In Medellín, Cuenca or Escazú, a bottom-up approach in the local planning in each neighbourhood was also a key component of success of these strategies.

The **leadership and the persistence of the Municipality** in the implementation of the cultural policy and the project is also a key factor for ensuring project continuity and funding, as in Concepción where the city council's leadership was instrumental in offering a vision of the city as a whole, and individual projects are part of the ecosystem. Cultural programmes need to be explicit, operational and interconnected to fully contribute to long-term urban policies, as the case of Medellín proves.

Despite this, evidence shows that **progress in this field is patchy**, as many countries in the Global South remain highly centralised and have a poor record in transversal or 'joined-up' governance (Isar 2012). Even in areas which are closely linked to local cultural development, such as urban planning or local environmental design, many countries maintain decision-making at national government level and do not take advantage of multi-level cooperation (Baltà Portolés and Laaksonen 2017). As a result, international organisations and development agencies aiming to support local development also have to engage with relevant national authorities. Transversal policymaking is not helped by the prevalence of bureaucratic silos and the reluctance of decision-makers to integrate cultural aspects into sustainability strategies (Duxbury, Hosagrahar et al. 2016).

However, evidence presented in the mapping chapter demonstrates that local governments and civil society organisations in many cities around the world have innovated in these areas. Concepción (Chile) provides a good example of **community participation in priority-setting and participatory management** of a venue, as a key factor in terms of ownership and continuity. Similar processes

of community involvement in the co-management of cultural activities can be seen in Escazú, whereas the Ha Long Ecomuseum also stands out for ensuring that a long-term development process is owned by local citizens, rather than by the tourism industry or other external interests. As the long-term development of Medellín shows, a balance is often necessary between a broad city-wide vision and bottom-up, neighbourhood-based processes.

Participatory governance operates at its best **where an autonomous civil society fabric exists**. Local governments can adopt measures to strengthen this, as shown by Escazú's establishment of neighbourhood committees and the strengthening of civil society initiatives. In Chiang Mai, the Museums Network operates as a community centre for civil society, enabling organisations to connect with each other and with relevant groups to work strategically with government, ultimately empowering local community groups. Elsewhere, in some cases, and particularly where local government capacities are limited, it is civil society that initiates strategic planning and needs to be recognised as a strategic actor, as the example of Ségou shows.

This reflection on the multiple actors that contribute to strategic cultural planning and the local governance of culture

serves to reinforce the **call for the adoption of a multi-stakeholder approach when aiming to foster local sustainable development**. Recognising that national and local governments (where they exist), the private sector (e.g. businesses, financial institutions, cooperatives, etc.), civil society initiatives (e.g. NGOs, local groups, trade unions, etc.), informal initiatives and international actors (e.g. international and regional organisations, development agencies, development banks, international NGOs, etc.) should have implications both when conducting initial analyses and designing projects, and in the fostering of balanced roles and constructive relations between different actors.

There is also some **evidence of the ability to integrate culture across policy areas and vice versa**. In Montevideo, gender equality has been assumed as a cross-cutting theme and has informed the adoption of specific measures on gender in cultural policy – in turn assuming that cultural life can be a factor for moving in the direction of gender equality. Meanwhile, in Bandung creativity has been placed at the centre of problem-solving to face several urban challenges, including mobility, urbanism, environment and citizen wellbeing.

## WHAT MEASURES CAN BE ADOPTED IN THIS FIELD?

To summarise and complement the information presented above, a standard, non-exhaustive set of measures to support the local governance of culture could include the following actions:

- Strengthening the capacities of local government personnel, civil society actors and other relevant stakeholders, through training and advice in areas related to the connections between culture and sustainable development and the governance of culture.
- Raising awareness of decision-makers in key policy areas about the role of culture vis-à-vis local sustainability challenges, through seminars, publications and other tools.
- Supporting the establishment of multi-stakeholder frameworks on culture and sustainable development, including permanent forums and working groups gathering different levels of government, policy departments, civil society organisations, and the private sector, in areas including the implementation of the SDGs (e.g., sustainable development strategies and action plans, VNRs, VLRs, etc.).
- Supporting networking among civil society actors connecting culture and other areas of sustainable development, including for the establishment of federations, networks or platforms at local, national and international level.

# CULTURE AND URBAN REGENERATION



Courtyard of the former Palais de Justice in Dakar, taken over by the 2016 Dak'art Biennale. "The former justice ministry building, abandoned for over 20 years, is back in use at the service of culture." So started a *Jeune Afrique* article, announcing the daring move proposed by then biennale curator Simon Njami. The following year, Senegal President Macky Sall ordered that this building be devoted to culture from then on, and its multiple rooms and large courtyard surrounded by 99 pillars housed again hundreds of contemporary works of the 2018 Dak'art biennale. Photo Kathleen Louw, 2016 ©BOZAR





Processes of urban regeneration and renewal at local level generally combine different dimensions, including economic, social and 'physical' or environmental aspects. Cultural elements are very often integrated as well, either as central components (e.g., in the establishment of new cultural facilities, the integration of cultural heritage, or the cultural branding of regenerated neighbourhoods and cities) or as ancillary aspects. At the same time, cultural elements, including tangible and intangible heritage, may be damaged or lost in the context of urban regeneration processes or rapid urbanisation that disregard the cultural dimension. As a result, the nexus between culture and urban regeneration deserves specific attention here. From the perspective of the 2030 Agenda, progress in this area can contribute to the achievement of several targets in **SDG 11 (sustainable cities and communities), including 11.4 (safeguarding cultural heritage), as well as indirectly to several other SDGs and targets, including SDGs 8 (decent work and economic growth), 9 (industry, innovation and infrastructure), 10 (reduced inequalities) and 16 (peace, justice and strong institutions).**

Recent studies have suggested that both established approaches to urban planning and recent efforts in urban regeneration in the Global South **have tended to neglect local realities, often importing models from elsewhere.** The chapter dedicated to Africa in the UNESCO 2016

Global Report on Culture for Sustainable Urban Development suggested that urban planning has drawn too often on Western models and tended to misunderstand African cities, focusing mainly on the elements inherited from the colonial period. One of the effects of this is the 'conflict with local cultural practices and [contribution to] a shift away from traditional land ownership systems.' (2016: 39) Similar findings were presented in other regional chapters. In Latin America and the Caribbean, attention was also paid to the need for more integrated visions of urban development, where culture could help to address the particularly high social and spatial inequalities existing in urban areas. In South Asia, the failure to mainstream cultural heritage issues into the overall urban planning and development framework was regretted. More generally, the adoption of standardised, Western-inspired urban development models has been seen to lead to gentrification, the homogenisation of cityscapes and social disappointment (Isar 2012).

At international level, a range of tools exist to foster integral urban development that recognises the distinctive value and place of culture, and the need to protect it. In particular, the **UNESCO 2011 Recommendation on the Historic Urban Landscape**, which has led to a range of case studies and training tools, as the case of Zanzibar illustrates. Another example worthy of mention is the **Council of Europe's European Landscape Convention** (Florence Convention, 2000).

Furthermore, **an analysis of urban regeneration initiatives integrating the cultural and creative industries** in a range of countries across the world, conducted by BOP Consulting with the Korean Research Institute on Human Settlement (2019) on behalf of the Inter-American Development Bank, identified a range of **success factors**, including the following:

-  **Key components** in successful projects include the availability of infrastructure (e.g., public space, digital infrastructure, transport, affordable housing, services for the community) and the integration of cultural, creative and heritage elements (e.g., cultural and creative organisations, events and activities, local historic buildings in use, specialised learning and business support schemes, etc.). Research suggests that built heritage should be protected, but ‘not so much that it stifles appropriate reuse’ – this works best when grassroots organisations are involved in defining the forms of reuse (2019: 15). It also emphasises that built environment and infrastructure are necessary but not sufficient factors – intangible interventions (e.g., creative or cultural programming or community services) are required to deliver sufficient social and cultural benefits.
-  **Enabling environment and capacity** aspects include vision and decision-making elements (e.g., an explicit policy or planning document at city level, multi-stakeholder approval processes, etc.), finance and funding (diverse funding sources and tools, some reinvestment from beneficiaries, e.g., real estate companies), and legislation and the planning system (appropriate governance structures, changing planning rules to make mixed-use easier, better supporting the specific needs of cultural actors, etc.).
-  **Approach and process** aspects include paying attention to governance, management and leadership, through a dedicated project delivery organisation, with the government being one of several stakeholders, and suitable skills and commitment to ensure continued ownership and engagement of everyone. While several stakeholders need to be involved, research suggests that a supportive role of the government is necessary for projects to achieve city-wide impacts and sustainable results.
-  **Underlying principles** include ‘evolution as well as revolution’ (i.e., build on what exists, creative distinctive, authentic projects), recognise the dynamic meaning of heritage, and focus on process rather than outcome (i.e., engage on continuous negotiation).

Some of the examples included in the mapping section help to illustrate these points. In Cuenca, a ‘special zone’ was dedicated to artistic activities, and a Neighbourhood Recovery Programme was implemented, involving culture and heritage initiatives in five vulnerable neighbourhoods and the establishment of some new cultural facilities. Cultural activities and infrastructures (e.g., cultural centres, libraries, etc.) were also key components in the neighbourhood regeneration initiatives implemented in Medellín – a good example of how tangible and intangible aspects need to be woven together in regeneration processes. Finally, the Reemdoogo Music Garden in Ouagadougou stands out for its ability to establish connections with its urban and social surroundings.

Another key point for the success of urban regeneration processes is to address local needs (social, environmental, economic, urban or cultural challenges) in an **integrated approach** that focuses not only on one single aspect but seeks to establish synergies between different fields of actions. For example, in Medellín, cultural interventions were established in synergy with public transportation infrastructure and urban design, and the role of each intervention was integrated into the neighbourhood ecosystem dynamic.

A key point of success that stands out from the mapping chapter is the establishment of strategic plans explicitly interlinking different kinds of interventions and action fields in a **local territory project (at neighbourhood or city level), in order to establish coherence, synergies and continuity, and to effectively address the local needs of people**. In most of the cases in the mapping, urban regeneration projects have strongly addressed **governance and participatory aspects** as a key point for integrated successful strategies.





Sunset view of the UNESCO world heritage city of Stone Town, Zanzibar. Stone Town is a fine example of the Swahili coastal trading towns of East Africa. It retains in its urban fabric and townscape many fine buildings that reflect its particular culture, which has brought together and homogenized disparate cultures of Africa, the Arab region, India, and Europe over more than a millennium ([www.unesco.org](http://www.unesco.org)). Its architectural historic heritage has benefited from and still needs extensive conservation work. Cultural initiatives such as the Zanzibar International Film Festival (ZIFF) already successfully invest historic places, such as the old fort, for film and music. Photo Kathleen Louw, 2018 ©BOZAR

## WHAT MEASURES CAN BE ADOPTED IN THIS FIELD?

To summarise and complement the evidence presented above, a standard, non-exhaustive set of measures to support culture in the context of urban regeneration could include the following:

- Recognising cultural aspects, including tangible and intangible cultural heritage, in local urban planning tools, masterplans and related public documents.
- Establishing 'cultural impact assessment' mechanisms and developing related training and awareness-raising initiatives targeting decision-makers and professionals involved in urban planning and regeneration initiatives, to ensure that cultural heritage and activities are preserved.
- Adapting cultural strategies at neighbourhood level and integrating cultural interventions as a strategic aspect in other locally-specific interventions ('urban acupuncture').
- Ensuring that the development of new cultural and related multi-purpose facilities integrates existing cultural actors and initiatives and allows them to take part in governance mechanisms.
- Integrating cultural services (e.g., libraries, community centres, etc.) among the 'basic' or 'essential' local services in urban planning.
- Establishing appropriate participatory, multi-stakeholder mechanisms, including a diverse range of cultural actors as well as citizens, to oversee urban regeneration processes.



La tribu perdue / Lost Tribe, 2009, Wood, fabric, paint installation by Abdulrazaq Awofeso, Nigeria. This installation is produced out of discarded materials through sculptural collages. The figures represent humans brought together into a common space via cross border trade and religion, a reflection on the notion of what is being African, or a citizen of the world. Photo by Kathleen Louw, 2016 © BOZAR



## CULTURE AND SUSTAINABLE URBAN DEVELOPMENT IN INTERNATIONAL COOPERATION FRAMEWORKS

Complementing the 'substantial' or thematic areas of work presented above, this section addresses the methodologies and frameworks that can support culture and sustainable urban development through international cooperation.



## INTERNATIONAL CULTURAL COOPERATION AND LOCAL SUSTAINABLE DEVELOPMENT

Urban challenges around the world are often more similar than they may seem at national level (Pascual 2007). Along with the existence of regional and global agendas on sustainable development, international migration and interest in cultural diversity, this is one significant factor driving international cooperation in areas relevant to culture and local sustainable development. In the context of the UN 2030 Agenda, work in this area is particularly relevant to **SDG 17 (Partnerships for the Goals)**.

When examining their relevance to sustainable urban development, at least **three types of international cooperation are worth mentioning**:

- **‘City-to-city’ or ‘decentralised’ cooperation**, primarily in the form of bilateral partnerships (e.g., town-twinning and similar mechanisms) and projects led by local and regional governments but which can also involve civil society organisations and citizens. While most bilateral partnerships in Europe have historically tended to focus on cooperation with other European cities (and have been supported by EU programmes to this end), there are also significant examples of cooperation between Spanish and Portuguese cities in Latin America, and French and German cities in Africa (Eurocities 2017). The experience of city-to-city cooperation between cities in France and in Francophone Africa seems particularly significant, as illustrated among others by the example of Ouagadougou (and Grenoble) in the mapping section, as well as the “Territoires Associés” portal and programme of NGO Culture et Développement, which collects information and practices in this field.<sup>6</sup> As in other areas of international cooperation, the rise in South-South exchanges, as exemplified by the Creative Cities Exchanges Circuit promoted by Sékou in connection with other African cities (see mapping chapter), should also be noted. Finally, in the context of the EU’s external cultural relations, Damien Helly (2012) identified some strengths in fostering decentralised cooperation (e.g., proximity with cultural professionals and with societies, better understanding of needs) as well as some weaknesses (e.g., lack of political clout on sensitive issues such as conflicts and democratisation, lack of access to funding).
- **City networks**, including regional and global initiatives addressing different aspects of the relation between culture and local sustainable development. The following initiatives are worthy of mention:
  - As described in the mapping section, the **UCLG Committee on Culture** has developed a range of policy documents and peer-learning programmes (Leading Cities, Pilot Cities, Culture 21 Lab, Seven Keys) that foster assessment, exchange of expertise and an advocacy campaign on culture and sustainable cities in the 2030 Agenda, as well as other specific programmes in this area (see mapping).

- The **UNESCO Creative Cities Network**, also described in the mapping chapter, has become a visible label for many cities interested in gaining visibility and supporting cultural and creative industries. It operates more as an international programme than a city network, with less activity in between annual events, although some cities have adopted bilateral or thematic initiatives to strengthen collaboration in their respective clusters (e.g. music, digital arts, literature).
- An initiative of the City of London and BOP Consulting, the **World Cities Culture Forum (WCCF)** currently joins 38 cities, mainly national capitals and large cities, including approximately 10 in countries of the Global South, with a view to sharing research and intelligence and exploring the role of culture in local prosperity. Probably defined rather as an informal group than a network, the WCCF holds an annual forum in one of its member cities and regularly produces research reports, including statistical data and good practices in a range of areas relevant to local sustainable development (e.g., social inequality, climate change, spaces for cultural participation).
- The Council of Europe’s **Intercultural Cities programme** is also significant in the provision of peer-learning and advice in areas related to diversity and intercultural relations, in Europe and beyond. It is a good example for the generation of a shared agenda and the exchange of specialised knowledge.
- **Other relevant regional and similar city networks** include the Union of Ibero-American Capital Cities (UCCI), the Association internationale des maires francophones (AIMF), the Commonwealth Local Government Forum (CLGF), the Union of Luso-Afro-America-Asiatic Capital Cities (UCCLA), Mercociudades, and some UCLG regional sections (e.g., UCLG-Africa). Some of these organisations have engaged in ‘Capitals of Culture’ and similar programmes, which are examined in the next section.

Again in the field of networks, and in line with the perspectives on the governance of culture outlined above, the role of **civil society networks** should be mentioned, both due to their direct engagement in cultural cooperation initiatives concerned with sustainable development (e.g. Arterial Network) and their potential partner role with local government associations.

<sup>6</sup> See <https://www.territoires-associes.org/>. Other relevant sources and databases include France’s *Atlas de la coopération décentralisée* (<https://www.diplomatie.gouv.fr/fr/politique-etrangere-de-la-france/action-exterieure-des-collectivites-territoriales/atlas-francais-de-la-cooperation-decentralisee/>) and the Committee of the Regions’ *Atlas of decentralised cooperation* (<https://lra4dev.cor.europa.eu/portal/en/atlas/Pages/Maps.aspx>) [Last viewed: 30 June 2020]



- Cooperation facilitated by international or regional organisations and development agencies, including e.g., the support provided by the European Commission or international development agencies to local processes concerned with culture and local sustainable development, as well as the important role of NGOs and other civil society organisations in facilitating and engaging in cooperation in this field. Cooperation of this kind can come in several forms, including project funding, mid-term partnerships with local governments or local government associations and civil society organisations, capacity-building workshops, policy seminars, etc. As outlined by Helly (2012), this approach guarantees overall coherence (e.g., with other EU instruments) and in the case of the EU strengthens its overall image; in the case of national development agencies, it can rely on existing networks of cultural centres. Weaknesses include the complex bureaucratic procedures and the prevailing top-down approach, as well as, in the case of the EU, limited access to cultural professionals and their needs.

Evidence presented in the mapping suggests that **cities can best take advantage of international cooperation when they have identified their needs and established clear development priorities**. This is shown, for instance, by the case of Yopougon, where the City Council's adoption of strategies and identification of priority projects, which are well-resourced locally, has progressively enabled the signing of agreements with UNESCO, OIF, AIMF and others. Cities that build on their local assets can also provide solutions to other cities and become leaders in their field, as

shown by Bandung's broadening of regional and international partnerships (e.g., the FVL's multi-actor partnership, involving several Indonesian, Dutch and global organisations) and progressive international visibility in the field of design and creativity. Both these aspects point to areas that international cooperation can support (e.g., strategic planning, analysis of local assets, brokering of partnerships).

Recent years have seen increasing debate on the **ethics and values that should underpin international cultural cooperation**. In particular, concerns about the prevalence, in some contexts, of implicit colonial practices, as well as the historic influence of colonialism on culture and heritage, are now central both in the ways in which cooperation should be conducted and in the themes to be addressed (e.g., the project on the vestiges of colonial architecture in Africa currently supported by EUNIC with the University of the Witwatersrand and the Johannesburg Art Gallery). An international seminar on fair cultural cooperation organised by Dutch Culture in 2018 suggested a set of relevant principles, including the fact that international cooperation is affected by some structural imbalances, as well as the need for dialogue, adaptability and a certain humble approach. This is of course a complex area, requiring a more nuanced analysis than the scope of this document can provide, and which should also recognise that many relevant, fair and balanced practices already exist – as shown also by several projects presented in the mapping chapter (e.g., Ouagadougou, Yopougon, Bandung, Cuenca, Escazú, etc.).

## WHAT MEASURES CAN BE ADOPTED IN THIS FIELD?

To summarise and complement the information presented above, a standard, non-exhaustive set of measures to support international cultural cooperation around sustainable urban development could include the following:

- Supporting existing or new city-to-city cooperation initiatives and networks dealing with the integration of culture into sustainable development, particularly in a structural approach and with a view to contributing to the SDGs.
- Supporting local governments and other local stakeholders in identifying their cultural development priorities with a view to engaging in different forms of international cooperation, through local debates and strategic planning.
- Facilitating collaboration between national and regional local government associations to set up shared agendas on issues of culture and urban sustainable development, through seminars and similar mechanisms.
- Fostering the development of new, or the effective use of existing, good-practice guidelines and models for international cultural cooperation, ensuring balanced, non-hierarchical or 'fair' approaches that ensure community ownership and the integration of culture in approaches to local sustainable development.



## CAPITALS OF CULTURE AND OTHER MAJOR EVENTS

Several of the issues addressed in previous sections are often integrated into major cultural initiatives including festivals, professional markets and fairs, and 'Capital of Culture' programmes. The strengthening of economic opportunities for the cultural and creative sectors (and other sectors of the economy), local identity, tourism attractiveness, the creation of new cultural facilities and the integration of cultural aspects in long-term local development strategies are frequent features of these initiatives. Therefore, several of the observations made in the preceding sections may also apply here.<sup>7</sup>

In the context of this document, it is particularly relevant to devote space to the **European Capital of Culture (ECoC) programme**, established by the EU in the mid-1980s, and which has seen significant examples of the integration of culture into local development (Glasgow 1990, Lille 2004 and Essen-Ruhr 2010 are particularly noteworthy). The Decision establishing the ECoC programme for the period 2020-33 stresses the potential of Capitals of Culture to contribute to goals in areas such as education, research, environment, urban development, cultural tourism and social inclusion. It also highlights that evidence from past editions shows that ECoCs 'have many potential benefits when they are carefully planned' and that **they can bring significant social and economic benefits** 'particularly when they are embedded in a long-term culture-led development strategy' (European Parliament and Council of Ministers of the EU 2014: para 10). In keeping with this idea, ECoC candidates currently need to have a cultural strategy in place, as well as a consideration of the connections between the ECoC project and broader local development. Progressively, it has been assumed that long-term development does not require the construction of new cultural buildings, particularly in cities where basic cultural facilities are already in place (European Commission 2018b).

Another requirement concerns the so-called 'European dimension' of the project, which helps to ensure 'that an ECoC is an international programme and not exclusively a domestic event' (European Commission c. 2017: 18). The nature of the initiative means that **local, national and European/international aspects should be carefully balanced**. Indeed, previous evaluations have stressed the importance of linking international and local stakeholders, to ensure that ECoCs have a local 'flavour' and can also contribute to building the capacity of the local sector (European Commission 2018b).

---

<sup>7</sup> This section focuses particularly on Capital of Culture programmes such as the European Capitals of Culture (ECoCs). Some observations may also apply to other major cultural events (e.g., biennales, festivals). It should be noted that the Covid-19 pandemic is currently affecting the ability of some of these events to operate normally, but activities are expected to resume in the near future.

Both the ECoC contribution to cities' long-term development and their international dimension are particularly relevant in the light of international cultural cooperation and the contribution to sustainable urban development. As the EU and some of its partners have started to explore, these experiences could inspire progress in other world regions. Indeed, over the years, **the ECoC programme has inspired a range of similar initiatives around the world.** Former Chair of the ECoC Selection Panel Steve Green, who keeps an online watch of relevant initiatives, has listed 26 cities in 24 countries that are celebrating a City or Capital of Culture title awarded to them externally in 2020 (Green 2020); this includes some national capitals of culture (e.g., Parma as the Italian Capital of Culture). From the perspective of the regions covered by this study, **the following initiatives are particularly noteworthy:**

- The **African Capital of Culture** programme, initiated by UCLG-Africa and which is being held in 2021 for the first time, with Rabat as title holder.<sup>8</sup> The programme is expected to be held on a triennial basis, with Kigali planned to be the Capital in 2023. Since late 2018, a set of meetings have been held with former or future ECoCs and African cities, as well as the team in charge of the African Capital of Culture, paving the way for potential cooperation between both regional programmes.
- The **Ibero-American Capital of Culture** programme organised by UCCI on an annual basis, since 1991. Buenos Aires, Mexico City and Brasilia are holding the title in 2020, 2021 and 2022 respectively.
- The **American Capital of Culture** programme, on the other hand, which began in 2000, is organised by a private association. The title is being held by Punta Arenas (Chile) in 2020 and by the state of Zacatecas (Mexico) in 2021.
- The **Capital of Islamic Culture** title is awarded annually by the Islamic World Educational, Scientific and Cultural Organisation (ICESCO) to three cities, representing the Arab, African, and Asian regions. It was first established in 2005. In 2020, Cairo, Bamako and Bukhara (Uzbekistan) are holding the titles respectively. Doha will be one of the Islamic Capitals of Culture in 2021, whereas other title-holders are still unknown at the time of writing.
- Meanwhile, the Arab League established the **Arab Capital of Culture** programme in 1996. The title is being held by Bethlehem in 2020, with Irbid (Jordan), Kuwait City, and Tripoli (Lebanon) in line for 2021, 2022 and 2023 respectively.
- The International Organisation of Turkic Culture (Turksoy), an intergovernmental organisation established in 1993, has been awarding the title of **Cultural Capital of the Turkic World** annually since 2012. Khiva (Uzbekistan) holds the title in 2020, but there is no information about subsequent editions.
- The **ASEAN City of Culture** is awarded every two years to the city that hosts the biennial meeting of the Asian Ministers for Culture and the Arts (AMCA). It was first established in 2010 and is currently being held by Yogyakarta (2019/20), before passing to Siem Reap (Cambodia) for 2021/22.
- The **Culture City of East Asia** is a title established by the Japan, China and South Korea Culture Ministers' Meeting, annually recognising one city in each country since 2014. National governments designate one city each

---

<sup>8</sup> The programme has been affected by the Covid-19 crisis, and will be delayed to 2021.

year. Yangzhou (China), Kitakyushu (Japan) and Sucheon (South Korea) are the relevant Culture Cities in 2020. Gyeongju will be the city representing South Korea in 2021, whereas it is expected that the capitals from China and Japan will only be known in December 2020.

- Similar to the ASEAN title, the **Community of Portuguese-speaking Countries (CPLP)** awards a biennial title as Capital of Culture to the city hosting the meeting of the CPLP ministers of culture. Praia and Cidade Velha (Cape Verde) are currently holding the title.
- The **South Asian Association for Regional Cooperation (SAARC)** awards the biennial title of Cultural Capital on a rotating basis among its member countries. Following Thimphu (Bhutan), which held the title in 2018-19, there is no information about the Indian city that currently holds it. The next turn would apparently be that of a city in Maldives.

Overall, this is a diverse set of initiatives, with very varying relevance from the perspective of sustainable development and the stakeholders involved. The degree of available information is also highly variable, and the fact that in many cases capital cities are only announced weeks before the event seems to indicate that some programmes operate more as symbolic recognition, punctuated by some high-profile events and in connection with diplomatic meetings, than as processes relevant to urban sustainable development.

Although the integration of annual activities in a long-term perspective has been a key criterion in the ECoC programme, admittedly with varying degrees of success, there is limited evidence that this is being taken into account in most other initiatives. Similarly, the international dimension is only visible in some cases. Some of the examples outlined above, however, including the African Capital of Culture and the Ibero-American Capital of Culture, both of which are organised by local government associations, have considered links with sustainable development in some of their activities and may hold some potential for cooperation.

The United Cities and Local Governments of Africa (UCLGA) is poised to launch a schedule for Rabat as first African Capital of Culture in 2021. The programme will aim to build on, strengthen and scale up existing cultural initiatives. This is a concept and project years into the making, and several other cities, such as Kigali, already eye the next title. Interesting parallels can be made with the European Capital of Culture experience, notably whether the African model will also prioritize cultural infrastructure investments, as is done in Europe, with perhaps African Union support. © Souad El Ouafi, Shutterstock





Given its novelty and the fact that initial cooperation with the EU has already been established, **the African Capital of Culture initiative may deserve particular attention.** Drawing on the experience of ECoCs, the following aspects could be particularly relevant for guiding cooperation in this case, as well as, if applicable, in Capital of Culture programmes in other regions:

- EU support could be particularly oriented towards ensuring that Capitals of Culture take into consideration the **long-term sustainable development** of beneficiary cities, in terms of strategic planning, the exploration of the connections between cultural, social, economic and environmental aspects, capacity-building and the careful consideration of a balance between 'hard' and 'soft' investments.
- The African Capital of Culture celebration is currently expected to be held every three years (with possible additional work, focusing particularly on capacity-building and networking, in between the editions). In a vast continent, this means that only a small share of cities will benefit directly. Where possible, some support could be made available to other cities as well, e.g., when providing capacity-building support in areas related to local strategic planning.
- Capitals of Culture should be encouraged to balance local and international aspects; the EU could facilitate and support the international dimension, through twinning or opportunities for cooperation between current and future title holders in the EU and Africa.
- While the EU expertise in the field of Capitals of Culture can be inspiring, a two-way, balanced relation could also be sought, by integrating Afro-European cooperation projects and expertise from African cities in ECoC programmes. Migrant communities from Africa could also be involved in ECoC initiatives where possible.





# LESSONS LEARNED AND ENTRY POINTS FOR ACTION: HOW TO SUPPORT CULTURE IN SUSTAINABLE URBAN DEVELOPMENT

Drawing on the evidence presented in the previous sections as well as in the mapping of practices in the second part of the publication, this section summarises the lessons learned in the study, with a view to facilitating entry points and the design and implementation of activities on the ground. They operate across the thematic and international cooperation areas addressed in the previous sections. The relevant elements have been grouped under two sets: key ideas and basic principles; and obstacles and challenges.





Vernon in lockdown by Vanessa Malundo. This photograph of creativity and dream at work during lockdown was taken during the project Photography & Visual Literacy for Active Citizenship, another beneficiary project of the EU-funded initiative Culture At Work Africa – The Public value of Intercultural Dialogue for Social Cohesion in Urban Africa (2018-2021). This project took place in Uganda, led by FOTOA and Uganda Press Photo Award, and provided a 13-month training to university students (mainly women) on visual literacy, including freedom of expression, gender equality, creativity and tangible and intangible heritage. © Photography and Visual Literacy for Active Citizenship / co-funded by Culture at Work Africa – European Union

# KEY IDEAS AND ENTRY POINTS

## LOCAL GOVERNANCE, A KEY POINT TO SUPPORT CULTURE IN SUSTAINABLE URBAN DEVELOPMENT

1. In many cities and urban areas around the world, cultural aspects have been integrated into approaches to sustainable development. **Local governments, civil society organisations, development agencies and networks are relevant actors in this area** and should be key partners for the EU when operating in the field.
2. A particular attention should be paid to the **reinforcement of local governance capacities** and enabling peer-learning around these initiatives. Indeed, sustainable cultural processes succeed when moving from short-term events and projects towards **initiatives that privilege structural, strategic aspects** – including well-designed and implemented policies and strategies reflecting a long-term vision shared by local actors, suitable capacity-building schemes and awareness-raising of several key stakeholders (e.g., urban planners), strong governance mechanisms, sustainable funding models. In this respect, the following aspects could be noted:
  - A city-local strategy planning with a shared global and long-term vision of local development provides local governments and other local stakeholders with a long-term framework, structures local action and establishes a concerted strategy as well as programmes with a long-term vision, which is necessary for achieving good results and avoiding sporadic action. Some of the examples presented in the mapping chapter (e.g., Medellín, Yopougon, some of the processes facilitated by UCLG, etc.) are excellent examples of this.
  - The development of more horizontal relationships between institutions and civil society also emerges as an important aspect (see e.g., the examples of Concepción, Chiang Mai, Escazú, etc.).
3. Local policies need **effective transversal frameworks**, including well-resourced strategies and policies, working groups, and the development of a common language across areas including culture, economic development, social affairs, gender, education, environment, youth, urban planning, etc. As shown in most of the examples included in the mapping chapter, a transversal, cross-cutting approach prevails in successful sustainable initiatives.
4. **Active community participation is key to ensuring the long-term ownership and sustainability** of local development processes, as many of the examples presented in the mapping chapter demonstrate (e.g., Concepción, Cuenca, Escazú, Ha Long, Medellín). Participatory mapping exercises, consultations and stable governance mechanisms, involving cooperation and co-management between local governments and civil society, are important resources in this respect. International cooperation efforts should ensure that beneficiary communities retain agency throughout the development of projects.
5. The **design of innovative and sustainable funding mechanisms** should allow local projects to escape external dependency in the mid-to-long term. The involvement of local governments as key stakeholders, the integration of strategic projects in local planning instruments, with suitable operating budgets and specialised human resources, are critical factors in this respect, as shown e.g., by the C3 project in Concepción.
6. Even though at international level, local governments have often been seen as beneficiaries of national and international funding programmes, rather than fully-fledged political actors, in practice many of them have a strong autonomy and are key actors, with their own decision-making processes and financial mechanisms, at least in some world regions and countries. **True partnerships involving horizontal cooperation and a multi-level framework would allow international, national and local actors to define their priorities and work together.** Some effective multi-level frameworks exist e.g., in Quebec, Canada, and in some European countries, involving bilateral horizontal agreements, locally-defined priorities and co-funding mechanisms. Recognising the important role of local governments in identifying priorities and needs is a key aspect, and establishing suitable partnerships with them when aiming to contribute to sustainable local development.

7. The engagement of local governments, in terms of political will and capacity, is critical for the long-term success of initiatives. However, **the points of departure in different world regions vary greatly**, in areas such as decentralisation and human and financial resources. Therefore, the nature of external support needs to be modulated to suit local circumstances. A **multi-stakeholder approach**, associating civil society actors and local governments, seems to be a common key factor of success in many cases.
8. In line with the multi-stakeholder approach that this document proposes, **relevant organisations active at local, national or regional level in the following areas should be identified and involved in field projects**:
  - Local government associations, including their working groups or committees active in the field of culture where they exist. Alternatively, where such organisations do not exist, local governments from major cities, or those which are particularly relevant from a cultural perspective (e.g., cities with major heritage assets, or which have developed a cultural strategy) could be involved.
  - Civil society organisations active in the cultural field, including local, national or international NGOs, trade unions, professional associations or grass-roots collectives active in areas including heritage protection and promotion, creative entrepreneurship, cultural diversity, arts education, etc.
  - National and local authorities with competences and expertise in areas related to culture and local sustainable development.
  - Development agencies and UN agencies with expertise in areas including culture and local sustainable development.
  - Universities and other academic or knowledge-based stakeholders with expertise in relevant areas.

## CULTURE, SOCIAL DEVELOPMENT AND A RIGHTS-BASED APPROACH IN URBAN AREAS: AN INCLUSIVE UNDERSTANDING OF CULTURE

9. **Culture should be mobilised in the framework of a local plan towards specific social goals, not as a static asset but rather as a tool for social changes**, as emerges from the observation of successful cases in the mapping. Many cities mobilise culture as a way to (re)build social life and social cohesion, fight sexual violence, build peace and intercultural dialogue, or give a new sense of community belonging.
10. The contribution of culture to sustainable urban development is **closely linked to the exercise of cultural rights**. As a result, supporting work in this area should involve identifying and addressing inequalities and forms of discrimination that hinder access to culture, or which may be reinforced through the action of cultural agents.
11. Closely linked to this is the **need to recognise diversity in its various dimensions**, including ethnic, linguistic and gender diversity, and to adopt measures for diversity to be seen as an asset in fostering sustainable urban development, through intercultural approaches among others.
12. The **recognition and appreciation of distinctive local cultural assets and expressions**, including symbolic and intangible elements, traditional knowledge (e.g., that related to health in La Paz; see also the FAROS network in Mexico City), tangible heritage (see e.g., Cuenca, Luanda, Ha Long), artistic expressions (see e.g., Kinshasa) and other aspects of local culture, stands as a significant resource for resilient, sustainable urban development.
13. **Small-scale initiative impacts may be more important in qualitative than quantitative terms**, as many of the examples presented in the mapping chapter (e.g., Cuenca, Yopougon, Pekalongan, Chiang Mai), and evidence from other publications demonstrate. This calls for sophisticated narratives when presenting the connection between culture and local sustainable development, and needs to be taken into account when developing evaluation and communication initiatives.



## SUPPORTING CULTURAL AND CREATIVE SECTORS AND THEIR CONTRIBUTION TO INCLUSIVE ECONOMIC DEVELOPMENT

14. An **understanding of culture as an ecosystem**, in which heritage connects with the cultural and creative industries (see e.g., Ségou, Pekalongan), tangible and intangible dimensions of heritage are brought together (see e.g., District Six Museum), the ‘hard’ (e.g., infrastructures) and ‘soft’ (e.g., skill development, networking, governance frameworks) dimensions of investment need to be balanced and feed into one another (see e.g., Concepción, Medellín), different creative expressions can be combined, etc. can serve to enrich local projects. Some of these connections are particularly visible in countries of the Global South and have to overcome Western perspectives on cultural realities.
15. Cultural activities and resources cannot be treated as standard economic assets in a mainstream market approach. Supporting the development of cultural and creative initiatives and their economic potential should develop **specific, adapted and balanced strategies** that consider both culture as a cross-cutting tool for urban economic development and culture in itself as a fundamental right for the inhabitants, as appears in many cases.

## CULTURE, ENVIRONMENT, LAND PLANNING AND URBAN REGENERATION

16. Culture in urban planning and regeneration processes should address **all the local needs of the inhabitants** (social, environment, economic, urban, cultural needs) of a neighbourhood or a city, in an **integrated approach** that seeks to establish synergies between different areas. Cities are developing tools to integrate culture into land planning as a driver for urban transformation, through public art, public design, architecture, landscape, heritage or cultural infrastructure and strategic planning.
17. In keeping with this, particular attention should be paid to **developing an integrated vision of culture, landscape and environment**, in which cultural aspects (values, symbolic places and sites, rites, traditional practices, etc.) are strongly embedded and inform environmental preservation and urban planning.
18. The establishment of explicit strategic plans as **“local territory projects” (at neighbourhood or city level)**, and **participatory aspects**, as outlined when discussing approaches to governance above, are key points in order to reach integrated successful strategies in urban regeneration and major qualitative and cross-cutting impacts of cultural interventions.

## CULTURE AND SUSTAINABLE URBAN DEVELOPMENT IN INTERNATIONAL COOPERATION FRAMEWORKS

19. Since local challenges are often shared in urban areas across the world, the **potential of city-to-city cooperation and other forms of international peer-learning and networking** in order to facilitate better policymaking and management of projects needs further exploration and could be supported by EU institutions. This could take a range of forms and directions. Among them is the possibility of fostering South-South cooperation between local governments and other local stakeholders, since some development models imported from the Global North have often failed to appreciate local realities. With varying intensities, the work done by the UCLG Pilot Cities programme, the Council of Europe’s Intercultural Cities, the UNESCO Creative Cities network, as well as initiatives promoted by AIMF, Eurocities and others, offer examples of how to structure peer-learning and other exchanges around themes of common interest at regional and global level.
20. Helping to facilitate exchanges between cities in the Global South, **the expertise of European cities could be mobilised for particular areas** (e.g., as regards strategic planning, the contribution of creativity to economic development and the integration of events, such as Capitals of Culture, in long-term sustainable development). In other fields, **European cities could also learn from experiences in the Global South**, especially in areas that relate cultural actors to public spaces and social inclusion. EU Delegations in third countries could help to identify areas of expertise in their respective regions, which could be mobilised in international cooperation.
21. The crisis generated by the Covid-19 pandemic is unprecedented and raises questions that are difficult to ascertain, but it has also proven the central importance citizens place on cultural participation. In this context, several voices have also remarked on the connections between this crisis, broader sustainable development challenges and culture, and the need for these reflections to be **integrated in the UN Decade of Action for the implementation of the SDGs** (see e.g. Culture2030goal campaign 2020, UCLG 2020).

# OBSTACLES AND CHALLENGES

## LOCAL GOVERNANCE, A KEY POINT TO SUPPORT CULTURE IN SUSTAINABLE URBAN DEVELOPMENT

1. The wealth of data presented in this document and in the mapping play out against **a broader context that does not facilitate work around culture and sustainable development** (as exemplified by the limited references to culture in the 2030 Agenda) and where the political competences and capacities of local governments to develop suitable policies in this field are limited. As a result, work on culture and sustainable urban development remains at the margins of mainstream local governance processes in many world regions.
2. Progress in this field is also hindered by the misunderstanding and misuse of some key terms. To start with, the **confusion existing around culture, its meaning, nature and contents** has historically prevented its full integration into approaches to sustainable development. In many cities, policies and programmes that aim to strengthen culture as a factor in local development need to face the prevailing doubts about the potential of culture and creativity, which ultimately affects their ability to obtain funding and gain sustainability.
3. Partly related to this is the **limited understanding of some of the implications of working around cultural issues in the context of development**. Some specific rules and regulations, as well as ethical principles (e.g., those relating to the respect for intellectual property, as the case of Kinshasa shows), need to be acknowledged and integrated when culture is mobilised for its potential contribution to sustainable development.
4. The awareness of the implications of culture also demands **critical reflection on the meaning of sustainable development from a cultural perspective**. Many initiatives that may be presented as connecting culture and sustainable development because of their potential impact in individual areas (e.g., economic impact of cultural heritage sites) may not be considered as such when examined under a holistic lens (i.e., because of their impact in terms of social exclusion, gentrification or negative environmental impacts). Indeed, connecting culture and sustainable urban development requires an interconnected understanding of different dimensions of sustainability, as well as suitable planning and evaluation frameworks.
5. In general, the **governance of culture in connection with sustainable urban development deserves further exploration**. There are limited examples of effective multi-level governance and transversal or 'joined-up' governance, whereas instances of participatory, multi-actor governance are increasing but could become more widespread and structural. Strengthening the capacities of local governments in the areas of culture and local sustainable development emerges as one of the areas to address in the future.
6. Although efforts towards evaluation have been made (e.g., UCLG Culture 21 Actions' self-assessment exercises, as well as in projects managed by development agencies and NGOs), the **lack of suitable, well-established and accepted evaluation models** on culture and local sustainable development remains a weakness.



