



CULTURE IN THE LOCALIZATION OF THE SDGS: AN ANALYSIS OF VOLUNTARY LOCAL REVIEWS

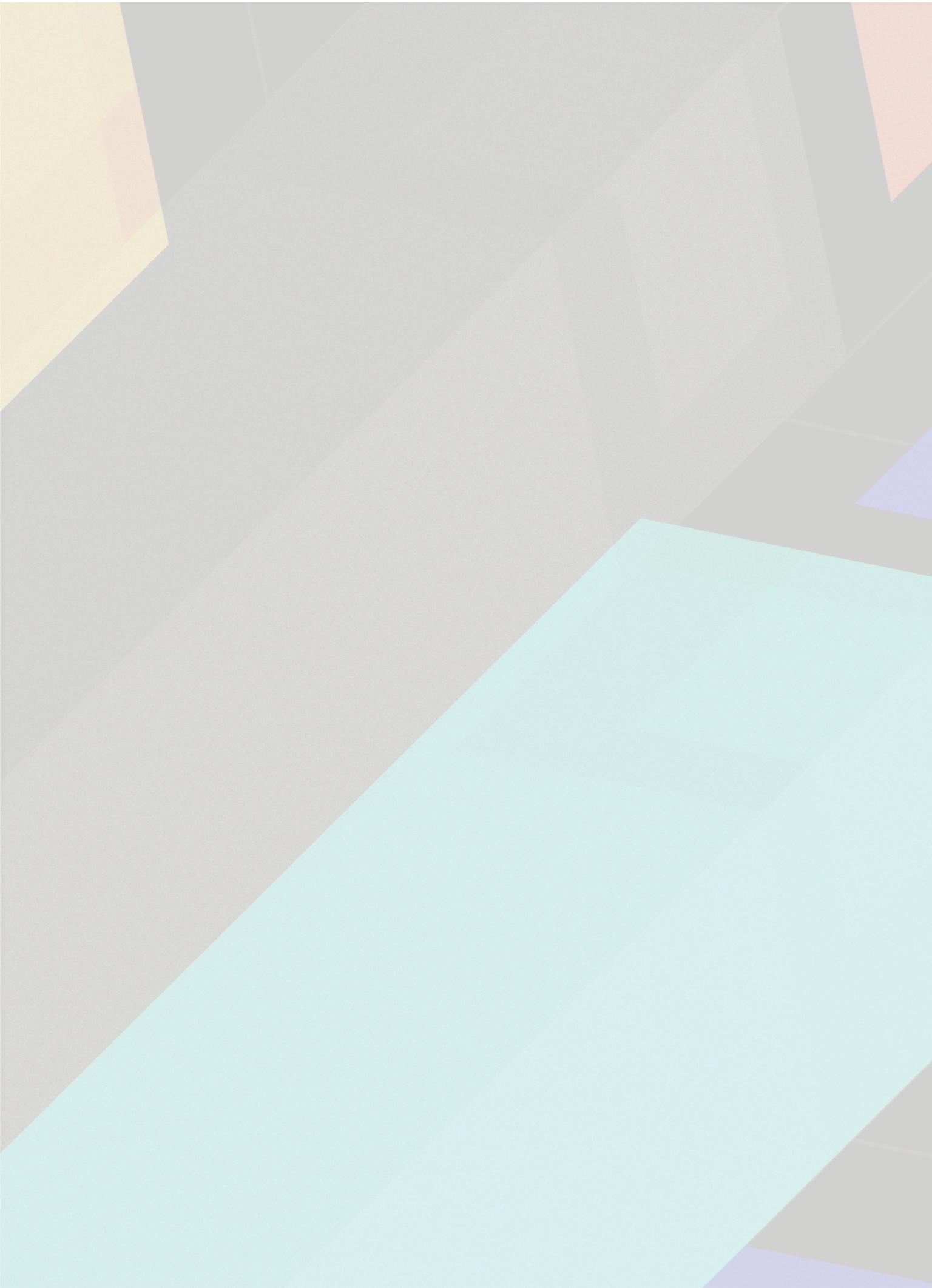


TABLE OF CONTENTS

EXECUTIVE SUMMARY	4
LIST OF ABBREVIATIONS	14
1: INTRODUCTION	16
1.1. Background and Purpose of the Report	17
1.2. Culture: Concepts, Actors and Policies	20
1.3. Methodology of the Report	24
2: CONTEXT AND GUIDANCE FOR VLR PREPARATION	26
2.1. Emergence of VLRS	27
2.2. Existing VLR Guidance and Analysis	29
3: REVIEW OF CULTURE ENGAGEMENT IN VLRS	32
3.1 HLPF Highlights through the Years	33
3.2. Overview of VLRS	35
3.3. Keyword Analysis	38
3.3.1. <i>Culture as the Fourth Dimension</i>	38
3.3.2. <i>Culture-related Terms</i>	39
3.3.3. <i>Other Terms Having Affinity with Culture</i>	44
3.3.4. <i>Cities' Diversity and Ranking in Use of 'Culture'</i>	47
3.4: Overview of Document Structures and Elements	51
3.5. Visual Material	53
3.6. Introductory and Policy Sections	57
3.6.1. <i>Presenting Pride of Place and Evoking Emotions</i>	57
3.6.2. <i>Recognizing Culture as a Crucial Element of SDG Achievement</i>	63
3.6.3. <i>Culture as the Fourth Dimension and a Strategic Policy Heading</i>	67
3.6.4. <i>Cultural Diversity, Cultural Actors and Localization</i>	75
3.6.5. <i>COVID-19 and Culture</i>	79
3.7. Review of Progress through the Lens of UN and Local Goals	81
3.7.1. <i>SDG 1: No Poverty</i>	81
3.7.2. <i>SDG 2: No Hunger</i>	83
3.7.3. <i>SDG 3: Good Health and Well-Being</i>	84
3.7.4. <i>SDG 4: Quality Education</i>	87
3.7.5. <i>SDG 5: Gender Equality</i>	95
3.7.6. <i>SDG 6: Clean Water and Sanitation</i>	98
3.7.7. <i>SDG 7: Affordable and Clean Energy</i>	99
3.7.8. <i>SDG 8: Decent Work and Economic Growth</i>	100
3.7.9. <i>SDG 9: Industry, Innovation and Infrastructure</i>	106
3.7.10. <i>SDG 10: Reduced Inequalities</i>	108
3.7.11. <i>SDG 11: Sustainable Cities and Communities</i>	113
3.7.12. <i>SDG 12: Responsible Consumption and Production</i>	134
3.7.13. <i>SDG 13: Climate Action</i>	136
3.7.14. <i>SDG 14: Life Below Water</i>	138
3.7.15. <i>SDG 15: Life on Land</i>	139
3.7.16. <i>SDG 16: Peace, Justice and Strong Institutions</i>	141
3.7.17. <i>SDG 17: Partnerships for the Goals</i>	144
3.7.18. <i>Culture in Localized City Goals, Targets and Measures</i>	147
4: CONCLUSION	166
4.1. Main Findings	167
4.1.1. <i>How Culture is Positioned in Policies and Actions</i>	167
4.1.2. <i>Culture in the '5 Ps' and '17 Goals'</i>	170
4.1.3. <i>Data and Indicators for Culture</i>	177
4.1.4. <i>Cultural Diversity, Participation of Cultural Actors and Localization</i>	179
4.2. Key Messages and Recommendations	181
4.3. A Culture Checklist	184
INFORMATION ON THE CULTURE 2030 GOAL CAMPAIGN MEMBERS	187
CREDITS	191



