CULTURE
URBAN
FUTURE

**GLOBAL REPORT
on CULTURE
for SUSTAINABLE
URBAN
DEVELOPMENT**

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GLOBAL REPORT ON CULTURE FOR SUSTAINABLE URBAN DEVELOPMENT

HERITAGE AND CREATIVITY

SEP 2015

2030 AGENDA
FOR SUSTAINABLE
DEVELOPMENT

**CULTURE
ENTRY POINTS**

1 NO POVERTY | 2 ZERO HUNGER | 3 GOOD HEALTH AND WELL-BEING | 4 QUALITY EDUCATION | 5 GENDER EQUALITY | 6 CLEAN WATER AND SANITATION | 7 AFFORDABLE AND CLEAN ENERGY | 8 DECENT WORK AND ECONOMIC GROWTH | 9 INDUSTRY INNOVATION AND INFRASTRUCTURE | 10 REDUCED INEQUALITIES | 11 SUSTAINABLE CITIES AND COMMUNITIES | 12 RESPONSIBLE CONSUMPTION AND PRODUCTION | 13 CLIMATE ACTION | 14 LIFE BELOW WATER | 15 LIFE ON LAND | 16 PEACE, JUSTICE AND STRONG INSTITUTIONS | 17 PARTNERSHIPS FOR THE GOALS | SUSTAINABLE DEVELOPMENT GOALS

OCT 2015

UNESCO GLOBAL
SURVEY ON THE
ROLE OF CULTURE

REGIONAL ANALYSES

STUDY AREA 1
As a new generation of cultural entrepreneurs emerges, culture increasingly provides a stage for community participation and renewed links between governments and citizens.

STUDY AREA 2
Although it decayed due to demographic and social transformations, the 'medina', a dense, mixed-use urban model specific to Arab cities, offers lessons for the future sustainability of cities.

STUDY AREA 3
The practice of urban conservation has unlocked new approaches and instruments to achieve urban and environmental sustainability, emphasizing local knowledge, creativity and well-being.

STUDY AREA 4
Urban conservation and regeneration practices are emerging through the reuse of former industrial buildings and Soviet era public spaces, as well as revitalization projects for historic cities.

STUDY AREA 5
As heritage conservation is perceived to be a low priority within development agendas, the needs of the poor require particular attention in urban regeneration, building on the region's innovative use of pro-poor policy frameworks.

STUDY AREA 6
In light of increasing land speculation and widespread privatization of urban areas, public spaces have been a particular focus of urban conservation and regeneration efforts.

STUDY AREA 7
A new vision of sustainable urbanism is emerging, one that combines heritage, contemporary design and environmental awareness, and favours polycentric, dense and mixed-use cities.

STUDY AREA 8
While urban conservation and regeneration have historically been government-led, they now involve a growing variety of civil society and private partners, resulting in innovative partnerships.