A girl plays with a locally-built interactive play equipment in Hoi Anh Vietnam © UN-Habitat/Think Playground

## AUTHORS OF THE STUDY

- **Jordi Baltà Portolés** works as a consultant and researcher at Trànsit Projectes (L'Hospitalet de Llobregat, Barcelona). He is a member of the UNESCO Expert Facility for the 2005 Convention on the Diversity of Cultural Expressions, and an advisor on culture and sustainable cities at the Committee on Culture of United Cities and Local Governments (UCLG).
- **Antoine Guibert** is a consultant in culture and sustainable development, specialised in local cultural policies, urban planning and citizen participation. He works with the Committee on Culture of United Cities and Local Governments (UCLG) as an expert in the working programmes on culture and sustainable cities. He also works with some local and national governments, and NGOs around the world.

# LIST OF ACRONYMS

<b>ACP</b>	African, Caribbean and Pacific group of states
<b>AIMF</b>	International Association of French Mayors <i>[original name in French: Association internationale des maires francophones]</i>
<b>ALECSO</b>	Arab League Educational, Cultural and Scientific Organisation
<b>AMCA</b>	Asian Ministers for Culture and the Arts
<b>ASEAN</b>	Association of Southeast Asian Nations
<b>ASEF</b>	Asia-Europe Foundation
<b>BCCF</b>	Bandung Creative City Forum
<b>BpC</b>	Neighbourhoods for Living programme, Escazú <i>[original name in Spanish: Barrios para Convivir]</i>
<b>C3</b>	Concepción Creation Centre
<b>CLGF</b>	Commonwealth Local Government Forum
<b>CPLP</b>	Community of Portuguese-speaking Countries <i>[original name in Portuguese: Comunidade dos Países de Língua Portuguesa]</i>
<b>Creatif</b>	Culture and Creative Industries Financing Initiative
<b>EbA</b>	Ecosystem-based Adaptation
<b>ECOC</b>	European Capital of Culture
<b>EEAS</b>	European External Action Service
<b>EUNIC</b>	European Union National Institutes of Culture
<b>FAROS</b>	Factories of arts and jobs, Mexico City <i>[original name in Spanish: Fábricas de Artes y Oficios]</i>
<b>FVL</b>	Fashion Village Lab, Bandung
<b>ICESCO</b>	Islamic World Educational, Scientific and Cultural Organization
<b>ICOMOS</b>	International Council on Monuments and Sites
<b>IFACCA</b>	International Federation of Arts Councils and Culture Agencies
<b>IFIC</b>	Innovative Financing Initiative for Culture (EU programme)
<b>IFLA</b>	International Federation of Library Associations and Institutions
<b>IMC</b>	International Music Council
<b>INTACH</b>	Indian National Trust for Art and Cultural Heritage
<b>INTPA</b>	Directorate-General for International Partnerships, European Commission
<b>IPA</b>	Instrument for Pre-Accession
<b>MAST</b>	Manchester Arts Sustainability Team
<b>NDICI</b>	Neighbourhood, Development and International Cooperation Instrument
<b>OIF</b>	International Organisation of La Francophonie <i>[original name in French: Organisation internationale de la Francophonie]</i>
<b>SAARC</b>	South Asian Association for Regional Cooperation
<b>SDGs</b>	Sustainable Development Goals
<b>SEACCN</b>	Southeast Asian Creative Cities Network
<b>TAIEX</b>	Technical Assistance and Information Exchange instrument
<b>Turksoy</b>	International Organization of Turkic Culture
<b>UCCI</b>	Union of Ibero-American Capital Cities <i>[original name in Spanish: Unión de Ciudades Capitales Iberoamericanas]</i>
<b>UCCLA</b>	Union of Luso-Afro-America-Asiatic Capital Cities <i>[original name in Portuguese: União das Cidades Capitais Luso-Afro-Américo-Asiáticas]</i>
<b>UCLG</b>	United Cities and Local Governments
<b>UNESCO</b>	United Nations Educational, Scientific and Cultural Organisation
<b>VLRs</b>	Voluntary Local Reviews
<b>VNRs</b>	Voluntary National Reviews
<b>WCCF</b>	World Cities Culture Forum

# REFERENCES

- Abdullah, H. and J. Molho (2020) "Towards a Multi-level Strategy for EU External Cultural Relations: Bringing Cities on Board." EUI Policy Brief.
- Abello Vives, A., A. Aleán Pico and E. Berman Arévalo (2010). Cultura y desarrollo: intersecciones vigentes desde una revisión conceptual reflexiva. Cultura y desarrollo: Un compromiso para la libertad y el bienestar. A. Martinell Sempere. Madrid, Fundación Carolina and Siglo XXI: 75-90.
- ACT Alliance EU et al (2020). Making the European Green Deal work for International Partnerships.
- adelphi and Urban Catalyst (2015). Sustainable Development Goals and Habitat III: Opportunities for a successful New Urban Agenda. Cities Alliance Discussion Paper. Brussels, Cities Alliance. 3.
- Arbeláez, O. (2012). Medellín: Tales of Fear and Hope. Cities, Cultural Policy and Governance. H. Anheier and Y. R. Isar. Los Angeles, London, New Delhi, Singapore and Washington DC, SAGE.
- Baltà, J. (2019). Cultural policies, the right to the city and the right to difference: reflections on the Agenda 21 for culture. Advancing urban rights: Equality and diversity in the city. E. Garcia-Chueca and L. Vidal. Barcelona, CIDOB.
- Baltà Portolés, J. (2012). Culture and Development. MDG-F Thematic Study: Review of Key Findings and Achievements. New York, MDG Achievement Fund.
- Baltà Portolés, J. and M. Dragičević Šešić (2017). "Cultural rights and their contribution to sustainable development: implications for cultural policy." The international journal of cultural policy 23(2): 159-173.
- Baltà Portolés, J. and A. Laaksonen (2017). Local Cultural Policies and National Frameworks. D'Art Research. Sydney, IFACCA. 51.
- Barber, B. R. (2013). If Mayors Ruled the World: Dysfunctional Nations, Rising Cities. New Haven, Yale University Press.
- Bauman, Z. (2003). City of Fears, City of Hopes. G. C.-U. o. London. London.
- Beck, U. (2016). The Metamorphosis of the World. Cambridge and Malden, Polity Press.
- BOP Consulting with the Korean Research Institute on Human Settlement (2019). Creative and Cultural Industries in Urban Revitalization. A practice based handbook. Washington DC, Inter-American Development Bank.
- Bossuyt, J. (2018). "Local authorities in EU external action after 2020: Strategic actors or distant voices?" <https://ecdpm.org/talking-points/local-authorities-eu-external-action-after-2020-strategic-actors-distant-voices/> 2020.
- Chapain, C., P. Cooke, L. De Propriis, S. MacNeill and J. Mateos-Garcia (2010). Creative clusters and innovation: Putting creativity on the map. London, NESTA.
- Chevallier, R. (2018). "Preserving ecosystems in Africa: Reflections from COP24." ECDPM Blog <https://ecdpm.org/talking-points/preserving-ecosystems-in-africa-reflections-from-cop24/> 2020.
- Clammer, J. (2016). Cultures of Transition and Sustainability. Culture after Capitalism. New York, Palgrave Macmillan.
- Council of the European Union (2017). "Council conclusions on an EU strategic approach to international cultural relations." Official Journal of the European Union 2017/C 189/08.
- Council of the European Union (2019). Council Conclusions on an EU strategic approach to international cultural relations and a framework for action. Brussels.
- Culture2030Goal campaign (2019). Culture in the implementation of the 2030 Agenda. Barcelona, Paris, Harare, Sydney, Montreal, The Hague and Brussels, Arterial Network, Culture Action Europe, ICOMOS, IFACCA, IFCCD, IFLA, ICM, Red Latinoamericana de Arte para la Transformación Social and UCLG.
- Culture2030Goal campaign (2020). Ensuring Culture Fulfils Its Potential in Responding to the Covid-19 Pandemic. Statement by the Culture2030Goal Campaign. Arterial Network, Culture Action Europe, ICOMOS et al.
- culture Solutions (2020). Composing Trust: Research Report 2019/2020, culture Solutions.
- Cuny, L. (2020). Freedom & Creativity: Defending art, defending diversity. Paris, UNESCO.
- De Beukelaer, C. (2015). Developing Cultural Industries: Learning from the Palimpsest of Practice. Amsterdam, European Cultural Foundation.
- Delgado, E. (2001). "Planificación cultural contra espacio público." Karis 11.
- Dessein, J., K. Soini, G. Fairclough and L. Horlings (2015). Culture in, for and as Sustainable Development. Conclusions from the COST Action IS1007 Investigating Cultural Sustainability. Jyväskylä, University of Jyväskylä.
- Donders, Y. (2004). El marco legal del derecho a participar en la vida cultural. Derechos Culturales y Desarrollo Humano. Publicación de textos del diálogo del Fórum Universal de las Culturas de Barcelona 2004, Barcelona, AECID and Interarts.
- DutchCulture (2018). Report on Fair International Cultural Cooperation #1 - Funding Parties: Conventions and practical issues in funding international activities. Fair International Cultural Cooperation 2018, Amsterdam, DutchCulture.
- Duxbury, N., J. Hosagrahar and J. Pascual (2016). Why must culture be at the heart of sustainable urban development? Barcelona, UCLG.



- Duxbury, N., A. Kangas and C. De Beukelaer (2017). "Cultural policies for sustainable development: four strategic paths." *The international journal of cultural policy* 23(2): 214-230.
- EU (2016). *Urban Agenda for the EU - Pact of Amsterdam*. Amsterdam, EU.
- EU (2017). *The New European Consensus on Development 'Our World, Our Dignity, Our Future'*. Joint Statement by the Council and the Representatives of the Governments of the Member States meeting within the Council, the European Parliament and the European Commission. Luxembourg, EU.
- EU (2018). *Negotiating Directives for a Partnership Agreement between the European Union and its Member States of the one part, and with Countries of the African, Caribbean and Pacific Group of States, of the other part*. 8094/18 ADD 1. Brussels, EU.
- Eurocities (2017). *Cities' external cultural relations: trends and actions*. Brussels, Eurocities.
- European Commission (2013). *Communication on 'Empowering Local Authorities in partner countries for enhanced governance and more effective development outcomes'*. Brussels, European Commission.
- European Commission (2018a). *Annexes to the Proposal for a Regulation of the European Parliament and the Council establishing the Neighbourhood, Development and International Cooperation Instrument*. Brussels, European Commission.
- European Commission (2018b). *Compendium of recommendations from ex-post evaluations of European Capitals of Culture 2007-2016*. Brussels, European Commission.
- European Commission (2018c). *A New European Agenda for Culture*. Brussels, European Commission.
- European Commission (2018d). *Proposal for a regulation of the European Parliament and of the Council establishing the Creative Europe programme (2021 to 2027) and repealing Regulation (EU) N° 1295/2013*. Brussels, European Commission.
- European Commission (2019a). *European Framework for Action on Cultural Heritage*. Commission Staff Working Document. Luxembourg, EU.
- European Commission (2019b). *The European Green Deal*. Communication from the Commission to the European Parliament, the European Council, the Council, the European Economic and Social Committee and the Committee of the Regions. Brussels, European Commission.
- European Commission (2020). *Circular Economy Action Plan: For a cleaner and more competitive Europe*. Brussels, EU.
- European Commission (c. 2017). *European Capitals of Culture 2020 to 2033: A guide for cities preparing to bid*. Brussels, European Commission.
- European Commission and EEAS (2020). *Joint Communication to the European Parliament and the Council: Towards a comprehensive strategy with Africa*. Brussels, European Commission and EEAS.
- European Commission and E. E. A. S.-. EEAS (2016). *Joint Communication to the European Parliament and the Council*. Brussels.
- European Commission and European External Action Service - EEAS (2016). *Impact Assessment accompanying the document Joint Communication to the European Parliament and the Council: A renewed partnership with the countries of Africa, the Caribbean and the Pacific*. SWD(2016) 380 final. Brussels, European Commission and EEAS.
- European Parliament (2017). *Resolution of 5 July 2017 on Towards an EU strategy for international cultural relations*. Brussels, European Parliament.
- European Parliament and Council of Ministers of the EU (2014). *Decision N° 445/2014/EU of the European Parliament and of the Council, of 16 April 2014, establishing a Union action for the European Capitals of Culture for the years 2020 to 2033 and repealing Decision N° 1622/2006/EC*. EU.
- Fukuda-Parr, S. (2004). *Human Development Report 2004: Cultural Liberty in Today's Diverse World*. New York, UNDP.
- Green, S. (2020). "Capitals and Cities of Culture in 2020." *Prasino: Steve Green's cultural chronicle* <http://prasino.eu/2020/01/04/capitals-and-cities-of-culture-in-2020/> 2020.
- Hawkes, J. (2001). *The Fourth Pillar of Sustainability: Culture's essential role in public planning*. Melbourne, Cultural Development Network (Vic) / Common Ground Publishing.
- Helly, D. (2012). *More Cultural Europe in the World*. Brussels, More Europe.
- Holden, J. (2004). *Capturing Cultural Value: How culture has become a tool of government policy*. London, Demos.
- IFACCA, UCLG Committee on Culture, IFCCD and Culture Action Europe (2013). *Culture as a Goal in the Post-2015 Development Agenda*. Sydney and others.
- Isar, Y. R. (2012). *Cultures and Cities: Some Policy Implications*. *Cities, Cultural Policy and Governance*. H. Anheier and Y. R. Isar. Los Angeles, London, New Delhi, Singapore and Washington DC, SAGE.
- Isar, Y. R., Ed. (2014). *Engaging the World: Towards Global Cultural Citizenship*. Preparatory Action 'Culture in EU External Relations'. Luxembourg, European Union.
- Jeannotte, M. S. (2017). "Caretakers of the Earth: integrating Canadian Aboriginal perspectives on culture and sustainability into local plans." *The international journal of cultural policy* 23(2): 199-213.

- Joseph, A. (2017). Gender equality: missing in action. ReShaping Cultural Policies: Advancing creativity for development. 2005 Convention Global Report 2018. UNESCO. Paris, UNESCO.
- Khanna, P. (2016). Connectography: Mapping the Global Network Revolution. New York, Orion Publishing.
- Landry, C. (2014). Creative Cities and Sustainability. Enabling Crossovers: Good Practices in the Creative Industries. A-E. Foundation. Singapore, ASEF.
- Latour, B. (2015). Face à Gaïa: Huit conférences sur le Nouveau Régime Climatique. Paris, La Découverte.
- Martinell, A. (2014). Cultural life, local life. Barcelona, United Cities and Local Governments.
- Matarasso, F. (2019). A Restless Art: How participation won, and why it matters. London, Calouste Gulbenkian Foundation.
- McNeilly, N. (2018). Cultural and Creative Spillovers in Europe: a follow-up review. Several locations, European Research Partnership on Cultural and Creative Spillovers,.
- Miralles, E. (2014). Transversalidad y gestión cultural. Manual Atalaya de apoyo a la gestión cultural. S. Catalán Romero and A. J. González Rueda. Cádiz, Universidad de Cádiz.
- Naidu-Silverman, E. (2015). The Contribution of Art and Culture in Peace and Reconciliation Processes in Asia - A literature review and case studies from Pakistan, Nepal, Myanmar, Indonesia, Afghanistan, Sri Lanka, and Bangladesh. Copenhagen, Danish Centre for Culture and Development (CKU).
- Ostendorf, Y. (2017). Creative Responses to Sustainability: Cultural Initiatives Engaging with Social and Environmental Issues. Indonesia Guide. Singapore, Asia-Europe Foundation (ASEF).
- Pascual, J. (2007). On Citizen Participation in Local Cultural Policy Development for European Cities. Guide to Citizen Participation in Local Cultural Policy Development for European Cities. S. Authors. Barcelona, Bucharest and Amsterdam, Interarts, Ecumest and European Cultural Foundation.
- Pascual, J. (c. 2007). "Cultural Policies, Human Development and Institutional Innovation: or Why We Need an Agenda 21 for culture." UNESCO Observatory, Faculty of Architecture, Building and Planning, The University of Melbourne refereed e-journal 1(1).
- Richerzhagen, C., J. C. Rodríguez de Francisco, F. Weinsheimer, A. Döhnert, L. Kleiner, M. Mayer, J. Morawietz and E. Philipp (2019). "Ecosystem-Based Adaptation Projects, More than just Adaptation: Analysis of Social Benefits and Costs in Colombia." International Journal of Environmental Research and Public Health 16(21).
- Sen, A. (1999). Development as Freedom. Oxford, Oxford University Press.
- Shaheed, F. (2014). Reflections on Culture, Sustainable Development and Cultural Rights. Award Ceremony, 1st International Award UCLG - Mexico City - Culture 21. Mexico City, UCLG Committee on Culture.
- Teixeira Coelho (2009). Diccionario crítico de política cultural. Cultura e imaginario. Barcelona, Gedisa.
- Throsby, D. (2017). "Culturally sustainable development: theoretical concept or practical policy instrument?" The international journal of cultural policy 23(2): 133-147.
- UCLG (2010). Culture: Fourth Pillar of Sustainable Development. Barcelona, UCLG.
- UCLG (2015a). Culture 21: Actions. Commitments on the role of culture in sustainable cities. Barcelona, UCLG.
- UCLG (2015b). The Sustainable Development Goals: What Local Governments Need to Know. Barcelona, UCLG.
- UCLG (2018). Culture in the Sustainable Development Goals: A Guide for Local Action. Barcelona, UCLG.
- UCLG (2020). Culture, Cities and the COVID-19 Pandemic. Part 1: Documenting the Initial Measures and Drafting Challenges Ahead. Barcelona, UCLG.
- UN General Assembly (2015). Transforming Our World: The 2030 Agenda for Sustainable Development. New York, UN. A/RES/70/1.
- UN Special Rapporteur in the field of Cultural Rights (2018). Universality, cultural diversity and cultural rights.
- UN Special Rapporteur in the field of Cultural Rights (2019). The importance of public spaces for the exercise of cultural rights. New York, UN General Assembly.
- UNESCO (2011). Recommendation on the Historic Urban Landscape. UNESCO. Paris.
- UNESCO (2014). Gender Equality, Heritage and Creativity. Paris, UNESCO.
- UNESCO (2016). Culture Urban Future: Global Report on Culture for Sustainable Urban Development. Paris, UNESCO.
- UNESCO (2019). Voices of the City: UNESCO Creative Cities moving towards the 2030 Agenda for Sustainable Development. Paris, UNESCO.
- Van Graan, M. (2020) "Cultural Policy in Conditions of Inequality."
- van Seters, J. and N. Ashraf (2020). "To circularity and beyond: A comprehensive EU strategy for textiles." ECDPM Blog <https://ecdpm.org/talking-points/to-circularity-and-beyond-comprehensive-eu-strategy-for-textiles/>.
- World Commission on Culture and Development (1996). Our Creative Diversity: Report of the World Commission on Culture and Development. Paris, UNESCO.
- World Commission on Environment and Development (1987). Our Common Future. Oxford, Oxford University Press.
- Yang, M. (2016). Humanizing Cities through Culture. Culture Urban Future: Global Report on Culture for Sustainable Urban Development. UNESCO. Paris, UNESCO.

# PART TWO

## MAPPING PRACTICES IN AFRICAN, ASIAN AND LATIN AMERICAN COUNTRIES

*By Jordi Baltà Portolés and Antoine Guibert. Reviewed by Valeria Marcolin*









# INTRODUCTION

This section presents a mapping of key initiatives and actions mobilising culture for sustainable urban development and sustainable cities. This mapping does not claim to be exhaustive, but rather to illustrate the first chapter of the publication with a set of specific experiences and approaches. It is drawn from the geographical regions covered by the study, as well as some global initiatives; and from a diverse range of policy areas and goals addressed, in order to provide a **large scope of the potential of culture for sustainable urban development in all its dimensions.**

To this end, the cases included in the mapping have been grouped on the basis of the main cross-cutting theme they address:

- CULTURE AND INCLUSIVE ECONOMIC DEVELOPMENT IN URBAN AREAS
- CULTURE AND SOCIAL DEVELOPMENT IN URBAN AREAS
- CULTURE, ENVIRONMENTAL SUSTAINABILITY, URBAN AND LAND PLANNING
- CULTURAL RIGHTS, PUBLIC SPACES AND DEMOCRACY IN CITIES
- LOCAL GOVERNANCE OF CULTURE
- CULTURE AND URBAN REGENERATION
- INTERNATIONAL COOPERATION FRAMEWORK







© Bandung Creative City - Photographer Dudi Sugandi, 2017

However, most of the cases are relevant to more than one topic, e.g., addressing economic and social development, or cultural rights, governance and urban regeneration, etc. They can generally be understood as good examples in terms of **addressing local challenges of sustainable development with an integrated and sustainable cultural approach.**

The description of each case is based on existing literature, as identified in the sources provided for each case, as well as, in some cases, on documents or interviews provided by the organisations directly involved.

# CULTURE AND INCLUSIVE ECONOMIC DEVELOPMENT IN URBAN AREAS

## CONCEPCIÓN (CHILE), THE CONCEPCIÓN CREATION CENTRE (C3)



### Period of implementation / Status:

Since 2015 (ongoing)

### Relevant working themes:

- Creative and cultural economy
- Cultural governance and citizen participation
- Employment opportunities
- Urban regeneration
- Cultural infrastructure

### Actors involved:

- Municipality of Concepción
- Civil society

### Connections with SDGs:



### Context

Concepción is a city of 230,000 inhabitants (1 million in the metropolitan area) located in the south of Chile. The city is still suffering from the impacts of a major earthquake in 2010, which sparked a material, social, and cultural crisis. The city is also suffering from deindustrialisation and economic problems. Concepción was a **UCLG Pilot City** for the Agenda 21 for culture (2014-2018). The Concepción Creation Centre (C3) is part of the Concepción 2030 Cultural Plan, which seeks to establish culture as a pillar of sustainable development for the city. The cultural plan was developed in 2014 through a huge participatory process that collectively prioritised the C3 project.

### Short description / Objectives

The objective of C3 is to promote the development of cultural and creative projects involving professionals, companies and organisations in the fields of design, architecture, music, technology, the performing arts, cultural organisations, and local residents, in the early stages of the value chain. C3 is today the largest collaborative workspace for artistic and creative projects in the Greater Concepción area. It offers 900 square metres of space for offices, workshops, meeting and rehearsal rooms, as well as almost 4,000 square metres for outdoor activities. It provides training and networking activities, consultancy support, in addition to backing and partnerships through a network of collaborating institutions. The project is also part of an urban regeneration plan.

### Results

Over the last 4 years, C3 has hosted more than 200 projects, benefitting 50 creative companies and cultural groups, in which approximately 600 people have carried out over 600 activities that have impacted more than 160,000 people. In 2019, more than 40% of the performing arts events presented in the city were produced in C3. The centre also has a big impact on the urban regeneration of the neighbourhood.





© City of Concepción - UCLG Committee on Culture

## Sources

Cultural Arts Centre of Concepción, for the City of Concepción municipal government: [www.concepcioncultural.cl/](http://www.concepcioncultural.cl/)  
 UCLG, Culture Committee, Concepción candidacy to the 4th International Award UCLG – Mexico City – Culture 21, 2020; UCLG, Culture Committee, Good practice of Agenda 21 for Culture: the project “Cultural strategic plan” of Concepción, presented in the framework of the 2014 Pilot City programme, 2017; UCLG, Culture Committee, Antoine Guibert’s final report executive summary “Evaluation and recommendations”, 2018; UCLG, Culture Committee, Concepción’s self-assessment report, elaborated in the framework of the Pilot City programme, 2016; accessible via <http://www.agenda21culture.net/our-cities/concepcion>



# CULTURE AND INCLUSIVE ECONOMIC DEVELOPMENT IN URBAN AREAS

## PEKALONGAN (INDONESIA), PEKALONGAN CITY OF BATIK



© UCLG Committee on Culture

### Period of implementation / Status:

Since 2005

### Relevant working themes:

- Creative and cultural economy
- Employment opportunities
- City branding
- Education and training

### Actors involved:

Municipality of Pekalongan

### Connections with SDGs:



## Context

Pekalongan is a medium-sized city in Indonesia, with a population of 300,000. The most dominant sector of the economy of Pekalongan is the creative batik home industry. Batik is a cultural heritage element which has been passed down for over four generations. The city supplies 60% of Indonesia's national batik market. There are 12 links in the economic chain supporting batik activities (labour, production of canting pens and stamps, supply of fuel, supply of Mori cloth, supply of batik dyes, etc., sales of accessories and garment tools, garment manufacturers, packaging, printing, embroidery, financial institutions, and services (shipping) and it is the principal livelihood of the people of Pekalongan.

## Short description / Objectives

The project was initiated by the Municipality of Pekalongan with the Long-Term City Development Plan 2005-2025. The vision up to 2025 'Pekalongan, City of Batik: Advanced, Independent and Prosperous' states awareness that the art, craft, culture and economy of batik are the principal and most important characteristic for Pekalongan City and that this should become a priority programme and the main driving force of local development.

## Results

- The city has been a **UNESCO Creative City** of Crafts and Folk Arts since 2014 and a member of the Indonesian Heritage Cities Network (JKPI).
- Establishment of a **policy and infrastructure** framework which is conducive to the development of the batik creative economy, setting up the Pekalongan Batik Museum, offering batik training and workshops; the establishment of the Setono Batik Market; the branding of Pekalongan as the World's Capital of Batik and promotional activities through organisation of and participation in various national and international events, like large scale international and national Batik Week Festivals; facilitating licensing of businesses based upon the potential of batik crafts;
- Development and strengthening of the institutional framework and supporting advances in **science and technology**, for **safeguarding and regeneration** of craftspeople, increasing in **quality** and driving **innovation**, as well development and utilisation of integrated **technology, information and communication**.
- Enhancement of the **quality of human resources** in batik enterprises through training, workshops and technical guidance. Education and Training in Batik Cultural Heritage at Elementary, Junior, Senior and Vocational High Schools, and establishment of Batik Studies at UNIKAL University and at Pusmanu Polytechnic.
- Development and strengthening of **collaboration, networking and cooperation** among stakeholders to produce mutually beneficial synergies, and development of the **culture of entrepreneurship**.
- To develop and guide **clusters or centres** of the art, craft and culture of batik, which are distributed among most of the neighbourhoods in Pekalongan City, both in the upstream sector (production) and the downstream sector (sales/trade) with the establishment of five villages known as centres for Batik.
- To promote economic development based on **environmentally**-friendly batik crafts (green batik), so that it may be sustainable on a long-term basis.

---

## Sources

UCLG, Committee on Culture, Database, Good practice of Agenda 21 for Culture: the project "Batik culture based sustainable development of creative economy", 2014; UNESCO, "Culture Urban Future", Global Report on Culture for Sustainable Urban Development, 2016

# CULTURE AND INCLUSIVE ECONOMIC DEVELOPMENT IN URBAN AREAS

## BANDUNG (INDONESIA): THE BANDUNG CREATIVE CITY FORUM (BCCF), DESIGN ACTION.BDG AND FASHION VILLAGE LAB (FVL)



### Period of implementation / Status:

Since 2008

### Relevant working themes:

- Creative and cultural economy
- Employment opportunities
- Public spaces and land planning
- Environment
- Cultural governance and citizen participation
- International decentralised cooperation

### Actors involved:

- Bandung Creative City Forum (BCCF)
- Municipality of Bandung
- Cococan

### Connections with SDGs:



### Context

Bandung is the second largest city in Indonesia, after Jakarta, with a population of over 8.2 million people in its metropolitan region, with high levels of congestion, large informal sectors and demand for public services. The city has an important ecosystem of distributors and producers of local cultural products and the “creative industries” accounted for 15% of local income (Fahmi et al., 2017).

### Short description / Objectives

In December 2008, the **Bandung Creative City Forum (BCCF)** was created by 50 citizens concerned with challenges in the city related to security and mobility. BCCF is made up of design entrepreneurs and academics from local institutions. The BCCF is a collaborative hub facilitating the exchange of creative ideas and knowledge, aimed at encouraging entrepreneurial initiatives, promoting the creative sector within the city, and generating low-cost, effective improvements and urban solutions for local issues (UNESCO, 2019).

---

### Sources

BCCF website: <https://bandungcreative.id>; FVL Website: <https://fashionvillagelab.wordpress.com>; UCLG, Committee on Culture, Bandung candidacy to the 4th International Award UCLG – Mexico City – Culture 21, 2020; Fahmi, F. Z., McCann, P., & Koster, S. (2017). “Creative economy policy in developing countries: The case of Indonesia”. *Urban Studies*, 54(6), 1367–1384; Minty Z. & Nkula-Wenz L. (2019), “Effecting cultural change from below? A comparison of Cape Town and Bandung’s pathways to urban cultural governance”, *Cultural Trends*, 2019; UNESCO, “Voices of the City, Unesco Creative Cities Moving Towards the 2030 Agenda for Sustainable Development”, 2019; UNESCO, “Bandung: Creative City of Design”, UCCN Report (2019)



## Results

- Bandung was appointed as a **UNESCO Creative City of Design in 2015**, as a result of the three years of work by BCCF.
- The BCCF team has supported and organised a variety of social advancement initiatives, working with residents to develop their areas in order to generate economic growth and improved communal facilities. An annual workshop called **DesignAction.bdg**, funded by the city and private sponsors, allows creative minds to generate innovative ways to solve urban issues with the municipality, including creative thinking. The goal is to use these ideas to create prototypes for potential solutions, which are likely to be expanded further. The event also offers an example of social equality due to the large number of female and young participants. The workshop has successfully encouraged local government to make improvements to social services and facilities, as well as focusing their attention on the need for environmental sustainability measures. (UNESCO, 2019)
- The **Fashion Village Lab (FVL)** was initiated in 2014 as a research collaboration between Cococan (a Dutch architecture & research consultant) and the BCCF. FVL mainly aims to create a pilot for a circular creative economy ecosystem in the fashion industry at the southern periphery of Bandung. The garment factory has been the source of soil and water pollution and a harmful environment for local populations and workers. FVL aims to create opportunities to research, test or implement new ideas and business models related to fashion innovation and sustainable urban development in a realistic context, focusing on the environment, social, and economic qualities of the inhabitants in a community-based and circular development approach. The model led to the creation of Fashion Village Cooperatives, which provide fashion related services to fashion brands and other fashion industry stakeholders, with a self-sustaining business model. (FVL Website, 2020)

© Mira Rizki



# CULTURE AND INCLUSIVE ECONOMIC DEVELOPMENT IN URBAN AREAS

## CULTURE ET DÉVELOPPEMENT (INGO) “CULTURE AND URBAN DEVELOPMENT” PROGRAMME: YOP.CREALAB CASE STUDY



### Period of implementation / Status:

Since December 2017

### Relevant working themes:

- International cooperation for development
- Youth and women's education and employment
- Local development and circular economy
- Industry, Innovation and infrastructure
- Social cohesion and cultural diversity
- Environment and climate change

### Actors involved:

- Culture et Développement (lead organisation)
- Municipality of Yopougon (technical and financial partner)
- Conseil Communal de la Jeunesse, Plateforme Services de Yopougon, Association Ivoirienne des Sciences Agronomiques, Agence Emploi Jeunes Yopougon
- Agence Française de Développement (financial partner)
- More than 20 other associated partners

### Connections with SDGs:



© Yop.Crealab and partners



**YOP.CREALAB**  
LE TIERS LIEU DE YOPOUGON  
CRÉER, PRODUIRE, PARTAGER

**zone de création libre et numérique**

**TIERS-LIEU PLURIDISCIPLINAIRE**

FACILITER L'ACCÈS À LA CRÉATION ET AUX SAVOIRS NUMÉRIQUES  
ACCOMPAGNER L'INNOVATION LOCALE  
PARTICIPER À LA VIE COMMUNAUTAIRE

Premiers soutiens  
 

## Context

Since 1997, through international cooperation actions, Culture et Développement has been promoting culture-led local development strategies, in partnership with public administrations (notably cities) and civil society, by supporting policies design, capacity building programmes for public officials, civil society and the private sector, project design focused in particular on developing infrastructures serving CCIs development and active citizens' participation in urban governance and culture (in particular in Africa).

## Short description / Objectives

Within this context, and based on previous good practices as well as on its long-term cooperation with the Municipality of Yopougon, Culture et Développement designed and launched a new mechanism and facility project in 2017, together with a multi-stakeholder partnership in Ivory Coast (Yopougon, Abidjan). YOP. Crealab is a multidisciplinary "third place" (tiers-lieu), aiming to:

- a. facilitate the expression of diverse forms of local creativity to foster innovation and endogenous development solutions thanks to the cooperation of different components of the populations (traditional communities, students, education system, enterprises, public authorities and agencies, artists, makers, artisans, creators, etc.);
- b. access to creation and digital knowledge and skills in particular for disadvantaged groups, especially young people and women; support innovation;
- c. develop entrepreneurship and employment opportunities;
- d. foster social cohesion and participation in the community life in the city and Abidjan District including with a mobile FabLab unit;
- e. contribute to urban regeneration and improving living condition in the disadvantaged neighbourhoods through social and cultural infrastructures. YOP. CREALAB activities are organised at the crossroads of three thematic areas: culture and creative industries, digital technologies, environment and green economy.

## Results

- A multi-stakeholder partnership between civil society, public and local authorities, youth associations.
- More than 50 activities (training sessions, workshops, conferences, exhibitions, mobile FabLabs tours, etc.) have benefitted more than 4,000 people (from children to professionals in different fields of activity) in the first period of the project
- New economic opportunities for local dressmakers and communities have been developed during the COVID Pandemic in order to diversify their activities while responding to the need of protecting the population
- An infrastructure concept has been designed with the contribution of several local and international patrons alongside the main investment by the financial partners, in particular the Yopougon Municipality and the French Development Agency
- More than 20 ad-hoc cooperation and strategic partnerships have been established with local, national and international organisations and institutions in different fields, in particular CCIs and NTIC, universities and training centres.
- Proposals to duplicate and adapt the model in other cities/human settlements

---

## Source

Culture et Développement, [www.culture-developpement.asso.fr](http://www.culture-developpement.asso.fr); <https://www.facebook.com/YopCrealab/>



## CULTURE AND SOCIAL DEVELOPMENT IN URBAN AREAS

### ESCAZÚ (COSTA RICA) NEIGHBOURHOODS FOR LIVING PROGRAMME, A PARTICIPATIVE CULTURAL CO-MANAGEMENT PROGRAMME FOR SOCIAL INCLUSION



#### Period of implementation / Status:

From 2017-2019 (extended - still active)

#### Relevant working themes:

- Social inclusion
- Cultural governance and citizen participation
- Urban regeneration
- Cultural rights

#### Actors involved:

- Municipality of Escazú
- Community committees

#### Connections with SDGs:



© City of Escazú - UCLG Committee on Culture



## Context

Escazú (Costa Rica) has a population of 56,000 inhabitants. Located on the outskirts of San José, the capital of Costa Rica, this traditionally rural canton has seen a significant urban expansion and population growth in the last few years, which has led to the emergence of new areas inhabited by an upper-middle-class population in its northeast part. This expansion brought challenges for the social cohesion between the 'new' and 'old' communities, but also as a result of modern lifestyles and urbanism, with a lack of social interaction, public spaces and social life. Related challenges include poverty, unemployment, domestic violence, crime, lack of community infrastructure, or simply the fact that some areas are classified as high-risk. Additionally, there is a significant need to strengthen the organisational and community structures of neighbourhoods and civil society, particularly in newer or more marginalised areas that lack them. Escazú has been a member of the **UCLG Pilot Cities** programme since 2017.

## Short description / Objectives

Neighbourhoods For Living [Barrios para Convivir (BpC)] programme goal is to co-manage the meeting, participation, and organisation of neighbourhood groups to strengthen coexistence, aid in the appropriation of spaces, and develop the cultural wealth of communities throughout the area. The BpC programme was implemented by the Cultural Management Office of the Municipality of Escazú to encourage residents to meet each other and to inhabit their communities. The programme focuses on community co-management and the social construction of neighbourhood spaces.

In the framework of the UCLG Pilot Cities programme, Escazú has implemented a new pilot methodology of **Co-management in the El Carmen neighbourhood**, a marginalised neighbourhood with poverty, unemployment, domestic violence, and lack of community infrastructure and local cultural action. In 2017, the municipality initiated a process to strengthen and empower citizen action in the neighbourhood, with the constitution of a neighbourhood committee and the implementation of neighbourhood cultural planning.

## Results

- From 2017 to 2019, the BpC programme was set up in 13 communities throughout Escazú, each with different characteristics and needs that were based on the social, geographic, economic and cultural contexts of each area. In each neighbourhood, a local community committee was created for planning and organisation, and an "Open Alleys" day was organised, creating a path through the community where residents open up their homes and organise different cultural shared experiences.
- The Co-management project in the El Carmen neighbourhood led to a participatory diagnosis with the community; the creation of a neighbourhood committee; a participatory cultural plan for the area for 2019; and a municipal assessment and building capacity of the members of the committee. The project gave satisfactory results and the methodology will be extended to other neighbourhoods.

---

## Sources

UCLG, Committee on Culture, Good practice of Agenda 21 for Culture: "Neighbourhoods for living" (2019); Internal documents of Escazú

# CULTURE AND SOCIAL DEVELOPMENT IN URBAN AREAS

## MEXICO CITY (MEXICO), FACTORIES OF ARTS AND JOBS IN MEXICO CITY (FAROS) FOR EDUCATION, SOCIAL DEVELOPMENT AND CULTURAL RIGHTS



### Period of implementation / Status:

Since 2000 (still active)

### Relevant working themes:

- Cultural rights
- Social inclusion
- Employment opportunities
- Education and training
- Suburb districts inclusion and decentralisation;
- Cultural infrastructure

### Actors involved:

- Municipality of Mexico City
- Promoters, managers and communities related to the FAROS

### Connections with SDGs:



### Source

Mexico City's Law on Cultural Rights, 2018; UCLG, Good Practice of Agenda 21 for Culture: the "Arts and Jobs Factory - FAROS" project of Mexico; UCLG, Good Practice of Agenda 21 for Culture: the Cultural Public Policies of Mexico; Mexico City Secretariat for Culture Website: <https://www.cultura.cdmx.gob.mx/recintos/faros>



## Context

Mexico City is the capital of Mexico, with an estimated population of 8.8 million people, although together with its conurbation area the number amounts to 21 million, making it the third-largest urban centre in the world. Mexico was part of the **UCLG Pilot Cities programme** (2014) and part of the **Leading Cities** programme since 2015. The city is the co-chair of the UCLG Committee on Culture.

## Short description / Objectives

The Factories of Arts and Jobs (“Fábricas de Artes y Oficios - FAROS”) comprise six cultural venues located on the outskirts of the capital. The main objective of the project is to generate cultural provision in marginalised areas with poor access to cultural goods and services through actions that contribute to conflict prevention, inclusion, social cohesion and the social and economic integration of the population. This is based on processes of training and employment in arts and crafts that contribute to improving quality of life under the principle of “learning by doing”.

## Results

- Creation of the first FARO in 2000 as a cultural intervention initiative to combat problems of family violence, unemployment and drug addiction in the delegation of Iztapalapa, one of the most populated, poor and conflictive areas in the city through training courses in arts and crafts disciplines.
- In 2005, creation of three more FAROS in the delegations of Tláhuac, Milpa Alta and Gustavo A. Madero
- In 2014, creation of the FARO of Aragón
- In 2017, creation of the FARO of Milpa Alta-Miacatlán.