EXECUTIVE SUMMARY

EXECUTIVE SUMMARY

Leading up to the adoption of the UN 2030 Agenda for Sustainable Development, several global cultural networks campaigned under the banner “The Future We Want Includes Culture” for the inclusion of one specific goal devoted to culture, and for the integration of cultural aspects across the Sustainable Development Goals (SDGs). The campaign, known today as the Culture 2030 Goal (#culture2030goal) Campaign, issued the report “Culture in the Implementation of the 2030 Agenda”, which analysed the annual progress reviews for the SDGs produced around the time of the High-Level Political Forum (HLPF) with a focus on the VNRs, and providing key recommendations for all parties. With the awareness that “our struggle for global sustainability will be won or lost in cities”, and that successful SDG delivery increasingly implies local government action, the Campaign decided to continue its monitoring activities with a new report on culture and the localization of the SDGs in cities, focusing on the emerging movement of Voluntary Local Reviews (VLRs).

This report adapts the approach used for VNR analysis to local government contexts, analyzing all the VLRs published since the approval of the SDGs until May 2021 with a critical cultural perspective and providing recommendations on how the implementation of the SDGs could evolve in future VLRs. The VLRs gathered through UCLG’s Global Observatory of Local Democracy and Decentralisation (GOLD) platform underwent a quantitative assessment, comprising a keyword analysis and a qualitative assessment, comprising a scan of document elements to capture general trends and highlight exemplary content that may provide inspiration and best practice models.

The main findings of the analysis show that there is great diversity of how local and regional governments (LRGs) address culture in their sustainable development policies and reporting.

A good majority (54 VLRs out of 73, or 74%) of VLRs have included the cultural dimension in their implementation of the 2030 Agenda, through substantive narratives. Cultural topics can be found at any level, as part of high-level policy frameworks and as practical examples of implementation, as separate sectoral headings, where LRGs have dedicated ‘cultural plans’, or supporting aspects of other policy headings, diffused throughout different Goals and Targets.

The keyword analysis reveals that ‘culture as the fourth dimension’, at an overall share of 13% of the total references to different dimensions of development (the social, economic cultural and environmental), still lags behind the other three dimensions, but less disproportionately than in the VNRs, which stood at 5%. In terms of the breakdown of culture-related terms, the most frequently encountered main category is ‘general concepts of culture (including identity, diversity and rights)’, followed by ‘knowledge, education and cultural facilities’, ‘tangible heritage and spatial design’, ‘protection, management and economy of culture’, and ‘intangible heritage and performing arts’. The ‘cities ranking’ reveals the ‘top ten’ VLRs with the strongest reference to culture in keywords as Suwon, Besançon 2018, Hawai’i, Mexico City, Niort, Niterói, La Paz, Besançon 2019, Trujillo, and Espoo. The average frequency of cultural-related terms per VLR emerges as 1.07 words/ pages (more than six times the average rate of the VNRs).

The special element of visual material in has been used abundantly in VLRs, reflecting the distinctive cultural identities and local assets of LRG territories and to amplify or further explain the messages conveyed in the texts. A total of 314 images were extracted from 54 VLRs, of which 27 are covers, which predominantly showcase cultural heritage sites or use graphic design.

The 'introductory and policy sections' of VLRs show a striking use of culture in statements of political commitment expressed by local leaders. Many VLRs present their city with a sense of pride and ownership of place, citing favoured cultural traits, values and historic qualities, and using emotional and poetic language. Culture is cited as a crucial element of SDG achievement, driving the ambition and mobilizing stakeholder actions for sustainable urbanism, often linked to awareness raising, capacity building, collaboration and citizen participation. The importance of youth as agents of change and the next generation is emphasized in some cases. Culture is highlighted as a fundamental element of LRGs' overall approach to sustainability, and recognized as the fourth dimension of sustainable development. A frequent reference is made to culture in the sense of the overall functioning of society, as in organizational or civic culture, and a culture of sustainability itself.

Close to half of the VLRs feature cultural strategies, policies and planning instruments or a cultural dimension in their urban strategies, in context of incorporating the SDGs in the local framework. The policy instruments approach the subject through the themes of accessibility of cultural services, education, attractiveness, cultural and human rights, diversity, gender, harmony with nature, heritage, Indigenous knowledge, interculturality, non-discrimination, participation, peace, and values that guide society and need to be preserved.

The means of implementation for local cultural policies include cultural data collection (with dedicated data platforms in some cases), financial and in-kind support for cultural programs and heritage conservation, awareness raising through cultural activities for behavioural change, strengthened governance mechanisms. The budgets for culture allocated by LRGs remain in low figures, mostly less than 3%.

There is substantial engagement with culture in both tangible and intangible forms, i.e. through urban space and social capital. The strongest theme is observed as its catalyst role in social inclusion and cohesion and developing human capital, acknowledging the cultural manifestation of inequalities and poverty, developing policies to make culture accessible to all, increasing the quality and quantity of cultural events and cultural services. These services are connected to territorial strategies, in particular to enliven districts, activate public spaces through cultural expressions and democratize culture through decentralization of cultural spaces. The symbiosis between culture and the economy is also promoted, in particular through the tourism and creative industries.

Preserving and promoting the heritage of the city – cultural and natural, tangible and intangible – is prioritized as a source that supports the identity and attractiveness of the city, and a medium for inclusion. Connections between culture and nature are embraced in a small number of VLRs, through policies for biocultural conservation, agro-ecology and rural development. The effects of the COVID-19 pandemic are inevitably a central theme in VLRs prepared for 2020 and 2021. The impacts of the pandemic on the cultural sector, its emotional and psychological implications, and the cultural aspect of recovery, are mentioned in many VLRs.