STUDY AREA 7 | STUDY AREA 3 | STUDY AREA 4 | STUDY AREA 2 | STUDY AREA 5 | STUDY AREA 6 | STUDY AREA 8 | STUDY AREA 1
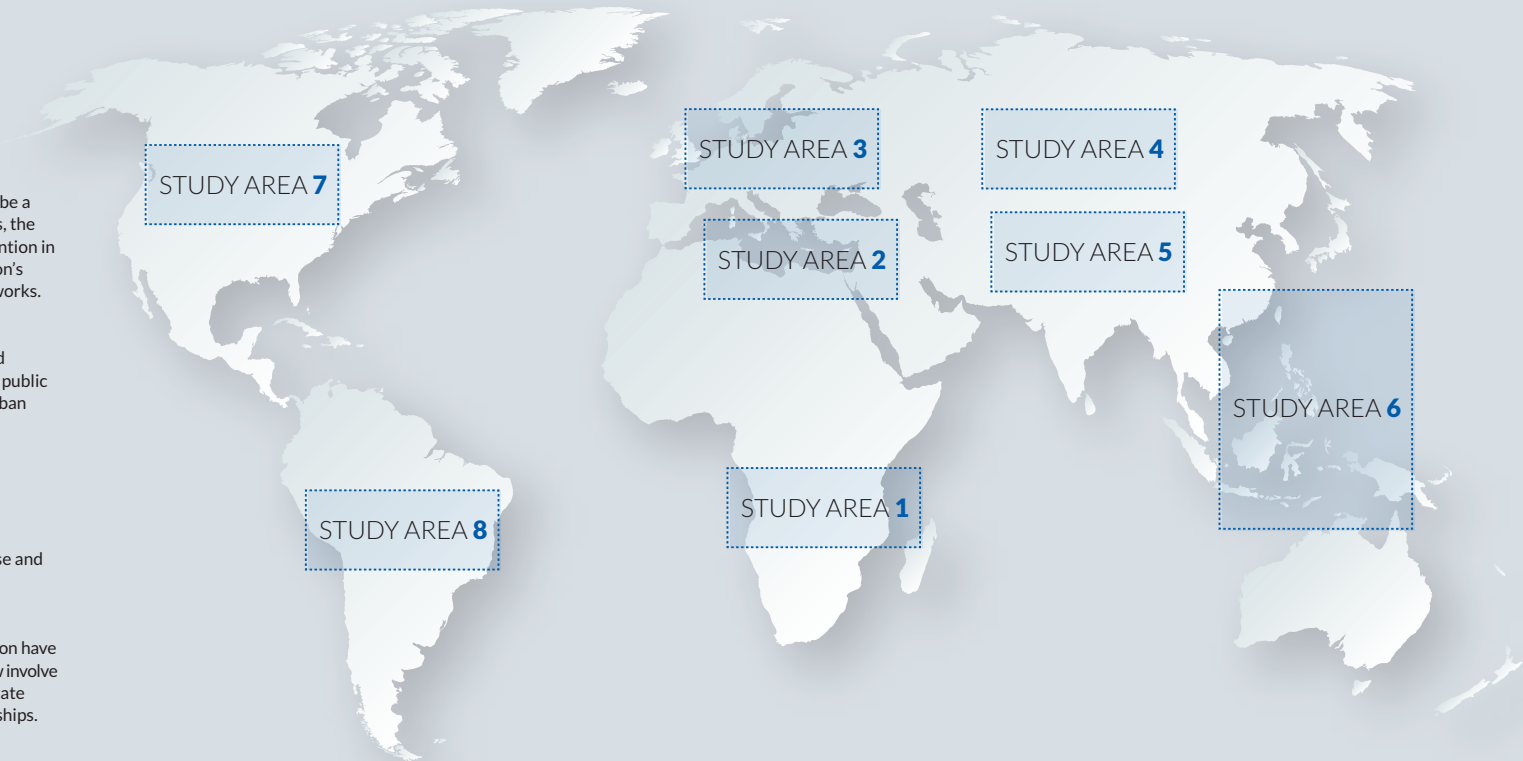
DEC 2015

CULTURE FOR
SUSTAINABLE CITIES
POLICY AREAS
(HANGZHOU, CHINA)

THEMES

PEOPLE
1 HUMAN-CENTRED CITIES
2 INCLUSIVE CITIES
3 PEACEFUL AND TOLERANT SOCIETIES
4 CREATIVE AND INNOVATIVE CITIES

ENVIRONMENT
5 HUMAN-SCALE AND COMPACT CITIES
6 SUSTAINABLE, RESILIENT AND GREEN CITIES
7 INCLUSIVE PUBLIC SPACES
8 SAFEGUARDING URBAN IDENTITIES

POLICIES
9 SUSTAINABLE LOCAL DEVELOPMENT
10 ENHANCED RURAL-URBAN LINKAGES
11 IMPROVED URBAN GOVERNANCE
12 FINANCING SUSTAINABLE URBAN DEVELOPMENT

OCT 2016

GLOBAL REPORT
CULTURE: URBAN
FUTURE

RECOMMENDATIONS

- Enhance the liveability of cities and safeguard their identities
- Ensure social inclusion in cities through culture
- Promote creativity and innovation in urban development through culture
- Build on culture for dialogue and peace-building initiatives

- Foster human scale and mixed-use cities by drawing on lessons learnt from urban conservation practices
- Promote a liveable built and natural environment
- Enhance the quality of public spaces through culture
- Improve urban resilience through culture-based solutions

- Regenerate cities and rural-urban linkages by integrating culture at the core of urban planning
- Build on culture as a sustainable resource for inclusive economic and social development
- Promote participatory processes through culture and enhance the role of communities in local governance
- Develop innovative and sustainable financial models for culture

NEW URBAN AGENDA

CULTURE: URBAN FUTURE

**GLOBAL REPORT
on CULTURE
for SUSTAINABLE
URBAN
DEVELOPMENT**

SUSTAINABLE
LOCAL DEVELOPMENT

Havana (Cuba)
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Urban areas must be 'rehumanized', both in terms of scale and in enhancing a sense that facilitate belonging. Systematic, comprehensive and culturally sensitive urban development models are required to promote inclusive processes of access, representation and participation in culture.

The role of culture for sustainable urban development goes beyond its value as a commodity or a resource to attract investments and boost branding. Decision-makers should build on culture for inclusive development, overcoming inadequacies of indicators and measurement of impacts, citizen participation and gender inequality.

Cultural vitality is necessary to city life as it permeates all spheres of living and lies at the foundation of freedoms, the public exchange of ideas and societal well-being.