© FAROS, Mexico City - UCLG Committee on Culture





## CULTURE AND SOCIAL DEVELOPMENT IN URBAN AREAS

### KINSHASA (DEMOCRATIC REPUBLIC OF CONGO, DRC), “BONGO TÉ, TIKA!” (“NOT LIKE THAT, STOP!”) PROJECT: THEATRE FOR WOMEN’S VOICES AROUND SEXUAL VIOLENCE



#### Period of implementation / Status:

December 2015 – June 2018

#### Relevant working themes:

- Gender equality
- Social inclusion
- Peace

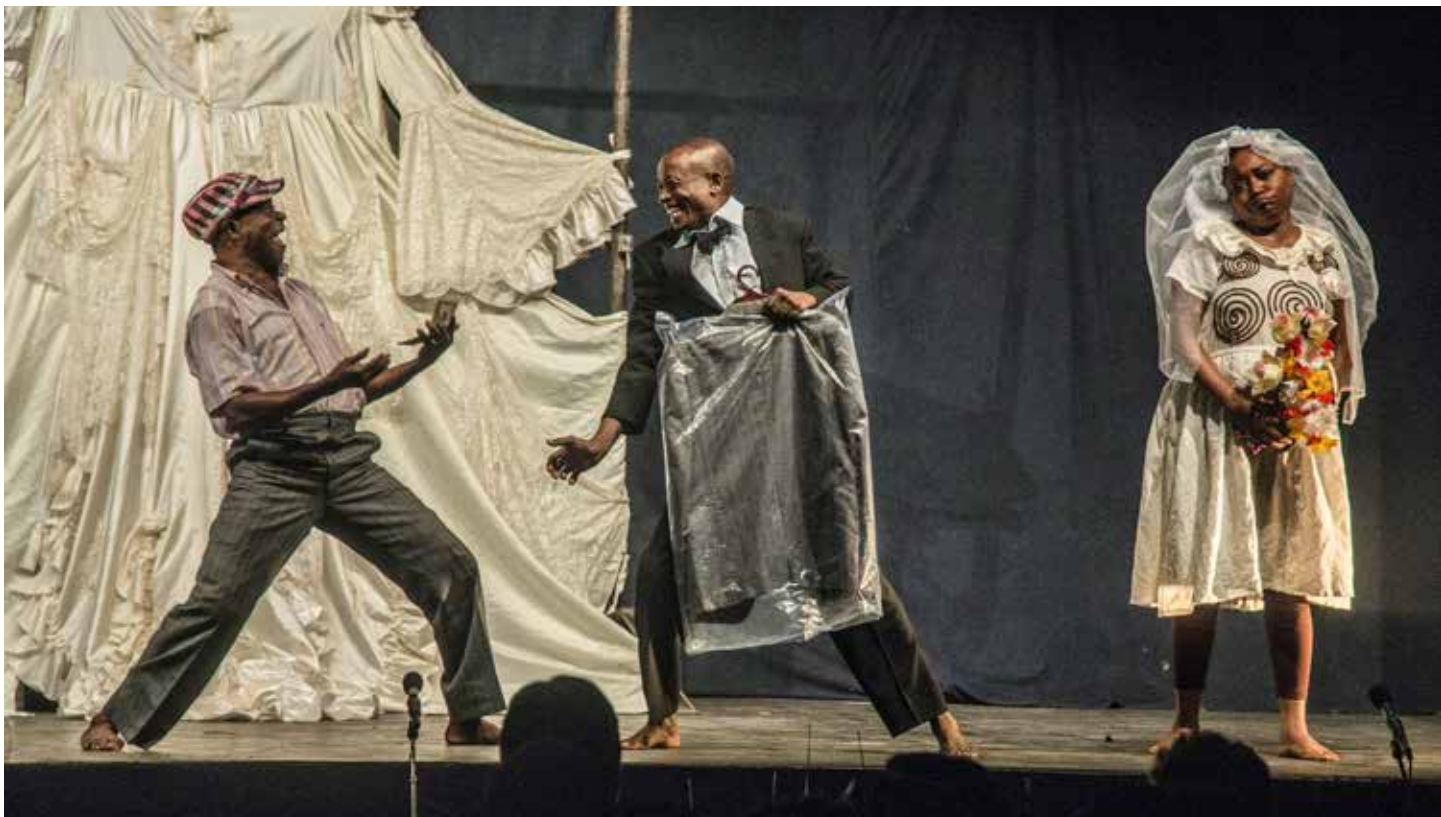
#### Actors involved:

- Oxfam Quebec
- Théâtre des Petites Lanternes (Canada)
- Réseau des femmes chrétiennes du Congo (DRC)
- Institut National des Arts (INA) de Kinshasa (DRC)
- TIZA théâtre (DRC)

#### Connections with SDGs:



© Laity Mbassor Ndour, Oxfam-Québec



## Context

Kinshasa is the capital of the DRC with an estimated population of more than 11 million. In the DRC, traditional roles and gender stereotypes make women particularly vulnerable to violence. Due to the armed conflict that has plagued the country for more than 20 years, the Congolese women are disproportionately exposed to violence, in particular sexual violence.

## Short description / Objectives

The project aims to use social art in fighting violence against women and girls (VAWG). Social art is an approach to generating citizen participation and helping communities, including women and young people, to create solutions that meet their needs. It brings together two main actors: the Théâtre des Petites Lanternes (TPL) in Quebec, Canada, which stages creative and inclusive citizen participation projects to unite the imagination of artists and people and to promote collective well-being through the evolution and development of new theatrical practices in social art; and the Réseau des femmes chrétiennes du Congo, a group of women lawyers who defend the rights of female victims of violence.

## Results

- The project started with “The Great Harvest of Words” in four municipalities of Kinshasa. **32 writing workshops and 810 “Citizen notebooks”** were used to collect impressions, emotions, questions, comments or opinions of people about VAWG in a participatory information collection.
- Over **800 testimonials** from both women and men were transmitted to the TPL as a basis for the writing of the texts by co-authors Angèle Séguin and Marie-Louise Bibish Mumbu for a play on the theme “Surviving Women”. The stage director was Pascal Oshosho from TIZA theatre and the play was performed by local professional actors from the INA of Kinshasa. The play was based on the women’s words, allowing them to speak freely and to give them a way of expression in their communities. It aimed, among other things, to raise awareness among the population around issues related to VAWG.
- **74 shows** were performed between February and May 2018, with **34,000 attendees**. The shows were followed by an **open dialogue** with the audience; and legal and social services representatives informed attendees of the services available to women and girls who are victims of violence.
- A **steering committee** was created with representatives, among others, from the Provincial government of Kinshasa and the Town halls (burgomasters) of all the Municipalities of Kinshasa where the project took place, the Secretary General of the Customary Chiefs and the Director General of UN Women. **Two working groups** were created to address VAWG. A **filming** of the play by UN Women has been translated into five languages and broadcast across the DRC.



---

### Source

Oxfam Quebec website: <https://oxfam.qc.ca/decouvrez/ou-travaillons-nous/republique-democratique-du-congo/projet-bongo/>

# CULTURE AND SOCIAL DEVELOPMENT IN URBAN AREAS

## YOPOUGON (IVORY COAST), STRATEGIC PLAN AND INFRASTRUCTURE PLAN AROUND CULTURE AND EDUCATION FOR SOCIAL COHESION



© 'Maison des Jeunes et des Savoirs' of Yopougon

### Period of implementation / Status:

Since 2011 (still active)

### Relevant working themes:

- Youth
- Cultural infrastructure
- Social inclusion;
- Peace
- Education and training;
- Digitalisation and new technologies

### Actors involved:

- Municipality of Yopougon
- Culture et Développement NGO

### Connections with SDGs:





## Context

Yopougon is the largest commune in the Ivory Coast (area of 153 km<sup>2</sup>) and one of the thirteen communes in the District of Abidjan, populated by around two million inhabitants. Considered as the Ivory Coast in miniature for the cultural diversity of the population, and a leisure city for the density of its fabric of venues for events and shows, Yopougon is the main cultural centre of Abidjan. The economic crisis of the 1990s and then the political and military crises of the 2000s and 2011 threatened its cohesion. Youth constitute 56% of the inhabitants (including 51% women).

## Short description / Objectives

In 2011, In order to meet the needs of its youth, the City Hall worked together with a group of sociocultural actors to change the region's approach to culture. They focused on economic, social, and cultural development with educational and creative programmes aimed at establishing social cohesion through multipurpose sociocultural facilities. A Strategic plan was drafted (2011 -2015) (financed by UNESCO), followed by the implementation of priority programmes and projects (since 2015) with the "Yopougon an educational, creative and inclusive city" banner. This concerned: 1. Reconciliation and social cohesion through sociocultural action and 2. Urban renewal and revitalisation of urban public services; as well as the strengthening of cultural actors and CSOs (since 2019, ongoing).

## Results

In the framework of the strategic plan, the following activities stand out in particular:

- Urban regeneration through rehabilitation and construction of sociocultural infrastructures:
- Design and construction of a **media library**, including also a public digital space, and an information and support centre for young people.
- **YOP.CREALAB** (2017-2021), an innovative 'third place' and North-South multi-stakeholder initiative designed by Culture et Développement, involving four main local partners and more than 20 associated partners in the field of culture, research, digital, agriculture, youth employment, gender equality, etc. It aims to provide new employment opportunities and skills for youth, diversify the local economy and restore social ties. Since its creation, it has carried out 40 activities in 18 months for 3,000 beneficiaries (see specific presentation of the Yop.Crealab project in the mapping section under "Culture and inclusive economic development in urban areas"). The projects included:
- Design of a centre for music and performing arts dedicated to the specialisation of music professions (currently seeking funding for the implementation of the project).
- Two capacity building programmes around **reconciliation and social cohesion** through socio-cultural action for local administration (COSAY 2013-2016) and a programme for political and civil society actors (PARCS 2014-2016); Yopougon "Positive Generation" project (2018-2020): strengthening 20 youth and community cultural spaces and training in arts around 60 young people as part of the pre-campaign for the presidential election of 2020.

---

## Source

<https://www.facebook.com/YopCrealab/>; UCLG, Committee on Culture, Database.

# CULTURAL, ENVIRONMENTAL SUSTAINABILITY, URBAN AND LAND PLANNING

## CUENCA (ECUADOR), CULTURE IN LAND PLANNING, URBAN REGENERATION AND PUBLIC SPACES



Period of implementation / Status:

2016-2018

Relevant working themes:

- Urban regeneration
- Public spaces and land planning
- Cultural governance and citizen participation
- Social inclusion
- Employment opportunities
- Cultural rights

Actors involved:

Municipality of Cuenca

Connections with SDGs:



© Plaza Rotary, Cuenca, Juan Carlos Astudillo S



## Context

The Canton of Cuenca is the third most populated city in Ecuador, with a population of 662,000 inhabitants. Part of its rural area is protected as a National Park of El Cajas and was declared a UNESCO Biosphere Reserve in 2013. The historic city centre was declared a UNESCO World Heritage Site in 1999 and there is a tension between heritage protection and the inhabitants of the city around the use of public spaces, the gentrification of the historic centre and its role as a place of living for people and cultural expressions. On the other hand, some neighbourhoods and communities of Cuenca are suffering from social marginalisation, insecurity and poverty.

## Short description / Objectives

Cuenca was a **UCLG Pilot** City during 2015-2018 and launched a set of actions around “Culture, Urban Planning, and Public Space” in order to incorporate and promote the role of culture in urban planning and urban regeneration, and to recognise the importance of public space for cultural interaction and participation.

## Results

- Definition and regulation of an open “special zone” for the **free use** of public space for arts and culture in the historic centre;
- Participatory processes for developing **cultural indicators, registry and map** of Cuenca, incorporated Canton Land Management and Development Plan (PDOT);
- Implementation of programmes for **arts and culture activities and artist residencies** in public spaces, with more than 30 urban art projects and 25 participative art workshops in 2017-2018 in specific neighbourhoods as part of its regeneration, conflict resolution processes, and to promote social cohesion and resilience;
- Implementation of a **Neighbourhood Recovery Programme** through culture and heritage initiatives in five neighbourhoods and communities with a high vulnerability index, with a participatory diagnosis of each community and neighbourhood, and developing neighbourhood cultural plans through citizen contributions;
- **Four new cultural facilities** were set up in the peripheral neighbourhoods: the Performing Arts Centre, the House of the Artist, the House of Music, and the Canton Historical Archive;
- The **Economuseo Municipal Casa del Sombrero**, a toquilla straw hat museum, which sells products of local craftspeople and trains young people through knowledge-transfer workshops to offer them new opportunities for jobs and employment;
- In governance, creation of a **canton-wide cultural policy** with the 2030 Canton Strategic Cultural Plan and the Canton System for Culture and Heritage, designed with the significant participation of the local people.



## Sources

UCLG, Committee on Culture, Final report Cuenca elaborated to present the results of the second self-assessment workshop in the context of the Pilot City programme, 2018; Cuenca, “Memorandum on the elaboration of the Strategic Plan for Culture in the Canton of Cuenca for 2030”, 2018; Cuenca, “Cultural Territories. Progress made and reflections on culture, urban planning, and public space in the Canton of Cuenca”, 2018; Cuenca, “Memorandum on the implementation of the Agenda 21 for Culture in Cuenca, Pilot City Programme 2016-2018”, 2018



# CULTURAL, ENVIRONMENTAL SUSTAINABILITY, URBAN AND LAND PLANNING

## DAKAR (SENEGAL), SCHOOL OF THE COMMONS AFRICA



### Period of implementation / Status:

2014 – 2015 (still active)

### Relevant working themes:

- Public spaces and land planning
- Digitalisation and new technologies
- Cultural governance and citizen participation

### Actors involved:

Civil society organisation Kër Thioossane

### Connections with SDGs:



### Context

Dakar is the capital of Senegal, with one million inhabitants (three million for the metropolitan area). Several cultures from Senegal, West African sub-regions and Cape Verde create a singular identity, highlighted by its diversity. Due to the influence of structural adjustment policies, a lack of public investment and an impoverished population over the years, public areas and educational, cultural and health facilities within the area have deteriorated. On the other hand, Dakar has a strong and dynamic cultural local ecosystem.

The city joined the UNESCO Creative Cities Network in 2014 as a creative city of media arts, in order to (1) bring together digital technologies and art; (2) support artists and ensure they have access to digital tools; (3) encourage the population to adopt digital technology; and (4) contribute to enhancing the local creative economy.

© Kër Thioossane



## Short description / Objectives

The project is led by civil society organisation Kër Thioossane, which is a cultural space for artistic and social experimentation in Senegal. After the Social Forum held in Dakar in 2011, Kër Thioossane started an action around the commons in Senegal. Kër Thioossane decided to formalise the various initiatives it had started by opening a school about the concept of an everyday 'In-Common' facility.

The School of the Commons opened in 2014 within the Sicap Liberté neighbourhood as a cooperative artistic garden and a fab-lab to develop or consolidate solidarity initiatives, as well as neighbourhood and citizenship programmes, through art and free culture. Designed as an open space for interdisciplinary research and experimentation, intertwining art, technology, urban ecology, economics and good-neighbour practices, the School of the Commons enables artists to develop collaborative artistic practices by experimenting new ways of engaging with communities around the concept of living together.

The school is built round the concept of "commons" and seeks to experience this on a daily basis. The project was launched due to serious issues regarding urban areas, including neighbourhood conflicts, public spaces that had fallen out of favour and a lack of infrastructure. It is based on the idea that creativity demonstrated by groups and individual citizens can counteract these situations and encourage citizens to reclaim and exploit their city through a creative approach, thus making it more hospitable, sociable and secure. Kër Thioossane is the first educational artistic and cross-disciplinary laboratory related to digital technologies and new communication tools in West Africa.

## Results

The following activities stand out in particular:

- A work of **proximity, listening, information and validation** of the project, including the inhabitants and the main and various local actors (institutions, mosques, associations, social centres ...) in 2013. A total of five buildings with 100 apartments were consulted.
- Opening of an **artistic 'Jet d'Eau' garden**, built in 2014 by the artist Emmanuel Louisgrand, in collaboration with local artisans and gardeners;
- Opening of the **FabLab "Defko Ak Niëp"** (Do-It-With-Others), a space for sharing digital means, and is part of an alternative approach to free culture that prioritises the sharing and enrichment of common goods, where electronic workshops for young audiences, PC refurbishment workshops and 3D printing presentation evenings have been organised on a regular basis. The project was funded by the International Organisation of the Francophone (OIF);
- Opening of the **digital art Afropixel Festival** (first held in 2008), based since 2014 around the artistic 'Jet d'Eau' garden and the FabLab "Defko Ak Niëp", with a rich and diversified programme (workshops, conferences, artist residencies, web radio), attracting an audience of around 3,000 people during one month. Afropixel has held seven editions so far, with the 8th planned in the near future.



---

### Source

Kër Thioossane Web Site: <http://www.ker-thioossane.org>; UCLG, Committee on Culture, Good practice of Agenda 21 for Culture: "Dakar School of the Commons" (2017).

# CULTURAL, ENVIRONMENTAL SUSTAINABILITY, URBAN AND LAND PLANNING

## LUANDA (ANGOLA), HERITAGE PRESERVATION AND URBAN REGENERATION METHODOLOGY IN THE METROPOLITAN PLAN



### Period of implementation / Status:

Since 2016

### Relevant working themes:

- Heritage
- Public spaces and land planning
- Urban regeneration
- Governance and citizen participation

### Actors involved:

- Municipality of Luanda
- GEOTPU.LAB—Laboratory of Planning, Urbanism and Architecture, Instituto Superior Técnico de Lisboa, Portugal

### Connections with SDGs:



### Context

Luanda is the capital of Angola, with nearly seven million inhabitants. The city has a unique and remarkable heritage with historical buildings from the 15th century, under the colonial period, to the 20th century, with the Modern Movement. In 2016, the city adopted the Luanda Metropolitan Plan, which was a challenge because 80% of the territory is covered by informal settlements (Amado and al., 2016) and some heritage buildings, regarding the diversity of architecture styles and languages, are not yet identified and covered by any legal protection at national or local level.

### Short description / Objectives

The Luanda Metropolitan Plan developed a methodology for heritage preservation, enhancement and requalification for all urban, built and natural environments, and for **heritage-based urban regeneration**. The methodology consists of three steps:

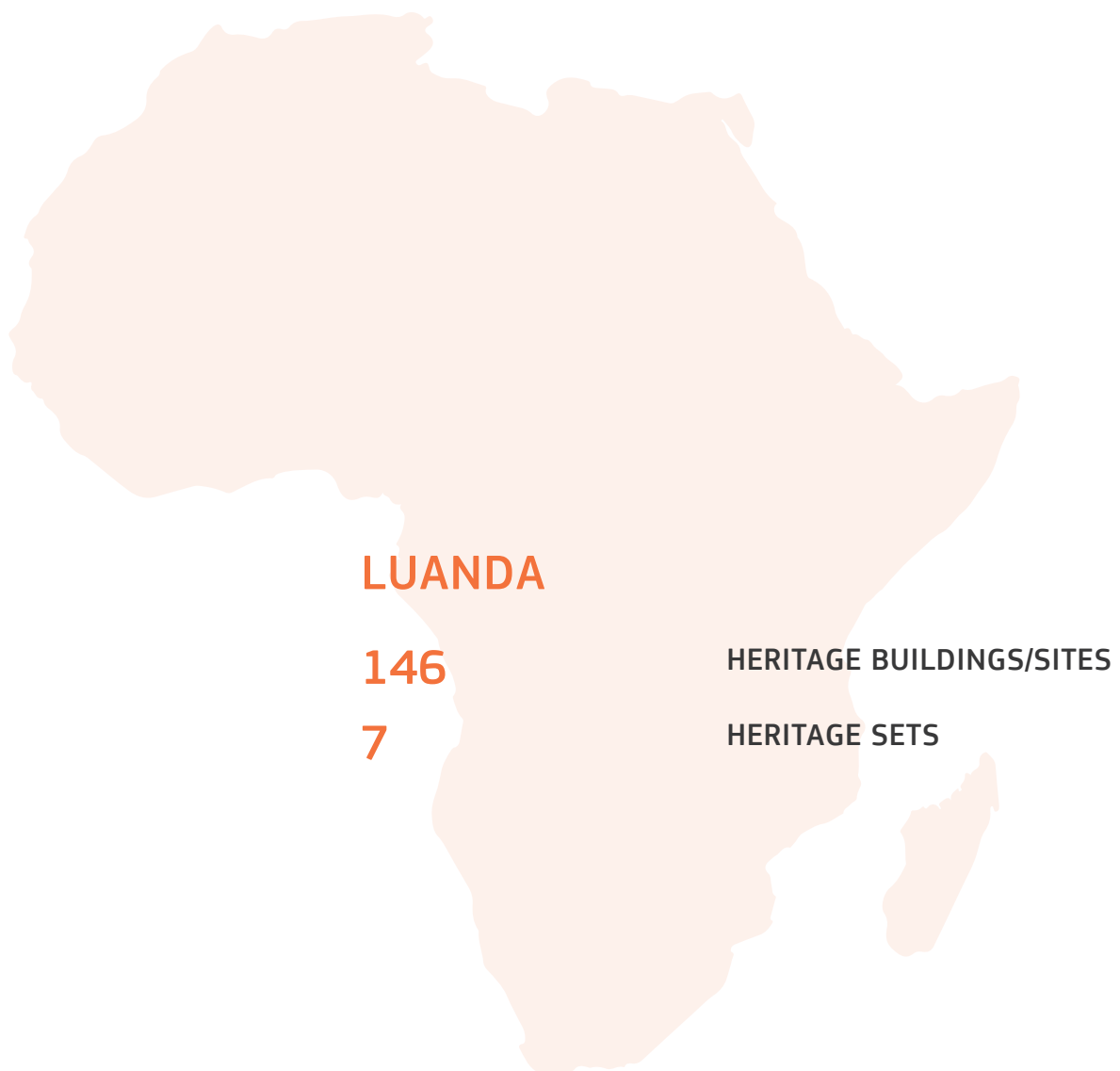
1. Inventory and mapping of historical, social and cultural heritage in the city, based on data from the Ministry of Culture and Municipal Plans within the Region. All the data resulted in a GIS database, with comprehensive information of every element, historically but also geographically.
2. Definition of Heritage Sets: This step is the standout element of the methodology and has to be highlighted because it treats heritage as “**urban sets**” instead of isolated buildings, integrating social, cultural and economic aspects focused on complementarity at both local and national development level. In this way, the conservation and enhancement of different Heritage Sets across the city, based on the heritage itself and its local context, can have an effect on urban regeneration.



3. Implementation, involving technical and functional measures: Within the defined sets, some specific elements can be considered as regeneration cores with technical measures to improve the quality of the building and to foster urban regeneration. The Metropolitan Plan also defines pilot projects (Amado and al., 2019).

## Results

- 146 heritage building/sites and seven Heritage Sets are identified, mapped and integrated into the urban planning of the city. (Amado and al., 2019);
- In the Metropolitan Plan, the seven sets were defined as major poles to support regeneration alongside with other sectorial strategies for the Province;
- It may be too soon for now to observe the impact on urban regeneration and effective preservation of heritage. However, the efforts made to classify, recognise and protect heritage buildings, sites and sets is a remarkable step in itself.



---

## Sources

M. Amado and E. Rodrigues, "A Heritage-Based Method to Urban Regeneration in Developing Countries: The Case Study of Luanda", 2019;  
Amado, M.P.; Ramalhete, I.; Amado, A.R.; Freitas, J.C. "Regeneration of informal areas: An integrated approach", Cities 2016, 58, 59–69

# CULTURAL, ENVIRONMENTAL SUSTAINABILITY, URBAN AND LAND PLANNING

## HA LONG (VIETNAM), HA LONG ECOMUSEUM



### Period of implementation / Status:

2000 to 2004: formative years of the Ecomuseum  
2005 to 2020: projects continued under different schemes.

### Relevant working themes:

- Environment
- Heritage
- Social inclusion
- Employment opportunities
- Cultural rights
- Tourism

### Actors involved:

- Local community leaders of Ha Long City and Quang Nigh Province
- Women's Association; and Quang Ninh and Ha Long Youth Associations;
- International Institute for the Inclusive Museum (IIIM), Australia

### Connections with SDGs:



Ha Long - ©UCLG Committee on Culture - UCLG ASPAC



## Context

Ha Long Bay, in the northeast of Vietnam, is a bay with an area of 334 km<sup>2</sup>, which contains a large archipelago of karst landscape, pillars of rocks, islands and caves. With many historical and archaeological sites, it is considered a sacred place according to the legends and myths of Vietnamese folklore. In 1962 the Vietnamese government recognised its importance by declaring it a National Protection area. In 1994, it was listed as a UNESCO World Heritage Site. With more than six million visitors per year, Ha Long Bay is Vietnam's most popular tourist destination. The Ha Long heritage is facing a series of challenges as a result of rapid urbanisation, heavy population pressure as well as unplanned development of transport, tourism, coal mining and industries. The population is facing severe poverty and hunger after 100 years of conflict, but the rapid growth of tourism provides significant development opportunities.

## Short description / Objectives

Ha Long Ecomuseum's main goal was to bring people and their heritage together with a benefit analysis so that local community groups could gain from responsible tourism, contributing to poverty alleviation. Created in 2006, the Ha Long Ecomuseum aims to bring together the cultural action of stakeholders and the heritage resources into a participatory framework. It was created with the assessment of the IIIM, and its executive director Dr. Amareswar Galla.

## Results

- The Ha Long Ecomuseum opened as a national museum in 2008.
- The Ecomuseum views the entire Bay and its hinterland as a **living museum** and employs an **"interpretive" approach** to its management, which sees the components and processes of the Bay and its surroundings as continuously interacting with each other in an ever-changing equilibrium: "through intensive research and monitoring, local heritage workers seek to "interpret" what is happening to that equilibrium and to make carefully planned interventions to change the balance of the components when necessary" (Galla, 2006).
- **Thirteen initial projects** included the Baitho Mountain (Ha Long Youth Association); Cua Van Floating Cultural Centre and Museum (NORAD & IIIM); Soi Sim Island (Vinacoal); Ethnic Minorities, AIDS and crafts (CIDA); Aids Rehabilitation, JICA; Fisheries Development (NORAD); Women's Employment (Women's Union); Youth Environmental Education (Youth Union and UNV) Tourism Development (Vietnam Tourism); and a range of other projects.
- The **Cua Van Floating Cultural Centre** is a fishing and an aquaculture floating village that was home to about 800 people living in 200 houses. This Centre, with an area of 420m<sup>2</sup>, presents fishermen's material and spiritual life and also offers experiences in the bay. Interpretation and visits are offered by local people, according to a community and participative approach. The Centre receives around 400 tourists daily, creating jobs for 35 workers with stable incomes.

---

## Sources

Galla, A. "Museums and Community Development", Asian Museum Directors and Anthropologists Forum, Kunming, 2006, Yunnan Education Publishing House, pp.17-31; Peter Davis, 1999, "Ecomuseums: a sense of place", Leicester University Press.



# CULTURAL RIGHTS, PUBLIC SPACES AND DEMOCRACY IN CITIES

## CAPE TOWN (SOUTH AFRICA), DISTRICT SIX MUSEUM



© Arts, Culture and Creative Industries in Cape Town - UCLG Committee on Culture

### Period of implementation / Status:

Since 1994

### Relevant working themes:

- Heritage
- Peace
- Social inclusion
- Intercultural dialogue
- Cultural governance and citizen participation

### Actors involved:

- District Six Museum

### Connections with SDGs:



## Context

District Six is a former inner-city residential area in Cape Town, South Africa, which was declared a whites-only area in 1966 by the apartheid regime. Despite an intense resistance, over 60,000 of its inhabitants were forcibly displaced during the 1970s and relocated to a township complex 25 km away. The old houses were demolished and the area was rebuilt with new buildings for white people, but most of it stayed abandoned. The area became a local and international symbol of the suffering caused by apartheid.

## Short description / Objectives

The District Six Museum opened in December 1994, the year that South Africa became a democracy. This museum was created as a project that “worked with the histories of District Six, the experiences of forced removal, and with memory and cultural expression as resources for solidarity and restitution” (Rassoul, 2006). The emergence of the District Six Museum was also understood in relation to the Truth and Reconciliation Commission in South Africa around ‘unearthing’ pasts and recording memories of traumatic experiences (Kok, 1998). The Museum is the result of a movement between 1989 and 1994, of building memory through the creation of collecting points and storytelling opportunities in different parts of the city.

## Results

- The District Six Museum is a **community museum** and works as an interactive public space, conversation and debate as part of its creative and curatorial process. Its activities aim to rebuild and to share memory with ex-residents. A large component of the Museum’s work takes place outside of its buildings, on the vacant site of District Six. The diaspora of District Sixers played an important role in shaping and contributing to the Museum’s exhibition and programme, and they continue to be pivotal to the ongoing work of memory and holistic restitution. Museum visits are offered to visitors by ex-resident storytellers and guided site walks led by former residents of the area (District Six Museum Web Site, 2020).
- The idea of a community museum also offers the concept of the museum as a focus for the delivery of **educational and cultural services** by ex-resident storytellers.
- The museum also has a mission of support for the **land-restitution process** as a forum for ex-residents. Indeed, in 1997, the Land Claims Court held a special session at the museum to ratify a local government decision to recognise individual claims.
- The District Six Museum is a **hybrid space**, which combines scholarship, research, collection and museum aesthetics with community forms of governance and accountability, and land claim politics of representation and restitution.
- The District Six Museum hosts approximately **69,000 self-guided visitors** and **7,500 guided visitors** per year, and offers around **1,000 learning programme** per year with local and international schools and universities (District Six Museum Web Site, 2020).

---

## Sources

District Six Museum Web Site: <https://www.districtsix.co.za>; Rassoul Ciraj, “Making the District Six Museum in Cape Town”, *Museum international*, p. 9–18, 2006; Ingrid de Kok, “Cracked Heirlooms: Memory on Exhibition”, in S. Nuttall and C. Coetzee (eds.), *Negotiating the Past: The Making of Memory in South Africa*, Cape Town, Oxford University Press, 1998.



# CULTURAL RIGHTS, PUBLIC SPACES AND DEMOCRACY IN CITIES

## LA PAZ (BOLIVIA), CULTURAL DIVERSITY AND TRADITIONAL MEDICINE



Period of implementation / Status:

Since 2014 (still active)

Relevant working themes:

- Health
- Social inclusion
- Cultural rights
- Indigenous people
- Heritage

Actors involved:

- Municipality of La Paz

Connections with SDGs:



© City of La Paz - UCLG Committee on Culture





## Context

Bolivia is a multicultural and multilingual country, and the city of La Paz is home to different traditions of indigenous ethnic groups. With about 790,000 inhabitants (1.8 million in its metropolitan area), the city is the third-most populous in the country (second most populous, if including the metropolitan area) and the cultural centre of Bolivia. The 2040 Municipal Strategic Plan “The City of La Paz That We Want” adopted in 2014 has focused on the importance of mainstreaming cultures and the arts in the self-determined, equitable, just, and participatory construction of better living conditions for people in La Paz. Understanding culture as the 4th fourth pillar of sustainable development, specific policies were developed to promote intercultural dialogue, safeguard and value collective memory expressed through tangible and intangible heritage, encourage the growth of new talent, and democratise access to culture and the arts for creators, performers, and the community as a whole. La Paz has been a member of the **UCLG Pilot Cities** Programme since 2017.

## Short description / Objectives

The City launched major projects for strengthening interculturality and valuing indigenous heritage as an engine for social development. One component of this strategy is around health and traditional medicine, in order to recognise the value of indigenous cultural heritage in this field, and to promote the use of traditional medicine as an affordable alternative medicine, especially for indigenous people who do not have access to medicine because of their social conditions.

## Results

- Five Information and Orientation Centres for Traditional Medicine, called “Qullañ Uta” have been created since 2014 (the 4th and 5th planned to open in 2020).
- They offer traditional medicine around four specialties: 1. Naturopathy; 2. Traditional ancestral doctors from each ethnic group; 3. Spiritual guides; 4. Traditional midwifery for women.
- The Qullañ Uta centres offer free consultations, with 24 specialist traditional doctors, and since 2014, they have reached 10,968 people (1,160 people in 2014; 1,749 in 2015; 1,755 in 2016; 1,50 in 2017; 2,102 in 2018; 2,352 in 2019), with an increasing demand. Around 54% of beneficiaries were women.



---

### Source

Internal documents of the City of La Paz.

# CULTURAL RIGHTS, PUBLIC SPACES AND DEMOCRACY IN CITIES

## CHIANG MAI (THAILAND), THE CHIANG MAI CENTRE MUSEUMS NETWORK



### Period of implementation / Status:

Since 2002 (still active)

### Relevant working themes:

- Heritage
- Cultural infrastructure
- Creative and cultural economy
- Public spaces and land planning
- Tourism
- Cultural governance and citizen participation

### Actors involved:

- Municipality of Chiang Mai

### Connections with SDGs:



### Context

Chiang Mai is the second-largest city in Thailand with a population of 131,000 inhabitants (one million people in its metropolitan region). Called the 'Rose of the North', the city was founded in 1296 as the capital city of the Lanna Kingdom. It is a major agricultural hub, an important educational centre, and it is renowned for its culture and traditions, especially for its handicrafts. The crafts sector represents the major source of employment, with 159 established enterprises. The city is also famed for its heritage and the historical Old City, which holds hundreds of vernacularly styled and aesthetically rich Buddhist temples. The city has become an important city for tourism thanks to its natural and cultural assets.

### Short description / Objectives

Chiang Mai Centre Museums Network is made up of the Chiang Mai City Arts & Cultural Centre, the Chiang Mai Historic Centre and the Lanna Folk Life Museum. The Network falls under the Municipality's Urban Development and Promotion subdivision. These infrastructures are built on the city's indigenous Lanna heritage which was under-represented for many years in the country's national story. Thus, the role of the Network is to recover the region-specific heritage and to respond to the imbalance of representation in local history of the Lanna people, seeking to recover their cultural rights. Through a series of collective projects, Chiang Mai Centre Museums Network aims to be a catalyst for sustainable urban development in the city, by offering opportunities for conservation, expression, information dissemination, dialogue, education and collaboration, linked to a local heritage promotion and cultural development mandate. It serves as a public space for the people living in the city - a platform to learn and exchange; as an interpretive centre for visitors; and as network campaigns for the Old City.

## Results

- Since 2002, the Chiang Mai Centre Museums Network has attracted around 1.4 million people (roughly 100-120,000 visitors annually).
- Chiang Mai became a **UNESCO Creative City** of Crafts and Folk Art in 2017.
- The main actions carried out by the Network include: hosting exhibitions communicating the values of the city; the provision of space, learning and networking opportunities for artists and various city-based organisations; projects aimed at developing the city, such as initiatives focusing on environmental protection, public space development, traditional arts, crafts, and its link to contemporary creative practices. At least **10 major activities** are held each year. These steer the work of the Chiang Mai community conservation network and strengthen civil society groups.
- The Network's three sites, clustered in the heart of the Old City, serve as a "central area" and public space, where government, citizens and others can work to further shared visions of Chiang Mai. Thus, the Network acts as a **knowledge hub and community centre** for civil society, and it has become a central place for civil society to connect with each other and with relevant groups and to work strategically with government. Through these interactions it has mobilised and built a chain of engaged and empowered local community groups, including the Chiang Mai conservation community, which implements conservation activities, and various groups working on Old City regeneration projects, as well as groups working with the arts and crafts, culinary and environmental concerns.
- In regards to countryside areas, the Network works at promoting creative handicrafts helping further economic development opportunities for farmers and for poorer ethnic communities living in **rural areas** around Chiang Mai.



---

### Source

UCLG, Committee on Culture, Chiang Mai candidacy to the 4th International Award UCLG – Mexico City – Culture 21, 2020.



## LOCAL GOVERNANCE OF CULTURE

### MONTEVIDEO (URUGUAY), CULTURAL POLICIES WITH A PERSPECTIVE ON GENDER EQUALITY



Period of implementation / Status:

Since 2002 (still active)

Relevant working themes:

- Gender equality
- Cultural governance and citizen participation

Actors involved:

- Municipality of Montevideo

Connections with SDGs:



**MONTEVIDEO**

**1.3 MILLION**

INHABITANTS

**705,014**

FEMALES

**614,094**

MALES

**SUFFERING FROM GENDER-BASED INEQUALITIES**

## Context

Montevideo is a city of 1.3 million inhabitants, of whom 705,014 are female and 614,094 male. It is the capital of Uruguay and is the most populated local authority in the country, with 40% of the country's total population. Although in Uruguay women achieved rights such as the vote early on (1938), they are still suffering from gender-based inequalities.

## Short description / Objectives

Since 2002, Montevideo has been implementing gender equality plans and related tools at the programme implementation level. Since 2015, the whole Culture Department has assumed a leading role in the definition of the goals in this area, including a specific budget allocation. The goal is to provide public policies of Montevideo with human rights and gender mainstreaming, generating to this end the mechanisms and procedures that make them possible.

## Results

A five-year planning of the Department of Culture in the framework of the 3rd Gender Equality Plan 2016-2020 identifies specific objectives, which also appear in the strategic planning of the Department and the institutional management commitments. All of these are measurable and standardised for the 49 branches of the Department and discussed with the cultural organisations that receive public support.

The following activities stand out in particular:

- Capacity-building workshops for the Culture Department on gender related issues, the use of neutral language and the prevention of sexual harassment in the workplace.
- Creation of a Gender Observatory, with relevant indicators for a gender analysis in the established arts centres, arts training schools and cultural institutions of the city.
- Inclusion of clauses to promote gender equality in public calls and competitions.
- Changes in the regulations of the Carnival Queens and of the Carnival of the Promises.
- Talks on gender-based inequality in the field of film production and direction.
- Conference on Gender Mainstreaming in Drama.
- Gender budget: allocated for specific actions within the general budget (US\$34,500, currency rate December 2017).
- Creation of a Gender Team within the Department of Culture.
- Supporting this approach has empowered neighbourhood groups and promoted observable cultural changes in the territory and its population.

---

## Source

UCLG, Committee on Culture, Good practice of Agenda 21 for Culture: "Cultural policies with a perspective on gender equality: Montevideo going forward in its cultural shift" (2019);

# LOCAL GOVERNANCE OF CULTURE

## SEGOU (MALI), SEGOU CREATIVE CITY



### Period of implementation / Status:

Since 2015

### Relevant working themes:

- Employment opportunities
- City branding
- Cultural governance
- Tourism
- Cultural and creative industries
- Education and training
- International decentralised cooperation

### Actors involved:

- Festival on the Niger Foundation
- Municipality of Ségou
- Creatives Cities Exchanges Circuit – CCEC, international cooperation
- Culture et Développement NGO

### Connections with SDGs:



### Context

Segou is a city of 130,000 inhabitants in Mali. The project Ségou Creative City is an initiative under the Festival on the Niger Foundation in partnership with the Creative Cities Exchanges Circuit (CCEC) and the Municipality of Segou.



© Harandane Dicko. Festival ségou 2009 - UCLG Committee on Culture



## Short description / Objectives

The project was launched in 2015 alongside the 11th annual Festival on the Niger with the aim to make Segou a creative city by providing the city with a cultural policy and a Sustainable Cultural Development Programme (PDCD). The goal of the PDCD is to make the city's cultural heritage and artistic creativity a pillar for its sustainable human development, the local economy, and the well-being of residents by 2030.

The specific objectives of this policy are to promote the various cultural identities, as well as local artistic and cultural creation of the City of Ségou by putting art and culture at the centre of local development; to support cultural professionals (creators, artists, and cultural actors in the city) and improve their working conditions; to ensure strong cultural industries by developing strategies that encourage citizen participation in the arts and culture; to strengthen education, training, and awareness in arts and culture; and to promote local cultural tourism in a sustainable way within school and university environments. The project focuses on cultural actors and artists overall, and it is specifically geared toward young people, women, people with reduced mobility, local communities, civil society, and local populations.

## Results

- The PDCD was drawn up during 2015 -2016. Since 2019, seven pilot projects, based on five key disciplines chosen, have been implemented:
  - The Ségou Marketing and Information System Support Programme (PASIMS);
  - The revitalisation of the Tourist Information and Documentation Centre (CITD);
  - Training and capacity building project for artists and cultural players;
  - Enhancing and promoting the woven loincloth and cotton in Mali;
  - Promoting and enhancing the built heritage and local gastronomy;
  - Promoting contemporary art through creative residencies, a living room/ an art fair.
- The Maaya-Culture & Citizenship project (a youth education project) Ségou Creative City started the CCEC to create a framework for creative collaboration with other African creative cities (Nouakchott, Pointe- Noire) with which it implements projects of co-creation, co-production, exchange of experiences, and sharing of good practices through IKAM (Kôrè Institute of Arts and Crafts).