A review of the relationship of culture with the main principles adopted in the 2030 Agenda, the so-called '5 Ps', and the corresponding SDGs, reveal:

- “People” (SDGs 1, 2, 3, 4, 5): A moderately strong link to culture is found, with a high level of cultural engagement in SDG 4 for education. References associated with other Goals are less strong, while the connection for SDG 2 is largely missed, despite the profound relationship between culture, land and food, particularly through agriculture.
- “Planet” (SDGs 6, 12, 13, 14, 15): Despite the crucial link between culture and planet, under topics like the role of traditional knowledge in resilience, cultural landscapes and biocultural diversity and conservation, this is reflected to a limited degree in the VLRs. Most of the related Goals have shown low engagement with culture, except for moderate engagement associated with SDG 12 for consumption and production.
- “Prosperity” (SDGs 8, 9, 10, 11): This is where the strongest link with culture appears, particularly through heritage, tourism and the cultural and creative industries. This is reflected in the related Goals, all of which show high engagement in mobilising culture, except for SDG 9.
- “Peace:” (SDG 16): The connection between culture and peace is made quite strongly in VLRs, particularly through human rights, cultural diversity and citizen participation, with SDG 16 showing a high degree of integration of culture.
- “Partnership:” (SDG 17): A moderately strong link is made with culture, as evidenced in levels of cultural involvement in SDG 17, mainly through cultural participation, awareness-raising, leveraging cultural actors and cultural diversity.

A comparison with VNRs shows similarities in terms of the stronger presence of culture in SDGs 4, 8, 11 and 16, while VLRs also engage less with SDG 12 and more with SDGs 10 and 17. In general, VLRs refer to culture contributing to a wider range of SDGs than VNRs. Both synergies among different Goals and (e.g. culture, health, education and skills training, inclusion, rights and equality) and conflicts among them are pointed out, citing the need for balance and resolution of different values, such as preservation and development.

While the VLRs still indicate that the potential of culture to contribute to the achievement of some Goals is not yet fully realised, there are also clues and beginnings of connections made for those with weak overall cultural presence. All Goals can and should have at least a basic engagement in all VLRs, and the weak ones need to be boosted by more advocacy and information sharing.

MOST PROMINENT



11 SUSTAINABLE CITIES AND COMMUNITIES

CULTURE, PARTICULARLY CULTURAL HERITAGE, AS FACILITATOR AND KEY CONDITION OF SUSTAINABLE URBAN DEVELOPMENT.

UNIQUE CULTURES OF CITIES.

NEED FOR SECTORAL PLANS TO COMPLEMENT EACH OTHER AND FOR WIDER URBAN DEVELOPMENT PLANS TO INCORPORATE AND BUDGET FOR CULTURE.

THE RELATIONSHIP BETWEEN ARTS AND CULTURE AND SOCIAL

NEED FOR HERITAGE TO BE INCLUSIVE AND FOR VULNERABLE GROUPS TO BE PROTECTED. WELL-BEING.

COMMUNITY-BASED CULTURAL MAPPING, ADVOCACY AND

LOCAL STORIES INSPIRING PUBLIC ENTHUSIASM FOR CULTURE AND HERITAGE, AND CULTIVATING CITIZEN PARTICIPATION. MANAGEMENT POLICIES.

LOCAL STORIES INSPIRING PUBLIC ENTHUSIASM FOR CULTURE AND HERITAGE, AND CULTIVATING CITIZEN PARTICIPATION.

CAPACITY BUILDING TO EMPOWER COMMUNITIES IN CELEBRATING AND PROTECTING THEIR CULTURE.

DEMOCRATIZING CULTURE THROUGH PUBLIC EDUCATION AND DECENTRALIZATION OF CULTURAL FACILITIES.

CULTURAL OFFERS CO-CREATED BY A WIDE RANGE OF STAKEHOLDERS.

CULTURAL OFFERS CO-CREATED BY A WIDE RANGE OF STAKEHOLDERS.

INVESTMENTS IN KEY CULTURAL FACILITIES TO STRENGTHEN BASIC CULTURAL INFRASTRUCTURE, ENSURE EQUITABLE AND EASY ACCESS FOR ALL, AND CATALYSE REGENERATION OF NEIGHBOURHOODS.

PRESERVATION AND UTILIZATION OF HISTORICAL AND CULTURAL RESOURCES AS PART OF URBAN PLANNING AND ECONOMIC DEVELOPMENT.

SUSTAINABLE REUSE OF BUILDINGS AND REGENERATION OF HISTORIC QUARTERS, ACTIVATION OF PUBLIC SPACES AND PARKS, CULTURAL ROUTES, 'SLOW TRAVEL' ROUTES AND GREEN CORRIDORS, CULTURAL LANDSCAPES.

ADAPTING TRADITIONAL BUILDINGS FOR ENERGY EFFICIENCY AND PROMOTING THEIR SUSTAINABLE CHARACTER FOR MITIGATING CLIMATE CHANGE.

ADEQUATE INSTITUTIONAL, LEGISLATIVE AND FUNDING TOOLS, AND STRONG, DEDICATED AUTHORITIES TO MANAGE HERITAGE.

HERITAGE ZONING AND LAND USE REGULATIONS, PROPERTY TAX INCENTIVE PROGRAMS FOR OWNERS, CONSULTATIONS TO RESOLVE CONFLICTING INTERESTS.

NEED FOR FUNDING FOR CULTURAL INVESTMENTS AND OPERATIONS, ARTS AND CULTURE FUNDS.

COLLABORATION WITH NATIONAL AND INTERNATIONAL BODIES.

UNDERSTANDING DISASTER RISK IN ALL ITS SCOPE, INCLUDING IMPACTS ON CULTURAL HERITAGE AND THE CULTURAL SECTOR, WHICH WAS HIT SEVERELY BY THE COVID-19 CRISIS.

CULTURAL SECTOR ADAPTING THROUGH REMOTE AND DIGITAL TECHNOLOGIES.



10 REDUCED INEQUALITIES

CULTURAL RIGHTS AND INCLUSION, ACCESS TO CULTURE AND MEDIA RECOGNIZED AS A KEY COMPONENT OF EQUALITY, CONDITIONING PEOPLE'S VITAL OPPORTUNITIES.

BUILDING A CULTURE OF PEACE AND HUMAN RIGHTS.

SOCIO-CULTURAL PRACTICE AS A BUILDER OF IDENTITY, AND EQUALITY AS A GUARANTEE OF THE SUSTAINABLE DEVELOPMENT OF CULTURE.