The role of local governments is crucial to create and support spaces for dialogue and action; plan, design, implement and monitor policies and programmes; develop infrastructure; and ensure that the values of heritage, diversity and creativity are recognized, particularly in contexts where these may be neglected or threatened.

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CULTURE IN URBAN DEVELOPMENT POLICIES: AN AGENDA FOR LOCAL GOVERNMENTS

NANCY DUXBURY, JORDI BALTÀ, JYOTI HOSAGRAHAR AND JORDI PASCUAL[1]

CULTURE HAS HISTORICALLY BEEN A CONSTITUTIVE FORCE OF URBAN DEVELOPMENT. TODAY, AN IMPRESSIVE VARIETY OF INNOVATIVE PRACTICES TO INTEGRATE CULTURAL ASSETS INTO URBAN DEVELOPMENT STRATEGIES ARE OBSERVED THROUGHOUT THE WORLD.

Four decades on from Habitat I, while the economic, environmental, political and social dimensions of development have been acknowledged and – to a greater or lesser extent – understood by the international community, today the cultural dimension of development is still too often misunderstood or undervalued, or seen as an optional extra to be added when the hard work of 'real' development is done. While Habitat II in 1996 recognized culture as an integral part of people's well-being, and local development and equity were linked with acknowledging diversity in cultural heritage and values, culture was not fully integrated in its delivery. In parallel, especially since 2000 – from local to international scales – culture has been gradually recognized as a key issue in local/urban sustainable development (Pascual, 2009; Duxbury et al., 2012; Duxbury and Jeannotte, 2012; UNESCO, 2012; Hosagrahar, 2013; Hristova et al., 2015; UNESCO, 2015; Dessein et al., 2015; Hosagrahar et al., 2016). The Global Taskforce of Local and Regional Governments (2014), for example, acknowledges the need to explicitly include culture in the paradigm of sustainable cities:

> Culture will be key in the success of sustainable development policies, as driver and enabler of development and people-centred societies. A holistic and integrated approach to development needs to take creativity, heritage, knowledge and diversity into account. Poverty is not just a question of material conditions and income, but also of lack of capabilities and opportunities, including in cultural terms.

It is time to improve (and update) the wording of culture in sustainable urban development, as well as to operationalize this narrative.

The contemporary urban crisis calls for a new model of urban development in the form of the 'New Urban Agenda' to be approved at Habitat III. In addition to decreasing vulnerability and environmental footprint, this new model must 'rehumanize' urban environments, both in terms of scale and in enhancing a sense of belonging. Furthermore, it must increase social cohesion, counter segregation (social and spatial) and uneven distribution of wealth, and aim for equitable distribution and access to urban resources and greater integration and connection among residents. Within this context, it must recognize that cultures are dynamic, intrinsically diverse and multifaceted, incorporating a range of expressions and values embodied in tangible and intangible heritage, contemporary arts, collective and individual activities, and particular features that characterize distinct 'ways of life'.

CASE STUDY 92

Pekalongan (Indonesia)
Craft as an honourable occupation

Pekalongan, a port city in central Java (Indonesia), has long been known as a centre for batik, an elaborately decorated cloth (usually cotton) produced with a wax-resist dyeing technique. This textile has traditionally been crafted by hand in family workshops and small-scale cottage industries. For those growing up in Pekalongan at the beginning of the twenty-first century, however, apprenticeship in a batik workshop was not an attractive option: young people with aspirations for advancement set their sights on other professions such as computers or sciences.

City leaders decided that Pekalongan's future viability lay not in a search for new industries, but in reinvigorating the craft for which it was already well-known: batik. An historic building was dedicated as a museum of batik. A mayoral decree provided for batik to be integrated as local content into the public school curricula, in conformity with the existing national educational framework.

Beginning with only one school in the 2005-2006 academic year, it only took three years for the programme to reach all of Pekalongan's 230 schools, from kindergartens to secondary schools. Young people have gained a new appreciation of the skills and knowledge required for the craft and a renewed respect for its practitioners, together with an increased interest in the possibility of making a career in batik, which is now once again viewed as an honourable occupation. Specialized training is provided at vocational schools, whose students may gain the skills to enter batik-making as a career. The Polytechnic of Pekalongan has established a three-year diploma course in batik, thus producing specialists with higher degrees.

The Long Term City Development Plan 2005-2025 is guided by the vision: 'Pekalongan, city of batik: advanced, independent and prosperous'. The vision sees the art, craft, culture and economy of batik as Pekalongan's greatest potential, 'the main locomotive and main driving force turning the wheel of development of Pekalongan City'. Today, young Pekalongan residents are increasingly confident that they can aspire to reputable work and a reasonable income without having to join the migration to Indonesia's larger cities.