---

## Sources

Segou Creative City Website: <http://segouvillecreative.com/ccec/>; UCLG, Committee on Culture, Segou candidacy to the 4th International Award UCLG – Mexico City – Culture 21, 2020; UCLG, Committee on Culture, Good practice of Agenda 21 for Culture “Segou creative City”, 2018.

# CULTURE AND URBAN REGENERATION

## OUAGADOUGOU (BURKINA FASO), THE REEMDOOGO, MUSIC GARDEN



### Period of implementation / Status:

1999-2004 for phase 1 (construction); still active today

### Relevant working themes:

- Creative and cultural economy
- Youth
- Employment opportunities
- International decentralised cooperation
- Urban regeneration
- Social inclusion

### Actors involved:

- Municipality of Ouagadougou
- Culture et développement (NGO) [concept design and capacity building]
- City of Grenoble (France)
- Various actors engaged in bilateral cooperation

### Connections with SDGs:



© City of Ouagadougou - UCLG Committee on Culture

## Context

Ouagadougou is the capital of Burkina Faso with a population of 1.5 million inhabitants, of which 60% are less than 25 years old. In spite of the dynamism of its artistic creativity, Ouagadougou has seen its musical sector hindered by a general lack of reliable producers, modern instruments and adequate working environments for musicians, like training centres and accessible recording studios, as well as the high cost of accessing these services.

## Short description / Objectives

The Reemdoogo (Music Garden)'s goal was to promote the development of the music sector, value chain and practice, to facilitate the professionalisation of musicians and actors in the music industry by providing them with a support structure, and to strengthen its economic potential in order to diversify job opportunities and income-generating businesses, particularly for young people. Furthermore, it was launched in the Gounghin area, a popular district of Ouagadougou, in order to promote the urban regeneration of this area.

Open since 2004, the Reemdoogo is a cultural complex housing a 400-seat auditorium with a covered stage and sound and light equipment; 3 sound-proof rehearsal rooms, air-conditioned and equipped with instruments and sound equipment; a pool of quality modern instruments; and a reception, information, sales and listening point for cassettes and CDs, a shop, a restaurant and a community space in the garden where everyone can meet. Since its extension in 2010, the Reemdoogo also has a documentation centre on music professions; a meeting room for professionals; rehearsal rooms for individual music training; and a resource and training centre to offer training sessions for artists and music professionals.

## Results

Seen as a "success story" in West Africa, the attendance is estimated at 250 people/day. Between 2005–2012, the Reemdoogo produced 950 performances, 898 children's holiday music workshops, 691 people received training, 5,700 rehearsals, 11,400 recording hours and 274,000 people attended events. The project stimulated the practice of rehearsing, renewed interest in instrumental practices and live music, the emergence of a new local life around music (festivals, concerts, TV shows ...), raising the reference level for the quality of musical productions, concerts and projects in general, professionalisation of trades relating to training sessions, the development of music-related economic activities, and so on.

---

## Sources

Culture et Développement NGO Website, Reemdoogo project; UCLG, Committee on Culture, Good practice of Agenda 21 for Culture: "The Reemdoogo, Music Garden in Ouagadougou" (2014).



## CULTURE AND URBAN REGENERATION

# ZANZIBAR (TANZANIA), NG'AMBO TUITAKAYO (THE NG'AMBO WE WANT) PROJECT: BRIDGING SPATIAL AND SOCIAL DIVISIONS THROUGH INCLUSIVE LAND PLANNING AND URBAN REGENERATION



### Period of implementation / Status:

Since 2013

### Relevant working themes:

- Heritage
- Urban regeneration
- International decentralised cooperation
- Public spaces and land planning
- Social inclusion

### Actors involved:

- Department of Rural and Urban Planning (DoURP) of the Revolutionary Government of Zanzibar
- UNESCO
- City of Amsterdam
- NGO African Architecture Matters

### Connections with SDGs:



### Sources

UNESCO, "Culture Urban Future", Global Report on Culture for Sustainable Urban Development, 2016; NGO African Architecture Matters website: <https://www.aamatters.nl/>; Folkers, Antoni; Muhammad, Juma Muhammad; Perzyna, Iga; Morel, Marie; Rashid, Abdalla; van der Lans, Berend. "Ng'ambo Tuitakayo: reconnecting the Swahili city", In Carola Hein (ed.) International Planning History Society Proceedings, 17th IPHS Conference, History-Urbanism-Resilience, TU Delft 17-21 July 2016, V.01 p.025, TU Delft Open, 2016; UNESCO, The HUL Guidebook, 2016; Iga Perzyna and Muhammad Juma, "Side effects: foreign oppression and otherness in Ng'ambo, Zanzibar Town", 2019. "Historic Urban Landscape of Zanzibar Town's 'Other Side'", Ed. Iga Perzyna, Antoni Folkers, LM Publishers (2019).

© Berend van der Lans

## Context

Zanzibar City is a city of 800,000 inhabitants in Tanzania. It has historically been divided since the colonial period between Stone Town, the city's historic centre, and a UNESCO World Heritage property since 2000, and the more modern, sprawling Ng'ambo (literally 'The Other Side') that has received far less attention. These physical divisions have been reinforced by decades of government policy and planning. (UNESCO, 2016)

## Short description / Objectives

Ng'ambo Tuitakayo (Ng'ambo We Want) is a project started in 2013 that aims to implement an inclusive redevelopment plan for the area. One of the major objectives is to restore the connectivity between Stone Town and Ng'ambo, by "demonstrating how Ng'ambo is an important and integral part of the historic Zanzibar City". (Folkers and al, 2016)

The project was initiated by the DoURP in 2013 and started as a pilot project together with UNESCO and the NGO African Architecture Matters in 2014. The Historic Urban Landscape (HUL) methodology – a holistic and integrated approach developed by UNESCO for heritage based urban regeneration – was tested through workshops with the community. The pilot confirmed "the richness of Ng'ambo's cultural heritage and uncovered the substantial archives on the historical mapping and planning of Zanzibar City" (Folkers and al, 2016).

In 2015, with support from the Netherlands Enterprise Agency, a project was set up between the Government of Zanzibar, African Architecture Matters and the Municipality of Amsterdam that aimed to develop a redevelopment structure plan for Zanzibar City Centre, the **Ng'ambo Tuitakayo local Area Plan (NGT)** on the basis of the HUL approach (African Architecture Matters website, 2020). The plan development was based on a parallel and iterative process of research and planning-design work. The research component consisted of desktop and archives study, as well as classic mapping in the field and intangible cultural heritage mapping.

## Results

- The **Local Area Plan** was developed and presented to the inhabitants of Ng'ambo during a public presentation in June 2016. It was later adopted by the Government of Zanzibar for **implementation** and now forms the basis for all future developments in the area.
- In practical planning terms, this means **policies, guidelines and urban detail designs** on reinforcement of public open space, incubation of cultural activities, upgrading of infrastructure and green canopy, traffic calming, pedestrianisation and provisions for improved public transport, stimulating and regulating private redevelopment. A first important step is the development of the Karume Boulevard, with support of the World Bank.
- The findings of the project Ng'ambo Tuitakayo have contributed to a **better understanding** of the continuity between the two parts of the city.
- The intensive mapping exercise that formed the basis for the plan led to the publication of the "**Ng'ambo Atlas**, Historic Urban Landscape of Zanzibar Town's 'Other Side'" in 2019.
- Since 2015, a strategy has been drafted to develop housing in historic urban areas on a larger scale with respect to its tangible and intangible heritage, with a future Ng'ambo Housing Action Plan.
- Michenzani Green Corridors project appraisal, an urban planning scheme that promotes the use of green corridors as public spaces and connecting elements to bridge the spatial and social divide.

## CULTURE AND URBAN REGENERATION

# MEDELLÍN (COLOMBIA), CULTURE AS A GATEWAY TO SOCIAL COHESION, INCLUSION AND PEACE



### Period of implementation / Status:

Diverse projects, since the 1990s

### Relevant working themes:

- Social inclusion
- Peace
- Cultural infrastructure
- Urban regeneration
- Cultural governance and citizen participation
- Cultural rights

### Actors involved:

- Municipality of Medellín

### Connections with SDGs:



### Context

Medellín is the second most populous city in Colombia, with 2.5 million inhabitants. The city was one of the most violent in the world in 1991 (381 homicides / 100,000 pop.). From 1991 to 2010, homicide rates in the city dropped by 80% (38 homicides / 100,000 pop. in 2013), demonstrating that violence prevention strategies, including comprehensive urban regeneration policies and plans which include well-thought-out cultural projects, can effectively work (UNESCO, 2016).

---

### Sources

IADB, "Creative and Cultural Industries in Urban Revitalization, A Practice Based Handbook", 2019; UCLG, Committee on Culture, database; UNESCO, "Culture Urban Future: Global Report on Culture for Sustainable Urban Development". Paris, UNESCO, 2016.

## Short description / Objectives

**CULTURAL SERVICES AND INFRASTRUCTURE:** At the end of the 1990s, the municipality launched Partial Plans as strategic tools for neighbourhoods' urban regeneration through infrastructure and services, mainly with a strong public transportation system and an important regeneration of public spaces, but also with **cultural services and infrastructure** as a key component of these strategies. For example:

- The **Cultural Development Centre of Moravia** was established in 2008 in the informal and marginalised neighbourhood of Moravia, as a key component of an integral plan;
- The **Library Park Parque Biblioteca España** was built in 2007 to enhance the vitality of the Santo Domingo neighbourhood;
- A consolidated **Public Library System** was also established with an average of 5 million visitors and 3 million direct beneficiaries per year.

**MEDIATORS OF CIVIC CULTURE PROJECT:** The Mediators of Civic Culture project is an initiative of the Department of Citizen Culture as a creative cross-cutting strategy that links a civic culture approach with the other Departments of the Municipality through the consolidation of partnerships and fundamental learning processes on art and culture to build a culture of peace.

**NETWORK OF ARTS AND CULTURE PRACTICES:** The network represents about 160 training spaces throughout the neighbourhoods of Medellín. It uses creative labs in dance, performing arts, fine art, visual arts, music, and audio-visual skills to generate and strengthen processes of coexistence and citizen culture.

## Results

The Mediators of Civic Culture project brought training for seven municipal public bodies and in five creative centres; 610 territorial professionals as mediators of culture, 500 regional managers, 110 officials and territorial managers and six workspaces.

The network of arts and culture practices currently reaches 7,800 children and young people per year. In its 24 years of existence, the project has reached about 120,000 children altogether.

© Medellín Mayor's office - UCLG Committee on Culture





# INTERNATIONAL COOPERATION FRAMEWORK

## AFRICAP2016 PROGRAMME IN BENIN, GUINEA, IVORY COAST



### Period of implementation / Status:

36 months  
between 01/01/2014 and 31/12/2016

### Relevant working themes:

- Heritage
- Employment opportunities
- Education and training
- International decentralised cooperation

### Actors involved:

- Centre international de la construction en terre (CRATerre), France
- Association Internationale des Maires Francophones (AIMF), France
- Ecole du Patrimoine Africain- EPA, Benin
- Les Grands Ateliers de l'Isle d'Abeau, France
- City of Nikki, Benin
- City of Grand-Bassam, Ivory Coast
- City of Téliimélé, Guinea

### Connections with SDGs:



### Context

AfriCAP2016 was a three-year training/action programme co-funded by the European Union in the framework of the ACPCulture + programme. It was led by CRATerre NGO, an International Centre for Earthen Construction and co-financed by the International Association of Francophone Mayors (AIMF).

### Short description / Objectives

The AfriCAP 2016 programme aimed: 1. to intervene on the management and development of real estate, movable and intangible heritage; 2. to strengthen the capacities of project owners and project managers; 3. to support actor networking.

The programme was structured around three heritage projects in three African cities that are members of the AIMF's network: Nikki in Benin, Grand-Bassam in Ivory Coast and Téliimélé in Guinea. Their implementation makes it possible to raise awareness among decision makers and local populations in concrete terms on the multiple possible contributions of heritage to territorial development. These projects are also the support for several training activities during which decision makers and cultural heritage actors come together to deepen and exchange their knowledge on various aspects of heritage management: cultural policies, protection systems, conservation practices, conservation strategies, tourist promotion, and museum activities.

The programme was structured around three objectives:

- Axis 1: Demonstrating the contributions of heritage to development through three heritage projects in each city;
- Axis 2: Strengthening the operational capacities of decision makers with, in each city, two “workshop-school” for cultural heritage professionals, craftspeople, and project managers; and two “multi-stakeholder workshops” for local and central authorities, and project managers. The training programme was adapted to each territory;
- Axis 3: Synergies and networking of decision-makers and cultural heritage stakeholders with specific workshops and activities in order to build a network of cultural actors and decision-makers and to promote national and cross-border collaborations around a common methodological guide.

## Results

**165 people** were trained in **12 workshops** (six multi-actor workshops and six school sites), **11 works** were produced and **six jobs** created.



---

### Source

CRATerre Website: <http://craterre.org>; ACP Culture Website: <http://www.acp-ue-culture.eu>

# INTERNATIONAL COOPERATION FRAMEWORK

## INTERNATIONAL NETWORK OF FRENCH SPEAKING MAYORS (ASSOCIATION INTERNATIONALE DES MAIRES FRANCOPHONES - AIMF): THE KEY ROLE OF CULTURE FOR AN INTEGRATED URBAN DEVELOPMENT (2014-2020)

### Period of implementation / Status:

Since 2014

### Relevant working themes:

- International decentralised cooperation
- Cultural governance, promotion of better living together, cultural diversity

### Actors involved:

- AIMF
- Local governments / Central governments
- Other partners

### Connections with SDGs:



### Context

The AIMF is the global network of French-speaking elected representatives, Operator of the Francophonie for decentralised cooperation. For more than 40 years, its ambition has been to join forces to promote ambitious and responsible policies and integrated urban development. It is in this spirit that the AIMF works every day to offer grass-roots, concrete solutions, proving that the future is being built together and for everyone.

## Short description / Objectives

Culture, urban heritage and cultural diversity have always been at the heart of AIMF's commitments, and are concretely implemented in two areas:

- An on-going process of reflection on the role, responsibilities and means of intervention of mayors in these areas, directly linked to issues of local (social, cultural, economic) development and better living relations in the territories;
- 2. Co-financing of projects supporting city policies, ranging from interventions on symbolic historic buildings to the creation of socio-cultural infrastructures, support for the production of town planning documents integrating the cultural dimension, publication of knowledge and awareness raising tools, training of elected officials and technicians.

The objective of the AIMF network in its approach to culture is two-fold:

- To provide the cities in the network with methodological and conceptual supports, share visions and capitalise on experiences to improve the practices in the cities;
- To support the investment of cities in the field of culture, while strengthening skills and supporting the position of cities as a key player in this sector.

A range of different projects supported on the ground and are managed according to local priorities, but all contribute to these objectives. They are spread over the French-speaking countries and address key issues for local authorities. Many partners have shown their interest in joining these projects over the years: Ministries in charge of culture, professionals and civil society, universities and resource centres, as well as international stakeholders and donors, such as the European Union.

## Results

Since 2014 (2014-2018 strategic planning and 2019-2023 - mid-term strategic planning):

- Tools for cities: publication of three AIMF "practical manual of living together" notebooks; "Conflict prevention and management of cultural diversity"; "New places of innovation"; an issue of the journal "Raisonance" on "Memory and development"; the guide "Cultural heritage and territorial issues in French-speaking Africa" (co-financed by the European Union); proceedings of workshops and specific meetings (conference on urban heritage and climate change in the cities of Southeast Asia, Francophone heritage day, etc.);
- 14 city projects and two sub-regional initiatives (West Africa and South East Asia), implemented in 14 countries;
- A global investment of more than €7 million, including €3 million provided with AIMF's cooperation.

---

## Source

AIMF database and resources centre on [www.aimf.asso.fr](http://www.aimf.asso.fr)



# INTERNATIONAL COOPERATION FRAMEWORK

## COUNCIL OF EUROPE, INTERCULTURAL CITIES PROGRAMME

### Period of implementation / Status:

Since 2008

### Relevant working themes:

- Cultural governance and citizen participation
- Social inclusion
- Intercultural dialogue
- International decentralised cooperation

### Actors involved:

- Council of Europe
- European Commission
- Local governments

### Connections with SDGs:



### Context

In 2008 the Council of Europe and the European Commission launched the Intercultural Cities (ICC) initiative in order to develop, implement and monitor a novel approach to integration, based on the concept of diversity advantage.

## Short description / Objectives

The Intercultural Cities programme is a capacity-building and policy development programme run by the Council of Europe. It supports cities in reviewing their policies through an intercultural lens and developing comprehensive intercultural strategies to help them manage diversity positively and achieve the so-called 'diversity advantage'.

The programme offers a methodology and a set of analytical and learning tools, and helps with re-shaping city policies and services to make them more effective in a diverse context. It provides expert and peer support and helps cities to devise such strategies cutting across institutional silos and mobilising leaders, policy makers, professionals, businesses and civil society behind a new model of integration based on the mixing and interaction between people from different ethnic, religious and linguistic backgrounds.

The programme seems to work in an open, flexible way, adapting to the needs and expectations of individual cities through the following steps:

- The first step is the completion of the **Intercultural Cities INDEX questionnaire** to assess their policies through an analytical report on the results with examples of good practice from other cities.
- An expert visit to meet city officials and a wide range of local stakeholders in order to confirm the INDEX results and make an in-depth "**diagnosis**" of the city's achievements and needs in relation to intercultural policies and governance.
- Member cities set up an intercultural support group and start the **process of reviewing** different urban policies from an intercultural perspective, re-shaping them and integrating them into a comprehensive policy strategy.
- Cities are invited to prepare an **Intercultural Strategy** to establish governance mechanisms that incorporate the principles of intercultural integration at all levels of city government. This step implies coordination with other actors, including immigrant-led organisations and NGOs.
- The programme provides **guidelines** for this process: the Step-by-step Guide to Building the Intercultural City and a Methodological Guide.
- The Council of Europe provides experts and facilitators for the policy discussions within the city. It organises thematic workshops and study visits, and high-level meetings between cities.

## Results

Over **140 Cities** across Europe and beyond (Australia, Canada, Israel, Japan, Mexico, Morocco and the United States) are part of the programme and are using the Intercultural Cities tools.

---

## Sources

ICC programme Website: <https://www.coe.int/en/web/interculturalcities/about>; Final Report Evaluation of the Intercultural Cities Programme, 2015; Step-by-step Guide to Building the Intercultural City, 2019; ICC Medium-term Strategy 2016-2019

# INTERNATIONAL COOPERATION FRAMEWORK

## UNITED CITIES AND LOCAL GOVERNMENTS (UCLG), COMMITTEE ON CULTURE, PILOT CITIES AND LEADING CITIES PROGRAMMES, AND THE 'SEVEN KEYS' WORKSHOP

### Period of implementation / Status:

Since 2014

### Relevant working themes:

- International decentralised cooperation
- Cultural governance and citizen participation

### Actors involved:

- UCLG
- Local governments
- Other partners

### Connections with SDGs:



### Context

The UCLG Committee on Culture is the global platform of cities, organisations and networks on the role of culture in sustainable development. The founding documents of the Committee on Culture are the Agenda 21 for Culture (2004), the political declaration 'Culture: Fourth Pillar of Sustainable Development' (2010) and Culture 21 Actions (2015). The Committee works as a network open to all cities and local governments. Around 130 cities in the world work actively within the Committee.

## Short description / Objectives

- The **Pilot Cities Programme**: “Culture in Sustainable Cities. Learning with Culture 21 Actions”, launched in 2014, allows cities to participate in a process of learning, capacity building and connectivity, based on the principles and actions of Culture 21 Actions. Two branches (Global and European) of the programme have been developed. It runs for between 26 and 28 months in each participating city and involves:
  - **Analysis of the local context and self-assessment** of the strengths and weaknesses of the city’s cultural policies on the basis of Culture 21 Actions with a self-evaluation workshop (Note: a city can do the same activity with a workshop called a “**Culture 21 Lab**”).
  - Design of a **work programme** with a limited number of pilot measures.
  - Both the initial self-assessment and the design of the work programme are the result of a **participatory process**, bringing together the local government, civil society organisations and the private sector.
  - Implementation and experimentation of **pilot measures** (19-20 months), **peer-learning** activities with other pilot cities, and **participative** dialogues.
  - Final conference, evaluation and recommendations and guidance report; and communication and dissemination of the results.
- The **Leading Cities programme** has been offered since 2015 to cities with significant experience in the implementation of the Agenda 21 for culture. Annually, Leading Cities receive tailored support from the Committee in the areas of Cooperation and Learning (technical assistance, capacity-building, good practices) and Leadership and Communication (website, social networks).
- The **Seven Keys** is a new (2020) workshop offered to local governments to integrate the cultural dimension in the localisation of the SDGs. Based on the UCLG “Guide for Local Action on Culture in the SDGs” (2018), the workshop relates municipal challenges with cultural assets, activities, and policies with seven local “keys” that local players can commit to localise the SDGs through culture policy-making. The programme explicitly takes the Covid-19 crisis into account, conceptually and methodologically.

## Results

- **30 cities have been Pilot Cities** since 2014 (16 in the Global Programme; 14 in the European Programme); **17 cities are currently in the Leading Cities Programme; four cities have run a Culture 21 Lab.**
- Every two years, 80-100 cities submit an application to the International Culture 21 Award.
- A **database** of good practices on “culture in sustainable cities” with more than 210 examples is available, all fully indexed by several criteria, including the SDGs.

---

## Source

UCLG Committee on culture Website: [www.agenda21culture.net](http://www.agenda21culture.net)



# INTERNATIONAL COOPERATION FRAMEWORK

## UNESCO CREATIVE CITIES NETWORK (UCCN)

### Period of implementation / Status:

Since 2004

### Relevant working themes:

- Cultural and creative economy
- Connection between international development agenda and local actions
- International decentralised cooperation

### Actors involved:

- UNESCO Member States
- Local governments
- Other local stakeholders

### Connections with SDGs:



### Context

UNESCO is the United Nations Educational, Scientific and Cultural Organization. It seeks to build peace through international cooperation in education, culture, sciences, communication and information. UNESCO's programmes contribute to the achievement of the SDGs defined in the Agenda 2030, adopted by the UN General Assembly in 2015.

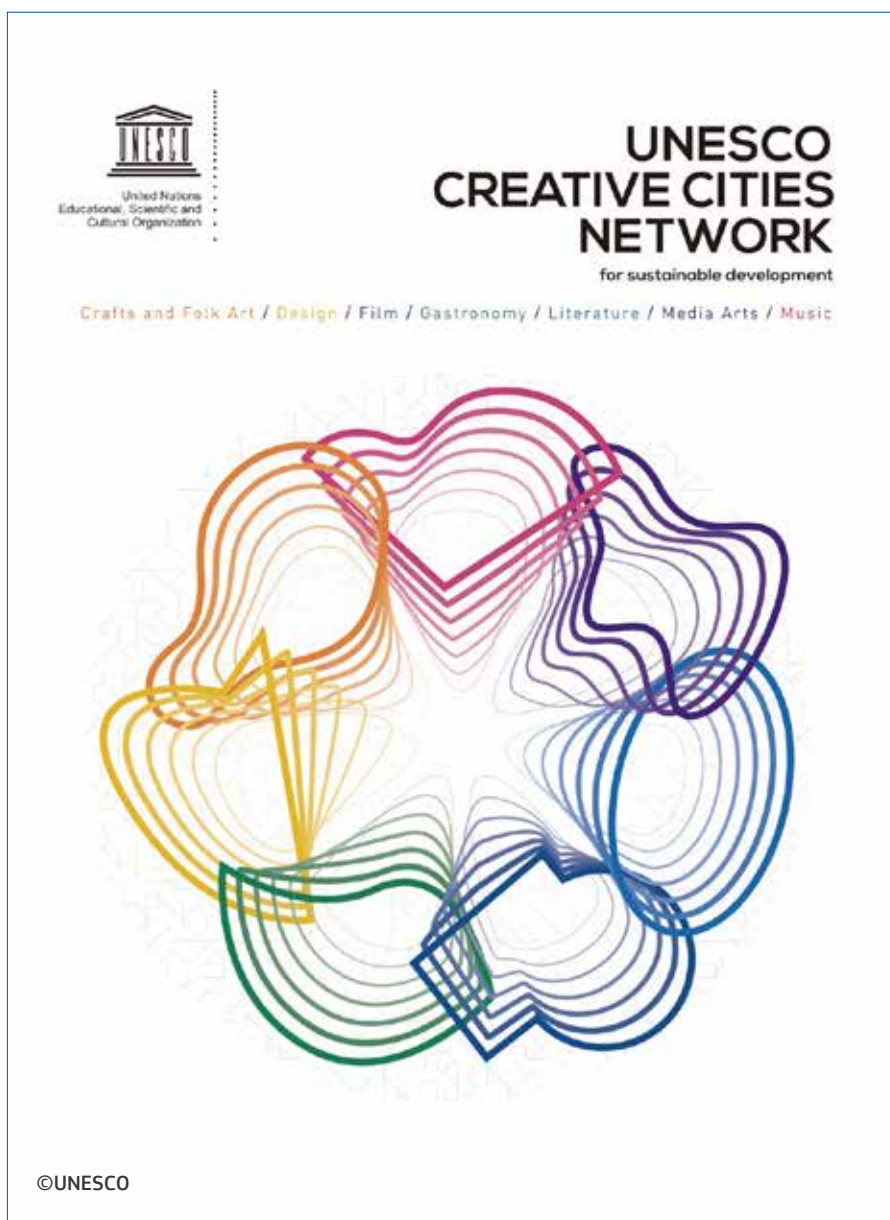
### Short description / Objectives

Launched in 2004, the UNESCO Creative Cities Network (UCCN) aims to strengthen cooperation with and among cities that have recognised culture and creativity as strategic drivers of sustainable development in economic, social, cultural and environmental fields. All member cities of the Network around the world are committed to sharing best practices, developing partnerships that promote creativity and the cultural industries, strengthening participation in cultural life, and integrating culture in urban development strategies, policies and plans. The UCCN covers seven creative fields: Crafts and Folk Art, Design, Film, Gastronomy, Literature, Media Arts and Music. The seven creative fields provide a thematic anchor to characterise each city, ensure their visibility and facilitate partnership development and fundraising to support their programmes. The creative fields are also part of the Network's identity and strategic positioning.

### Results

- The network currently includes **246 cities from over 80 UNESCO Member States**.
- Through its Membership Monitoring and Reporting Exercise, a UNESCO Creative City is committed to present a report on its implementation as well as a future action plan every four years.
- An **Annual Conference** is hosted once a year by a Creative City in order to provide a regular platform for all member cities to promote and strengthen networking and partnerships between cities, exchange updated information on activities carried out by cities, discuss main urban challenges and opportunities, and offer a platform of dialogue between UNESCO, its Creative Cities and other stakeholders on cities and sustainable urban development.

- A frequently updated **UCCN booklet** titled UNESCO Creative Cities for Sustainable Development, which provides a comprehensive overview of all its member cities.
- Led by UNESCO, many **thematic and specific activities** are also undertaken in the UCCN framework. The most recent examples include the 3rd UNESCO Creative Cities Beijing Summit, focused on technology and innovation, and the UCCN publication titled UNESCO Creative Cities' Response to COVID-19.
- **Each member city implements its own action plan** to contribute to the UCCN mandate and its objectives. This leads to numerous different activities at both local and international (inter-city) level, all contributing to the implementation of sustainable development, notably directly at local level.



## Sources

UCCN website: <https://en.unesco.org/creative-cities/>; UCCN, Mission Statement, 2017, and Strategic Framework, 2017

# INTERNATIONAL COOPERATION FRAMEWORK

## UN-HABITAT FLAGSHIP PROGRAMME ON URBAN REGENERATION: INCLUSIVE, VIBRANT NEIGHBOURHOODS AND COMMUNITIES

### Period of implementation / Status:

January 2020 to December 2023

### Relevant working themes:

- Neighbourhoods and communities
- Public space
- Local economic development

### Actors involved:

- Local governments,
- Universities and Research Institutions, communities,
- Private sector
- other UN agencies such as UNESCO

### Connections with SDGs:



### Context

The United Nations Human Settlements Programme, *UN-Habitat*, is the United Nations' agency for human settlements that works for a better urban future. It works towards a better quality of life for all in an urbanising world. It seeks to promote transformative change in cities and human settlements through knowledge, policy advice, technical assistance and collaborative action to exclude no one and no place.



© UN Habitat

## Short description / Objectives

The UN-Habitat Flagship Programme on Urban Regeneration aims to accelerate progress by cities and their partners in implementing the Sustainable Development Goals (SDGs) across scales through targeted and holistic interventions aimed at revitalising marginalised communities, neighbourhoods, economies and societies.

The programme seeks not only to improve the quality of life for all and reduce inequalities, but to also achieve and promote:

- Social inclusion: Reducing poverty, exclusion and improving living conditions with an emphasis on the fundamental right to an adequate standard of living under the International Covenant on Economic, Social and Cultural Rights.
- Shared economic prosperity: Promoting economic activities and socio-economic diversity in revitalised cities and neighbourhoods.
- Physical functionality and environmental sustainability: Addressing gaps and barriers to connectivity and functionality with a city-wide perspective, improving land use efficiency and for more sustainable use of assets in cities.

The flagship initiative works through both area-based and city-wide approaches, supported by national policies and legislation. The Initiative promotes multi-sectoral integrated action, with special attention to the reuse and regeneration of heritage, culture and the creation of lively public spaces, through creative place-making and youth engagement in city-making.

## Results

- To date, UN-Habitat has engaged several cities on city-wide and area-based regeneration strategies, as well as 30 cities (in 2020) on city-wide public space and site-specific assessments. Technical assistance is also being provided to ongoing projects. Cumulatively, UN-Habitat has provided access to safe, vibrant, and inclusive public spaces to more than **1.8 million** people, in over 88 cities.
- **Partnership with expert organisations and regional networks** provide opportunities for learning and exchange. **Intra-city networks** and platforms that promote inclusive urban regeneration through public space and place-making, exchange of experiences, lessons, ideas and practices are now active in five continents. These local and global partnerships offer space for dialogue and collaboration among local governments, the private sector, the civil society and the scientific community.
- Other results include the **guide on sustainable urban development, heritage and creativity for Latin America and the Caribbean** in collaboration with UNESCO; improving the framework on city planning, urban heritage reconstruction, historic landscape conservation practices in Mosul; and the implementation of specific cultural heritage projects in cities of Old Saida and Haddadine in Lebanon.
- A **yearly global conference on urban regeneration** is being organised in partnership with cities. In 2020 this was organised with the City of Seoul, South Korea. Key recommendations on the importance of urban regeneration for COVID19 resilience and on transfer of experiences were identified.

---

## Sources

UNHabitat website: <https://unhabitat.org/programme/inclusive-vibrant-neighbourhoods-and-communities>



# PART THREE

## METHODOLOGIES FOR CULTURAL HERITAGE ADAPTIVE REUSE WITH AN URBAN VISION: MAPPING, CAPACITY BUILDING AND BUSINESS MODELS

The Rotonde des Arts in Abidjan is located in the city's Plateau area and housed in a building originally built in the 1960s as a discothèque by French architect Henri Chomette. As an early example of successful adapted reuse for culture in Africa, it was converted into a leading contemporary art venue. At the initiative of the Fondation Nour al Hayat and professor Yacouba Konaté, its mission is to promote contemporary art from Ivory Coast and Africa in the heart of the city, thanks to eight exhibitions per year. La Rotonde is now an obligatory tourist stop mentioned in all travel guides, an international partner in major artistic initiatives of the contemporary art world, and an initiator of other sister and complementary cultural spaces in the city, such as the recent contemporary art warehouse Musée d'Abobo in a more popular area of Abidjan. Photo by Yacouba Konaté © Rotonde des Arts.





# MAPPING OF EXISTING AND POTENTIAL SPACES FOR CULTURE: THE KIGALI MODEL

by *Laura Nsengiyumva and Berend van der Lans.*

*Based on the Mapping report produced by Rwanda Arts Initiative under Dorcy Rugamba's direction in June 2020.*

An overall view of the methodology and some results of the Cultural Mapping report developed in 2019 for the city of Kigali, for use by the Ministry of Culture and Sports.

## The “shining cultural beacon” potential of Kigali

Some of the streets in Kigali are paved with carved stone. The palm trees planted in the middle of boulevards give this mountainous city the air of a seaside resort. In the central region of the Great Lakes, Kigali is a hub city between Central and East Africa, and between populations of Rwandan, Swahili, French and English languages.

Culturally, the city is a brew of cultures with African, Asian and European influences. It is both a world city and a typical Rwandan city, because of its horizontal outlook, the Rwandans' preferring houses with courtyards and gardens rather than apartments. This means that the city spreads out more than it is raised. It is also very Rwandan due to its exemplary cleanliness. The Kigali citizen polishes both home and street, like in the old days in the countryside when villagers painted the rocks bordering the paths that led to the kraal with lime. In the commercial area of the old city, we find the typical architecture of Swahili towns. Life is lived far from street façades but rather in the Kipangu or interior courtyards. The Belgian and German presences have also left some colonial-style buildings in the city, such as the Cathédrale Sainte Famille, the Kandt House, home of the first colonial administrator of Rwanda, and the 1930 red-brick central prison, as big as a football field.

The epicentre of the city shifts as the city modernises. According to the new Kigali management plan, entire neighbourhoods are going through a conversion. A new special industrial area was created outside the city in Ndera, and most of the factories that operated until recently in the old Gikondo industrial park have already moved out. The factories leave behind warehouses and industrial buildings awaiting reuse. The old military camp in the centre of town made way for a university and tourist site – the Kigali Cultural Village, which houses craft shops. The 1930 Kigali Central Prison has been vacated of its occupants, and will be converted for a civil project.

In the process of Kigali's transformation, in the last ten years the city has gained international renown as one of the cleanest and safest cities in the world. The city capitalises on these assets for its broader development vision, alongside its climate and services industry. Large

real estate projects have been launched by the municipal authority to make Kigali a conference and convention destination. Kigali now boasts a large Convention Centre, one of the most striking buildings in Kigali, with a translucent roof inspired by the traditional spiral structure of Rwandan palace roofs, accommodating 2600 seats under its gigantic dome.

Kigali is thus set to become the African capital of international conventions. In the last two years, Kigali has welcomed numerous high-level events, including the World Economic Forum, the World Summit on Investment in Africa and the General Assembly of the African Union. In 2017, business tourism generated 64 million USD in income. Rwanda ranks third, after South Africa and Morocco, for the number of conferences hosted.

Despite being safe, clean and well organised, the city of Kigali is however in dire need of recreational and cultural outlets in which people can escape work and nourish their minds. Enhancing the dynamism of Kigali's cultural life and recreational options would contribute to help the city meet its global ambitions. As an example, currently, travellers skip Rwanda's beautiful capital city to go trekking around mountain gorillas, relax by Lake Kivu or join a safari at the Akagera National Park. At most, they spend a day in Kigali visiting genocide memorial sites and arts and crafts shops.

Yet Kigali has much more to offer than its dark past and traditions, as underlined by recent successful developments in the creative industries of Rwandan fashion, music, film, contemporary art, architecture, etc. As the country actively pursues reconciliation and also develops its position as a regional economic, political and travel hub, it will need spaces for dialogue and a strong cultural infrastructure to sustain inclusiveness, creativity and attractiveness.

In 2019, the City Mayor's office announced the priority of creating spaces and buildings devoted to culture and leisure. The availability of vacant industrial and civil buildings offers a dream opportunity for the city of Kigali to catch up on its range of urban cultural spaces. The adaptive reuse of civil and industrial buildings into theatres, art galleries, museums, concert halls, artist studios and cultural centres could enable Kigali to transform itself into a regional cultural capital and fully play its role as a buffer zone where cultures of the Great Lakes region meet and exchange.

## Mapping to assess the state and potential of cultural infrastructure

To this effect, in preparation of the 2019 international Forum: Spaces for Culture in Kigali, the Rwanda Arts Initiative (RAI) proposed to launch a mapping exercise to gather information on the existing cultural infrastructure, identify any shortfalls and present potential sites that could serve the cultural needs not yet addressed in the city. This mapping exercise was designed and run by RAI, in cooperation with Berend van der Lans of African Architecture Matters (AAMatters), a non-profit consultancy firm specialising in culture and heritage in the African urban environment, and Belgo-Rwandan architect Laura Nsengiyumva. It was financed by an EU budget for technical studies to the MINECOFIN in Rwanda.

### Main Objectives

1. To gain insight in the existing cultural sector of Kigali.
2. To gain insight in the existing cultural infrastructure serving the cultural sector in Kigali.
3. To identify where this infrastructure needs strengthening.
4. To identify potential sites, locations and buildings that provide opportunities for strengthening the cultural infrastructure in Kigali, aiming to optimise the cultural sector and its role in society.
5. To serve as model for cultural mapping in Rwanda's secondary cities.

### Dynamic listing

The resulting list of mapped cultural infrastructure is neither exhaustive nor permanent. The broad network of organisations, artist studios, artistry, etc. is rapidly changing, evolving and increasing. Nevertheless, from the present situation, we were able to extract the dynamics and recurring situations, the key players and character of the cultural sector in Kigali. The base mapping informs city authorities and provides inputs for the city's masterplan, forming a structured base for continuous updating.

### Base Definitions

As the notion of cultural spaces can be interpreted in many ways, the following concepts were defined:

1. **Cultural spaces** cover the overarching notion adopted for both existing and potential physical cultural infrastructure, as well as the non-physical cultural infrastructure, not necessarily bound to a spatial location.
2. The **cultural sector** encompasses cultural industries and organisations that practice various cultural activities. This includes visual and performing arts as well as crafts and design. Textual, music, television and film

production and publishing are also considered.

3. The **physical cultural infrastructure** concerns the built infrastructure for cultural activities. They are areas and spaces that can be found in and around the city where cultural activities are practiced.
4. The **potential physical cultural infrastructure** includes cultural spaces found suitable for the development of cultural activities due to multiple spatial and non-spatial factors.

### Simple Methodology

The first output of this report includes **a map and matrix** providing an overview of the existing and potential cultural sector in Kigali. The mapping exercise then describes the cultural sector, as described below.

Firstly, the cultural sector is divided and presented into two categories: **governmental initiatives and privately initiatives**. They are described according to the data collected through site visits, interviews with owners and participants, and are supported by data found online. There is a short description on the type of organisation, its activities, historic background, as well as an explanation of the space used and the related spatial and non-spatial context.

Secondly, **each site of physical cultural infrastructure is discussed according to the same elements**. Besides the general criteria of location, type of space and current usage, the description elaborates on the key characteristics, historic background, architectural/cultural significance and potential use of the cultural infrastructures. The various cultural infrastructures are illustrated in photographs and located on a map.

Thirdly, spaces considered suitable for the development of cultural activities are also involved. Their **potential use** is presented according to the location of the site, the context and surrounding community.

The **base research material** consisted of the following documents: Autocad map of Kigali, draft version of the revised Master Plan of Kigali 2019, Master Plan of Kigali 2013 and Draft mapping exercise by RAI March 2019.

**Data collection** concerned 13 key elements per site: Location; Type of space; Key characteristics; Historic background; Architectural/cultural significance; Current use; Potential use; Surface areas; Location analysis; Transformation complexity; Ownership status; Insight in buildings and site; Disciplines

The **Mapping activities** consisted of site visits, desktop research, interviews, drawing analysis, urban analysis, spatial analysis, sketches.



## Findings of the mapping exercise

1. **The mapping reveals socio-cultural imbalances among neighbourhoods.** The cultural sector of Kigali is essentially a large network of private initiatives. It is **community-centred** and mainly based on **citizens' initiatives**. Most activities take place in residential houses in residential areas. As a consequence, the cultural sector echoes the social inequalities of the urban fabric. There is thus an epicentre of creative initiatives taking place in the upper-class residential areas of **Kimihurura**, accessible to privileged artists and elite and expat audiences. Meanwhile, the creative initiatives situated on the **fringe of the residential area** have no direct relationship with the adjacent neighbourhoods. The outskirts of the city offer many opportunities for the cultural sector (no noise or light pollution, no limitation of space, land is affordable, tourism can be attracted, etc.) but suffer the downside of the long drive from the city centre areas, which may limit the number, as well as the variety, of visitors.