CELEBRATING AND PROMOTING CITIES' RICH AND INCREASING CULTURAL DIVERSITY, INTEGRATING CULTURE OF DIFFERENT COMMUNITIES INTO THE CITY'S CULTURE, THROUGH MEDIA AND FESTIVE EVENTS.

CULTURAL RECOGNITION, INCLUSION AND REDUCING THE LABOUR GAP FOR MIGRANTS AND INDIGENOUS GROUPS, THE ELDERLY, AND POPULATIONS IN POVERTY.

RECOGNITION OF RELIGIOUS RIGHTS AND INTERFAITH DIALOGUE.

INTERSECTIONS WITH EDUCATIONAL POLICIES.



CULTURE AN INTEGRAL PART OF EDUCATION POLICIES, AND AN ENABLER OF HUMAN CAPACITY BUILDING, CULTURAL IDENTITY, DEVELOPMENT OF THE CULTURAL INDUSTRIES, INCLUSIVE CULTURAL OPPORTUNITIES, CULTURAL AND BEHAVIOURAL CHANGE, ECOLOGICAL AWARENESS, SCHOOL CULTURE, FOUNDATIONS FOR VALUING CULTURAL DIVERSITY, URBAN CULTURAL AESTHETICS AND KNOWLEDGE OF AGRICULTURE.

CULTURAL DIMENSION OF EDUCATION (TARGET 4.7) IN TERMS OF HUMAN RIGHTS (NON-VIOLENCE, DIVERSITY AND SOLIDARITY) AND CULTURAL RIGHTS, HUMAN COEXISTENCE, GENDER, FREEDOM AND INCLUSION.

SOCIO-CULTURAL BIASES IMPEDING INCLUSION.

A 'WHOLE-OF-URBAN-AND-NATIONAL-SOCIETY' APPROACH BEYOND SCHOOLS, EMPHASIZING LIFELONG LEARNING.

EDUCATION BENEFITING CULTURAL COMPETENCY.



INVESTING IN HUMAN CAPITAL, CAPITALIZING ON DIVERSITY TO CREATE VIBRANT AND COMPETITIVE PLACES.

THE CREATIVE ECONOMY AS SECTORS OF HIGH ADDED VALUE, OPPORTUNITIES FOR JOBS AND ENTREPRENEURSHIP.

EMPLOYING INDIGENOUS POPULATIONS LOCALLY TO REDUCE CULTURAL GAPS.

SOCIALLY RESPONSIBLE AND EQUITABLE BUSINESS MANAGEMENT IN THE CULTURE AND TOURISM SECTORS, PRIORITIZING PROTECTION, CELEBRATING AND INTEGRATION OF ARTS, CREATIVITY, AND HERITAGE.

DIVERSIFYING THE TOURISM AND CREATIVE INDUSTRIES, AND A HOLISTIC VISION UNITING 'HUMANITY, CULTURE, LAND, PRODUCTION'.

SPIRIT OF RESPECTING NATURAL RESOURCES.

CULTURAL EVENTS WITH POSITIVE EFFECTS ON THE ECONOMY AND ENVIRONMENT.

BRINGING YOUNG PEOPLE BACK TO THEIR HOMETOWNS.

COLLABORATIONS ACROSS LABOUR, CULTURE AND OTHER DEPARTMENTS.



HUMAN RIGHTS AND A CULTURE OF PEACE AND COHABITATION.

PROMOTING POSITIVE VALUES OF CULTURAL DIVERSITY, RESOLVING ASSOCIATED SOCIAL CHALLENGES.

VIOLENCE PREVENTION PROJECTS, E.G. FOR MIGRANT WOMEN, WITH THE HELP OF INTERCULTURAL MEDIATORS.

ADDRESSING COMPLEX URBAN SEGREGATION LEGACIES AND CULTURAL CONFLICTS IN LAW-ENFORCEMENT.

MORE CULTURALLY SENSITIVE AND COMPETENT ORGANIZATIONAL PRACTICES.

CULTURAL TOOLS FOR PEACE AND JUSTICE-BUILDING, EARLY CHILDHOOD PROGRAMS,

PARTICIPATORY BUDGETING PIONEERED IN CULTURE SERVICE AREAS.

CULTURAL PROGRAMMING TO ACTIVATE NEIGHBOURHOOD HOT SPOTS AND PREVENT CRIME.

DIVERSITY, TRANSPARENCY AND PARTICIPATION PROMOTED IN CULTURAL INSTITUTIONS.

MID-LEVEL



CULTURE AS ONE OF THE BASIC SERVICES THAT ALL MEMBERS OF THE COMMUNITY SHOULD BE ABLE TO ACCESS.

SUBSIDIES AND SCHEMES FOR DISADVANTAGED GROUPS' ACCESS TO CULTURE.

THE MULTI-FACETED NATURE OF POVERTY, WHICH INCLUDES CULTURAL ASPECTS.



CULTURALLY APPROPRIATE HEALTH SERVICES, INCLUDING FOR INDIGENOUS GROUPS.

CULTURAL AND RELIGIOUS BELIEFS RELATED TO MEDICINE.

THE ROLE OF CULTURE IN ENCOURAGING HEALTHY BEHAVIOUR (E.G. TRAFFIC ACCIDENTS AND DRUG ADDICTION).

BENEFITS OF CULTURAL CONTENT TO BOOST MENTAL WELL-BEING (ONLINE CONTENT DURING COVID-19 CONFINEMENT), AVAILABILITY FOR DISADVANTAGED GROUPS AND DIFFERENT AGE GROUPS.



WOMEN'S ACCESS TO AND PARTICIPATION IN CULTURAL SERVICES, LIFE AND DEVELOPMENT.

ASSOCIATIONS AMONG GENDER, INTERCULTURALITY AND HUMAN RIGHTS, ADDRESSING DISCRIMINATION TOGETHER FOR CULTURAL, LINGUISTIC, GENDER AND SEXUAL DIVERSITY.

SOCIO-CULTURAL INFLUENCES AND CHALLENGES POSED BY CULTURAL PERCEPTIONS.

CULTURAL TOOLS TO ADDRESS GENDER EQUALITY.



INTEGRATION OF SUSTAINABILITY STANDARDS INTO CULTURAL AND NATURAL HERITAGE MANAGEMENT.

PROMOTION OF A CULTURE OF WASTE MANAGEMENT.



LEVERAGING CULTURAL AWARENESS-RAISING TOOLS IN PARTICIPATORY BUDGETING.