Prepared by Frank Proschan

With these goals in mind, more systematic and comprehensive 'culturally sensitive urban development models' are required (United Nations Task Team on Habitat III, 2015). To this end, the role of cultural practices and values in sustainable development must be explicitly recognized, supported and integrated into planning and policy in a systematic and comprehensive way.

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[1] Based on the work done by the Committee on Culture of the United Cities and Local Governments (UCLG), including the policy paper 'Why must culture be at the heart of sustainable urban development' (Duxbury et al., 2016).

CULTURE AS A RESOURCE FOR SUSTAINING URBAN LIFE AND LIVELIHOODS

Jenny F. Mbaye *Centre for Culture and the Creative Industries, City University of London (United Kingdom of Great Britain and Northern Ireland)*

Cities are a demonstration of the life-force that culture plays in the historic transformation of our societies, and as such a key engine in their urban development and social sustainability. We should nurture culture, and move beyond instrumentalizing it as a disposable tool, to embrace two distinctive aspects that essentially make up its DNA: meaning and values, and transmission. Together, they are a powerful resource that sustains urban life and livelihoods.

Meaning and values are the essence of creative products and other cultural expressions. They give life expression and significance. Meaning and values are expressed and measured in a variety of ways, but reducible to no single one. The forms are diverse: intellectual property resources, tangible and intangible commodities, products of traditions and savoir-faire, crafts and innovations. The sustainability of culture is thus only to be achieved by maintaining a fine balance between monetary and social values of branded and lived spaces and products, the local and the global, and the indigenous and worldwide. In a holistic way, culture nurtures and nourishes, sustains and makes resilient, cities, regions and their populations.

As a transmitter, culture holds and transports identity, meaning and memory, within and beyond territorial boundaries.

Culture is a means of the political, social, economic and spatial expressions of cities; it informs urban morphologies and patterns of cities, as well as the needs, practices and usages of those who reside, transit and inhabit the urban fabric. One cannot have a city - let alone human life that thrives - without culture. Here is the challenge and opportunity of culture: change and transformation have to respect cultural values and to use the means of cultural transmission. Culture is the key to the city, and its governance.

Culture is simultaneously content (value and meaning) and a container (a form of transmission). This dual and interlinked role is the means of valuing choices and promoting innovation that underpins the notion of urban citizenship. Culture both is and holds social permutations and human development, as well as the transformations of the built environment, with cities being one of its most accomplished forms.

Culture then is the tree and the fruit of sustainable urban development. We thus need to move beyond labels and branded concepts – 'smart cities', 'creative cities', 'eco cities' and more recently 'self-confident' cities – as cities of culture remind us of the essential role played by genuinely people-centred urban policies, broad-based and transversal in their approach.

CONCEPTUAL MYTHS AND OPERATIONAL CHALLENGES

Conceptual and operational issues persist on culture's role within the context of sustainable urban development policy and planning. The relationship between culture and sustainable development is not thoroughly understood, and the integration of culture within broader holistic urban planning and development continues to be an issue. In order to integrate culture into urban development in more systematic and comprehensive ways, these challenges must be explicitly addressed.

There are some main misconceptions around culture with underlying assumptions about the place of culture in the sustainable development of cities. The following articulates the myths and aims to counter them, providing constructive and positive counter-narratives.

MYTH 1. Everything about cultural traditions and practices is good and must be conserved and safeguarded. Local or national sustainable development must respect cultural beliefs, practices and traditions and cannot change any aspect of them. It is legitimate to use culture to justify behaviours and practices that infringe upon human rights. Local circumstances and traditions of groups are more important than individuals.

COUNTER-NARRATIVE. The 1948 Universal Declaration of Human Rights is, indeed, universal. Culture is an integral part of human rights (Art. 27) and human rights are indivisible and interdependent. Therefore, no one may invoke culture to infringe upon the human rights of individuals, guaranteed by international law, nor to limit their scope.[2] Cultural practices that infringe upon the human rights of individuals must be modified to conform to the Universal Declaration of Human Rights. Cultural relativism of human rights is not acceptable.

CASE STUDY 93

Guatemala City (Guatemala)
Broadening creative horizons for youth through audiovisual training

Based in Guatemala City (Guatemala), a city of over 1 million people and the site of mass rural to urban migration in recent decades, the Instituto de Relaciones Internacionales e Investigaciones para la Paz (IRIPAZ) has worked to promote Guatemala's cultural diversity through audiovisual media. With the support of UNESCO's International Fund for Cultural Diversity (IFCD), IRIPAZ launched the 'Intercultural social communication through audiovisual creation' project, a two-phase initiative with a distinct focus on digital technologies.