Some hidden treasures are to be found in some areas, such as in **Nyamirambo's** cultural and architectural heritage, the popular heart of the city with the **Cine Star** and the **Cine Elmay**. The cultural potential of this area **unites Rwandans of all backgrounds and social classes**. With just a few renovation projects, Nyamirambo has all the elements needed to promote a less elitist and Eurocentric understanding of art.

In addition, there are abandoned or vacated **industrial buildings** in Kigali that offer suitable places required for production and creation of art and culture, mostly located in the wetlands and planned for demolition. These warehouses make perfect art studios without much investment and, reciprocally, art can enhance the architectural value of such buildings. **There is an opportunity to enrich the urbanity of the Green Belt project with compatible cultural functions.**

This current unbalanced situation calls for collective responsibility and strategy.

2. **The Mapping reveals opportunities and threats in the governance of the existing public infrastructure.** The majority of these buildings are not accessible to artists at a fair price or through a clear and open process, unburdened from security and institutional processes. Yet opportunities for culture to invest auditorium spaces now reserved for civic functions, such as the **RSSB Conference Hall** and the **RRA Conference Hall**, could generate economic benefits for alternative usages such as theatre, dance and screenings, and social benefits as a **civic, public location enriched by a cultural input.**

Recent buildings and initiatives, such as the **car free zone**, the **Kigali Cultural and Exhibition Village** and the **Kigali Public library**, are in line with the development of the cultural scene. However, there is a risk that those efforts will not benefit local artists and audiences due to a lack of management vision. The school of architecture, for example, welcomed a first exhibition of Rwandan contemporary art in March 2019, but because it was successful, the school decided to set a future rental price on the venue that makes it impossible to afford for local curators. Due to their size and use, newly developed spaces, such as the Kigali Arena and the Convention Centre, are currently not directly accessible to the local scene, but could offer venues for sports and culture.

Negotiations around art in the public space are made without the involvement of artists themselves, but under the helm of NGOs, not sufficiently sensitive to the creative agency of the commissioned artists.

To protect artists and ensure an open and sustainable development of the Rwandan artistic scene, there is an urgent need to **make better use of the current infrastructure, with equitable, inclusive and unbiased cultural management.**

3. **The mapping reveals the positive social impact, social cohesion and education** brought by the community and initiatives of artists. This is difficult to measure, but undeniably it is taking place. Children acquire skills, learn about their culture and gain confidence through access to affordable painting, drama and dance lessons. Therefore, it is important to **maintain a multi-centred system, keeping initiatives in the neighbourhoods where they are needed.**
4. **The mapping reveals a flagrant lack of spaces for artistic creation and production.** Showcase cannot be the only priority: art studios for painters, sculptors and dancers are greatly needed (the dance scene in Kigali is surprisingly under-supported, despite the fact that dance is one of Rwandan's cultural foundations). For Rwandan art to be self-defined, it needs to change its tourism-based approach and stimulate exchange in a variety of spaces, including storage spaces. In order for contemporary Rwandan dance to blossom within its own spatial territory, along with traditional dance, it is **urgent to support this specific discipline with the creation of well-located and well-equipped dance studios.**

Some illustrative excerpts of the Kigali Mapping submitted to the Rwandan Ministry of Culture and Sports in 2020 are given below.

# MATRIX OVERVIEW OF CULTURAL SPACES

Below is a matrix overview of the existing physical cultural infrastructure. The cultural infrastructures were divided into restricted (R) and unrestricted (U) in function, which provides insight into the possibility for their transformation. Restricted in function may be because a site has historic values or the layout of the site might not be suitable for other functions. This notion of a site being restricted in function is clarified in the chapter on physical cultural infrastructure and the respective spaces.

Furthermore, the matrix was intended to highlight the limitations and opportunities for Kigali's cultural infrastructure today. It highlights, for example, that there is a lack of spaces for music production, offices for entrepreneurs and rehearsal rooms for theatre and visual arts. On the other hand, it shows that there are already many possibilities for theatre and music performance. The matrix does not however indicate which types of cultural functions are in demand by the artists or communities themselves. To some extent, this is covered in the descriptions in the following chapters, but additional research may be required.

	Cultural function	Dance	Arthouse cinema	Commercial cinema	Handcraft	Literature	Music Performance	Music Production	Office for cultural entrepreneurs	Poetry	Religion	Stand up comedy	Theatre	Theatre rehearsal space	Visual Arts exhibition	Visual Arts production
<b>Existing</b>																
1. Amphitheatre Gisozi Memorial		R	-	-	-	-	R	-	-	R	-	-	R	-	-	-
2. Car free zone		U	-	-	U	-	U	-	-	-	-	U	U	-	U	-
3. Century Cinema		-	R	U	-	-	-	-	-	-	-	-	-	-	-	-
4. Cine Elmay		-	R	-	-	-	-	-	-	-	-	U	-	-	-	-
5. Cine Star		-	R	U	-	-	-	-	-	-	-	-	-	-	-	-
6. Islamic Cultural Centre		-	-	-	-	R	R	-	-	-	U	-	R	-	R	-
7. Kigali Arena		U	-	-	-	-	U	-	-	-	-	-	U	-	-	-
8. Kigali Cultural and Exhibition Village		U	-	-	U	U	U	-	-	U	-	U	U	-	U	-
9. Kigali culturel village		R	-	-	U	U	U	-	-	-	-	U	U	-	R	-
10. Kigali Public Library		R	R	-	-	U	R	-	-	U	-	U	R	-	U	-
11. Petit Stade		U	-	-	-	-	U	-	-	-	-	-	U	-	-	-
12. Rwanda Art Museum		-	-	-	-	-	-	-	-	-	-	-	-	-	R	-
13. RRA Conference hall		R	-	-	-	-	R	-	-	-	-	R	R	-	-	-
14. Rwandan Social Security Board hall		R	-	-	-	-	R	-	-	-	-	R	R	-	-	-
15. Salle de Spectacle Cercle St Paul		R	-	-	-	-	R	-	-	-	-	-	R	-	-	-
16. School of Architecture		-	-	-	-	R	-	-	-	R	-	-	-	-	U	-
<b>Existing</b>																
Ishyo Cultural centre with Goethe		U	U	-	-	U	U	U	U	U	U	U	U	U	U	-
<b>R: Restricted in function</b>																
<b>U: Unrestricted in function</b>																



# MAP OF CULTURAL SPACES



## LEGEND

### □ CULTURAL SECTOR

1. Ishyo Art Centre
2. Rwanda Arts Initiative
3. Inganzo Art Gallery
4. Inema arts centre
5. Ivuka arts studios
6. Kanyaburanga Art Centre
7. Kigali Arts Centre
8. Kigali Film and Television School
9. Kurema Kureba Kwiga
10. Kuuru Art Space
11. Mashariki African Film Festival
12. Mashirika Performing Arts and Media Company
13. Niyo Arts Gallery
14. Kigali centre for photography

### ○ Physical cultural infrastructure

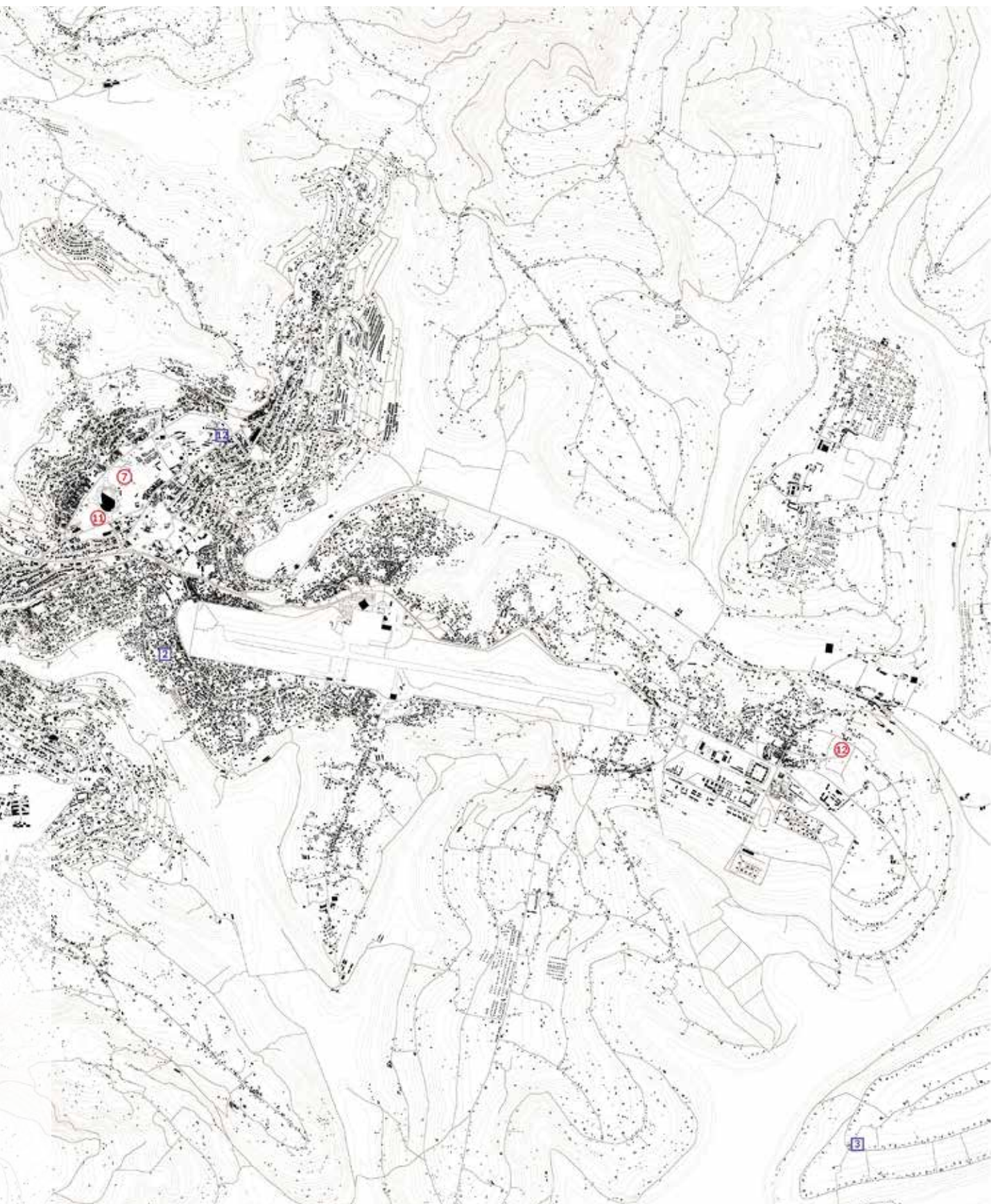
1. Amphitheatre Gisozi Memorial
2. Car Free Zone
3. Century Cinema
4. Cine Elmay
5. Cine Star
6. Islamic Cultural Centre
7. Kigali Arena
8. Kigali Cultural and Exhibition Village
9. Kigali Cultural Village (under construction)
10. Kigali Public Library
11. Petit Stade
12. Rwanda Art Museum
13. RRA conference hall
14. Rwandan Social Security Board Conference hall

15. Salle de Spectacle Cercle st. Paul
16. University of Rwanda (SABE / UR)

### ○ Potential physical cultural infrastructure

1. Covibar Kicukiro
2. Ecole Belge School Plot
3. Ecole Belge teachers residences plot
4. Gikongo expo grounds
5. Kigali central prison
6. Mironko Plastic Industries
7. Green corridors and wetlands
8. ONATRACOM site
9. Societe Rwandaise Des Batteries







# PHYSICAL CULTURAL INFRASTRUCTURE



© Berend van der Lans

## CINE ELMAY

<b>Location</b>	Biryogo, corner KN2 Avenue and KN 102 Street.
<b>Type of space</b>	Cinema hall
<b>Key characteristics</b>	Basic cinema hall with direct access from the street into the hall. Stairs from the street lead to the balcony.
<b>Historic outline</b>	<p>~1960 Set up of cinema hall by Emmanuel Mayaka from Congo.</p> <p>Cine Elmay is presumably the first cinema in Rwanda and used to be known as Kwa Mayaka. The cinema screened a mixture of Nolly-, Holly- and Bollywood films, offering a choice between VIP seats or "general happiness" seats. Mayaka was also a cycling fan who started the first local cycle team, supporting local talents.</p> <p>Nowadays however, the cinema does not show films but popular football matches. The hall can be very crowded during these screenings.</p>
<b>Architectural / cultural significance</b>	<p>The architecture of the building is rudimentary, but provides a charming set up. The sloping terrain is exploited to raise the seating internally. As the first cinema in Kigali, Cine Elmay has historical significance.</p> <p>In addition, the history of the cinema is connected to the developments of the surrounding neighbourhood. In the first half of the 20th century, the neighbourhood grew into a lively area, and a place for East African immigrants. The immigrants settled down and started their businesses here. Besides opening the cinema, Mayaka opened a hotel on the other side of the road, serving business travellers and other visitors.</p>
<b>Current use</b>	Nowadays, the hall is used to screen Premiere League and other football matches.
<b>Potential use &amp; transformation</b>	<p>Because of its position in a lively area and central location in the city, the hall could also be used for events other than football match screenings. Targeting a wider audience could offer added value to the liveliness of the area. It might be interesting to introduce a programme attracting children and women, in addition to the male-dominated football screenings. The hall is privately owned, meaning the development should be negotiated with the current owner. The hall does not require much physical adaptation for the proposed functions, apart from improving safety and modernising the equipment and facilities.</p> <p>Proposed alternative functions, despite the limited space for a stage:</p> <ul style="list-style-type: none"> <li>- Stand up comedy</li> <li>- Small theatre productions</li> <li>- Childrens theatre productions</li> <li>- Presentations and lectures</li> </ul> <p>These functions do not exclude the hall functioning as cinema hall. There might not be a market for regular film screening, but specific events or festivals could allow it to be used once more for its original function.</p>
<b>Surfaces</b>	<p>Total estimated surface 170 m2 on the ground floor and 50 m2 on the first floor. Current amount of seats: ground floor 210, first floor 70, total 280 seats approx.</p> <p>For safety reasons fewer guests may be considered, especially on the balcony.</p>
<b>Location analysis</b>	<p>The building is located at the liveliest part of the city, with day and night activities available. The area is quite densely populated, booming with business and leisure activities.</p>
<b>Ownership status</b>	Private ownership, still in the hands of the Mayaka family.
<b>Disciplines</b>	#cinema #theatre #stand up comedy
<b>Sources</b>	<p>Tim Lewis (2013) Land of Second Chances: The Impossible Rise of Rwanda's Cycling Team</p> <p><a href="http://www.livinginkigali.com/information/arts-culture/watching-movies-in-kigali/">http://www.livinginkigali.com/information/arts-culture/watching-movies-in-kigali/</a></p>



## KIGALI PUBLIC LIBRARY

<b>Location</b>	KN 8 Avenue, Kacyiru district
<b>Type of space</b>	Institutional building, library, with a more flexible and open space on the top floor which also has a café
<b>Key characteristics</b>	Institutional and formal building, with a large internal open space that creates pleasant open connections to all the areas in the building. On the top floor the construction is less formal and has a temporary use. The library is located on a large plot with a parking lot and garden, providing outdoor space available for use by the visitors.
<b>Historic outline</b>	The Kigali Public Library was founded by the Rotary Club 2011 Completion of the design by Wanda Synergy (Nairobi, Kenya) 2015 Management outsourced to Innovation Village
<b>Architectural / cultural significance</b>	The building has a contemporary architecture style, and is flexible on the top floor, while maintaining its institutional function.
<b>Current use</b>	The building is used as a library, study and education facility. There is an area specifically for children, with books, reading sessions and specific events. On the top floor there is an art gallery, space for events and presentations, as well as a café. The top floor is partly closed. The KPL also rents out spaces and (parts of) the garden for commercial, educational and socio-cultural use, as long as the activities relate to the general goals of the KPL.
<b>Potential use &amp; transformation</b>	The current use does not allow for additional functions. Because the top floor has a more temporary use, the spaces and functions can be adapted to future (cultural) needs and developments.
<b>Surfaces</b>	Estimated space of around 5-6,000 m <sup>2</sup>
<b>Location analysis</b>	The Public Library is located along an important access road with formal buildings, including a hospital, the National Police Headquarters, the United States Embassy and others. In the immediate vicinity there are higher and middle density residential areas. The library is accessible by public transport.
<b>Ownership status</b>	Governmental
<b>Disciplines</b>	#literature #poetry #visual art #cinema #music
<b>Sources</b>	Data collection UR/SABE Website Wanda Synergy, <a href="http://wandasynergy.com">http://wandasynergy.com</a> <a href="http://www.kplonline.org">http://www.kplonline.org</a>

## SCHOOL OF ARCHITECTURE AND THE BUILT ENVIRONMENT- UNIVERSITY OF RWANDA (SABE / UR)

<b>Location</b>	College of Science and Technology Campus, Nyarugenge
<b>Type of space</b>	The school includes an auditorium and an exhibition hall
<b>Key characteristics</b>	The university building is designed in a contemporary architectural style. The building is pleasantly set up with offices, classrooms, workshops, modelling spaces, the auditorium and exhibition hall, which are all connected through covered and open walk ways. The spaces are grouped around a central open space, with bridges connecting the two main bodies of the building. The layout stimulates meeting and exchange and blends well into the topography of the site.
<b>Historic outline</b>	<p>2012 Tender for the design and built</p> <p>2015 Start of the construction</p> <p>2017 Completion construction</p> <p>2018 Start of use of the building by the SABE</p>
<b>Architectural / cultural significance</b>	The building was designed by Schweitzer & Associates, a French firm based in Strasbourg. The architecture can be described as contemporary yet inspired by traditional architecture. The building is very remarkable and has pleasant meeting spaces in and around the building.
<b>Current use</b>	<p>The building is used by the SABE. The auditorium is primarily used for presentations and lectures, but is available to others for presentations. The space is also suitable for debates and conferences and occasional film screenings. Technical equipment is limited at the moment.</p> <p>The exhibition hall cannot be compared to other spaces as it has different floor levels with ramps connecting the various platforms and a concrete ceiling with articulated structural work. The space was originally designed for review sessions of students work and art exhibitions. However, it is used rarely for art exhibitions, due to bad acoustics – a general problem in the building. The space is preferably used for relatively silent events, like exhibitions. Review presentations and discussions are unfortunately not possible.</p>
<b>Potential use &amp; transformation</b>	The building has only recently started operating as a school. Specific spaces, such as the auditorium and exhibition hall, which may be used for cultural events, should be improved with presentation equipment, more comfortable seating (for longer events) as well as significant acoustic improvement.
<b>Surfaces</b>	<p>Total surface of the building 5,600 m<sup>2</sup></p> <p>Estimated surface of auditorium: 500m<sup>2</sup>, capacity 440 people</p> <p>Estimated surface of the exhibition hall: 400 m<sup>2</sup> (functionable surface ca. 180m<sup>2</sup> due to slope)</p>
<b>Location analysis</b>	Building located in the centre of the university campus which is not directly accessible from the street. There is a parking lot next to the building, which is a few minutes' walk from the Kigali Cultural & Exhibition Village on the same campus. Cultural activities are provided for specific audiences, not for the general public. The university grounds are near to lively neighbourhoods like Biryogo, but interaction with the community is limited.
<b>Ownership status</b>	Owned by the University of Rwanda
<b>Disciplines</b>	#architecture #visual arts #education
<b>Sources</b>	<p>Data collection UR/SABE</p> <p>Website Schweitzer &amp; Associates <a href="http://www.schweitzer-associates.com/index.php">http://www.schweitzer-associates.com/index.php</a></p>





# POTENTIAL CULTURAL INFRASTRUCTURE

## COVIBAR KICUKIRO

<b>Location</b>	Kicukiro
<b>Type of space</b>	Former factory – Compagnie de Valorisation Industrielle de la Banane au Rwanda.
<b>Key characteristics</b>	Complex of buildings with several functions
<b>Historic outline</b>	<p>&lt;1950 Built as state-owned industrialised banana wine production plant controlled by the Office de Valorisation Industrielle de la Banane au Rwanda (OVIBAR, founded in 1977)</p> <p>2000 Taken over by Rwanda Investment Company (RICO), due to the privatisation of government-owned institutions. Renamed as Compagnie de Valorisation Industrielle de la Banane au Rwanda (COVIBAR). COVIBAR attempted to boost Rwandan agriculture through the industrialised production of Banana wine.</p> <p>2011 Failing to succeed, the place closed down, leaving the national production of banana wine to small scale producers.</p>
<b>Architectural / cultural significance</b>	<p>The complex was developed in the Nineties. The site and buildings are neatly set out and are well-organised. The architectural significance is relatively limited, apart from two characteristic low chimneys built from steel profiles and brick work.</p> <p>Banana beer and wine can be seen as traditional product, and the building's historical significance is that of a factory that attempted a more industrialised production.</p>
<b>Current use</b>	<p>The factory is not operational, although some buildings still contain machinery and equipment. Some other parts have been emptied. A small portion of the office building is used by the caretaker. The site is kept in good condition.</p>



Maisha van den Heuvel – Student from Rotterdam Academy of arts

Transformation of the shed on the corner of the building into a cafe. The main aim was to reuse as much as possible as something functional. Material that is available inside or outside the factory can be used for furniture, or for a children's playground. These can be transformed by local artists.



## Potential use & transformation

The site is spacious and with an excellent layout for multiple functions. The buildings on the site are in good condition and are attractive for adapted reuse. This is not due to their architectural value, but is motivated by on the one hand by the cultural significance and on the other hand sustainability; the buildings provide attractive spaces for cultural and other uses and can be made functional with limited investments.

The current infrastructure and buildings can be easily extended through the spaciousness of the site, possibly with a step-by-step approach.

The following functions can be housed in the existing buildings:

- Offices for management and for cultural organisations and possibly artist residencies
- Halls for meetings, presentations, gatherings
- The smaller production hall can be made functional for theatre, music and dance rehearsals, for smaller productions such as black box theatre, as a cinema hall and for social events for the local communities.
- The larger hall provides excellent opportunities for large events, like exhibition fairs, large theatre and dance productions, concerts etc. The space can be provided with one or two flexible partition walls to allow for multiple events.
- The hall can include a café restaurant used for events as well as by the general public.
- The COVIBAR history could be revived by introducing a 'micro-brewery' for banana wine and beer, including a tasting room.
- The lower part on the southern side of the large hall can house a functional area including changing rooms, kitchens, storage, etc.
- The halls on the western side of the site can include production spaces for artists, for building sets for productions, etc.
- The site provides a lot of space for further development, including cultural functions like the extension of artist studios and artist residencies, as well as combined cultural and commercial functions offering a better financial balance. This could include a guesthouse for local and foreign visitors, short or long stay apartments, or possibly commercial offices.

The large production hall presents the following challenges:

- The full production plant is still in place and needs dismantling.
- The structure of the building includes columns, which limits the freedom of use of the space. Specifically, for a larger theatre this is a disadvantage.
- The height of the building is also limited, restricting the spatial use for theatre staging and stands.

<b>Surfaces</b>	Total plot ca. 2,3 ha Large production hall ca 3350 m2 Small hall ca 580 m2 Offices ca 825 m2 Other structures together ca 1500 m2
<b>Location analysis</b>	The site is located between two residential areas; to the north a more formally planned neighbourhood, to the south a less structured pattern. It is relatively close to the city centre. In the renewed Master Plan of Kigali, the area is indicated as a mixed-use zone, with commercial activities at city level. The transformation of the site to a cultural production and representation facility is expected to be in line with the proposed Master Plan.
<b>Ownership status</b>	Governmental
<b>Disciplines</b>	#banana #industry #heritage
<b>Sources</b>	Data collection UR/SABE <a href="https://www.memoireonline.com/02/14/8710/m_Les-effets-du-marketing-Mix-sur-la-rentabilite-d-une-de-production32.html">https://www.memoireonline.com/02/14/8710/m_Les-effets-du-marketing-Mix-sur-la-rentabilite-d-une-de-production32.html</a> Agriculture, Forestry and Fisheries of Rwanda, March 2012, Promar Consulting Banana Production, Post Harvest and Marketing in Rwanda, July 2007, Mugantwali Christine, Shingiro Jean Bosco, Dusengemungu Leonidas.



## ECOLE BELGE SCHOOL PLOT

<b>Location</b>	Crossing KN 4 Avenue / KN 78 Street, City Centre
<b>Type of space</b>	Former school
<b>Key characteristics</b>	School Campus
<b>Historic outline</b>	<p>1964 Founding of the school</p> <p>2018 Relocation of the school to a site outside the centre</p> <p>Currently the building is empty and awaiting further development. The building is marked as a potential national heritage site</p>
<b>Architectural / cultural significance</b>	<p>The buildings have a functional set up, providing high quality educational infrastructure, with related functions like playgrounds, sports facilities, spaces for outdoor education and gatherings.</p> <p>Although the campus was built after independence, the buildings can be considered to represent a (post-)colonial presence.</p>
<b>Current use</b>	No current use
<b>Potential use &amp; transformation</b>	<p>The plot is located in the city centre, in an attractive position. It could be interesting to sell the plot to a developer for high end residential use, however there is a lack of low and middle class residential facilities in the centre which could increase the liveability of the city centre. Mixed functions for urban areas form a basis for safe and inclusive yet economically viable cities.</p> <p>Alternatively, the current structures offer much potential for other, more public functions. The buildings could be used for socio-cultural, educational and commercial purposes.</p> <p>Moreover, the plot layout is quite restrictive, and is used almost entirely for buildings, with pleasant green spaces in between. While the plot has historic significance, the buildings – although in good condition – do not all have to be saved to retain this historic connotation.</p> <p>In addition, the existing buildings are in good condition, but the size of the buildings – based on classrooms – offer little variety in spaces. Interventions will be required for a multi-purpose programme. However, if done with understanding of the current spatial quality, this may not harm and could even give additional value to the site.</p>
<b>Surfaces</b>	Total surface of the plot estimated 12,500 m <sup>2</sup>
<b>Location analysis</b>	<p>The site is located in the city centre, close to a more formal neighbourhood with high end residential use, corporate buildings, hotels, diplomatic posts, and an area with a smaller purpose, with shops, smaller offices, small production sites and residential use. The latter area is lively. The Iriba Centre for Multi Media Heritage is also in the vicinity. The plot is relatively well connected with public transport and due to its position in the city centre it is centrally located in the Kigali metropolitan area.</p>
<b>Ownership status</b>	Private
<b>Disciplines</b>	#education
<b>Sources</b>	Data collection UR/SABE, Site visit, Interviews



## KIGALI CENTRAL PRISON

<b>Location</b>	KK6 Avenue, Gikondo
<b>Type of space</b>	Former prison
<b>Key characteristics</b>	Historical site, colonial heritage
<b>Historic outline</b>	<p>1930 Construction of the prison by the Belgium colonial powers</p> <p>The complex has been added to several times, both internally and externally. The exact history of the building needs to be assessed.</p> <p>2011 Plans for moving the prison to a new prison in Mageragere 2017 First prisoners relocated</p> <p>2018 The last prisoners leave the building</p> <p>Currently the building is empty and awaiting further development. The building is marked as a potential national heritage site</p>
<b>Architectural / cultural significance</b>	Historic appearance
<b>Current use</b>	No current use
<b>Potential use &amp; transformation</b>	<p>The plot offers some interesting potential for development and is generally acknowledged as a national heritage. In this light, an obvious function for the building could be a museum. An adaptive reuse approach to the building offers good potential for the appropriation of this symbol of colonial power, making it a new symbol of Rwandan independence and leadership.</p> <p>The size of the building and the interior spaces offer opportunities for a wide range of new functions. The plot offers potential for a number of developments, ranging from a public park – public green and open spaces in the city centre are limited – to low or middle income housing (which is non-existent in the centre at present) and commercial development.</p> <p>A heritage impact assessment should be undertaken – if it has not already been done – to indicate which features in the building are to be respected and which parts of the building are of lesser significance. This will form a good basis for a redevelopment plan. The building has enough space for a large number of functions. Although the heritage value may put some restrictions on the future plans, there is a lot of room for new and innovative interventions.</p>
<b>Surfaces</b>	<p>Total surface of the plot approx. 7.7 ha</p> <p>The core building measures approx. 5,600 m<sup>2</sup>, of which 2,500 m<sup>2</sup> is open space.</p>
<b>Location analysis</b>	The site is in an attractive location, with scenographic views of Kigali's characteristic landscape. It borders on the city centre, along a well-connected access road. The main city bus station is nearby, offering good transport connections. With the city centre on the east side, and the other sides surrounded with high density areas, the space can also serve for local purposes.
<b>Ownership status</b>	Governmental
<b>Disciplines</b>	#heritage
<b>Sources</b>	Data collection UR/SABE, Site visit, Belgium colonial archives, Articles in the Rwandan press on the closure of the prison, Articles on a possible function as new museum, Various interviews

**KATHLEEN LOUW** led the Africa desk of the Centre of Fine Arts Brussels (BOZAR) from 2011 to 2020. She has developed initiatives to present the multidisciplinary contemporary creativity of the African continent and its diasporas, including the Afropolitan festival and Africa-curated exhibitions for BOZAR. She has managed EU-funded projects, including Art at Work, Dis-Othering, Culture at Work Africa. She also worked at the J. Paul Getty Trust on cultural heritage field projects. She has Master's degrees in Economics (UCL) and African Studies (UCLA).

**LAURA NSENGIYUMVA** is an artist of Rwandan origin who studied architecture at La Cambre and lives in Brussels. Using the technique of video art, she explores the dialogue between found objects and human stories. Her installations consist of simple elements that strongly demonstrate artistic beauty in the arrangement of materials that make up our daily actions. She produced "1994", a commemorative and autobiographical work depicting a Belgian family of Rwandan origin watching TV during the time of the genocide. "1994" was intended as a catharsis for the Rwandan Diaspora and a testimony for the rest of society of a generation's sorrow, all too often overshadowed by other immigration concerns.

**DORCY RUGAMBA** is a playwright, theatre actor and director, and artistic director of the Kigali-based NGO Rwanda Arts Initiative. He is the co-author and/or interpreter of prize-winning plays such as "Rwanda 94", Peter Brooks' "Tierno Bokar", Milo Rau's "Hate Radio", Peter Weiss' "L'Instruction". He published "Marembo", a poetic tale about the last days of his family in Rwanda. He is the author of the play "Bloody Niggers!" produced by Théâtre National de Belgique.

**BEREND VAN DER LANS** has been working as an architect in Europe and Africa since 1992. In 2001 he was one of the co-founders of ArchiAfrika. He facilitated its transformation into an international organisation, based in Accra, where it has been headed by Joe Addo since 2012. In 2010, Berend set up African Architecture Matters with Antoni Folkers, a non-profit consultancy firm working in the fields of design, planning, research and education with a specific interest in the role of cultural heritage in the urban context. He has been involved in a number of adaptive reuse projects in both Europe and Africa.



# CAPACITY BUILDING IN ADAPTIVE REUSE THROUGH COLLABORATIVE WORKSHOPS FOR STUDENTS: ON-SITE AND REMOTE EXPERIENCES IN RWANDA AND ZANZIBAR

by Achilles Ahimbisibwe, Michael Louw, Manlio Michieletto, Mark Olweny, Stella Papanicolaou and Berend van der Lans

*Africa's architectural past continues to fade away due to its exposure to the cruelty of natural and man-made forces. Iconic buildings are being torn down because they are "old", with little consideration of their conservation or heritage value.*

*- Mark Olweny*

The idea of 'adaptive reuse' is relatively new in the African built environment. The value of working with existing under-utilised buildings as a resource for the future lies in the inherent potential for addressing sensitive issues that often originate from their colonial past or previous regimes during which they were built or occupied.

As part of the International Forum *Cultural Spaces for Kigali*, a workshop for students was hosted at the University of Rwanda's School of Architecture and Built Environment from 10 - 14 March 2019. The participants included the University of Rwanda (UR), Uganda Martyrs University (UMU) and the University of Cape Town (UCT). The objective of the workshop and the Forum was to test the adaptive potential of unused buildings near Kigali's city centre, and to evaluate whether disused buildings – such as the Kigali Central Prison (also known as Nyarugenge Prison, Gikondo Prison, or simply "1930") and the Ecole Belge (the former Belgian School) – could be adapted for use as precincts for the production and performance of art and culture.

The project was launched and run by the Rwanda Arts Initiative (RAI), with African Architecture Matters and the Centre for Fine Arts Brussels (BOZAR), and funded by the Fédération Wallonie-Bruxelles.

The workshop targeted students, who, navigating their cultural differences, presented a variety of options or possibilities using visualisation methods. This was done in cooperative workshops, with presentations by students and professionals from across Africa, developing an independent, continent-specific approach.

The success of the Rwandan workshop, and its reiteration in Zanzibar, are presented here.



Fig 1: Kigali Central Prison. © Berend van der Lans



Fig 2: The Ecole Belge. © Michael Louw

## ON-SITE ADAPTIVE REUSE WORKSHOP: “CENTRAL PRISON” AND FORMER “ECOLE BELGE” IN KIGALI

Before travelling to Rwanda, the students familiarised themselves with the Rwandan context through preliminary desktop analyses of the materials provided.

On arrival in Kigali, the students were divided into four groups, with at least two students from every participating University. The groups performed walking and mapping exercises to familiarise themselves with both the tangible and intangible characteristics of their sites and the surrounding urban context. They were provided with a digital map of the city of Kigali, visited the premises of the former *Ecole Belge*, and viewed the Kigali Central Prison from the outside. An old plan of the Prison from the Belgian archives and photos taken from within the Prison’s outer perimeter were made available. Unfortunately, no drawings of the *Ecole* were available. This highlights a regular challenge of adaptive reuse, which has to make do with limited information and access.

The sites are complex, contentious and charged with history. The Prison was built in the 1930s during the Belgian League of Nations mandate, and housed *génocidaires* and opposition figures before being vacated in 2018. The *Ecole Belge* was initially reserved for Belgian citizens, and later for Rwandan citizens, before being moved out of the city centre due to increasing real estate pressures. Students had to interpret the available information of these challenging sites and summarise it in a coherent set of materials that could be used as the basis for their proposals.

The director of RAI briefed the 26 students on the needs and urban visions of the artistic community of Kigali. Presentations by local film-makers, actors, a comedian and an installation artist gave the students a clearer picture of the planning requirements and wishes of the arts community. The workshop method was framed through theoretical inputs on types of building adaptation and adaptive reuse – as a tool for transformation, by Michael Louw and Stella Papanicolaou. Mapping presentations were given by Berend van der Lans and Laura Nsengiyumva.

The Rwandan students in each group played a key role in interpreting the contextual cues, keeping the proposals relevant to the context and providing the groups with valuable resources, including laptops and Wi-Fi connections. The UR students involved not only shared their knowledge on Rwandan culture and history, but also their direct experience of Kigali’s rapid growth and urban development.

The students immersed themselves in the city – its past, present and its ambitions for the future. They had to make do with resources available, and produced visual materials on their ideas: diagrams, collages, analogue models, drawings, smartphone renderings and short videos.



© Michael Louw

Fig 3: RAI's Dorcy Rugamba briefs the students.



© Michael Louw

Fig 4 & fig 5: Students developing their work at the University of Rwanda.



© Michael Louw

Fig 6, 7 and 8: Students developing their work at the University of Rwanda.



© Mark Olweny



© Jonathan Kateega.

A first critique session with prominent local practitioners assessed the initial design ideas developed over the first two days. The best proposals were then selected for further development.

A second crit session with a panel of international experts generated feedback for the final presentations at the International Forum.



Fig 9: Seminars with architects from prominent local practices (seen here are Chris Scovel, Nicki Reckziegel and Symphorien Gasana from MASS Design Group, Paul Ssemenda from FBW and Alice Tasca from ASA). © Michael Louw



Fig 11: Students present their work to the panel of international experts during Session Two. © Michael Louw



Fig 10: Students presenting their work to local architects and stakeholders. © Michael Louw



Fig 12: Students discuss their design ideas with Dorcy Rugamba after the presentation. © Michael Louw



The workshop produced very good results, considering not only how challenging the sites are but also the fact that the wide range of students, in fairly large groups, only had four days to design and present the work. The ideas were developed in different stages, starting with remote contextualisation and previous study, progressing through local immersion, theoretical and thematic inputs, various design exercises, reiteration based on two intermediate presentations, and culminating in a formal public presentation,

which resulted in a diverse but coherent corpus of co-produced work.

Proposals included a project that focused on an urban cultural route linking the two sites of investigation, three proposals for the Kigali Central Prison and three for the *Ecole Belge*. Analogue posters of the projects were exhibited for the forum at the School of Architecture and Built Environment, accompanied by contemporary art and performances by artists affiliated to RAI.

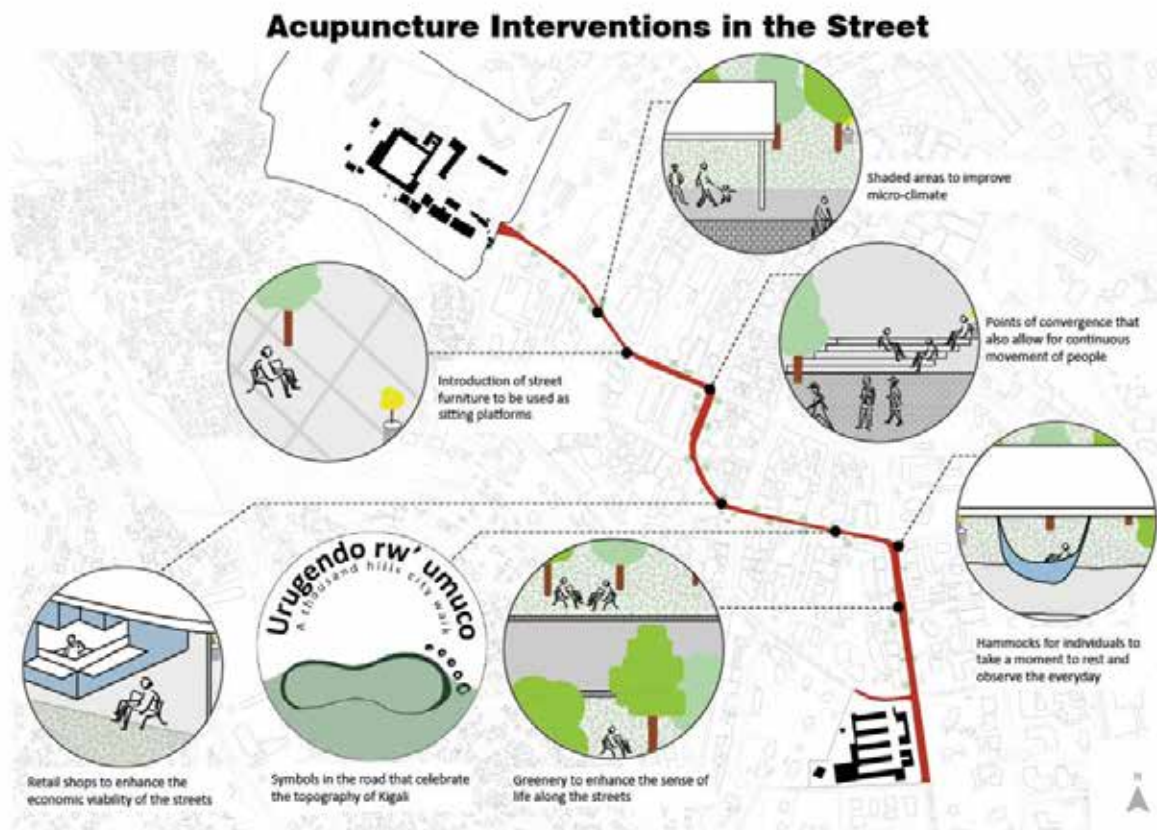


Fig 13: The project “Connecting with Urban Acupuncture” sets out to create a cultural route between different artistic and cultural sites in the city. Small urban interventions aim to raise awareness among the public on the meaning of heritage through everyday practice. © Daniel Rutalindwa Gakwavu, Afsana Karigirwa, Justicia Kiconco, Lwazi Ncanana, Tadeo Nedala and Anna Stelzner.