ADDRESSING CHILD AND YOUTH POVERTY TO DISMANTLE BARRIERS TO CULTURAL PARTICIPATION.

CAPACITY-BUILDING FOR INTERCULTURAL DIALOGUE AND PARTNERSHIPS AMONG ACTORS AND REGIONS OF DIVERSE CULTURES.

YOUTH PROJECTS.

PARTNERING WITH NON-GOVERNMENTAL ACTORS TO HELP DELIVER CULTURAL SERVICES.

LEAST PROMINENT

<p>13 CLIMATE ACTION</p> 	<p>IMPACTS OF TRAVEL TO ACCESS CULTURE, PEDESTRIAN ACCESS TO PROMOTE USE OF CULTURAL AREAS, INCORPORATING CLIMATE ACTION INTO CULTURAL PROGRAMS AND MAKING CLIMATE ACTION STRATEGIES CULTURALLY RESPONSIBLE.</p>	<p>INCLUSION OF CULTURAL ACTIVITY AS A MAJOR STRATEGY IN CLIMATE PLANS, CULTURAL EXCHANGES FOR CLIMATE ACTION SOLIDARITY.</p> <p>CULTURAL AND BEHAVIOURAL CHANGE.</p>	
<p>15 LIFE ON LAND</p> 	<p>CULTURE-NATURE CONNECTION IN CONTEXTS OF INTEGRATED MANAGEMENT AND USE OF CULTURAL AND NATURAL HERITAGE RESOURCES, AS IN NATURAL PARKS AND CULTURAL LANDSCAPES.</p>	<p>CULTURAL EVENTS HELD IN GREEN SPACES.</p>	<p>CULTURAL CONTEXT OF HUMAN'S RELATIONS WITH THEIR NATURAL ENVIRONMENT AND NATURE-BASED TRADITIONS.</p>
<p>7 AFFORDABLE AND CLEAN ENERGY</p> 	<p>CULTURAL BARRIERS TO IMPROVED ENERGY POLICIES.</p>	<p>ENERGY EFFICIENCY IN CULTURAL HERITAGE SITES.</p>	
<p>9 INDUSTRY, INNOVATION AND INFRASTRUCTURE</p> 	<p>CULTURE AND HERITAGE OF INDUSTRY, INNOVATION AND INFRASTRUCTURE.</p>	<p>ANTICIPATING AND DRIVING CHANGES IN FUTURE CULTURES.</p>	<p>CULTURE AS A DRIVING FORCE OF REFORM AND IMAGINING POSSIBILITY.</p>
<p>2 ZERO HUNGER</p> 	<p>CULTURALLY APPROPRIATE FOOD.</p>	<p>PROTECTION OF CULTURAL LANDSCAPES.</p>	<p>FOOD PROVISION TO CULTURAL ACTORS.</p>
<p>6 CLEAN WATER AND SANITATION</p> 	<p>ADDRESSING THE CULTURAL HERITAGE OF WATER MANAGEMENT.</p>	<p>RECOGNIZING AND CELEBRATING CULTURAL VALUES OF WATER ELEMENTS.</p>	<p>CULTURAL LANDSCAPES OR BIO-CULTURAL ENVIRONMENTS.</p>

A high level of detail is provided on data and indicators related to culture, in some cases adopting a mixture of international and local sustainable development indicators. Some cities connect with national and international mechanisms of monitoring, and some have developed specific mechanisms for cultural data collection. Numerous VLRs have mentioned challenges in developing comparable metrics and finding adequate data related to culture. Cases are also observed of overlapping metrics, such as between SDG 1, 4 and 11, for cultural service provision. The innovative targets and indicators, developed and employed by LRGs to suit their own needs, offer a great new pool of resources for quantitative data, with potential for upscaling and replication across their peer networks, and national level statistical agencies. The range of indicators encountered cover the main typologies, in units of numbers, percentages or fluctuation trends, of 'people and groups affected or benefiting'; 'perception and opinion surveys'; 'institutions, places and assets'; 'programs and actions'; 'monetary expenditure, revenue and budgeting'; 'jobs and businesses' and 'carbon reduced'.

An appreciation is expressed of how strategies need to be adapted to cultural contexts, with consideration for cultural diversity, local customs, characteristics and capacities of cities and regions. The value of engaging of cultural actors throughout the process, whether in VLR Preparation or the implementation of the local sustainability agendas, is mentioned in many VLRs, to varying degrees.

Culture is a tool particularly suited to connect people, sectors and governance levels with its transversal nature. It is thus a key instrument for localizing the SDGs, through connections between local, national and international cultural mandates or actors. Culture is also an area characterized by the mobilisation of local resources to drive SDG delivery. In particular, cultural diversity can enable bottom-up approaches to flourish. Furthermore, culture can be mainstreamed for wider impact in the UN Decade of Action, pointing the way to a more collaborative approach to delivering the SDGs. There are more opportunities for accountability, as local governments to partner with civil society stakeholders, and present an accurate, honest assessment of conditions, self-critical and ready for real change. Cultural actors, programs, mobilization and capacity-building tools, as well as the ease with which culture can synergize with many sectors like education, peace-building, social cohesion, tourism, creative industries, heritage, agriculture, environmental conservation, help to nurture and accelerate the development of these relations of trust and co-creation.

The VLRs issued by the pioneering LRGs of the world provide a strong foundation, albeit incomplete, to bridge the 'culture gaps' in local SDG implementation and reporting. Culture is present at various levels of policy and action presented in VLRs; these represent a majority but not all VLRs, and the mainstreaming of culture in sustainable development in many of these is partial, still leaving a potential for a fuller engagement with culture. Culture should ideally feature consistently in VLRs as a main policy driver and enabler, recognized at a higher level of planning and policy and throughout the full spectrum of goals and themes. The overall development strategies of territories should take into account cultural factors and contributions.

There are a great number of replicable good practices in the existing VLRs, the adoption of cultural components in local development strategies, the creation of dedicated culture plans and cultural data collection mechanisms, and the involvement of cultural actors throughout the entire planning, implementation and monitoring processes, being only a few examples to highlight. These should be promoted and adopted within the community of practice of local SDG implementation.

The global response to the 2030 Agenda has not been ambitious enough, and we are not – yet – on track to meet the SDGs. The ever-growing climate emergency, compounded by new crises such as the COVID-19 pandemic, present such urgency, that culture should be at the heart of the response, as a crucial, needed force. For VLRs to be real drivers of innovation, the cultural dimension needs to be considered, to incorporate diversity, and intersectoral and transversal connections, which support a holistic human capital approach.