During the first phase of the project, students, many from indigenous communities, learned how to operate digital cameras, studied graphic design programmes such as Photoshop and Illustrator, explored video editing through Final Cut Pro and After Effects, and mastered digital music production with Logic Pro. Now in its second phase, the ICREA Lab project (as it is now known) is educating students in cultural entrepreneurship skills – such as crowdfunding strategies – geared towards the audiovisual industry. As a result of the project, more than 100 young people have received training in cultural entrepreneurship, with many going on to found their own audiovisual production companies. Furthermore, thanks to a partnership with the University of San Carlos in Guatemala City, a professional certification programme has now been established for young cultural managers. By creating new opportunities for young, indigenous cultural entrepreneurs, the ICREA Lab project is greatly contributing to economic development and social cohesion in Guatemala City and beyond.

Prepared by UNESCO

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[2] See: 2001 UNESCO Universal Declaration on Cultural Diversity (Art.4), also: *Gender Equality: Heritage and Creativity* (UNESCO, 2014*b*)

Navala village (Fiji)
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MYTH 2. Culture is an obstacle to development. If you emphasize heritage, traditions or the inclusion of disadvantaged people, economic development cannot be as fast as it should be. Economic development is the priority, and all frameworks, resources and efforts should be devoted to that. Culture is secondary to more important purposes.

COUNTER-NARRATIVE. Culture can either facilitate or obstruct development agendas. The role of culture for sustainable development depends on ensuring cultural rights for all: ensuring every woman, man and child can access, take part in, and contribute to cultural life.[3] Development only understood in economic terms is neither effective nor sustainable. Culture is the sphere where ideas, behaviours and practices can be discussed and expressed in a pluralistic and democratic society, constituting crucial foundations for the humane, inclusive, holistic and long-term development of cities.

MYTH 3. The culture of a place is fixed and timeless. There are essential features in the identity of the city and in the behaviour of people at local level that cannot be questioned. Local identities are inherited and changeless.

COUNTER-NARRATIVE. History clearly shows that identities of local communities change over time. Cultural policies, based on human rights, can be understood as an opportunity to jointly analyse the past, acknowledge the components that have shaped it, and involve all citizens living in a place to build new meanings together. The human rights framework allows alternative ideas to emerge, flourish and be discussed. Culture belongs to all people that live in a place. Identities are always being built. Identity has ceased to be a predetermining factor in a community, but its construction has become a key factor in communal projects. It is important that this process is pluralistic and democratic.

MYTH 4. Culture is a luxury not everyone can afford. At the local level, there are other priorities: fresh water, decent jobs, adequate housing, education, etc. Culture can only be considered once other more important social needs are addressed.

CASE STUDY 94

Saint-Louis (Senegal)
Generating economic benefit through conservation efforts

SENEGAL

GAMBIA

With a history spanning over three centuries, Saint-Louis's typical houses, system of quays, street layout, riverbank, and Faidherbe Bridge contribute to the city's unique identity. The city was once the capital of Senegal and Mauritania and played a predominant cultural and economic role throughout West Africa. Since 2000, the Island of Saint-Louis (Senegal) has been designated as a UNESCO World Heritage property.

The local population has an enduring ambiguous relationship with the city's colonial-built heritage, due to the absence of endogenous cultural materials in the building construction and its links to memories of a period of enslavement. The growing importance of the economic role of heritage in Saint-Louis through tourism, however, has nurtured greater affirmation of the heritage amongst the local population who increasingly attach importance to its value as an economic resource. Tourism has provided the prospect of establishing a proactive public policy that combines conservation, heritage enhancement, involvement of the local communities and income generation. The heritage challenge concerning the conservation and development of the heritage of Saint-Louis is intertwined with that of inclusive economic development and hinges on the optimal use of resources and development potential of the city's heritage sites. Capacity-building has been an important part in the heritage conservation policy led by the State and municipality with the support of technical and financial partners to create a larger group of technicians capable of addressing conservation needs at the property. As part of the rehabilitation of the territorial assembly by the Walloon Region (2002-2008) a 'field school' helped to reclassify over 30 workers and technicians in heritage skills (lime, masonry, painting, roofing, carpentry, ironwork, treatment of termites, design and monitoring of restoration projects). A second initiative, implemented by the Spanish Cooperation, trained almost 100 young people in heritage skills over a two-year period. As a result of the youth rehabilitation programme, some young people have started businesses and others have found jobs in local businesses.