Fig 14: The project “Inclusivity through Disrupting Order” investigates the disruption of the rigid spatial order of the *Ecole Belge* by linking it back into the fabric of the city through improved permeability. This proposal activates the existing classrooms, passages and courtyards to expose the public to cultural activities and events. © Louisa Anyingo, Danny Gireneza Maniraho, Zach Hendrix, Irénée Isingizwa, Jonathan Kateega, Thelishia Moodley and Julian Nagadya.





Fig 15: The project "Re-imagining the courtyard" proposes the inclusion of lighting features inside the existing courtyard and a large public park outside. It uses light and projection to draw the public into what was previously a dark space with negative connotations, thereby changing its meaning. © Prosper Byamungu, Azza Dushime Kagina, Katya Krat, Brenda Kirabo, Andries Mathee, Ann Murungi and Oliver Hirwa.

Fig 16: The project "Izuka" investigated the inversion of power relations of the former buildings, proposing to plant a forest in the courtyard of the former Prison as a symbol of rebirth. This draws on the Rwandan cultural practice of commemorating life through the planting of trees. © Christine de Guzman, Andrew Lutwama, Treven Moodley, Robert Nishimwe, Stephani Perold and Aime Boris Shema.



The students presented their projects at the International Forum *Cultural Spaces for Kigali*, to an audience of government officials, international experts, academics from across Africa and beyond, architects, artists, fellow students and interested members of the public. It was recorded and streamed live to a wider audience.

The response from students was overwhelmingly positive.

*I have gained a lot from the student workshop.*

*The group work was rewarding, it was fascinating to see the different dynamics between the students from Uganda, Rwanda and South Africa. The process was rapid, with quick thinking and quick decision-making. We all contributed equally, dividing the workload, and soon discovered what everyone's strengths were. It was a great exercise in the process of idea making.*

*- Anna Stelzner*

*Being part of the Forum and engaging with different professionals and delegates emphasises the potential we all have, irrespective of our position as students.*

*I believe many constructive ideas were imagined, and I hope that at least one of them can be put into practice.*

*- Lwazi Ncanana*

*[This] was my first attempt at an adaptive reuse project, made all the more complex and interesting by the embedded interrogation of cultural and historic values of the selected sites in Kigali, Rwanda ... Overall very enriching, the interactions were eye-opening and the experience worthwhile.*

*-UMU student*



**Fig 17:** After presenting their projects at the International Forum, the students were invited to the platform to answer questions about their design proposals and their experiences during the workshop. In this way, the Forum validated the students' contributions. © Michael Louw

### Remote completion at UCT and UMU

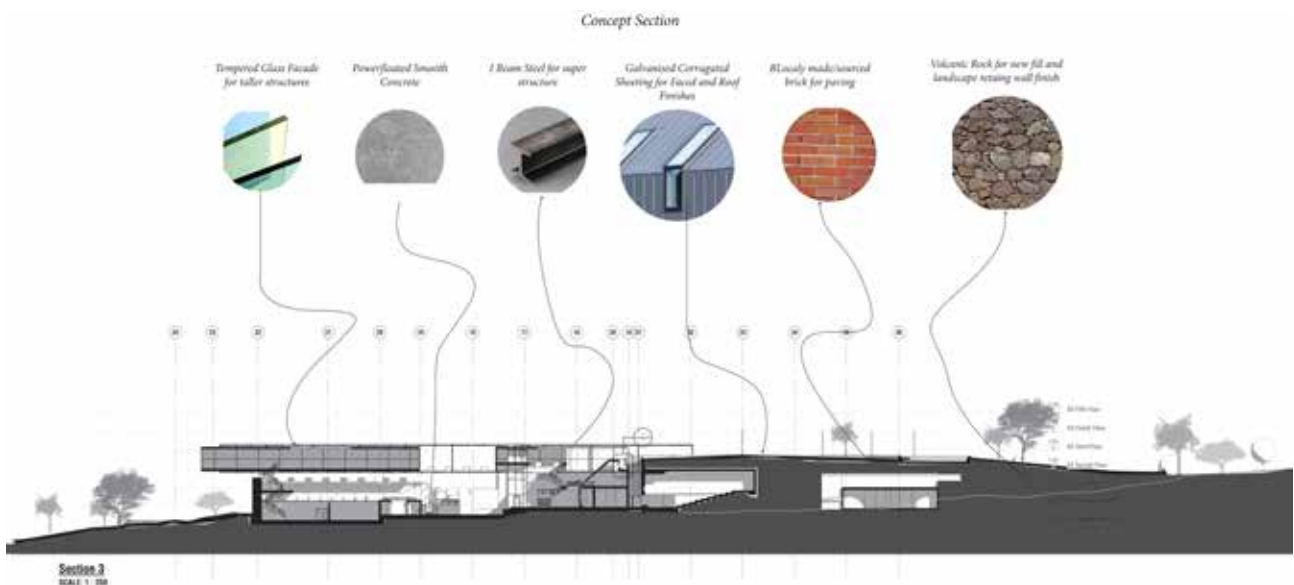
The students from UCT and UMU continued to work on the projects for the remainder of their semester back home, with their lecturers Michael Louw and Stella Papanicolaou at UCT and Mark Olweny and Achilles Ahimbisibwe at UMU. The individual proposals were finalised to an appropriate level of resolution for presentation and examination. In both cases, students could either build on the group proposals developed in Kigali or pursue a different direction. Students were able to discuss their proposals with professionals with an interest in adaptive reuse and the historic context of architecture.

During this stage of the work, students at UCT struggled with the historic weight of the sites and their negative memories, exacerbated by the loss of cooperation with local contributors that they enjoyed in Kigali.

Important questions emerged from these explorations, related to memory and meaning in architecture. For the students, the week spent in Kigali was an eye opener, an

opportunity not only to engage in an exploration of an unfamiliar context, but also to appreciate how these two aspects are critical in developing an architecture that resonates with people and places. It was also an opportunity to engage in collaborative discourse as an essential part of problem solving.

A selection of the final projects is presented here.



**Fig 18a & 18b:** *Havuka umusozi rishya* (meaning "A new mountain is born" in Kinyarwanda). The Prison is partly buried to democratise its access from the city, while an oversailing wing on the opposite side subverts the power of the existing perimeter walls. This project uses symbolism to subvert the negative meanings and overbearing power of the Prison building. © Lwazi Ncanana, University of Cape Town.



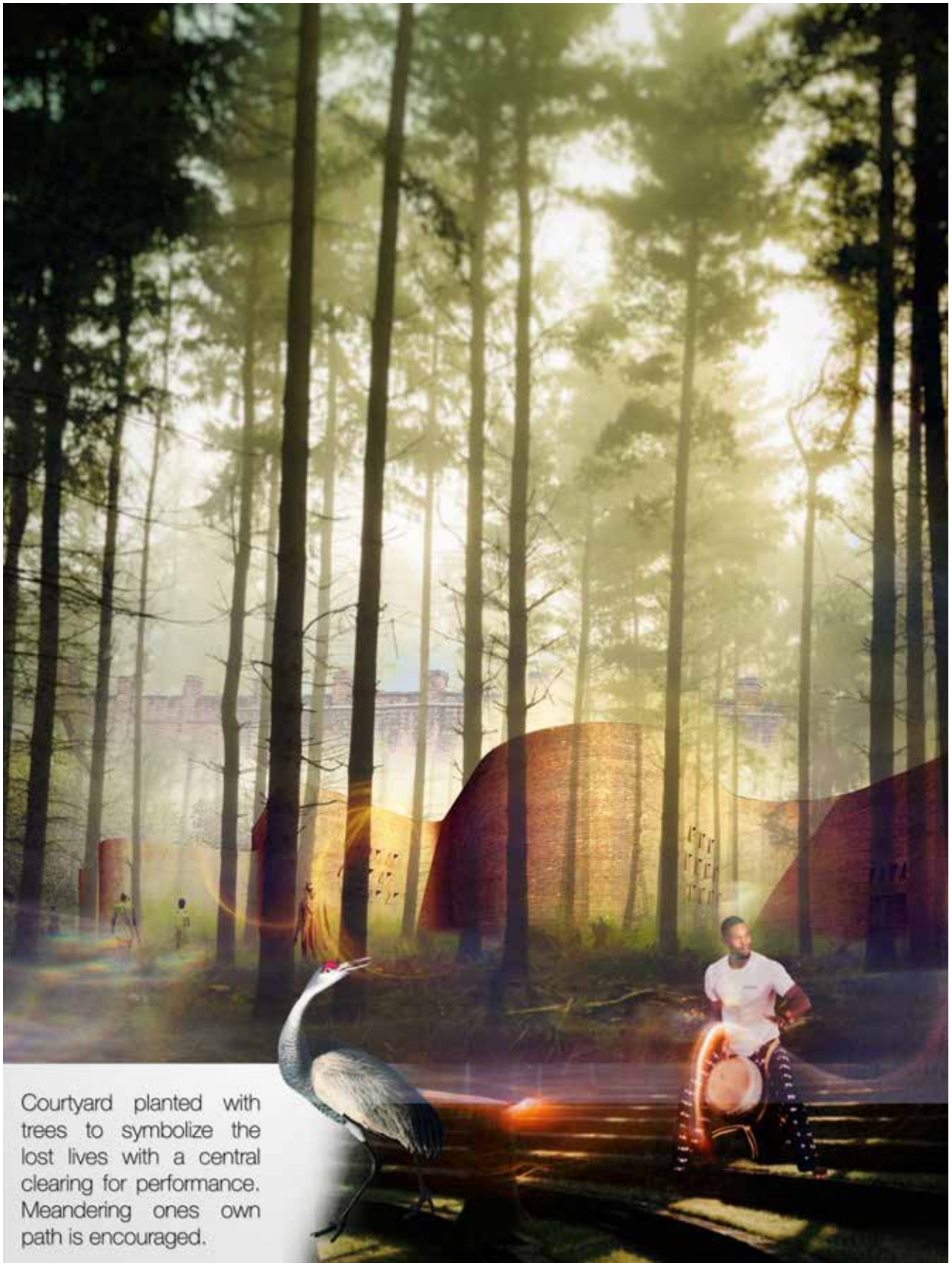


Fig 19: *Izuka* (meaning "Resurrection" in Kinyarwanda). This project builds on the concept developed cooperatively in Rwanda, where a forest is planted in the prison courtyard. The rigid enclosing prison walls are juxtaposed with a meandering cultural pathway that, through geometry, represents the desire for freedom of movement. © Treven Moodley, University of Cape Town.

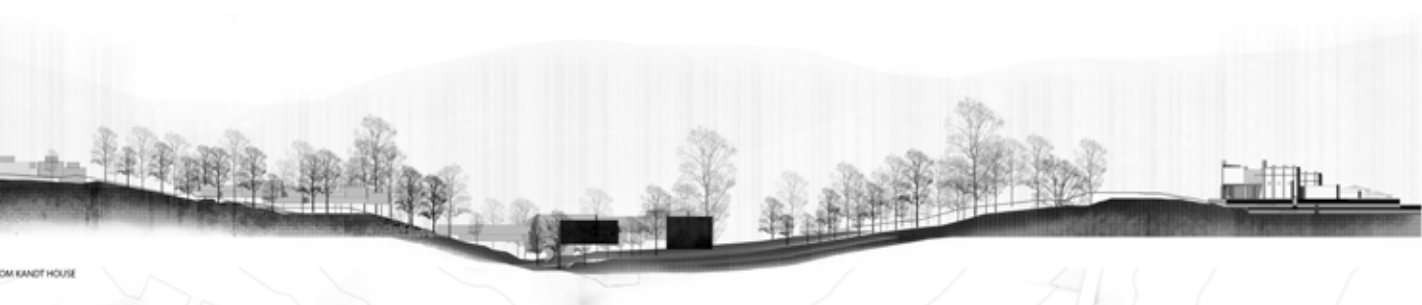
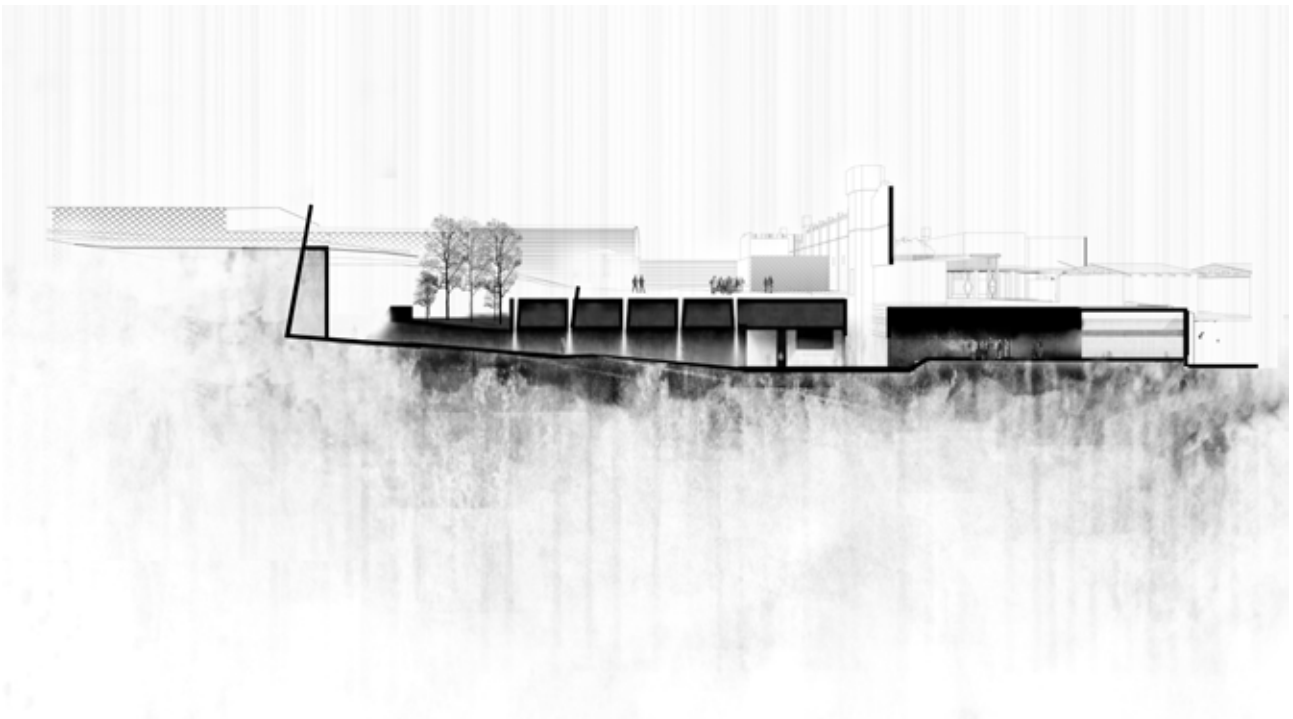
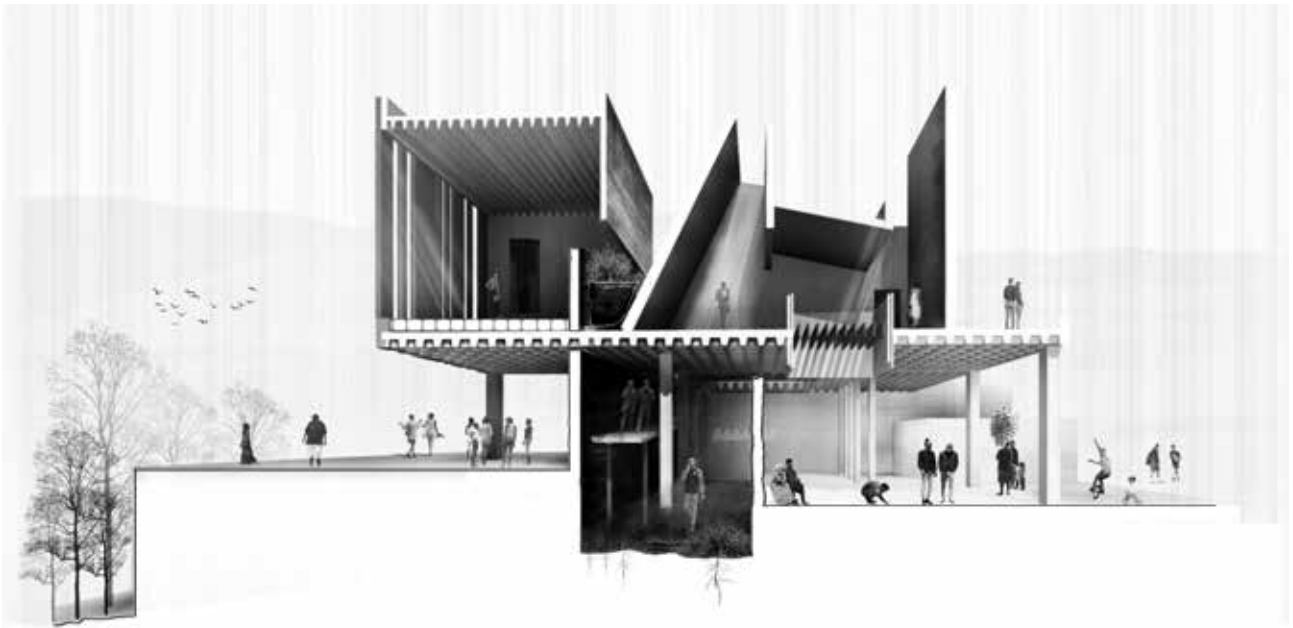


Fig 20 a, b, c: This proposal establishes a journey from the Kandt House Museum to the Prison, undermining the Prison's existing perimeter walls. Light and dark are used in contrast to accentuate the human condition. © Katya Krat, University of Cape Town.





Fig 21: To link the école site back to the city, this proposal adapts the building edges to describe an internal street that draws people into the spaces between the existing buildings of the school complex, now re-thought as a cultural hub. © Thelishia Moodley, University of Cape Town.



Fig 22 a & b: This proposal sets up a journey through time, from the relative openness of an external heritage park, through the perimeter wall, to a centrally located lookout tower, a beacon of hope within the prison walls. © Tadeo Nedala, Uganda Martyrs University.



Fig 23: This project makes reference to the traditional architecture of Rwanda, setting out to reuse the old prison as part of the continuity of the socio-cultural narrative of Kigali. © Christine E. T. Z. De Guzman, Uganda Martyrs University



## REMOTE ADAPTIVE REUSE WORKSHOP: MAJESTIC CINEMA ZANZIBAR

A second workshop also involved the UMU and UCT. Facilitated by AAMatters, it focused on the Majestic Cinema in Zanzibar as the site of intervention. The workshop was organised remotely, due to the travel restrictions imposed by the COVID pandemic.

The Majestic Cinema is an Art Deco gem, designed by a local architect of Indian descent, Dayaliji Pitamber Sachana. It is currently in a state of ruin and at risk of structural collapse. Hifadhi Zanzibar, a for-profit company with the public purpose of sustainable investment in historic buildings, teamed up with Busara Promotions, Reclaim Women Space and Zanzibar International Film Festival, to redevelop the cinema building as a cultural hub for film and music festivals and to provide a meeting place for women. Partial support for this came from the Culture at Work Africa Grant (EC funded project).



Fig 24a: Majestic Cinema, c.1956. © Ranchhod T. Oza, courtesy of Capital Art Studio



Fig 24b: The Majestic Cinema, c. 2011: in need of TLC. © Jean Marc

The objective was to cooperatively develop scenarios for the adaptive reuse of the building and its precinct, focusing on the significance of its heritage and its material and social sustainability as a way of approaching the design process.

One pertinent issue was how to initiate processes that could trigger the students' ability to work jointly but remotely with the student teams from the University of Cape Town (UCT), School of Architecture and Design (SADE), Ardhi University (AU) and the team of experts from AAMatters. Proficient audio/video platforms were used, and the volume of reference information and CAD files provided by the cooperating teams offered a fantastic virtual tour for the project. Students remarked how this offered the opportunity to see the projects produced by their peers.

## UCT AND UMU PROPOSALS

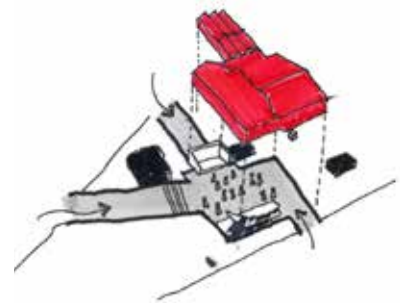
Thirteen UCT students of *Studio Adapt!* were given several exercises as part of the workshop. These included a warm-up exercise, in which they worked in groups to adapt found objects to new uses. This exercise highlighted the material and structural challenges that demand design inputs when imposing a new use on an object. Precedents were analysed using diagrams to identify the underpinning values that design moves, studying the history of the film industry in Zanzibar and its social and economic implications.



**Fig 25a:** A metal toolbox becomes a pinball machine. The students literally cut the toolbox to discover its potential as a playful and dynamic element, revealed in its cross-section. (Tiego Monareng, Nathan Eisen and Garryn Stephens) © **Stella Papanicolaou.**



**Fig 25b:** A reinforced bicycle tube and vinyl records are turned into a coffee table. This highlights the limitations of materials when transformed for new use. © **students Lyla Hoon, Harnish Patel and Treasa McMillan.**



**Fig 25c:** Diagram of a adaptive reuse precedent that enhances the ground plane for community gatherings. © **Keerathi Patel and Omid Pournajati**

A tour of Zanzibar was simulated using SketchUp models built of the Majestic Cinema and its precinct, piecing them together from plans and photographs.

Critique sessions were held on Zoom with local architects, providing a constant reminder of the local relevance and translation of the needs of the Majestic Cinema stakeholders in order to allow the models to be corrected. Through various online group works, the staff, guests, local partners and students were able to make the Majestic Cinema and its precinct come alive in various contemporary scenarios, as shown below.



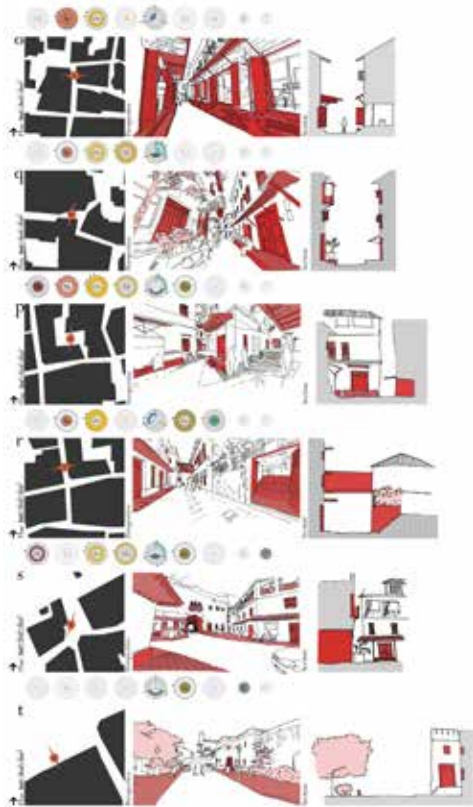


Fig 26a: Streetscape thresholds in Stone Town explored through virtual tours. © Nicola Hardie, Keerathi Patel, Samke Kunene and Cornelus van der Nest.



Fig 26b: "Watching movies under the night sky" is a collage exploring the spatial character of the cinema, inspired by photographs of the ruins. © Bongzi Sithole.

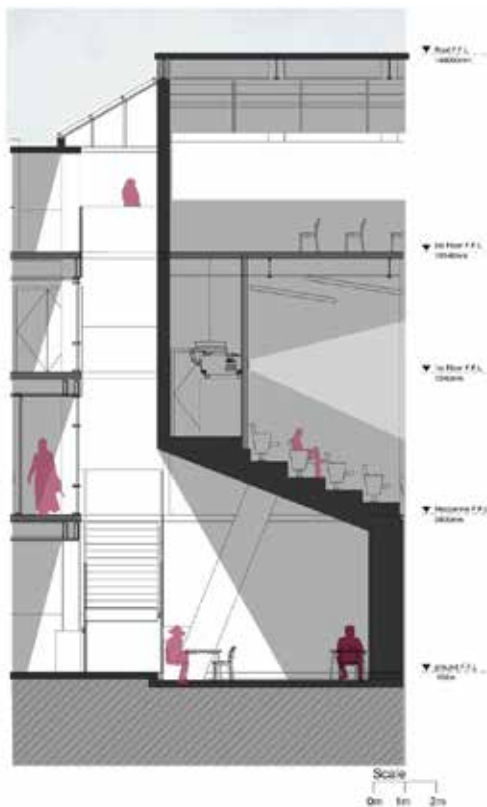
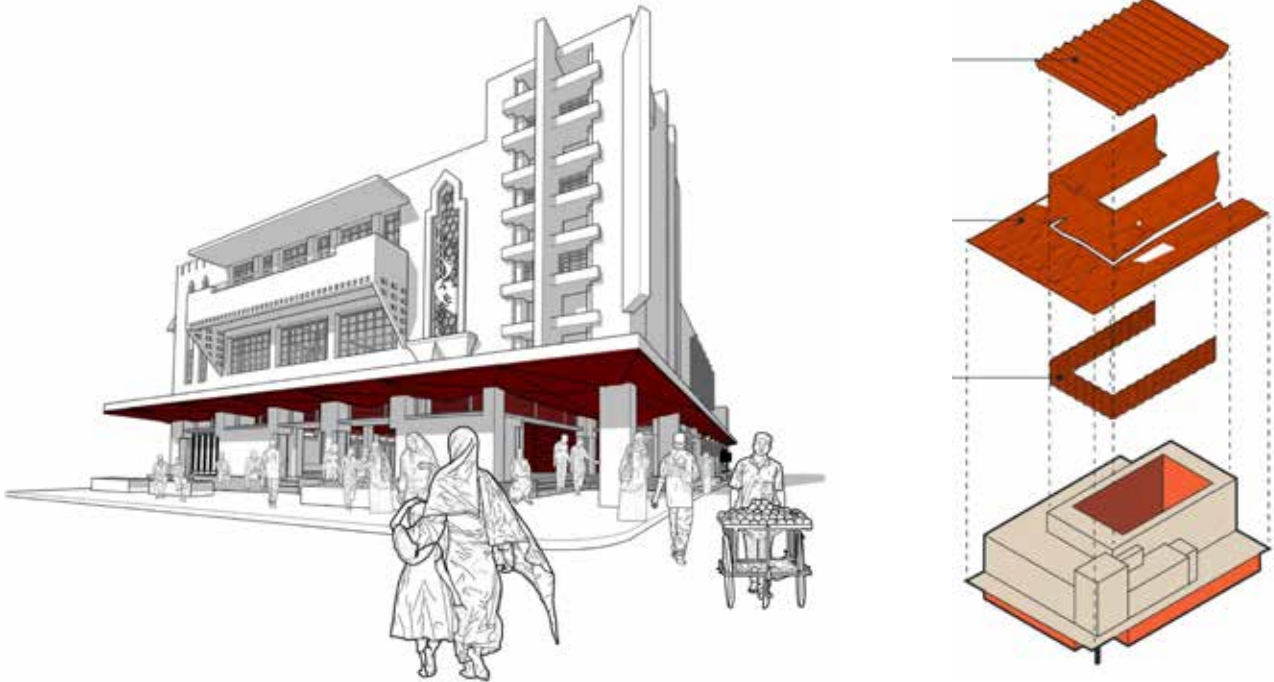


Fig 27a & 27b: This design describes circulation through narrow strips of light from overhead skylights, inspired by the narrow alleys of Stone Town. © Samke Kunene.





**Fig 28a & 28b:** The moving red curtain transforms the black box of the cinema, a space embedded in the depth of the existing building, becoming a public gathering space integrated into the life of the city. © Cornelus van der Nest.

However, the students missed the physical embodiment of the spaces of Stone Town and the Cinema building. They also missed the chance for informal conversations with locals to develop their own ideas. Moreover, the lack of a cooperative design process with students from different cultural and University backgrounds was clear, and the students struggled to feel the appropriateness of their proposals. The proposals tended towards very bold ideas that perhaps failed to appreciate the value of the textures and complexity of the spatial potential of the existing building.

*Although we didn't get to visit Zanzibar, I still felt that we had a good understanding and sense of the place. The course has ... given me an interest in heritage conservation.*

*Digging deep into [the] cultural and historical importance of existing buildings, and looking for solutions to revive the memory of these structures rather than just creating new architecture, was an incredibly enjoyable exercise.*

At UMU, the Zanzibar Majestic Cinema project engaged third year students to consider the adaptive potential of an iconic building from yesteryear. Cooperative studies with the Master students' team that participated in the Kigali Workshop helped to remove any early project doubts. The students' projects shown below sought to adopt and support participatory approaches underlying the integration of revitalising heritage values. Design process-engendered activities took on board any conservation doctrines, community needs, sense of historic buildings and their cultural context.

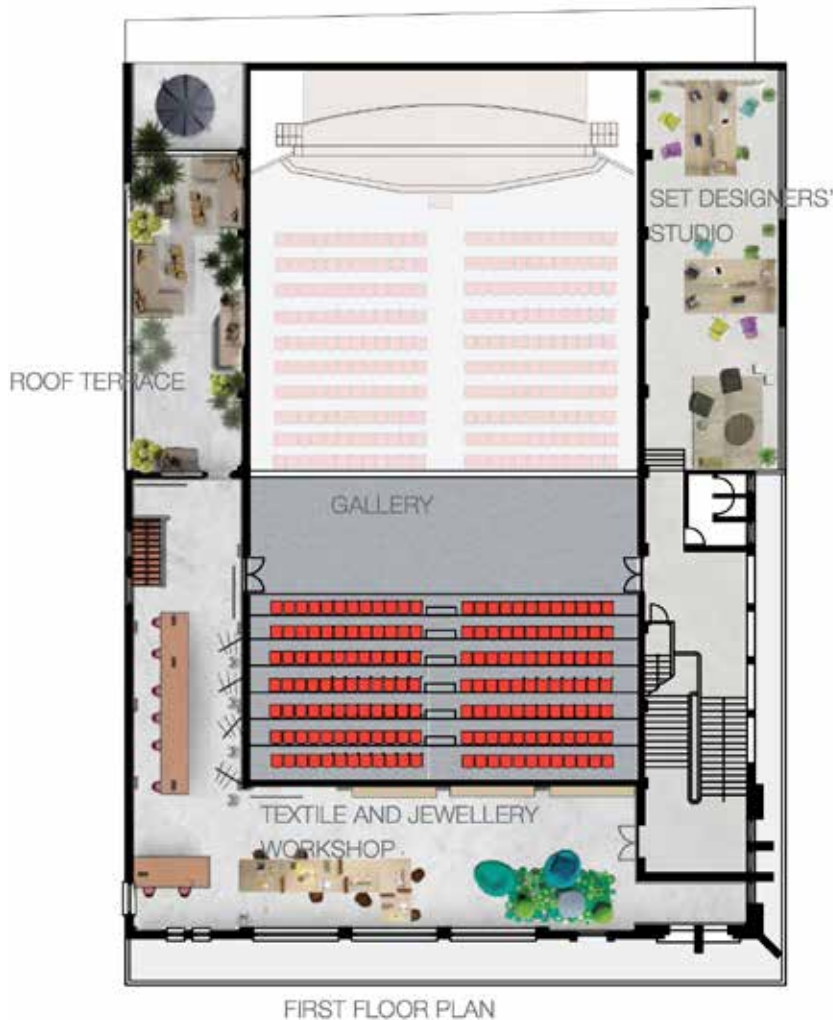


Fig 29: The students' graphic presentation styles improved as they adopted cues from their peers. © Angeline Alimo.

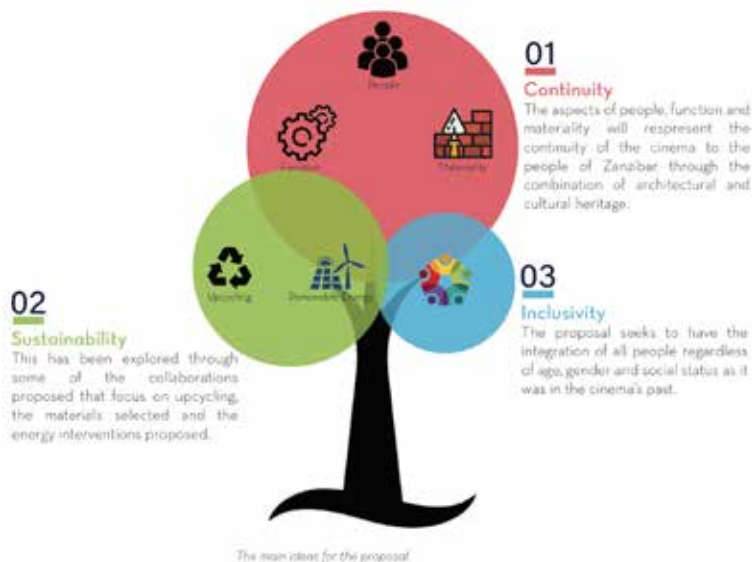


Fig 30: The students' projects sought to adopt and support the participatory approaches underlying the integration of revitalising heritage values. © Cynthia Kabami.



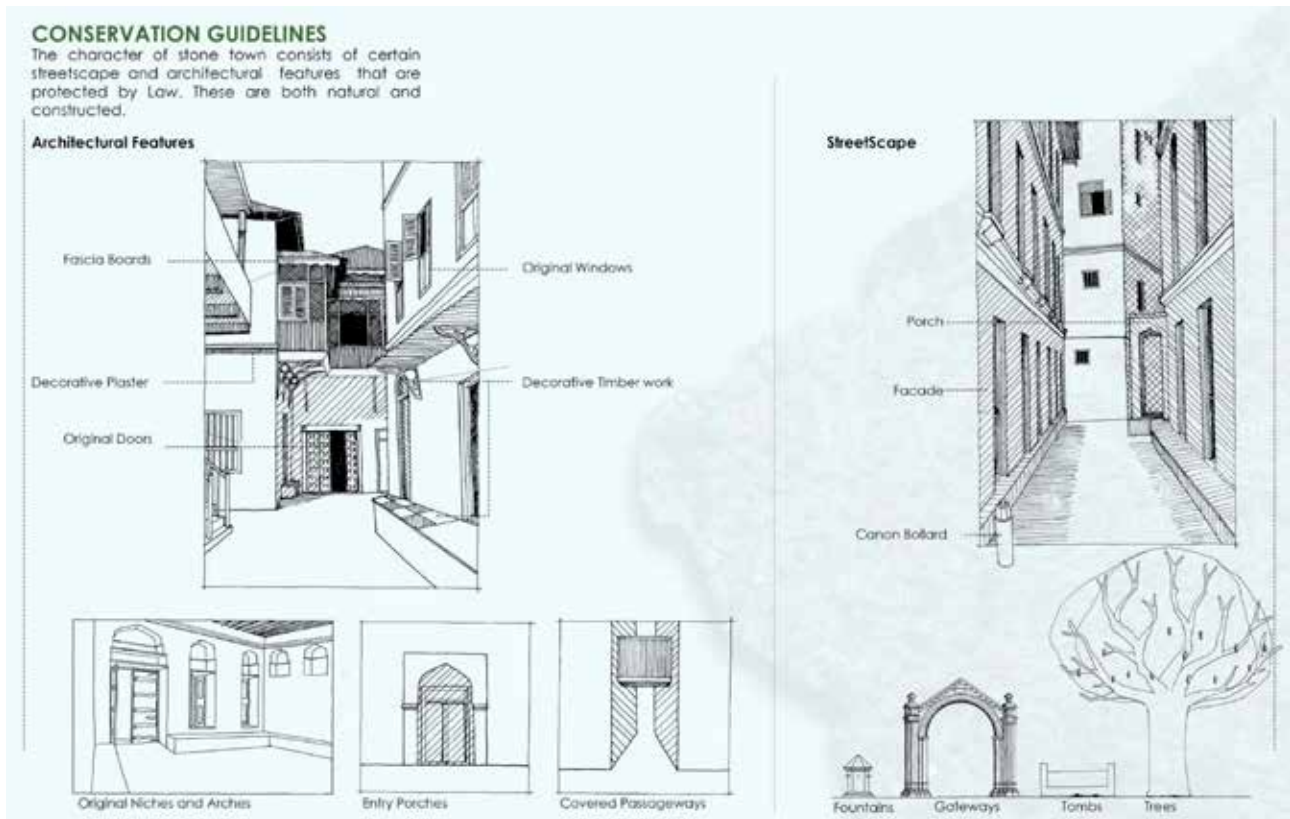


Fig 31: Conservation doctrines, sense of historic buildings and contextual values guided the design process. © Morris Higenyi



Streetscape proposals to encourage collaboration and engagement

Fig 32: As the project does not exist in a bubble, considerations were included to activate the entire streetscape. © Joanita Aguti



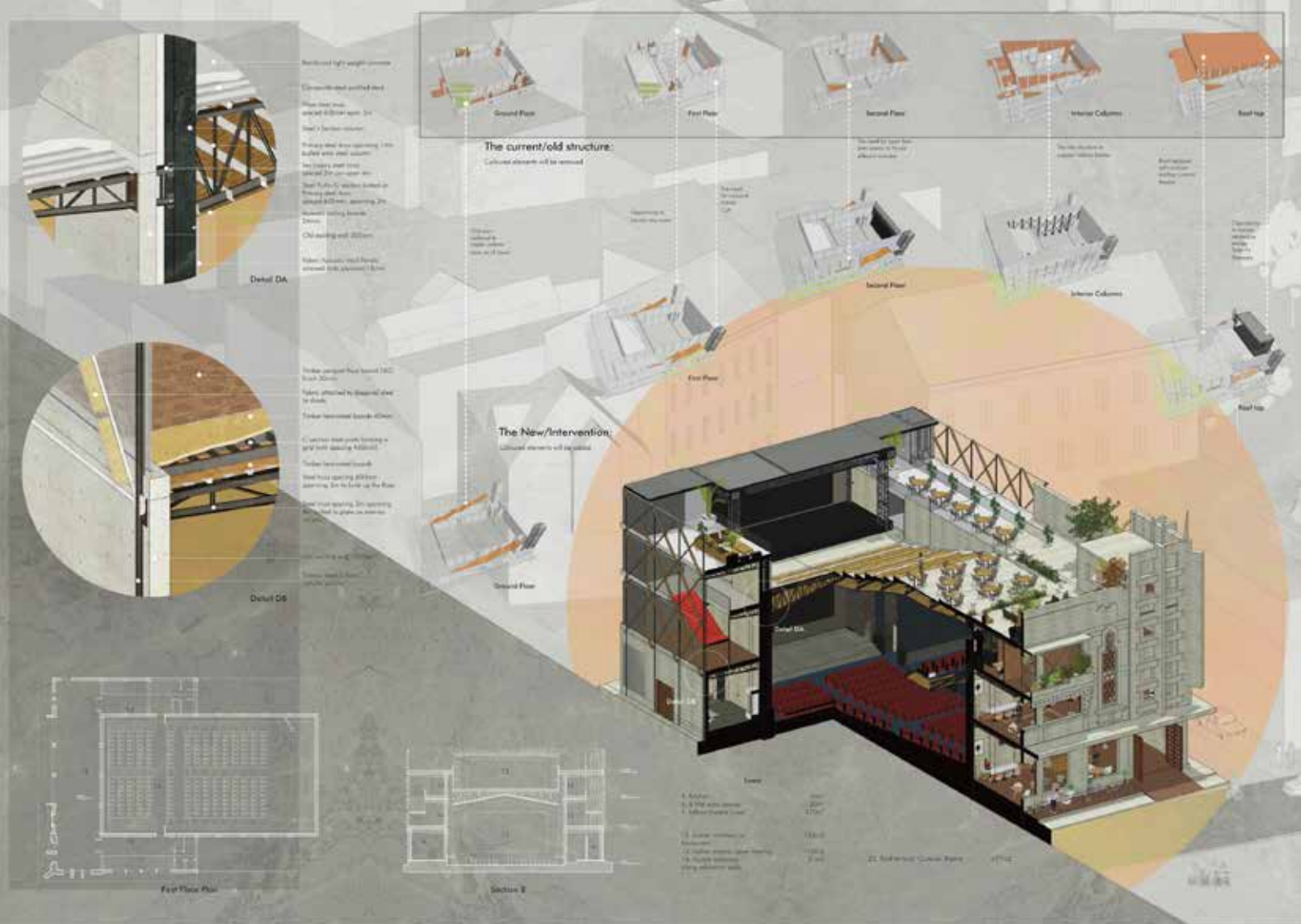


Fig 33: Attention to construction detail, considering the age of the building. © Ronald Businge

## LOOKING BACK AT OUR PAST IN ORDER TO IMAGINE THE FUTURE AS ANOTHER MEMORY

These student workshops highlighted the importance of identifying the value in existing buildings, understanding that through transformative design, alternative uses contributing to social transformation can be proposed.