As global networks in the field of culture, our fundamental position is to “place culture at the heart of sustainable development”. More specifically, we believe the 2030 Agenda and the SDGs would be more complete and coherent if a single Goal devoted to Culture existed, with a clear set of culture-related targets and indicators, under this and other Goals. Just as other policy areas with cross-cutting relevance have their own dedicated goals, so too should culture.

Our ultimate goal is for the achievement of a full synergy of culture with all other dimensions of sustainable development, for the well-being of ‘People’ and the ‘Planet’, for all human beings and societies to live materially and spiritually ‘Prosperous’, ‘Peaceful’ and fulfilling lives. This can only be facilitated with the exercise of cultural rights for all, including the right to take part in cultural life, and for a thorough engagement with culture in its different aspects, forms and elements – traditional and novel, material and immaterial, commercial and non-commercial – which involves a diverse range of ‘Partnerships’, among all kinds of actors, at all levels.

The avenues of action recommended in the 2019 VNR Report, remain largely valid and adaptable to the sub-national context: Consider culture from the outset, conduct wider consultation, grow a coherent community around culture, disseminate and collect evidence. Additional recommendations for the Community of Practice arise from this analysis of VLRs: The Global Task Force on LRGs / UCLG/ UN-Habitat should include culture to a larger degree in their general reviews of and guidance for future VLRs. Local and Regional Governments (LRGs) should examine and adopt the good practices in this analysis in their future VLRs, exploring the contribution of culture to sustainable development policies and activate them in their own contexts. LRGs can invest in capacity-building for cultural literacy, through regional peer networks and programs, such as through the ‘Culture 21 Actions’ developed by UCLG’s Agenda 21 for Culture. As for cultural actors themselves, they can develop their own networks, without becoming siloed out of the general Community of Practice, to explore possibilities of ‘cultural VLRs’ or take the initiative to advocate for culture in VLRs in their own territories.

Finally, a ‘Culture Checklist’ is presented at the end of this report, for LRGs to conduct a sound VLR process in terms of culture: After some guiding questions to understand their baseline, VLR elements are proposed to be checked for cultural engagement. These include:

- ‘Inspiration and Ambition’
- ‘Cultural Actors’
- ‘Culture as a dimension of sustainability’
- ‘Culture in the Strategic Review Chain’
- ‘Culture in Review of Progress in SDGs’, including for the ‘Culture Targets’ and ‘Indicators and Statistics’,
- ‘Spotlight Culture Case Studies’
- ‘Special issues in implementing cultural policies’
- ‘Visuals’ and ‘Keywords’.



LIST OF ABBREVIATIONS

LIST OF ABBREVIATIONS

CAE	Culture Action Europe
CPI	City Prosperity Index
GEF	Global Environmental Facility
GOLD	Global Observatory of Local Democracy and Decentralisation
GPM	Global Parliament of Mayors
GPN	Global Planners Network
HLPF	High-Level Political Forum
ICCROM	International Centre for the Study of the Restoration and Preservation of Cultural Property
ICOMOS	International Council on Monuments and Sites
IFACCA	International Federation of Arts Councils and Culture Agencies
IFCCD	International Federation of Coalitions for Cultural Diversity
IFLA	International Federation of Library Associations and Institutions
IGES	Institute for Global Environmental Strategies
IMC	International Music Council
IUCN	International Union for the Conservation of Nature
LRGs	Local and Regional Governments
MGoS	Major Groups and Other Stakeholders
NUA	New Urban Agenda
OECD	Organization for Economic Cooperation and Development
SDGs	Sustainable Development Goals
STI	Science, Technology and Innovation
UCLG	United Cities and Local Governments
UK	United Kingdom
UN DESA	United Nations Department of Economic and Social Affairs
UN ECOSOC	United Nations Economic and Social Council
UN-Habitat	United Nations Human Settlements Programme
UNEP	UN Environment Program
UNESCO	United Nations Education, Science and Culture Organization
UNPGA	President of the United Nations General Assembly
USA	United States of America
VLR	Voluntary Local Review
VNR	Voluntary National Review
VSR	Voluntary Sub-National Review
WHO	World Health Organization
WUF	World Urban Forum



INTRODUCTION

1.1 BACKGROUND AND PURPOSE OF THE REPORT

Leading up to the adoption of the United Nations (UN) 2030 Agenda for Sustainable Development, several global cultural networks campaigned under the banner “[The Future We Want Includes Culture](#)” for the inclusion of one specific goal devoted to culture, and for the integration of cultural aspects across the [Sustainable Development Goals](#) (SDGs). This campaign was also known as the **#culture2015goal campaign**.

The nine networks involved in this campaign were (in alphabetical order): [Arterial Network](#), [Culture Action Europe](#) (CAE), [International Council on Monuments and Sites](#) (ICOMOS), [International Federation of Arts Councils and Culture Agencies](#) (IFACCA), [International Federation of Coalitions for Cultural Diversity](#) (IFCCD), [International Federation of Library Associations and Institutions](#) (IFLA), [International Music Council](#) (IMC), [Latin American Network of Arts for Social Transformation](#), and [United Cities and Local Governments](#) (UCLG) [Culture Committee](#) (Agenda 21 for culture/ AC21).

Four documents, including a [manifesto](#), a [declaration](#), a [proposal of possible indicators](#) for measuring the cultural aspects of the SDGs, and an assessment of the final 2030 Agenda, were produced between 2013 and 2015. In the [final document](#) of this campaign (23 September 2015: “**Culture in the SDG Outcome Document: Progress Made, but Important Steps Remain Ahead**”), the networks committed to keep active.



Figures 1-2: The SDGs icons adopted in 2015; the Culture 2030 Goal Campaign and members logos.

Since then, the network has continued their advocacy, focusing both on ensuring the recognition of the importance of culture in the context of the implementation of the 2030 Agenda, as well as building the case for a cultural goal in the post-2030 Agenda. It has been renamed as the Culture 2030 Goal (#culture2030goal) Campaign.

In 2019, the UN completed its initial 4-year cycle of SDGs review within the [High Level Political Forum](#) (HLPF), convened by the Economic and Social Council (ECOSOC) to monitor progress, mainly through the [Voluntary National Reviews](#) (VNRs) submitted by Member States to the UN. On this occasion, in September 2019, UCLG and partners issued the report “[Culture in the Implementation of the 2030 Agenda](#)” (‘the **2019 ‘Culture in VNRs’ Report’** for short), within the framework of the Culture 2030 Goal campaign.