Source: Arterial Network, report for Study Area 1

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[3] See: Shaheed, 2014

COUNTER-NARRATIVE. Unless culture is taken into account explicitly as a key enabler, sustainable development will not take place. Development interventions can succeed or fail depending on how compatible they are with local culture (UNESCO, 2012). According to Meyer-Bisch (2013), culture is the right to experience knowledge, beauty and reciprocity, which cannot be regarded as something additional once every individual's fundamental needs have been fulfilled. It is a core element of human dignity, that which makes us human. Culture includes the circulation of knowledge, and therefore of meaning. It is located at the very base of the ecosystemic links between ecology, economics, politics and the social fabric.

MYTH 5. Culture is something that should be left to the market. Cultural goods and services are just commodities. Cities should only invest in cultural infrastructure and events if there is an economic return (e.g., tourism, city branding).

COUNTER-NARRATIVE. Culture must be recognized as a core element in local urban policies. Cities that see culture solely as a commodity or a resource to attract investments and boost branding are recognizing a limited range of cultural manifestations. Cultural vitality is an absolute necessity to city life because it permeates all spheres of living and lies at the foundation of freedoms, the public exchange of ideas and societal well-being. These dimensions infuse meaningful sustainable development, which is experienced at local level and requires local spaces for public debate and decision-making.

> *The idea of sustainability, malleable to accommodate evolving perspectives has created a space in which different stakeholders in the planning process are able to come together and develop a practical future vision (different from the status quo) that creatively combines vibrant, livable communities with a lighter footprint on the planet and a deeper connection to place and people.*
>
> Timothy Beatley, University of Virginia (USA)

CHALLENGES TO OPERATIONALIZING CULTURE IN LOCAL DEVELOPMENT

Operational challenges derive from underlying conceptual uncertainties, as outlined above, from resistance faced in implementing local cultural policies and plans, as well as from limited expertise in designing and implementing suitable programmes. They are embedded in perspectives and approaches of professional practices, as well as in organizational cultures, bureaucratic processes and historic norms. Operationalization issues can be characterized into four general categories:

1. Limitations due to legislative frameworks, targeted policies, bureaucratic silos and administrative reluctance:

• Legislative frameworks, cultural policies and programmes have traditionally been tailored to the needs of particular sectors (e.g. performing arts, visual arts, music, heritage, literature, etc.). How can sector-specific approaches be reconciled with broad-based, intersectoral, people-centred cultural policies?

• Policies and programmes for 'urban sustainability' are primarily about environmental issues and creating a 'greener' city. How can urbanization and physical planning better integrate culture into urban sustainability policy frameworks and programmes?

• There is institutional reluctance on the part of 'twentieth-century' sustainable development actors, guardians of the 'three-pillar system', to explicitly incorporate cultural dimensions.

PERSPECTIVE 37

A MULTIDIMENSIONAL VIEW OF HERITAGE AS A FACTOR OF SUSTAINABLE URBAN DEVELOPMENT

Sofia Avgerinou Kolonias *National Technical University of Athens (N.T.U.A.) (Greece), President ICOMOS International Committee on Historic Towns and Villages (CIVVIH) and ICOMOS Board Member*

Through years of observing and studying cities and historical urban landscapes, we realize that the intangible, social and productive relationships formed through the passage of time are key to the cities' secrets and evolution. Economic and social relationships and the city's functions constitute the mechanisms of their historic evolution and contemporary reality.

The urban space is a multidimensional, financial and social creation and, within the milieu of today's complex and rapidly-changing realities, we need a multi-thematic and multidisciplinary approach in order to understand and interpret it. Corresponding claims exist in dealing with current problems in the cities and their planning, mainly concerning the role of culture and urban heritage management within the framework of sustainable development.

The goals, methods and tools to protect urban heritage must correspond to the more recent approaches of preservation and of sustainable development. Humankind is now realizing that, apart from the three pillars of sustainable development (economy, society and environment),

culture must become its fourth pillar. A main condition for any intervention is to maintain the tangible and intangible values of historic cities and of their settings, not only on an urban but also a regional level. The integration of historic cities and urban areas in the social, cultural and economic life of our era, social justice and the residents' quality of living must also be guaranteed.

Now, more than ever, cities and urban areas encompass important factors which can contribute to the progress of humanity and guaranteeing the cities' resilience. Multifaceted crises of recent years have brought about new urban challenges, such as social problems, combined with cases of exclusion and misery for large groups of people, and cases of delinquency and violence. Within this context, the contradictions and the devaluation of cities and urban areas bring back the discussion on the need to reorganize the urban productive base. This should be grounded on the quality of public space, the cultural and social identity of local societies, their culture and heritage, the need for large-scale cultural works, and the return of creativity.

2. Complexity of the cultural sector and the cultural features of communities:

• Misunderstandings of the word 'culture' and its different meanings or ambiguities: e.g. culture as way of life and culture as art.

• The 'complexity' of the artistic world, with its great diversity of approaches and practices (often including jargon-filled language), from the individual to the collective, can produce a silo effect that is hostile to people-centred cultural policies.