The integrated involvement of stakeholders, coupled with immersion into the local context, leads to an improved understanding of place, and a more empathic engagement with difference.

Using a mixed approach to teaching and production, students are able to undertake rapid ideation which, after further reflection and development, can generate thoughtful proposals that embody memory, imagination and innovation.

This design process proved to be beneficial for multiple stakeholders. The students were given the opportunity to test theories in a practical context, practice their communication skills and experience working with different perspectives and approaches to design.

The professionals were exposed to fresh ideas offering new perspectives which can be fruitful in the search for solutions to real design challenges.

For policy makers, these new perspectives, presented through the students' graphic visualisations, made it possible to better understand the challenges, an essential element for developing an approach towards appropriate solutions.

# ACKNOWLEDGEMENTS

## KIGALI

1. The organisers: Dorcy Rugamba (Rwanda Arts Initiative), Berend van der Lans (African Architecture Matters) and Kathleen Louw (Bozar);
2. Manlio Michieletto and the University of Rwanda for hosting the workshop;
3. The Rwanda Arts Initiative (RAI) team: Paul Gakumba, Norbert Nzarubara, Hervé Kimenyi, Michael Patrick, Clementine Lyiza, Nelson Niyakere, Remy Ryumusabe and Ganza Moise;
4. Visiting practitioners and critics, Session One: Alice Taska (ASA), Nicki Reckziegel, Gasana Symphorian and Chris Scovel (MASS Design Group), Paul Ssemamanda, Miriam Ofwono and Esther Ninshuti (FBW);
5. Visiting critics, Session Two: Joe Osae-Addo (ArchiAfrika), Lesley Lokko (University of Johannesburg) and Tomà Berlanda (University of Cape Town);
6. Workshop facilitators: Michael Louw (University of Cape Town), Laura Nsengiyumva (Ghent University), Mark Olweny (Uganda Martyrs University), Stella Papanicolaou (University of Cape Town), and Berend van der Lans (African Architecture Matters);
7. The students: Eight Honours students from the University of Cape Town's Studio Adapt! (Zach Hendrix, Katya Krat, Andries Mathee, Thelishia Moodley, Treven Moodley, Lwazi Ncanana, Stephani Perold, and Anna Stelzner), ten Masters I and II students from Uganda Martyrs University (Andrew Lutwama, Ann Murungi, Brenda Kirabo, Christine de Guzman, Jonathan S. Kateega, Julian Nagadya, Justicia Kiconco, Louisa Anyingo, Prosper Byamungu, and Tadeo Nedala) and eight 2<sup>nd</sup> and 3<sup>rd</sup> year students from the University of Rwanda (Afsana Karigirwa, Aimé Boris Shema, Azza Dushime Kagina, Daniel Rutalindwa Gakwavu, Danny Gireneza Maniraho, Oliver Hirwa, Iréné Isingizwa, and Robert Nishimwe).
8. Donations to assist with travelling expenses for the UCT students were received from the Paragon Group, Trident Steel, Pam Golding, John Leveson, Mike Scurr and various other contributors who donated via the online crowdfunding site Backabuddy;
9. UCT exhibition host: The Cape Institute for Architecture.

## ZANZIBAR

1. *Studio Adapt!* UCT was run by Stella Papanicolaou assisted by Mike Scurr. The studio at UCT was run by Achilles Ahimbisibwe with the assistance of Anthony Wako, expert/ consultant on Heritage and conservation issues and Arch. Pamela Akora, expert for city and urban issues [City Planner].
2. Local facilitation: Berend van der Lans and Iga Perzyna (AAMatters);
3. The students: Thirteen Honours students from the University of Cape Town (Doug Bryant, Nicola Hardie, Jessica Huang, Samke Kunene, Treasa McMillan, Masego Mogashoa, Tiego Monareng, Motheo Motlabi, Keerathi Patel, Omid Pournejati, Mpho Sephelane, Bongzi Sithole, Cornelius Van Der Nest), and students from Uganda Martyrs University (Joanita Aguti, Elizabeth Nabagereka, Chelsea Asio, Angeline Alimo, Ronald Businge, Cynthia Kabami, Morris Higenyi).
4. Exhibition material at UCT was collated by Michael Louw and studio assistants Mayankh Ramasar, Sebastian Hitchcock, Darren Berlein and Gabriella Schukor.

**ACHILLES AHIMBISIBWE** is Lecturer in Architecture, and Associate Dean of the Faculty of the Built Environment at Uganda Martyrs University. His research interests cover urban and rural energy strategies as well as synergies with industry partners as a way to improve the long-term skilling of building and design professionals in East Africa.

**MICHAEL LOUW** is a Senior Lecturer at the University of Cape Town's School of Architecture, Planning and Geomatics. His teaching, research and practice focus on technology, design-build practices, transformative design and adaptive reuse.

**MANLIO MICHIELETTO** (Italy) obtained a PhD in Architectural Composition at the IUAV University of Venice. He worked for five years as Associate Professor at the University of Kinshasa, and since 2016 is a Senior Lecturer at the Department of Architecture and Dean of the School of Architecture and Built Environment, College of Science and Technology, University of Rwanda.

**MARK OLWENY** is Associate Professor in Architecture at the Faculty of the Built Environment at Uganda Martyrs University. His research currently focuses on curriculum development and teaching practices in architectural education, as well as social-cultural factors and sustainable architecture with an emphasis on sub-Saharan Africa.

**STELLA PAPANICOLAOU** is an Architect and Senior Lecturer at the School of Architecture, Planning and Geomatics, University of Cape Town. Her research and teaching interests are the history and theory of Modern Architectures with a focus on countries of the Global South and adaptive reuse design as a means for continuity and change.

**BEREND VAN DER LANS** has been working as an Architect in Europe and Africa since 1992. He co-founded ArchiAfrika, which in 2012 became an international organisation based in Accra. Berend started African Architecture Matters with Antoni Folkers, a non-profit consultancy firm working in design, planning, research and education with a specific interest in the role of cultural heritage in the urban context. He has been involved in adaptive reuse projects in Europe and Africa.

# THE LIFE-GIVING DROP: ON AGENCY AND CREATIVITY IN ARCHITECTURE

by Lesley Lokko

*“To write a short story is to express from a situation the life-giving drop — sweat, tear, semen, saliva — that will spread an intensity on the page; burn a hole in it.”*

– Nadine Gordimer

*“Nothing is too small. Nothing is too ordinary or insignificant. These are the things that make up the measure of our days, and the things that sustain us. And these things can certainly become worthy of poetry.”*

– Rita Dove

There are many ways to think or write about the role of architects in society. For the most part, we tend to think of the architect’s role as technical and historical, not artistic or conceptual. Architects supposedly possess practical and pragmatic expertise coupled with a certain design ‘flair’, which is often hard to explain. Indeed, architects have a reputation for speaking in their own, closed jargon, which is impenetrable to outsiders, rendering their true contributions even harder to understand or value.

In developing economies, generally viewed as being too preoccupied with needs that are further down the Maslow hierarchy than art or design, it is often hard to argue that the cultural industries deserve a more prominent role and place. The false distinction that is often drawn between creativity and pragmatism is a dangerous one. Firstly, it relegates developing economies to the ‘back of the queue’ when it comes to seeking imaginative solutions to increasingly complex problems, fostering over-reliance on foreign or outside assistance. Secondly, it assumes that the Renaissance divide between art and science is both universal and complete, denying a polymathy that is present in many other cultures where art, engineering, painting and poetry are not seen as either professional or separate spheres. Lastly, and perhaps more perniciously, it denies those who might otherwise benefit most from the ability to see beyond current conditions to a more imaginative, more equitable and more sustainable future, agency, education and training to do so.

This last point is important, partly because it is not common to pair the terms ‘creativity’ and ‘agency.’ Empowerment is usually understood as the capacity of individuals to act independently, and to make their own free choices. Typically, structures such as social class, race, ethnicity, gender, customs, etc., are understood as forces that determine or limit our individual agency and, as such, are tightly interwoven into the framework of developed/developing societies that underpins events such as the Kigali Forum. In response — or perhaps more accurately, in rebuttal — I would like to spend a few moments in this short essay to clarify as clearly as I possibly can about why creativity matters, perhaps more so now than ever before.

*“Design can be a powerful  
tool for good”  
- Mariam Kamara,  
on changing narratives  
through architecture  
(ArchDaily, 30 April 2019)*

Repressive regimes often lock up poets first. In too many examples to list, writers, artists, journalists and photographers are often silenced long before anyone else. There is clearly something in the age-old axiom that ‘the pen is mightier than the sword’. By virtue of the misconception that ours is a technical, rather than conceptual, profession, architects are often spared. Yet the relationship between oppression and architecture is equally well-documented, both at a monumental level (Fig 1) but equally at a more subtle, less overt level of poor-quality housing, poor-quality infrastructure, poor-quality planning and, of course, poor-quality education.

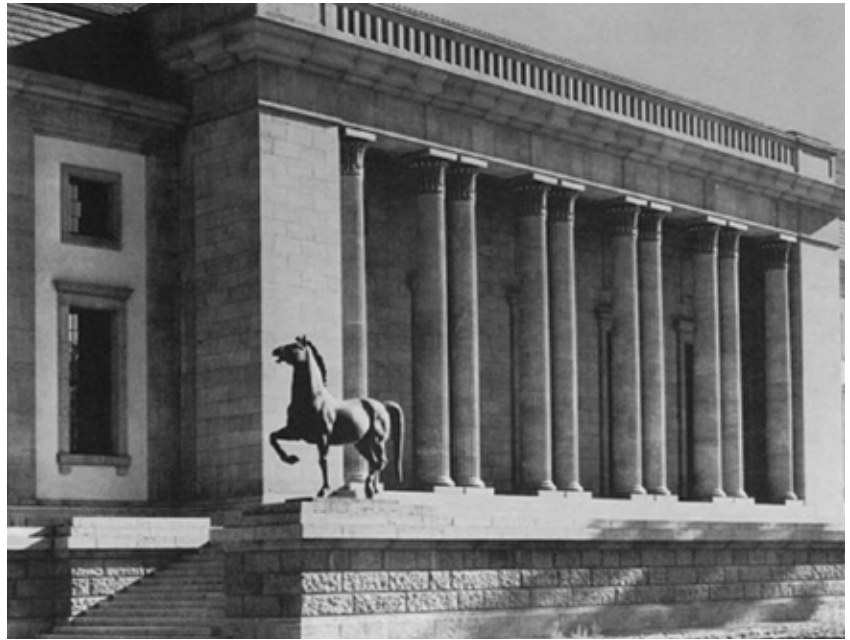


Fig 1: Albert Speer

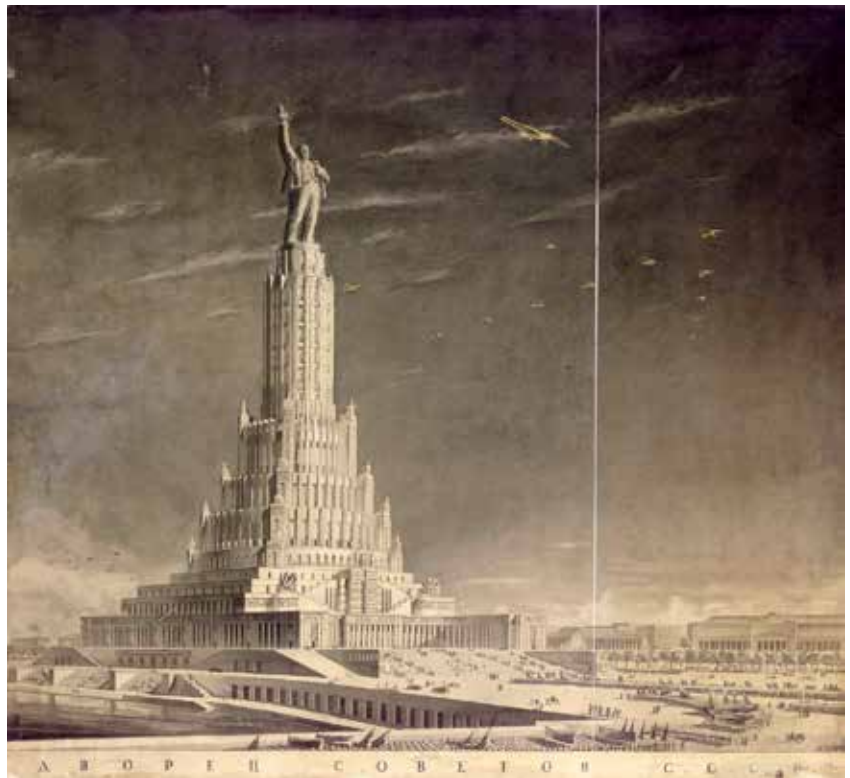


Fig 2: The Palace of the Soviets, Moscow



Fortunately, today there are more examples of deeper and more meaningful cross-cultural and political engagement between European agencies and African institutions than there were a decade ago. From the Kigali Forum in 2019, which saw three African universities come together in a week-long programme of lectures, student reviews and workshops, to the formation of new, innovative schools of architecture (the Graduate School of Architecture at the University of Johannesburg (Fig 3 & 4) and the African Futures Institute in Accra, Ghana), and on to the establishment of new cultural spaces (*Red Clay Studio*, Tamale and *Godown Arts Centre*, Nairobi), it is clear that a shift in thinking has not only emerged, it has firmly taken root.



Fig 3: Graduate School of Architecture, Johannesburg, Summer Show. © Sashien Singh



Fig 4: Graduate School of Architecture, Johannesburg, Reviews. © Sashien Singh

**LESLEY LOKKO** trained as an architect at the Bartlett School of Architecture. She was the founder and former director of the Graduate School of Architecture, University of Johannesburg, South Africa and is currently setting up the African Futures Institute, an independent school and platform in Accra, Ghana. She is also the author of eleven best-selling novels. She has lectured and published widely on the subject of race, identity and architecture, and has served on many international juries and awards over the past decade, including the Aga Khan Award for Architecture, Archiprix, the RIBA President's Medals, Archmarathon and the Venice Biennale. She is the recipient of the 2020 RIBA Annie Spink Award for Excellence in Architectural Education.

The Ghanaian artist and curator, Ibrahim Mahama, was this year's Prince Claus Fund recipient. Mariam Kamara's Niamey Cultural Centre (Figs 5 & 6), Binta Ata's *The Mix* in Accra and the opening of Sir David Adjaye's office in Accra have all brought new energy and direction. What is particularly significant about these new players (for want of a better word) in the African architectural, urban and creative economies, is their hybridity. These are architects, artists and creative entrepreneurs who work with and through different disciplines, cultures and places. Their willingness to both lead and listen, to imagine and innovate and to cross-fertilise ideas and precedents is a crucial part of their success. From my experiences of working between Europe and Africa over the past thirty years, the past five years have seen a significant shift in the donor-recipient relationship that bodes well for both 'sides', as entangled and complex as that relationship has become. The 'seed of life' of creative agency has finally begun to spread its intensity across not just the page, but the map. It is about time. This past summer, the desire for a different, more equitable and more creative exchange between north and south; developed and developing; First World and Third World, ricocheted around the globe.



Fig 5: Niamey Cultural Centre, aerial view. © Mariam Kamara, Atelier Masomi



Fig 6: Niamey Cultural Centre, interior. © Mariam Kamara, Atelier Masomi

# DEVELOPING A CULTURAL INFRASTRUCTURE IN A SUSTAINABLE URBAN DEVELOPMENT PERSPECTIVE:

## THE 9-STEP APPROACH OF THE GODOWN ARTS CENTRE IN NAIROBI, KENYA

*by Joy Mboya*

The GoDown Arts Centre, established in 2003, is a multidisciplinary cultural facility located on the edge of Nairobi's Industrial Area. It is 10 minutes from the City Centre on one side, and a large residential sector of Nairobi on the other.

The GoDown has championed the role of culture as a vital ingredient in urban development in Nairobi through its many programmes, partnerships and advocacy. In so doing, it has become a regional focal point for artistic experimentation, cross-sector partnerships and creative collaboration.



Fig 1: Map of The GoDown location in Nairobi. © Godown Arts Centre



## 1. Proprietorship

An intentional relationship between The GoDown Arts Centre and sustainable urban development in Nairobi began to form once the property it had occupied and used as an arts centre came under its proprietorship.

It is unusual in Kenya, and perhaps even in Africa, that a mid-level cultural organisation seeded through external funding receives a grant to enable ownership of physical infrastructure for the organisation's sustainability.

In 2005, a grant from the Ford Foundation set The GoDown on such a course.

Proprietorship of its footprint in the city – approximately one and a half acres of an urban site with basic physical structures – signalled two important possibilities for The GoDown.



**Fig 2:** An aerial view of The GoDown Arts Centre main performance space, (left of the photo) showing the central warehouse and encircling lean-to sheds. © Godown Arts Centre

## 2. Taking the Long View

The first was the ability to take a 'mission-driven' approach, that is, to engage in meaningful processes where culture contributes to the development of city and nation. This is different to a 'project-funding' approach where activities are bent to the terms of the project.

Proprietorship pointed the way towards a 'new model' where the arts centre could hold a long-term vision. The GoDown's objectives subsequently widened from merely facilitating the cultivation of artistic expression and audience development, to aiming to stimulate cultural self-assurance and confidence in Kenyan society and to contribute to shaping contemporary Kenyan identities through local cultural narratives and knowledge.

## 3. Agency

The second possibility proprietorship unlocked was agency. The GoDown gradually became aware of its own potential influence on the trajectory of cultural infrastructure in modern-day Nairobi. There was now a chance to engage in urban processes responsive to the socio-cultural realities and aspirations of Nairobi city dwellers.

Cultural infrastructure defining Nairobi today at civic scale, such as the National Theatre, the National Museums and the MacMillan Library, are like the city itself, crossovers from the former colony, created to serve colonial realities of a different time. The GoDown took a proactive stance to insert itself into the processes of Nairobi's urban development such as the city's Integrated Urban Development Plan. It voiced the need for social and cultural amenities in tune with current and future requirements.

## 4. Presence in the City

Arts spaces in Nairobi, which are steadily carving out a presence in the city (The GoDown included), provide good examples of adaptive reuse architecture. They have occupied spaces as diverse as converted shipping containers, converted residences, shacks in informal settlements and even empty rooftops, all in an effort to find a home in Nairobi today.

When The GoDown was searching for suitable physical space to set up an arts centre, it considered options ranging from a former primary school to a cinema hall in a shopping centre, before settling on premises on the edge of the city's Industrial Area. These premises, comprising industrial sheds and a central warehouse or 'godown', were converted into artist studio spaces, rehearsal spaces, organisational offices, performance halls and stages. The GoDown Arts Centre settled and grew here.

While adaptive reuse architecture has become the final domicile for some arts organisations in Nairobi, for The GoDown it is a transitional phase of cultural infrastructure that can aid in (re)-understanding urbanism in post-Independence Nairobi.

The GoDown's choice of a warehouse compound in the Industrial Area was out of necessity, a last resort in a long search for an address in the city. It was not an act of 'urban gentrification' to re-build the area into a viable city precinct. Yet, this location, an ultimately fortuitous find, has enabled experimentation and provided lessons in modelling multidisciplinary arts collectives, and exploring questions of public space and cultural access for all residents. The GoDown, and other contemporary cultural spaces in the city, may be regarded as antecedents to types of future sustainable civic-scale cultural infrastructure for Nairobi.



**Fig 3:** Audiences outside The GoDown Arts Centre main performance warehouse and courtyard. © Godown Arts Centre

## 5. Learning the City

To achieve a successful, sustainable presence of contemporary arts and culture in Nairobi, an institution needs to ‘learn the city’. From The GoDown’s perspective, this means to understand the dynamics of contemporary Nairobi urbanism through the lens of its diverse residents, its city historians and ancestors.

One of The GoDown’s learning approaches was through a framework of a resident-curated festival where core-teams of residents across the city’s diverse neighbourhoods mobilised and organised activities that gave attention to their own perceived cultural markers. The fundamental question underlying these activities was “Who is Nairobi?” (that can also be phrased in urban slang as “Nai Ni Who?”).

The festival is annual and iterative, shedding light on various dimensions of the city as a cultural reality and cultural experience.



**Fig 4:** A neighbourhood core-team member introduces the concept of the Nai Ni Who festival to a fellow resident in Kibra, Nairobi. © Godown Arts Centre

## 6. Shaping the City

Nairobi’s Integrated Urban Plan (the NIUPLAN) was launched in 2014, under an urban planning legislation that a few years prior had been reviewed to embed inclusive and participatory practice in urban design. Aware of this development, The GoDown actively engaged in stakeholder forums associated with the Plan. The active participation of the arts centre led to its appointment to a NIUPLAN working group on land-use and settlements.

By engaging in wider city matters, The GoDown began to gain insights into the urban matrix which it would later reference as it began design conceptualisation of its redevelopment from an adaptive reuse warehouse space, into an ambitious vision for a civic-scale, public-facing, cultural complex.



**Fig 5:** The GoDown is located along a major mobility route connecting residential areas south of the Central Station to the Central Business District. A study of this major mobility axis was conducted with primary stakeholders and was submitted to the NIUPLAN process, along with a spatial plan. © Godown Arts Centre



## 7. Partnerships and Multi-stakeholder Engagement

The GoDown formed a partnership with local and international architectural firms. Together, they devoted particular attention to a proposed development of the Nairobi Central Station area that bounded it to the north. Supported by UNHabitat, and in consultation with the City Planning Department, The GoDown with its technical partners (Swedish firm White Arkitekter and Kenyan firm Planning Systems Services Ltd) collaborated with primary stakeholders to conduct a study of a major mobility axis that passed by the arts centre into the proposed Central Station development. The results of the study were shared with the city planners and a spatial plan was also proposed for the area by the team.

The GoDown has built networks and relationships over the years with city residents, peer arts organisations based in Nairobi, city officials, urban professionals and urban interest groups in Nairobi. These are valuable resources it continues to leverage for knowledge exchange, advocacy and technical support. When the GoDown commenced its own participatory processes in the design conceptualisation phase for its new vision of an urban cultural complex, representatives of these networks brought forward useful information and experiences.



Fig 6 & Fig 7: Participatory sessions with artists (left) and urban professionals (right). © Godown Arts Centre



Fig 8 & Fig 9: Participatory sessions with artists (left) and urban professionals (right). © Godown Arts Centre

## 8. New Models

For The GoDown, a new model of cultural infrastructure that was conceived responsively and responsibly became the goal. This vision, made possible by proprietorship, ‘learning the city’ and forging strong, supportive partnerships, represents a step beyond adaptive reuse structures, and towards a cultural institution that can be part and parcel of sustainable urban development in Nairobi.

The multidisciplinary and participatory approach that The GoDown has taken in the redevelopment of its own infrastructure has been recognised and awarded. In the World Architecture Festival Awards (2019) The GoDown was Winner in the category of Future Projects in Culture. The judges summarised the New GoDown project positively, stating that it has:

*“Strong social and anthropological studies leading to consultation and participating client relations. Multidisciplinary and international team. Combination of social, traditional and environmental objectives clearly articulated. Good use of local materials and construction. Clear idea of inhabitation articulated...but a strong sense of the need for spontaneity throughout the public spaces. Courtyards appear vibrant and believable.”*



**Fig 10:** The GoDown’s pioneering vision to develop a new arts institution in the capital city of Nairobi, won awards for its “strong social studies leading to consultation and participating client relations.

© Godown Arts Centre

The New GoDown development, comprising roughly 30,000 m<sup>2</sup> of built-area, has a capex of US\$20million. It is currently preparing to recommence the first phase of construction that was suspended due to the uncertain economic climate triggered by the Covid-19 pandemic in 2020.

By April 2020, project designs were significantly advanced and entering technical design stage. The GoDown had also raised funds sufficient to cover the first phase of construction, namely project excavation works. Partnering with the Ministry of Sports, Culture and Heritage, a ground-breaking event was scheduled. But its timing coincided with the tough social measures that had to be implemented nationally (and globally) to contain the pandemic. As a result, the event was deferred.

## 9. Sustainable Futures

The dimensions of sustainability that have been critical to The GoDown’s engagement with Nairobi’s urban development, and which will contribute to the institution’s own organisational resilience and longevity include a continuing inclusive and participatory approach to help cement ownership and promote proactivity on the part of the stakeholders.

Responsiveness to realities of the local context, to local knowledge bases and capacities that are present (or absent) will also allow for an endogenous growth path.

However, external partnerships and support through ‘traditional’ avenues such as international foundations, local diplomatic missions and international development agencies are still required to keep fragile contemporary arts practices in Nairobi afloat, until, in the long run, their sustainability roots are well-anchored.

As The GoDown executes its pioneering vision to develop a new arts institution for Kenya, in the capital city of Nairobi, it is taking on board all these factors. The new mixed-use building aims not only to project the cultural aspirations of contemporary Kenya’s creative and cultural industries, but equally through its holistic approach, to contribute to sustainable urban practices in Nairobi.

In 2021, The GoDown will continue to implement the strategies and approaches that it views as central to the project milestones achieved so far:

### a) Cultivating local philanthropy

The GoDown will resume its capital campaign, a process it initiated in 2017, with the goal of involving and engaging the widest possible range of local giving from ordinary Kenyans, local corporations, as well as local and national government. Though 2020 was a difficult year, local contributions to The GoDown campaign did not cease entirely. In 2021, The GoDown will continue targeted fundraising. As before, this will comprise a combination of informative, educational communication, and activities, to attract active interest and stimulate financial contributions to the project.

### b) Sustaining and broadening partnerships with the project consultant partners

At the onset, The GoDown and the project consultants took an approach to work as partners. By not engaging in a purely transactional relationship, design work for this unprecedented capital project defines how cultural infrastructure in Nairobi may be developed and sustained in the context of African urbanism. Partners are motivated and inspired to keep working and to continue giving valuable monetary concessions to the project. Partners were able to continue through 2020, with a focus on street design for the intersecting roads that bound The GoDown. Their networks, additional beneficial assets to the project, also keep actively

responding to the project. The lead architectural partner, Swedish firm White Arkitekter and The GoDown have fostered and maintained a strong and fruitful relationship with the Embassy of Sweden in Nairobi. Over the nine years that The GoDown and White have explored culture and urban planning in Nairobi, culminating in the design of The New GoDown, successive Swedish ambassadors have willingly championed the project and co-convened presentations with The GoDown to locally-based EU diplomatic corps and Kenya government officials, thereby widening the interest and opportunities for financial support from these sources. The Embassy support in this regard continued during 2020. Similarly, the local architectural partner, Planning Systems Services Ltd, has solid networks and long experience with the City's urban planning department, which the project has leveraged and will continue to do so in 2021.

### c) Building partnerships with the local and national government

Bringing these two tiers of government into the project as partners is a key pillar of The GoDown's fundraising and sustainability strategies. Senior officials in the Ministry of Sports, Culture and Heritage have attended and supported presentations of the project to potential funding partners. They have also endorsed the project to city authorities, in support of The GoDown's efforts to cement partnerships at local government level. While no grant funding has been committed by government as yet, the aims and significance of the project have been well-received. Besides direct financial injection, The GoDown has been pursuing and anticipates tax waivers from local and national government towards the project as this will reduce the cost of the project in a major way.

### d) Shaping new public-private partnership policies for public good

Perhaps more crucial for the long-term, in relation to government support, is formulation and implementation of new or updated legislation that recognises non-state, public-purpose establishments, like The GoDown, and enables them to enter easily into partnerships with government and private sector agents, for public good. Policy and legislation in this area is inadequate.

A feasibility study by Deloitte, commissioned by The GoDown, reveals that the New GoDown business model stands a good chance of generating upwards of 70% own-revenues towards its programs and operations in the future. The study's projected budget gap may be bridged in a number of ways. One is through legislation that incentivises cultural and creative industries and public good initiatives. The GoDown has so far succeeded in embedding the term 'public purpose' in the description of the function and use of the project at the City's Development Control department. In the near term, it intends to push for more

general public-good legislation that can unlock government grants and subsidies, and incentivise philanthropy.

Although Nairobi City politics were particularly turbulent in the past year, resulting in the replacement of various city officials and challenging continuity of relationships The GoDown had already fostered, The GoDown has nevertheless maintained links with the local authority and is building new connections as necessary.

The smooth execution of the New GoDown development will ultimately depend on The GoDown's ability to sustain momentum in fundraising. Under the current Covid-19 climate, this is already being tested. Yet, while financial resources must ultimately be raised, The GoDown is of the view that a strong and broad foundation of diverse, robust partnerships and relationships will be equally essential in propelling this undertaking forward, and it will be renewing its attention to this latter aspect in 2021.

*Perhaps more crucial for the long-term, in relation to government support, is formulation and implementation of new or updated legislation that recognises non-state, public-purpose establishments, like The GoDown, and enables them to enter easily into partnerships with government and private sector agents, for public good. Policy and legislation in this area is wanting.*

*- Joy Mboya, Director, The GoDown Arts Centre, Nairobi*

**JOY MBOYA** is the executive director of The GoDown Arts Centre in Nairobi, Kenya. She was a member of the successful Kenyan band Musikly Speaking, alongside her professional career as an architect. Since 1998 she has dedicated her professional life to the place of arts and culture in society. From 2003, she has focused on the GoDown Arts Centre in particular, an adapted go-down in an industrial area, offering spaces for cultural expression and studios to the Nairobi creative industry and is promoting and strengthening the cultural sector.

# HIFADHI ZANZIBAR LTD. BUSINESS MODEL: HISTORIC REAL ESTATE DEVELOPMENT WITH A PUBLIC GOAL

by Iga Perzyna and Khwemah Sykes

## The inspiration of Stadsherstel Amsterdam

Hifadhi Zanzibar Ltd. is a heritage management company founded in Zanzibar in 2015. It is modelled on Stadsherstel Amsterdam, a post-War institution established for the acquisition, conservation and restoration of endangered buildings characteristic of Amsterdam's architectural heritage. Stadsherstel Amsterdam came into existence as the municipality of Amsterdam was developing plans to modernise the city after the destruction of World War II. The founders of Stadsherstel Amsterdam recognised the importance of Amsterdam's dilapidated historic buildings for the preservation of the city's unique historical character and their potential to foster social cohesion and a continued sense of identity and belonging. They set out to acquire historic properties in strategic locations, restored them and returned them to the rental market, systematically developing a model which was later emulated in Paramaribo, the capital city of Surinam, in the form of Stadsherstel Paramaribo and later by Hifadhi Zanzibar.

*The mission of the companies building on the Stadsherstel model can be summarised in one sentence: achieving public goals through the private sector.*

The business model is simple: buildings are purchased through investor funds, restored and rented out, but never sold. The shareholders receive a modest dividend, while the remainder of profits are reinvested in the next building. Profitability and sustainability are crucial to the process. Hence, before each new investment a detailed feasibility study is conducted in order to assess the profitability of the endeavour. The public goal is understood differently depending on the context and needs of the city in which the model is applied.

## Application in Zanzibar

In the historic part of Zanzibar City, Stone Town, long-term neglect has led to the deterioration of the historical built environment, making it unattractive for those residents who could afford to move out. The World Heritage Site designation provided the impetus for investments in the area, but rather than serving locals, it targeted the growing number of tourists, effectively reducing the number of available residential properties and services catering to the original inhabitants. One of the aims of Hifadhi is to counter this trend, by reintroducing quality housing and trades and making Stone Town more inclusive and appealing to live in, and not just to work in or visit.



Fig 1: Bird's eye view of Stone Town with the first Hifadhi building, at Kiponda 742, in the centre. © Lucas Oteyza.



## Adapting the Dutch model to the Zanzibari context

The establishment of Hifadhi Zanzibar was preceded by a three-year preparation period. In early 2012, an initial core of Zanzibari investors was identified. With the advisory support of Stadsherstel Amsterdam and African Architecture Matters, and the financial support of the Dutch embassy in Dar es Salaam, the core team started its work by conducting a market analysis, collecting data on building ownership in Stone Town and marketing the idea in order to expand the future shareholder basis of the company. The team also identified a number of buildings with different ownership, character and size, and conducted feasibility studies in order to create a portfolio of potential buildings for the company. While initial feasibility studies did not result in the acquisition of any buildings, they provided the team with a better idea of the potential costs involved in the restoration of various types of buildings, as well as potential sources of revenue and different markets that could be targeted to make the projects feasible.

Hifadhi Zanzibar was thus officially established in 2015 by eight Tanzanian investors from the tourism, hospitality, transport and retail sectors, who pooled together some USD\$150,000 in initial funding. These resources were allocated to a first building, with a proposed sequence of one building per year thereafter.

The company structure consists of a management team with a Board of Directors and an office manager. Additional expertise is hired according to specific needs. The aim is to gradually professionalise the team and expand the in-house capacity of the workforce. Hifadhi's Articles of Association are based on those of Stadsherstel, using a careful translation of the Dutch prototype adapted to the local legal context and guaranteeing that the profits generated through future projects are used to expand the portfolio of the company rather than for the direct benefit of its shareholders.



Fig 2: Hifadhi Board and managing team in 2016. © Klaartje Schade

## High profile projects: Kiponda 742 (Hifadhi Office) and Majestic Cinema Culture Hub

Hifadhi Zanzibar is currently involved in two buildings: the renovation of the Kiponda 742 building and the adaptive reuse of the old Majestic Cinema into the Majestic Culture Hub. While the projects vary in nature, they are both high-profile and ambitious and have contributed to strengthening the visibility and belief in the Hifadhi model in Stone Town. The building at Kiponda 742 is an imposing free standing old Omani palace leased on a long-term basis by Hifadhi from the Stone Town Wakf<sup>1</sup>. The building is being restored piece by piece, which has allowed its continued use during the renovations. The work started with securing the structural integrity of the building, and continue with renovations of the upper floors, planned for rental as temporary flats and office space in order to generate income. In the meantime, the ground floor is rented out as a space for cultural events and serves as an office for Hifadhi and a work space for the neighbourhood youth.

The Majestic Culture Hub is a collaboration between Hifadhi and Zanzibar's major cultural operators Busara Promotions, Zanzibar Film Festival and Reclaim Women Space. The goal of the project is to create a cultural hub in the old cinema, to provide the local community and cultural operators with an inclusive venue dedicated to strengthening and promoting Zanzibar's rich culture. The building will have a programme that responds to the needs of its users and includes offices, a cinema, meeting rooms and flexible multipurpose spaces for various cultural activities. In addition to the revenue generated by the rental of office and performance spaces, the building will include services such as café, restaurant and kiosk which will strengthen the financial sustainability of the hub. The project is currently in the final stages of its first phase, funded through the *Culture at Work Africa* (supported by the European Union). With the building brief and a sustainable business model in place, the project is now entering its second phase, which will include a technical assessment of the building as well as the completion of the architectural design. In addition to coordinating the works, Hifadhi is expected to become the manager of the building in the future.

<sup>1</sup> Wakf, a religious trust operating according to Islamic law, taking care of property that is given to the community by gift or through inheritance.



© Khwemah Sykes.



© Berend van der Lans.

**Fig 3 & Fig 4:** Renovation works on the exterior of the Kiponda 742 building and a book launch in its inner courtyard.

### Sense of ownership and a long-term investment

The business model developed in Amsterdam aimed at saving the city's built heritage and ensuring inclusive development is based on a number of simple principles that can be adapted to different contexts. While the cornerstones of the company model remain the same – serving a public goal, ensuring financial sustainability and the gradual expansion of the portfolio through the reinvestment of profits –, each adaptation will have its own challenges. The differences between the states of the real-estate market, legal and political contexts, available data and know-how, are all elements that impact the final structure of the company and the ultimate approach taken to achieve its goals.

It is important to acknowledge from the outset that the protection of built heritage should be rooted in a sense of ownership. The beginnings can be challenging, and building trust among local investors is key to the success of this model. Once investors are on board, a careful step-by-step approach allows the articulated goals to be achieved by adjusting ambitions to existing conditions. This is not a model for those driven by immediate financial gain, but rather one for those who understand the positive spill-over effects of restoring instead of removing historic buildings on the development of the city and the well-being of its citizens. It offers an alternative route for heritage management and real estate development in places where the public sector is unable or unwilling to engage sustainably with its built heritage. While the model may take time to implement, the results are tangible and lasting, and contribute to the creation of a healthy urban environment conducive to the city's cultural projection into the future.

**IGA PERZYNA** is an associate of African Architecture Matters. She works with Hifadhi on the Blueprints for Majestic Cinema project funded by Culture at Work Africa.

**KHWEMAH SYKES** is the office manager of Hifadhi Zan-zibar Ltd.

# CULTURAL ENTREPRENEURSHIP AND CIRCULAR BUSINESS MODELS FOR THE ADAPTIVE REUSE OF BUILT CULTURAL HERITAGE

*by Ruba Saleh, Philippe Drouillon and Christian Ost*

## **Facing the reality of insufficient public funding**

To turn cultural heritage and landscape into a resource, rather than a cost, for the community, the structures of authority, institutions and financial arrangements should be adjusted to ensure broader stakeholder involvement in decision-making, attract private investments and facilitate cooperation between community actors, public institutions, property owners, informal users and producers (Rojas, 2016). This observation is true anywhere in the world.

Today, the adaptive reuse of cultural heritage is considered a key approach in urban conservation and sustainable development. By transforming a cultural asset, the cultural entrepreneur harnesses existing cultural (tangible and intangible) heritage and economic values and transforms them into enhanced cultural, economic, social and environmental impacts, outcomes and benefits. Cultural entrepreneurship may be defined as innovation in transforming cultural values into economic values. Transforming intangible values (performing arts, artistic creation, traditions and knowledge, etc.) into cultural capital; adaptive reuse heritage buildings into common goods which reflect the needs and aspirations of the contemporary local community with respect to environment and social practices and interactions.

Cultural entrepreneurship is gaining momentum because it elaborates on new organisational forms of business and finance of cultural activities. It revisits the role of the state (both central and local) - in particular in a framework where the role of public authorities may be or become limited and where forms of crowdfunding and other alternative financial mechanisms are at stake. Cultural entrepreneurship changes the way cultural heritage initiatives are governed, giving the community – seen as the group of individuals that will be using heritage sites – a role of leader, actor and decision-maker. Furthermore, cultural entrepreneurs are deploying sustainable business models which are attracting the attention of the public and private sectors

alike. Their innovative tools are stimulating public policies and discussions on the role of cultural entrepreneurship in growth and job creation, as well as in humanising our lived environment.

Within the framework of H2020 project CLIC (Circular models Leveraging investments in Cultural heritage adaptive reuse), the authors designed a circular business model for the adaptive reuse of cultural heritage. The model was implemented in four pilot projects in the Netherlands, Sweden, Croatia and Italy, and could be of interest to other regions of the world considering the adaptive reuse of cultural heritage.

## **The Flourishing Business theory**

The model is inspired by the Flourishing Business Canvas, which is based on Upward and Jones' (2015) vision of a world where enterprises commit not only to do less harm but also to sustain human flourishing within the framework of the Sustainable Development Goals, i.e., aiming at "not only do no harm, but do well by only doing good". Thus, a tri-profit metric is used, namely; economic viability, social benefits and environmental regeneration. We adapted the Flourishing Business Canvas model by connecting its different sections (How, What, For Whom, Why) with the Historic Urban Landscape approach, within the framework of a circular economy perspective, to reach a Circular Business Model (CBM) prototype. We believe that the CBM represents a concrete, innovative tool for fulfilling the philosophy of human-centred cities.



Fig 1: The Flourishing Business Canvas.  
© Antony Upward / Edward James Consulting Ltd., 2014 All rights reserved.

### Principles of co-design in informed economic landscapes

The CBM is conceived as a co-design process during which stakeholders propose reuse ideas/solutions to specific heritage assets in relation to their territorial needs and available resources. During the co-design workshop, participants test the CBM desirability, identify partnerships, users and beneficiaries and make sure that the social, environmental and economic impacts are sustainable. The canvas builds on an iterative process starting with a documentation and analysis of the existing Economic Landscapes<sup>2</sup> and a Perceptions mapping<sup>3</sup>, and ends up with the CBM for a specific asset.