Taking stock of the first four years of the implementation of the 2030 Agenda, analysing the annual progress reviews for the SDGs produced around the time of the High-Level Political Forum (HLPF) with a focus on the VNRs, and providing key recommendations for all parties, the report is still the most complete in-depth analysis of the actions implemented by UN Member States to achieve the SDGs from the perspective of culture.

The main **findings of the report** indicated that some countries are already aware and embrace culture in their sustainable development policy, that there is interesting evidence of cultural policies and programmes in particular for SDGs 11, 4, 5, 8, 9, 10, 12, 15, 16 (in order of magnitude), and that there is great potential and diversity in entry points for culture within the VNRs, but that a significant implementation gap remains, with the inclusion of culture in reported national efforts to deliver on the SDGs not yet reflecting its potential as a development accelerator.

The launch of this report created a **new momentum** for the Culture 2030 Goal campaign, with a series of actions:

- ongoing social media campaigns;
- a side event in February 2020 at the 10th World Urban Forum (WUF10);
- a response to the pandemic with the Statement “**Ensuring Culture Fulfills its Potential in Responding to the COVID-19 Pandemic**”, which was launched in April 2020, endorsed by the President of the UN General Assembly (UNPGA) in June 2020 and signed by about 300 individuals and organizations worldwide;
- a webinar in May 2020 with the participation of the World Health Organization (WHO);
- a virtual side event, titled ‘[Culture — An Accelerator Under-used? Realising the potential of culture for short-term recovery and long-term sustainable development](#)’, at the HLPF 2020 with the participation of the Assistant Director General for Culture at the UN Education, Science and Culture Organization (UNESCO);
- a new [Strategy for 2020-30](#) launched in March 2021;
- participation in the [UN High-Level Event on Culture](#) in May 2021;
- a virtual side event at HLPF 2021, titled ‘[Partnering through Culture, Heritage and Art for Resilient and Inclusive Recovery](#)’, with the participation of mayors, the Korean National Commission for UNESCO and various international cultural organizations;
- communications with UNESCO regarding the implementation of the Resolution 74/230 on Culture and Sustainable Development, as well as preparations for Mondiacult 2022, throughout 2021;
- active participation in the recently concluded [4th UCLG Culture Summit](#) that took place in Izmir, Turkey in September 2021.

The 2019 report focused primarily on the national level of implementation of the 2030 Agenda. Yet with the awareness that “our struggle for global sustainability will be won or lost in cities”¹, and that successful SDG delivery increasingly implies **local government action**, the Culture 2030 Goal campaign decided to continue its monitoring activities with a new report on culture and the localization of the SDGs in cities. This report therefore focuses exclusively on the **emerging movement of Voluntary Local Reviews (VLRs)**.

This report was written to complement the 2019 ‘Culture in VNRs’ Report, adapting the approach used for VNR analysis to local government contexts, and expanding the short section on VLRs featured therein. Accordingly, it includes an analysis of all the VLRs written and published since the approval of the SDGs until May 2021 with a critical cultural perspective, analysis of the major documents that have shaped the writing of the VLRs, and recommendations based on the conclusions of these analyses on how the campaign would recommend implementation of the SDGs to evolve in future VLRs.



Figures 3-4: Excerpt from the ‘Culture COVID-19 Statement’ of the Culture 2030 Goal Campaign and the flyer for the HLPF 2020 side event presenting it.

¹ <https://www.un.org/press/en/2012/sqsm14249.doc.htm>.

1.2. CULTURE: CONCEPTS, ACTORS AND POLICIES

To ground us in the conceptual and policy context of culture, sustainable development and local governments, a short summary is presented here of the overview included in the 2019 'Culture in VNRs' Report.

'**Culture**' is the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a community, society or social group. It includes not only arts and literature, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs. Culture encompasses the living or contemporary characteristics and values of a community as well as those that have survived from the past. ([Mexico City Declaration on Cultural Policies, UNESCO, 1982](#))

Cultural rights protect the rights for each person, individually and in community with others, as well as groups of people, to develop and express their humanity, their world view and the meanings they give to their existence and their development through, inter alia, values, beliefs, convictions, languages, knowledge and the arts, institutions and ways of life. They also protect access to cultural heritage and resources that allow such identification and development processes to take place. ([Report of the UN Independent Expert on Cultural Rights to UNGA, 2010](#)).

Various **UN policy documents** have underscored the importance of culture over the years. The UN General Assembly Resolution N. [65/1](#) ("Keeping the Promise: United to Achieve the Millennium Development Goals", 2010) acknowledges the diversity of the world and recognizes that all cultures and civilizations contribute to the enrichment of humankind, and the outcome document of the UN Conference on Sustainable Development, "[The Future We Want](#)" (Rio de Janeiro, 2012) highlights the importance of cultural **diversity**². The UN General Assembly's resolutions on "Culture and Development" (N. [65/166](#), 2010 and N. [66/208](#), 2011) or "Culture and sustainable development" (N. [68/223](#), 2013, N. [69/230](#), 2014, N. [70/214](#), 2015 and N. [72/229](#), 2017), address various aspects of culture, including "a **culture of peace**", "interreligious and **intercultural dialogue** and tolerance", "human **rights**", "illicit **trafficking** and **restitution** of cultural property", and "**terrorist** acts against cultural heritage". The UN Security Council resolution of March 2017, [S/RES/2347](#), represents a particular milestone in "condemn[ing] the unlawful destruction of cultural heritage (...) [as] a **war crime**". The connection between culture and **climate change**, particularly through cultural heritage and cultural rights, has been highlighted in statements by the UN Secretary General³ and the UN Special Rapporteur on Cultural Rights⁴. They affirm that "**culture is a powerful source of identity and resilience – and can guide us in responding to the global climate emergency**".

UNESCO, as the UN agency mandated to oversee international work on culture, has a substantial body of work on developing cultural policy, and strengthening its connection with sustainable development debates. Some major efforts include the [World Conference on Cultural Policies](#) (Mondiacult) (Mexico City, 1982); the [World Decade for Cultural Development](#) (1988-97), which produced the outcome

² The [Hangzhou Declaration](#) on Placing Culture at the Heart of Sustainable Development Policies adopted in Hangzhou, People's Republic of China, on 17 May 2013.

³ Message to the [International Conference "Climate Change Impacts on Cultural Heritage: Facing the Challenge"](#), June 2019.