• Cultural diversity can be a source of social tension when taken up by actors not fully committed to inclusive democracy.

3. Inadequacy of indicators, measurement and evaluation of progress and impacts:

• Culture cannot be measured and monitored like other areas of sustainability since it has important non-quantifiable and invisible dimensions (UNESCO, 2014). Yet some measurement or assessment criteria are essential because cultural policies, like other public policies, are subject to a democratic imperative of transparency and effectiveness. How can monitoring

approaches focus on stages of improvement (qualitative criteria) rather than on quantitative criteria?

• How can culture's contribution to strengthening and enriching local sustainability, resilience and holistic development be better evidenced?

4. Underlying issues of citizen participation, gender equality and enhancing inclusion:

• How can the democratic participation of citizens in the formulation, exercise and evaluation of public policies on culture be encouraged and stimulated?

• Are cultural policies and programmes sensitive to and promote gender equality? How can cultural policies be used to advance the empowerment of women?

While challenges are still faced in each of these areas, practitioners are addressing intertwined issues and concerns to advance professional practices, develop more effective tools and techniques, and improve performance and outcomes of culture-sensitive urban planning and development.

> *Large cities in the highly developed world are the places where globalization processes assume concrete, localized forms. These localized forms are, in good part, what globalization is about. We can then think of cities also as one key place where the contradictions of the internationalization of capital either come to rest or to conflict. If we consider, further, that large cities concentrate a growing share of disadvantaged populations – immigrants in both Europe and the United States, African Americans and Latinos in the United States – then we can see that cities have become a strategic terrain for a whole series of conflicts and contradictions.*
>
> *Saskia Sassen, sociologist*

OPPORTUNITIES FOR OPERATIONALIZING CULTURE IN LOCAL DEVELOPMENT

There is a duality to the policy approaches that need to be developed for culture. On the one hand, the importance of working in harmony with local culture and values is widely acknowledged, leading to an array of local 'transversal' experimentation to include culture in integrated approaches for social inclusion or economic growth. The key transformations for local sustainable development in the next decades will be located in the interrelation and integration of civic domains, interlinking concerns such as heritage, housing, physical planning, inclusion, mobility,

CASE STUDY 95

Seville (Spain)

Strengthening intercultural dialogue and community participation in urban regeneration

Community participation lies at the centre of culture-based regeneration strategies in the Andalusian capital of Seville (Spain). In 2010, the City of Seville implemented a 10-year Strategic Plan with the aim of transforming the city into a creative node with a closely knit social fabric. The key objectives of the Plan are to promote Seville as a cultural hub, a crossroads between East and West, and a knowledge and economy-based city. As part of the Plan, the 'Habitar Project 2.0: Three cultures, a single neighbourhood', works at regional level to promote local participation in the regeneration and revitalization of vulnerable neighbourhoods throughout Andalusia. The project involves the Andalusian neighbourhoods of Polígono Sur (Seville), Almanjáyar (Granada), San Martín de Porres (Cordoba), Saladillo and Piñera (Algeciras, Cadiz) and Chanca and Puche (Almeria), as well as the partner cities Tangier and Tetouan (Morocco), and is coordinated by the Department of Development of the regional government of Andalusia with the support of the European Union. By placing inclusion and cultural diversity at the core of its mission, the project seeks to enhance the sustainability and resilience of the neighbourhoods by nurturing dialogue among communities and encouraging their participation in conservation and management processes.

Source: IUAV, report for Study Area 3

culture, nature, resilience and governance, ensuring full and active community participation. In these approaches, the incorporation of cultural considerations will be key to ensuring that the paradigm of sustainability is meaningful to people, incorporating local histories and knowledge, resonating with local identities and truly building from the aspirations of local communities.

On the other hand, culture must also be addressed as a domain in its own right. Protecting cultural heritage (tangible and intangible), promoting creativity and

acknowledging cultural diversity require suitable policies, based on the relevant expertise. The distinctive features of cultural expressions, activities and a diversity of perspectives must be appreciated and nurtured. The plurality of cultures and cultural heritage must be conserved and safeguarded through more informed, intelligent and sensitive cultural policies. This requires specific investment in capacity-building, infrastructure, policy design, implementation and evaluation, and knowledge-sharing. All urban actors must be better equipped to become effective advocates of culture as a dimension of urban development. And cultural policies must be underpinned and supported by appropriate governance frameworks, based on active participation. It is vital for local governments to provide environments that actively encourage public, democratic debate and decision-making, where citizens can exercise their rights, expand their abilities, lead the present and decide on the future.