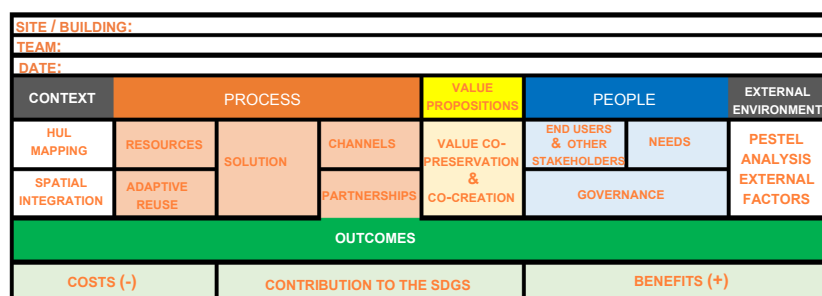


Fig 2: Adapted circular business model for cultural heritage adaptive reuse. © Ost & Saleh 2019.

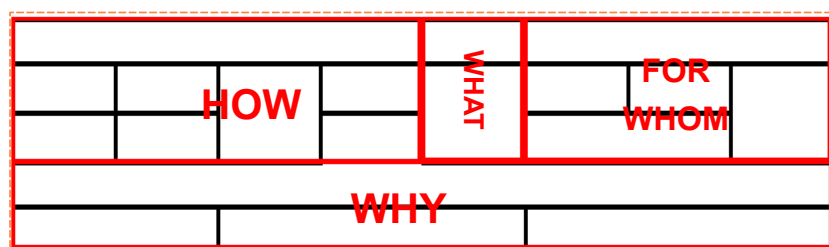


Fig 3: Structure of the adapted circular business model for cultural heritage adaptive reuse. © Ost & Saleh 2019.

<sup>2</sup> The Economic Landscapes represent the configuration of the city's heritage and cultural values. They therefore represent the supply-side of what the city offers in terms of cultural resources. In this regard, the Economic Landscapes are the result of two different layers: - the cultural layer of all natural, human and cultural urban assets (cultural capital); - the economic layer of urban infrastructures and economic attributes which interplay with the cultural resources.

<sup>3</sup> Perceptions mapping is a participatory documentation process based on active listening, feedback and reflection. It aims to map perceptions, feelings and opinions about cultural heritage and its spatial integration within the lived environment (Saleh & Ost 2019).



*“The current approach, focusing on monuments, full protection and public management, that restricts the use of protected properties and relies almost entirely on public funds is incapable of tackling the vast urban heritage of most communities and of sustaining conservation efforts in the long term”*  
Eduardo Rojas

## A 9-step methodology for sustainable urban conservation

The CBM is a useful tool aimed at informing the decision-making process, and should therefore be part of the action plan of public and private owners aspiring to evaluate and put forward coherent investment projects with sustainable urban conservation processes (Ost & Saleh 2021).

The development of the CBM for adaptive reuse involves nine steps, each of which may last several days:

1. Describe the human, natural and cultural layers of the broader urban landscape that embeds the project and their spatial integration (this is called the Economic Landscape, in line with the Historic Urban Landscape approach). This aims to document the place.
2. Ideate solutions in relation to territorial needs, a step which enables participants and stakeholders to dream about the future of the place.
3. Define a unique value proposition related to functional, economic, environmental and social perspectives, in order to make the ‘dream’ create values.
4. Define the prototype – First Minimal Viable Solution (MVS) – which consists of gathering information and data about the project. This step requires contacts with experts, practitioners and professional stakeholders.
5. Conduct a desirability testing, verify feasibility and update the MVS. With the use of appropriate teaching tools, participants discuss how realistic the ‘dream’ is.
6. Test economic viability and update Solution(s), a step that obliges participants to dig further into economic and management solutions.
7. Finalise Revenue Streams and Costs, to test the viability of the project.
8. Assess – qualitatively – the positive impacts of the solution on society, the step that aims to analyse the sustainability of the project.
9. Pitch the project to local stakeholders and investors, or how to convince potential partners to join the project.

## Application

This CBM methodology has been applied in practice to 4 adaptive reuse projects in Europe:

Vastra Götaland Region, Sweden, with the ‘Not Quite’ collective. A viable circular business model was developed for purchasing and running an old paper mill in Fengersfors. Solutions for reuse included accommodation, renewable energies, a rural innovation centre, phytoremediation services, hub/cluster/network of creative industries and an ecosystem of sustainable businesses (food, arts, agriculture, construction, education & training). The Phytoremediation solution was granted funding and Not Quite is about to start the project with the help of a group of researchers.

Pakhuis de Zwijger in Amsterdam, The Netherlands. A resilience circular business model was developed to consider a list of more than 20 different ways of monetising (generating revenue streams) public spaces during their closure due to the COVID-19 pandemic, and what it would take to put some of these into action at Pakhuis De Zwijger. The six combined top ideas were: the creation of a consultancy branch to generate revenue on knowledge sharing; an active donation system from public visitors with more revenues; the extension of the programme makers’ role as organisers of participatory projects and consultancies on participation processes (even outside of Amsterdam); paid exclusive contents; the set-up of a ‘Friends of Pakhuis de Zwijger’ system; formulation of SDG goals from Pakhuis de Zwijger into a strategy.

The municipality of Rijeka, Croatia.: A circular business model was developed for the adaptive reuse of the Brick Building within the former Rikard Benčić industrial complex. Reuse solutions included a health & food hub; a creativity hub; a STEM (Science, Technology, Engineering, Mathematics) hub. The participants were also engaged to consider other buildings since Rijeka has a rich variety of abandoned industrial heritage in good condition, which could be used for hosting/testing some temporary pop-ups. The participants agreed to take part in the public dissemination event to be organised by the City of Rijeka, when possible, according to the local evolution of the health crisis.

The Municipality of Salerno, Italy. A circular business model was developed for the adaptive reuse of the Edifici Mondo complex (convents of San Francesco and San Giacomo and San Pietro a Maiella and Palazzo San Massimo). Due to the constant interest of Salerno's municipality in finding an appropriate purpose for the Edifici Mondo complex, it launched a public consultation addressing all interested stakeholders to identify potential regeneration and adaptive reuse projects. The aim of the public consultation was to identify the perceived needs of the local community and provide an opportunity to express ideas, viewpoints, opinions and proposals. The public consultation was also presented as an opportunity for research. Emerging reuse solutions included: the 'Hippocratica Hills' (health heritage hub and water paths); the house of music; identity-building activities mixing tradition and innovation; a solidarity condominium. Further research on the selected proposals is to be carried out with interested parties, with the objective of regenerating the public assets.

### Next stages

This project has led ICHEC to design a new cultural entrepreneurship programme for cultural actors who want to move from an idea/challenge to feasible, viable and impactful solutions, with practical tools and methodologies allowing them to assess positive impacts on society and enter into competent, strategic dialogue with public and private funders.

Dr. Ruba Saleh is an Assistant Professor at ICHEC Brussels Management School, Belgium.

Philippe Drouillon is a Catalyst of positive impact territories and organisations, Metamorphosis, Belgium.

Prof. Dr. Christian Ost, is the president of the Raymond Lemaire International Centre for Conservation (RLICC), Belgium.

---

### References

- Ost, C., & Saleh, R., (2019), D3.2 Economic landscapes maps of pilot cities. <https://www.clicproject.eu/files/D3-2.pdf>
- Ost, C., & Saleh, R., (2019), D3.3 Maps of Landscape Perceptions. <https://www.clicproject.eu/files/D3-3.pdf>
- Ost, C., & Saleh, R., (2021), Innovative Business Model for Adaptive Reuse of Cultural Heritage in a Circular Economy Perspective, *International Journal of Entrepreneurship and Small Business*. Forthcoming.
- Saleh, R., & Ost, C., (2019), Introduction to perceptions mapping: the case of Salerno, Italy, *Tria*, special issue, 2020, Italian Scientific Publishing, Naples
- Saleh, R., Drouillon, P., & Ost, C., (2020), D4.5 Circular Business Model Workshops for Cultural heritage adaptive reuse. <https://www.clicproject.eu/files/D4-5.pdf>
- Upward, A., & Jones, P. H. (2015). An ontology for strongly sustainable business models: Defining an enterprise framework compatible with natural and social science, in *Organization & Environment*, Special Issue: Business Models for Sustainability: Entrepreneurship, Innovation, and Transformation (On-Line First), 1-27. doi:10.1177/1086026615592933

# LEVERAGING LOCAL CULTURAL HERITAGE FOR DEVELOPMENT AND RESILIENCE IN PALESTINE'S HISTORIC VILLAGES

by Olivier Donnet and Joëlle Piraux

At the crossroads between East and West today, in a totally fragmented territory of just over 6,000 km<sup>2</sup>, the West Bank has no fewer than 430 towns and villages, some of which are among the oldest in humanity. The Promised Land and Holy Land around Jerusalem, Hebron, Bethlehem, Safed, Jericho, Haifa, Mount Carmel, Sebastia, the Sea of Galilee and the Jordan Valley are home to the three Abrahamic religions: Judaism, Christianity and Islam.

Palestinian villages constitute the roots of a people and part of their cultural heritage. Both a component of Palestinian identity and a cornerstone of family organisation, they constitute the memory of the past and the framework for future development. They form a territory that ensures the continuity of a people, carries its history and dreams and supports the social, economic and cultural activities of its inhabitants, enabling its transformation into a nation.

This territorial development process has been supported by Belgium since 2003. Through intergovernmental cooperation, from 2013 to 2019, Enabel (the Belgian Development Agency) and the Palestinian Ministry of Local Government ran a pilot project to support the “revitalisation” of the abandoned historic centres of 12 villages in the West Bank. These centres are in the throes of modernisation, with new construction projects in the suburbs, but have been deprived of their resources due to the “occupation”, without any clear prospects for the future.

## Rebuilding ties in a politically and socially fragmented territory through culture

Today the territory of the West Bank is deeply fragmented. Since the Oslo Accords and well beyond an “occupation” for reasons of security, Palestine has been subject to a policy of continuous fragmentation of its territory<sup>1</sup>. This process of territorial control and capture is facilitated by a “striated” system with a separation barrier running for nearly 1,000 km, the modulated and controlled accessibility of roads, the continuous development of settlements and the countless checkpoints set up by the Israeli army. Such a system de facto breaks all territorial cohesion.<sup>2</sup>

This fragmentation is amplified by the Palestinian territorial administration itself, due to significant social, economic and infrastructure inequalities that persist between towns, villages and/or communities. It also suffers from the incompleteness, weaknesses and sometimes inadequacy of the legislative and technical framework of the territorial administration, as well as a lack of local financial resources. And despite the huge amount of aid provided by the international community (focused mainly on infrastructure and the establishment of a central administration of the Palestinian Authority), the dynamics of territorial development in the West Bank have remained weak.

With the strategic objective of further developing local communities in the Palestinian territories, Enabel's support has therefore aimed specifically to strengthen the capacity of twelve local communities, helping them to “regenerate” their historic centres, promoting both their restoration and development projects hosted in or even generated by these centres.

<sup>1</sup> In compliance with the provisions of the Oslo Accords which were to cover a transitional period of 5 years, the territory of the West Bank was divided into three types of area with differentiated sovereignty. Area A, under the aegis of the Palestinian Authority, makes up for just under 12% of the territory and includes the major cities. Area B, jointly administrated by the Palestinian and Israeli authorities, makes up for just over 23% of the territory, covering mainly peri-urban villages. Finally, Area C, almost 65% of the territory, is under the exclusive control of the Israeli army and its civilian administration. Area C consists of settlements and surrounding lands, major roads, the separation barrier and adjacent lands, designated military or sensitive areas and much of the arable land and nature reserves.

<sup>2</sup> The West Bank alone now has more than 130 settlements with around 430,000 settlers (not counting the 300,000 settlers in East Jerusalem)

### Support for the Regeneration of Historic Centres focuses on shaping and reviving the historic heart, history and entrepreneurship of twelve villages

Within the project, regeneration includes both the preservation and restoration of the historical and cultural values of urban and rural areas, most of which have been abandoned for decades. In addition, it provides support for economic, social and/or cultural business projects hosted or generated in these areas.

The aim was to go beyond the mere rehabilitation/restoration of monuments, centres or historic districts (which thus tend to turn the centres into lifeless “museums”), by designing this restoration as part of an economic, social and/or cultural revitalisation project implemented by the municipality and local operators. This type of project thus guides the choice and function of the buildings to be restored, and defines the accompanying urban infrastructures to be implemented (water supplies, energy, sanitation, etc.).

This link between entrepreneurial projects and the restoration of historical works (buildings, public squares, footpaths, etc.) is fundamental. This dynamic gives meaning to the restoration of the centre, which in turn brings life to the village or at least reconnects it to its history and identity.

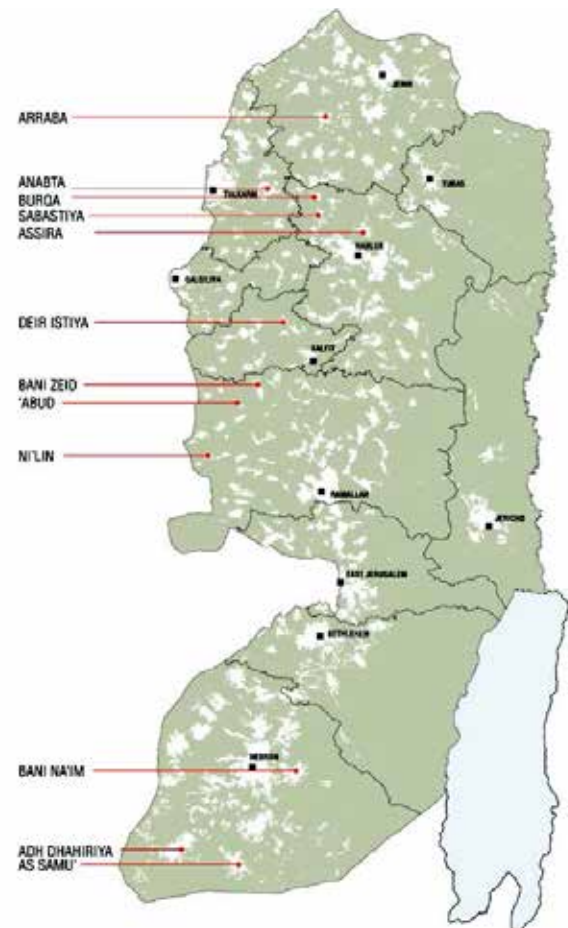


Fig 0: Regeneration projects have been launched throughout the West Bank.

A process of recognition, “re-appropriation” and enhancement of heritage in villages appears to be an important component of the fight against fragmentation and the gradual “dispossession” of the West Bank. Urban development, in which this regeneration process is directly involved, is an essential tool for strengthening the Palestinian territory. It is in itself a tool for building the resilience, if not the active and positive resistance, of the inhabitants.

Fig 1: In Bani Na'im, the regeneration project revives a group of historic buildings now used as a multipurpose centre housing both a municipal community services desk for the local people, a social welfare association and a restaurant, through several public-private partnerships. © Enabel



## A methodological, phased and inclusive dynamic of urban regeneration

Regeneration projects do not follow a linear trajectory but require a multi-stakeholder, multi-dimensional approach that allows various processes to run in parallel, including shared learning throughout the project. This approach includes:

- Updating of a comprehensive inventory of all the historic centres of West Bank villages;
- Development of beneficiary village selection criteria that are objective - relating to the presence and cultural interest of heritage, and qualitative - relating to the existence and interest of identified revitalisation projects implemented by local operators or businesses;
- Strategic planning (spatial development framework) and detailed urban plans; definition of models for the economic and social functions of regenerated facilities;
- Agreements for making available the selected infrastructures, negotiated by the Ministry and the municipalities with the owner families;
- Dialogue between local (owners, businesses and municipalities) and national stakeholders (Ministry of Local Government) and the development of the administrative and legal tools required to make the implementation of projects feasible and legally secure both in relation to the owners of the property concerned and to the municipality and businesses (This process has fully promoted public-private partnerships);
- Socio-economic studies;
- Feasibility studies of the proposed business plans;
- Selection of businesses /operators;
- Study and technical preparation of the necessary investments (buildings or structures to be restored as well as equipment to be purchased for the planned projects) by the Palestinian Municipal Development and Lending Fund (MDLF). In doing so, this agency, specialising in supporting local investments, has gradually acquired and consolidated the necessary skills to implement and support municipalities in their urban regeneration projects.

The significant mobilisation of local and national players is a priority throughout the process. Some 40 actors were involved from the outset in the entire implementation process, from central to local level (not counting the stakeholders involved in the restoration projects): local (elected) political figures, administrative (municipal technical staff) and social actors (local NGOs), students and professors from universities, ministries and technical services (Ministry of Local Government, Ministry of Tourism and Antiquities, Ministry of National Economy).

- National meetings have been organised regularly at each stage between the headquarters, NGOs concerned by the issue and local representatives from the villages concerned;
- A specific committee has been set up in each village, involved from the identification of the projects and works to be restored, which has continuously facilitated each step of the process;
- A summer university has brought together the key stakeholders and professors and students from three universities in the state, where groups of students conducted and reported on a regeneration planning exercise in three of the sites;
- A National Forum was organised towards the end of the process, mobilising a large number of mayors to disseminate and share the lessons learned and tools developed, and present the achievements to the public.



Fig 2: Through site visits, and their active participation in strategic planning, ministry officials and technicians acquire the new skills needed to support (future) regeneration projects. © Enabel

*“A lot of time must be spent building a ‘culture of cooperation, building strong alliances and partnerships between ministries, national or professional institutions protecting heritage and local governments”*

*“Experience shows that local authorities should engage more upstream with the private sector, to offer more content to local economic development strategies and plans.”*

*- Olivier Donnet, Joëlle Piraux*

## Revival through culture, the driver of development and resilience

Today, the twelve historic centres concerned have started to experience their revival and renewed participation, rebuilding the social fabric and promoting new circulation, activities and vitality in the villages concerned, which have become a source of pride for the inhabitants.

These projects include the restoration of access roads, footpaths and squares or gardens in the historic heart of villages in Sebastia, Anabta, Niin, Burqa, Abud and As Samu. They also cover the restoration of buildings that now house a café, a service centre, a social centre, workshops for the manufacture of traditional and food products, a hotel, a museum, Turkish baths and a multipurpose room, in Arraba, Deir Istiya, Bani Na'im or Bani Zaid.



**Fig 3:** Focusing on the familiar, vernacular cultural heritage in which people live helps them to re-create local ties. This shows the renovated Turkish baths and the shopping street of Arraba where new shops have been opened. © Enabel

## Local and national impact

At local level, the revival of historic centres is gradually becoming a task for strengthening and enhancing the local identity. The people's view of the village has evolved, they have become aware of the value of their heritage and the related local initiatives that can create synergies with other initiatives in these centres.

The issue of the regeneration of historic centres is now understood as an integral part of village development plans and a component of local policies in the twelve villages. Local planning tools have also been integrated, and extensive training has been delivered. At national level, a policy document on the regeneration of historic centres has been adopted by the Ministry of Local Government. Guidance has been developed on the preservation of local cultural heritage, and "legal", technical and administrative tools have been defined and made available to local authorities (decree model, PPP contract model, planning guides, etc.).



**Fig 4:** Communities are involved in the planning of regeneration projects and thereby gradually reclaiming the spaces concerned. This is a 'visioning workshop' in As Samu. © Enabel

These regeneration projects are an example for many villages. First and foremost, they provide a functional link between urban development planning, the historic centres restoration project and their association with an economic and social development project. In Palestine, this is an innovative approach that has led to the inclusion of regeneration as a strategic element of municipal planning. It enshrines the design of culture as a catalyst for urban development in urban planning instruments.

## A multi-stakeholder systemic approach

Revitalising and regenerating historic centres requires more than just bricks and mortar. When looking for or deciding to stay in a place, people are looking for affordable housing, job opportunities, social interaction, effective public services, etc. Regeneration projects take all these dimensions into account with the full involvement of all local public and private players.

It is essential to design pilot projects on the ground with local authorities, who play a primary role in protecting and managing their cultural heritage.

Integrating regeneration into municipal urban planning tools and practices (strategic planning, economic planning, detailed urban planning), and building the capacity of local communities in this area are key factors for success.

Both socio-economic, spatial and architectural analysis and the analysis of economic models lay the foundations for rehabilitation plans. The final step – the implementation of regeneration projects – is in fact a new beginning, and must be accompanied.

Experience however shows that local authorities should also be helped to engage with the private sector, upstream and in a more organised way, to offer more content for local economic development strategies and plans. Within the context of regeneration, economic aspects and job creation, as well as the public-private partnerships that are to be encouraged, must be addressed from the beginning.

Building strong alliances and partnerships between ministries, national or professional institutions protecting heritage and local governments is fundamental. A lot of time must be spent enabling these partnerships, establishing a 'culture of cooperation', in parallel with the actual urban regeneration projects.

While lengthy and at times tiresome, the eminently participatory and local stakeholder-based approach has shown that it is both unavoidable and necessary. It leads to a very strong engagement in the projects, which in itself generates a process of symbolic and real "re-appropriation" by all generations of local citizens, the re-appropriation of their history and heritage that might have previously seemed lost or "threatened" in a difficult socio-political context.



**Fig 5:** All generations take part in this re-appropriation of both physical and symbolic space. Drawing session with the children of the summer school on the site of As Samu. © Enabel



**Fig 6:** Multicultural meetings are an opportunity for reviving cultural heritage among the younger generations. Cultural festival on the site of Adh Dhahiriya. © Enabel

**OLIVIER DONNET** is an international technical assistant in local governance at Enabel.

**JOËLLE PIRAUX** is an expert in local governance at Enabel.



# SERVICING LOCAL CULTURE AND SUSTAINABLE DEVELOPMENT IN EAST AFRICA THROUGH HOLISTIC ARCHITECTURAL AND URBAN PLANNING APPROACHES

by *Mattias Piani and Benoit Legrand*

*(In memory of Jan Van Lint, technical expert, who died in March 2020)*

The greatest challenge of an economic development strategy is that it is supported by institutions, communities and the private sector while remaining anchored in a given territory. Combining the State's planning capacities with the adaptability and understanding of the private sector market in order to ensure inclusive community development is crucial.

To advance the system in which projects are implemented, it is fundamental to ensure virtuous systemic development that enhances the local culture and the contribution of architects to territorial transformation.

*“Resilience to climate change can be developed if the link between culture and territory is expressed within the same concept: an ever-changing ecosystem of which each inhabitant is an integral part.”*

*- Mattias Piani*

## **A holistic approach to strengthening territorial culture**

Enabel implements its infrastructure programmes through a holistic approach focusing on the balanced link between building works, support actions and human integration. This holistic approach leads to a broad understanding of the place, its context and its stakeholders. It is based on the positive activation of a complex ecosystem of economic, social and environmental elements, and above all the links between all stakeholders (institutional authorities, local communities, the private sector, NGOs, students, their schools and the territory). The local community is both the first “beneficiary” and the first “source” of the project.

Depending on the architectural or urban project, this process is based on three self-sustaining dynamics: (i) a participatory approach, (ii) a technical approach to analysing materials and appropriate bioclimatic technologies, and (iii) architectural and urban conceptualisation. The connection of these three elements with the territory makes it possible to meet the local specificities, both physical (topography, climate, geology) and human (history, culture, way of life).

The ultimate aim is to strengthen a local culture directly linked to the territory, the identity of the place, made up of all its component elements and their interactions.



## Architectural applications in Uganda

For the extension to the Technical School in Nakapiripirit (Karamoja, Uganda), the school community was placed at the centre of the project. This was done firstly through school projects identified and managed by students and their teachers, and secondly by integrating the students into the company that was building the new workshop. A key asset of the project was the possibility to give the school community the means to consciously build their own environment, recognising their significant role in the history of this specific place. Participation in the planning phase was the basis of the process: the study of the school's business plan and project layout, as well as the identification of projects according to short-, medium- and long-term priorities, allowed the various players to look to the future and take ownership of the process.

Training support was provided through short courses, resulting in the implementation of the works useful for the school. These courses generated a strong sense of identity among the recipients, and an awareness of being able to positively influence their environment. The projects carried out by the students ranged from the rehabilitation of existing structures (dormitories, classrooms), to the construction of new facilities (toilets, kitchen, rainwater recovery tanks, incinerator) and outdoor landscaping (vegetable gardens, erosion control works, hedging and fences). In order to maximise impacts and minimise resources – and therefore the budget – the use of local materials, techniques and plants was strongly encouraged. By these means, the community can be independent and, in some cases, offer its construction services to neighbouring communities. Creating synergies with locally established NGOs has also increased economic impacts, including alternative farming techniques such as permaculture with 'Acted' and 'Farmer Managed Natural Regeneration' (FMNR) with World Vision.

The rehabilitation and extension of the Kaliro Teacher Training College was intended for future secondary school teachers based in rural eastern Uganda. The aim was to offer a conceptual approach addressing both the training spaces and the public spaces surrounding the buildings, the various functions of the college and its energy needs. It was also to create an environment conducive to learning. The architectural approach therefore optimised the use of local natural resources, also using existing equipment. It integrated the local context, culture and history, while being part of modernity. The emphasis was on implementing simple solutions to meet explicit and implicit objectives, while using appropriate and innovative technologies, such as the use of solar chimneys for natural ventilation or an anaerobic digester for the production of natural gas for the kitchens.

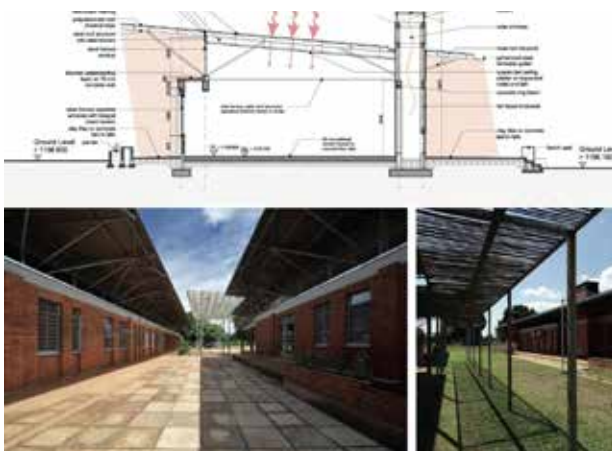


Fig 1: Architecture aimed at creating quality outdoor spaces and taking advantage of climate data to optimise user comfort, while reducing energy consumption and using local materials and techniques.

© Enabel

## Urban applications in Rwanda

The Rwandan government supports the urban development of secondary towns, and is firmly committed to development policies aiming to promote local production, focusing on economic development through job creation outside the agricultural world. This strategy is based on the enhancement of a network of secondary towns as a means for reducing pressure on the capital, ensuring a better distribution of the benefits of growth throughout the territory. The “Made in Rwanda” policy supports the development of the internal market by strengthening Rwanda’s economic and business capacities.

Enabel’s holistic approach incorporates this dual policy into the EUDI (Urban Economic Development initiative) programme. The definition of concrete urban interventions on the ground is left to the discretion of the stakeholders involved in the implementation of the programme, in order to adapt them to the local reality. The approach joins the forces of the public sector with those of the private sector and the local community. The public sector sets the criteria and standards for designing the city, while the private sector invests and flourishes. The public sector structures and governs the public space; the private sector and the community take ownership of it.

The inclusive co-creation of all these stakeholders is one of the key tools for implementation. The community and the private sector are the drivers of the programme at all stages, from the definition of investments to the design and implementation of the works. For example, workshops and “urban walks” are organised in each of the three towns to increase the inclusivity of each stage. Ideas are tested and validated jointly by the various players: entrepreneurs, NGOs, representatives of local associations as well as development partners (GGGI, UNHabitat, BM) and local and central institutions.

Rubavu was the first town to test this approach. During the first seminar, the various stakeholders jointly analysed the town’s master plan, visited the priority sites and defined the most appropriate area to begin the implementation of the master plan. The idea was to use the financial and technical support of the cooperation programme to work on a unifying public space along Market Street, the road linking Rubavu to its Congolese neighbour, Goma, around which all cross-border trade is organised. This redeveloped public space can facilitate the deployment of private investment within a virtuous regulatory framework set up by public institutions. This activity is part of a process of promoting the mobilisation of collective intelligence serving urban development. Many other workshops including the same players will be organised subsequently to supervise and coordinate the various activities.



**Fig 2:** The urban walk aims to clarify the plans, anchoring them in the territory. It helps the various stakeholders to understand reality, projecting it towards a possible future. This shows moments of the walk in Rubavu that helped to identify the area of intervention and build consensus for the works. © Enabel

## Local professional urban planning think tank

In addition to the interventions described above, a final contribution was the establishment of a think tank for exchanges between professionals and authorities in the region. An international forum entitled “Climate responsive design in East Africa” was held in February 2019 in Kampala, leading to the publication of the book “A Manifesto for Climate Responsive Design” and the establishment of a network of local sustainable construction experts.

The same approach is reflected in Rwanda by an on-line training course in “regenerative design” targeting the various public and private players involved in the issue of urban design responding to the climate emergency. Delivered in the summer of 2020 by the Regenes Institute for Regenerative Practice, the training, designed as a platform for exchange and self-learning, revolved around a series of philosophical and other concepts, experienced through an urban design exercise.

The aim of these various activities and discussions on bioclimatic architecture and sustainable urban planning is to mobilise a critical mass of professionals in East Africa around these issues. The creation of this network is crucial for the region. It is through this that good architectural and urban design practices will expand, building a more inclusive and climate-resilient East African society.



Fig 3: The publication *A Manifesto for Climate Responsive Design*. © Enabel

### Community participation

These experiences in Uganda and Rwanda demonstrate how a development project is able to improve the system it is part of, if it is in step with the society it serves. To achieve this, real community participation is essential. It is through the communities that a virtuous systemic development, enhancing local culture, can be part of time and space through the architectural object built.

### Architecture and urban planning: vectors for cultural integration

These experiences in Uganda and Rwanda also highlight the importance of architecture and urban planning as vectors for integrating culture into development. The involvement of architects and local urban planners is essential, as drivers of change. Anchoring the architectural and urban project into its environment, its environmental and sociological context, through professional players, allows the local culture to express itself and flourish in the act of building. Through its technical know-how and global vision, it can facilitate the integration of the community into its environment. It can make the understanding of the environment accessible by identifying the potential and direction that a specific place can generate with its community, and by helping the local authorities to adopt this collective vision. This in turn increases the resilience of a society, in tune with its ecosystem.

And so are the needs, aspirations and imagination of the community and its multiple constituents revealed, with sometimes diverging interests, and a coalition with a common vision generated. Its specifically local organisation can be integrated into the architectural project which is then inscribed in the history and interpretation of the place. The project can in this way reinterpret the site's intrinsic local origins (topographic, climatic, geological and others) and transcend the local materials and technologies used in order to respond to contemporary problems.

Together, local communities and professionals of the built environment reclaim local approaches, typologies, techniques and materials through which past and contemporary local culture expresses itself.

---

#### Sources

Clegg, P., Sandeman, I., 2020. *A Manifesto for Climate Responsive Design*. Bath: Feilden Clegg Bradley Studios.

# COLOPHON

## **Culture and Creativity for the Future of Cities**

Theory, Practices and Methodologies from African, Asian and Latin American Countries

### **Editorial coordination and oversight:**

European Commission, Directorate General for International Partnerships  
Enabel, the Belgian Development Agency  
French Community of Belgium (Fédération Wallonie Bruxelles)

### **With the participation of:**

Centre for Fine Arts Brussels (BOZAR)  
United Cities and Local Governments (UCLG)  
Wallonie Bruxelles International (WBI)

### **Acknowledgements:**

- Guido Couck, Head of Communication, Enabel
- Giorgio Ficarelli, Team Leader, Directorate General for International Partnerships, European Commission
- Greta Galeazzi, Policy Officer, Directorate General for International Partnerships, European Commission
- Gilles Hubens, Director Expert, Direction of International Relations, French Community of Belgium
- Kathleen Louw, KLECO snc, for the Centre for Fine Arts
- Thomas McGrath (Journalist)
- Gian Giuseppe Simeone, Culture Lab sprl, for the European Commission

### **Cover**

Pictures © Benedetta Ficarelli and Francesca Bombarda

### **Design by**

Majd Zada, JCP Srl

### **Translation by**

Fiftj SAS

### **Production by**

JCP srl

### **Printing by**

MCI Benelux S.A., It Dev Solution Srl, Artegraf

**Printed in Italy, June 2021**





A Coruña © Rachele Villani

# SPECIAL THANKS

- Achilles Ahimbisibwe, Associate Professor in Design, Uganda Martyrs University
- Jordi Baltà Portolés, Advisor on Culture in Sustainable Cities, Committee on Culture, UCLG
- Gian Luca Bombarda, Director, JCP srl
- Dr Beatriz Barreiro Carril, Associate Professor of International Law, Universidad Rey Juan Carlos, Madrid, Spain
- Koen Doens, Director General, General Directorate for International Partnerships, European Commission
- Olivier Donnet, Intervention Manager, Enabel
- Philippe Drouillon, Founder of Metamorphosis, Belgium
- Paul Dujardin, Advisor, Centre for Fine Arts Brussels (BOZAR)
- Annica Floren, General Directorate for International Partnerships, European Commission
- Antoine Guibert, Expert for the Agenda 21 for culture - UCLG
- Benoit Legrand, Coordinator, Infrastructure and Environment Desk, Enabel
- Lesley Lokko, architect, Founder of African Futures Institute, Ghana
- Michael Louw, Senior Lecturer, School of Architecture, Planning and Geomatics, University of Cape Town
- Valeria Marcolin, Co-director of NGO Culture et Développement
- Joy Mboya, Executive Director, The GoDown Arts Centre, Nairobi
- Manlio Michieletto, Dean, School of Architecture and Built Environment, University of Rwanda
- Rania Muna, JCP Srl
- Laura Nsengiyumva, artist, architect, PhD candidate, University of Gent
- Mark Olweny, Associate Professor in Architecture, Uganda Martyrs University
- Christian Ost, President, Raymond Lemaire International Centre for Conservation (RLICC)
- Stella Papanicolaou, Architect and senior Lecturer, School of Architecture, Planning and Geomatics, University of Cape Town
- Jordi Pascual, Coordinator, UCLG Culture Committee
- Iga Perzyna, Partner, African Architecture Matters
- Matthias Pianni, Intervention Manager, Enabel
- Joëlle Piraux, Local Governance Expert, Enabel
- Dorcy Rugamba, Director and Founder, Rwanda Arts Initiative
- Ruba Saleh, Assistant Professor, ICHEC Brussels Management School
- Frédéric J. Saliez, Human Settlements Officer, UN Habitat Office for Europe
- Jean-Yves Saliez, chief of staff, Ministry for Climate, Energy and Mobility, Walloon Region
- Berend Van der Lans, Architect, Co-Founder, African Architecture Matters
- Jean Van Wetter, Director General, Enabel
- Sarah Vieux, UCLG Culture Committee



The European Commission's Directorate for International Partnerships operates under the leadership of Commissioner Jutta Urpilainen. It is responsible for formulating the EU's international partnership and development policy, with the ultimate goal to reduce poverty, ensure sustainable development, and promote democracy, human rights, and the rule of law across the world.

Enabel, the Belgian development agency, implements the Belgian governmental cooperation in 14 partner countries and provides expertise to other donors. With its partners, Enabel actively contributes to global efforts for sustainable development. Activities focus on fragile states and the least developed countries, primarily in Africa.

The Centre for Fine Arts Brussels (BOZAR) is Belgium's largest cultural institution, welcoming over one million visitors each year to nearly six thousand exhibitions, concerts and events in a landmark building in Brussels. BOZAR is a multidisciplinary platform for contemporary intercultural dialogue, with an international mission guided by a commitment to artistic excellence and social justice.

The French Community of Belgium (Fédération Wallonie Bruxelles or FWB) exercises its powers in the Walloon provinces and in Brussels, in the domains of culture, education, the use of languages, health, assistance to individuals (youth, social welfare, aid to families, immigrant assistance services, etc.) and all international relations related.

The PDF of this publication will remain available on the following websites:  
<https://data.europa.eu/doi/10.2841/335269>  
ISBN 978-92-76-35921-0 doi:10.2841/335269 MN-03-21-172-EN-N

This publication has been funded with support from the European Commission. This publication reflects the views only of the authors, and the Commission cannot be held responsible for any use of the information contained herein.

© European Union 2021

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher.



European Commission

Directorate-General for International Partnerships

ISBN 978-92-76-35921-0 doi:10.2841/335269 MN-03-21-172-EN-N

Pictures: © Benedetta Ficarelli, Francesca Bombarda: cover page; Fernando Murueta, 8; UN-Habitat/Mitiku Woldesenbet 11; UCLG:17,19, 63, 64, 70, 73, 86, 88, 96, 101, ; BOZAR: 21, 30, 37, 39, 40; Ciné-Débat pour la Paix: 24; Generation Positiv: 26; UN-Habitat/Cidade Ativa 34 ; Souad El Ouafi, Shutterstock: 46; Photography and Visual Literacy for Active Citizenship: 49; UN-Habitat/Think Playground 53 ; Berend van der Lans: 59, 98, 122, 131, 159; Dudi Sugandi: 61; Mira Rizki: 67; Yop.Crealab and partners: 68; Laity Mbassor Ndour, Oxfam-Québec: 74; 'Maison des Jeunes et des Savoirs' of Yopougon : 76; Juan Carlos Astudillo S: 78; Kër Thiossane: 80; Ha Long - UCLG Committee on Culture - UCLG ASPAC: 84; Harandane Dicko - UCLG Committee on Culture: 94; UNESCO: 111; UN-Habitat 112 ; Rotonde des Arts: 114; African Architecture Matters: 120; Michael Louw: 131, 132, 135; Daniel Rutalindwa Gakwavu, Afsana Karigirwa, Justicia Kiconco, Lwazi Ncanana, Tadeo Nedala, and Anna Stelzner: 133; Louisa Anyingo, Danny Gireneza Maniraho, Zach Hendrix, Iréné Isingizwa, Jonathan Kateega, Thelishia Moodley, and Julian Nagadya: 133; Prosper Byamungu, Azza Dushime Kagina, Katya Krat, Brenda Kirabo, Andries Mathee, Ann Murungi and Oliver Hirwa: 134; Christine de Guzman, Andrew Lutwama, Treven Moodley, Robert Nishimwe, Stephani Perold, and Aime Boris Shema: 134; Lwazi Ncanana/UCT: 135; Treven Moodley/UCT: 136; Katya Krat/UCT: 137; Thelishia Moodley/UCT: 138; Tadeo Nedala/UMU: 139; Christine E. T. Z. De Guzman, UMU: 139; Ranchhod T. Oza, Jean Marc: 140; Stella Papanicolaou/Lyla Hoon, Harnish Patel and Treasa McMillan/Keerathi Patel and Omid Pournejati: 141; Nicola Hardie, Keerathi Patel, Samke Kunene and Cornelus van der Nest, Bongsi Sithole, Samke Kunene: 142; Cornelus van der Nest: 143; Angeline Alimo, Cynthia Kabami: 144; Morris Higenyi, Joanita Aguti: 145; Ronald Businge: 146; Sashien Singh, Mariam Kamara, Atelier Masomi: 150; Godown Arts Centre: 151 - 155; Lucas Oteyza: 157; Klaartje Schade: 158; Khwemah Sykes: 159; Antony Upward / Edward James Consulting Ltd: 161; Ost & Saleh: 161; Enabel: 165-168, 170-172; Rachele Villani: 174.

This publication has been funded with support from the European Commission. This publication reflects the views only of the authors, and the Commission cannot be held responsible for any use of the information contained herein.

© European Union 2021

**All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher.**



Luxembourg: Publications Office of the European Union, 2021



Although the mainstream understanding of sustainable development has focused particularly on economic, social and environmental dimensions, an increasing number of academics, organisations and cultural industry leaders have stressed the essential role of cultural aspects. Policy approaches emphasising the importance of culture for sustainable development support the role of cultural rights, a dynamic notion of culture, the interconnectedness of economic, social, environmental and cultural factors and the value of core aspects of culture (e.g., heritage, diversity, creativity).

Applying this at urban and local level becomes important because of the increasing ‘localisation’ of development goals, as outlined in the SDGs and the New Urban Agenda. Cities operate as ‘laboratories’ in addressing emerging challenges, the effective role of local governments and their associations, and mobilise all local stakeholders in connecting culture with sustainable development.

This compilation of a theoretical study on the contribution of culture to sustainable urban development, with best practices and methodologies, illustrates some of the latest priorities put forward by the European Union. It targets cultural stakeholders, local authorities, urban activists and subsidising bodies interested in developing and supporting holistic, people-centred and sustainable urban development approaches based on culture and the creative sectors, in the regional contexts of Africa, Asia, and Latin America.

ISBN 978-92-76-35921-0 doi:10.2841/335269 MN-03-21-172-EN-N