CREATIVE PLACEMAKING AS URBAN POLICY
Randall Mason *University of Pennsylvania (United States of America)*

Sustainable urban development must be imbued with a strong social conscience and cultural richness; it must address cultural heritage and diversity directly, not just implicitly. After all, cities are empty vessels if not filled with exchange, creative expression, cultural difference and truly public space. How, then, can urban policy help provide for such cultural richness as part of both heritage conservation and contemporary development? Decades hence, how will we look back at the urban heritage of the early twenty-first century? What aspects or qualities of cities are symptomatic of this era?

Massive urbanization, generic tendencies of global urban development and the overwhelming presence of tourism present deep threats to cultural sustainability. Positive stories include the resurgence of public space as a catalyst for regeneration and sites of protest; adaptive reuse of redundant infrastructure; vibrant art and cultural districts; valuing food culture; preservation of landmark buildings and landscapes – these trends advance sustainability and enable urban policy innovations. They all fall under the umbrella of 'creative placemaking'.

What is creative placemaking and how does it contribute to this urban resurgence? Creative placemaking (CP) is a mode of urban intervention drawing on many tools, traditions, scales and methods. It is multivalent, multidisciplinary and adaptive, consisting of a variable menu of heritage conservation, ecological restoration, artistic production and cultural programming, all shaped by broad participation and collaboration. It is a fugitive concept in terms of policy and practice – referring to many phenomena, yet none uniquely. It is deployed to reverse decline and return human scale

and cultural richness to urbanism. The simple, profound goal of CP is increased *activity*.

Creative placemaking projects include renovation and reactivation of old infrastructure or leftover spaces; creation of new, formal public spaces (often on waterfronts) that are programmed intensively; and 'pop-up' artworks, programmes, events and pilots to test concepts. These projects invest heavily in public space and give art and culture significantly more visibility.

Creative placemaking draws critiques that it relies on privatization and contributes to gentrification. Does it breed overdependence on the philanthropic sector? Do the ephemeral projects produce lasting impact on communities?

There is great alignment, if not perfect overlap, between CP and sustainable urban development policies. CP takes advantage of the most salient shifts in recent urban policy: proliferation of public-private partnership models; influence of citizen empowerment and participation; valuing marketable innovation as well as measurable impact; and reliance on the arts/culture sector as a driver of development.

It inhabits and enlivens an important band on the spectrum of urban policies and interventions by amplifying the contingency, flexibility and provisional nature of urbanism through public art, cultural expression and participation. A broader spectrum of policies, enabling more forms of creative placemaking, begets more vibrant and culturally-rich urbanism. Surely this is one of the qualities we value most in making urban development more sustainable.

CASE STUDY 96

Kolomna (Russian Federation)
Revitalizing the knowledge and skills of traditional practices for local development

In Kolomna (Russian Federation), the recognition and revitalization of pastila-making, a traditional fruit confectionery, has become a central component to strengthening cultural identity and boosting the local economy. Kolomna pastila production lay dormant for over a century until a recent study revealed that the manufacturing of the confectionary was a well-established and integral part of the city's cultural life in the eighteenth century.

The study catalysed efforts by the local community to reinvigorate traditional pastila manufacturing techniques through developing the skills of local artisans and the cultural institutions of the city. The non-profit partnership 'Museum City' established a museum in 2009 and a pastila factory museum in 2011, which raised awareness of the practice amongst the community and wider public, and promoted sustainable tourism through local culture and products. The revitalization of the practice has boosted job creation and has yielded benefits for the local economy, with tourism to the city increasing three-fold from 2008 to 2015. A renewed sense of community pride in the practice and its place-based significance has been nurtured, triggering community interest to research and revitalize other cultural industries to generate new development opportunities for their city.

Source: Strelka Institute for Media, Architecture and Design, report for Study Area 4

Funchal, Madeira (Portugal)
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CONCLUSION

The struggle for global sustainability is being played out in cities, and local governments occupy a strategically important space. In the area of culture, the role of local governments includes: creating and activating spaces for dialogue and action; setting priorities and planning, designing, implementing and monitoring policies and programmes; developing infrastructure; and guaranteeing attention to the values of heritage, diversity and creativity in contexts where these may be neglected or threatened. Culture 21 Actions (the toolkit on 'culture in sustainable cities' promoted by United Cities and Local Governments) is an interesting framework for cities to elaborate a new generation of cultural policies (UCLG, 2015).

A new people-centred and planet-sensitive sustainable development agenda requires cities to adopt new cultural policies. They must be based on inclusive processes of access, representation and participation of all citizens in culture. They must be people-centred, not sector-centred. We need to bring together all urban actors to work towards operationalizing a new model of sustainable urban development that explicitly integrates culture within it. The arguments, expertise, examples and tools are increasingly available; only stronger will and engagement are needed.