⁴ [Address in Climate Heritage Mobilization](#), September 2018.



document “[Our Creative Diversity](#)” (1996); and the “[Six Culture Conventions](#)”, for “[Protection of Cultural Property in the Event of Armed Conflict](#)” (The Hague, 1954), “[Fighting against the Illicit Trafficking of Cultural Property](#)” (Paris, 1970), “[Protection of the World Cultural and Natural Heritage](#)” (Paris, 1972), “[Protection of the Underwater Cultural Heritage](#)” (Paris, 2001), “[Safeguarding of the Intangible Cultural Heritage](#)” (Paris, 2003), and “[Protection and Promotion of the Diversity of Cultural Expressions](#)” (Paris, 2005). Through the 1972 Convention, **World Heritage** listing has become a coveted brand for its States Parties, and finds a reflection in Target 11.4 under SDG 11.

UNESCO has adopted the motto “**Culture: Driver and Enabler of Development**”, stating: “culture is who we are and what shapes our identity. No development can be sustainable without including culture. (...) From cultural heritage to cultural and creative industries, culture is both an enabler and a driver of the economic, social and environmental dimensions of sustainable development.”⁵ In the run-up to the agreement of the 2030 Agenda, UNESCO underlined this connection, and suggested having a single goal on Culture in the SDGs in its 2013 [Hangzhou Declaration on Placing Culture at the Heart of Sustainable Development Policies](#), while the culture-urban connection was advocated through projects including the [Creative Cities Network](#) (established in 2004), the [Recommendation on the Historic Urban Landscape](#) (2011), the Global Report on Culture and Sustainable Urban Development [[Culture: Urban Future](#)] (2016), the [World Heritage Cities Programme](#), and the [Thematic Indicators for Culture](#) launched in 2019 to help measure culture’s contribution to the implementation of the 2030 Agenda. Also in 2019, the UNESCO Forum of Ministers of Culture brought together 130 Ministers, while the G20 Summits of 2020 and 2021 witnessed the integration of culture in the social and economic development agendas (see the [Culture Ministerial held by the Italian G20 Presidency](#) in April 2021).

The [International Year of the Creative Economy for Sustainable Development \(2021\)](#) and the [UN High-Level Event on Culture and Sustainable Development](#) hosted by the UNPGA in May 2021 indicate the growing commitment of countries to investing in culture, in the light of its economic, social and environmental benefits.

At the regional and national levels, the Central American Educational and Cultural Coordination (CECC/SICA), with the support of UNESCO, launched a sub-regional strategy aimed at strengthening the culture and education nexus to guide countries in developing more inclusive and context-relevant educational models. UNESCO is also witnessing an increasing integration of culture in country level UN Assessments and UN Sustainable Development Cooperation Frameworks.⁶

The UN Human Settlements Programme (**UN-Habitat**) is also actively engaged with the topic of culture, not least owing to Target 11.4 on cultural heritage falling under the Urban Goal, SDG 11. The agency convened Habitat III in October 2016, in Quito, Ecuador, to reinvigorate the global commitment to sustainable urbanization, and produced the milestone document, the [New Urban Agenda](#) (NUA), which builds on the [Habitat Agenda of Istanbul](#) in 1996.

⁵ Culture for Sustainable Development: <https://en.unesco.org/themes/culture-sustainable-development>.

⁶ Letter from the Director of Cultural Policies and Development at UNESCO to the Culture 2030 Goal campaign dated 15 July 2021.



Figure 5: Summary diagram of the UNESCO Thematic Indicators for Culture, issued in 2019.⁷

Culture is significantly stronger in the **New Urban Agenda** than in the 2030 Agenda; the preamble includes among its 10 paragraphs one devoted to culture: “culture and cultural diversity are sources of enrichment for humankind and provide an important contribution to the sustainable development of cities, human settlements and citizens, empowering them to play an active and unique role in development initiatives. (...) Culture should be taken into account in the promotion and implementation of new sustainable consumption and production patterns that contribute to the responsible use of resources and address the adverse impact of climate change” (para 10). Culture is a central theme in six further sections, addressing natural and cultural heritage; sustainable urban economies transitioning to higher productivity through cultural and creative industries, sustainable tourism, performing arts and heritage conservation; urban regeneration and retrofitting; including culture as a priority component of urban plans and strategies; and stimulating participation and responsibility. It was also significant that the 10th session of the [World Urban Forum](#) (WUF10), the multi-stakeholder biennial event convened by UN-Habitat’s World Urban Campaign and held in February 2020, in Abu Dhabi, UAE, took place under the theme “Cities of Opportunities: Connecting Culture and Innovation”, producing the outcome document the [‘Abu Dhabi Declared Actions’](#).

⁷ Downloadable at <https://whc.unesco.org/document/179279>.



When the **COVID-19 pandemic** broke out in early 2020, a wide range of other actors, from international organizations to local government associations and civil society organizations working on culture, responded to the pandemic with various online resources, including web platforms and online events.

UNESCO launched the [COVID-19 Response](#) page, which was supplemented in September 2020 with the Tracker for Culture & Public Policy; the Tracker issues monthly updates, not only related to the pandemic, but addressing cultural policy from a broad perspective including the climate crisis. The [Resiliart](#) Program has also been a flagship initiative by UNESCO during this period. UN-Habitat and UCLG also responded quickly with a series of online events to mobilize their community of policy and practice for capacity-building on appropriate measures to deal with the pandemic. These included the [Live Learning Experience \(LLE\) #BeyondTheOutbreak](#), which dedicated its 6th session to Culture in April 2020. Other initiatives include the survey and subsequent report by ICOMOS on the [impacts of Covid 19 on heritage](#); the [Heritage in Times of Covid](#) resource page issued by the International Centre for the Study of the Restoration and Preservation of Cultural Property (ICCROM); the Webinar '[Rethinking the city: how mayors respond to the needs of a post-COVID city](#)' convened by the Global Parliament of Mayors (GPM) in November 2020, which included a Session on 'Culture and Education'; and the webinar '[Cultural heritage and social cohesion: how to make the local community more cohesive and inclusive](#)' convened by the Organization for Economic Cooperation and Development (OECD) in May 2021.

Last but not least, looking at another key challenge for humanity, the Culture 2030 Goal Campaign collaborates with the [Climate Heritage Network](#), which is a diverse coalition founded with the impetus provided by culture offices of city and regional governments, committed to utilising arts, culture and heritage to help communities address the causes and effects of **climate change**.

While COVID-19 has had serious and far-reaching impacts on the cultural sector around the world, it has only underlined the importance of the issues surrounding culture and sustainable development, showing how urgent it is to realise the potential of culture as a driver of SDG success. The wealth of projects developed by cultural actors to harness the potential of culture in making cities and communities more sustainable continues to evolve, with an added focus on resilience and adapting to the new post-pandemic realities. Work at the level of local and regional governments in particular can lead the way in demonstrating how to integrate culture into formulating and implementing policies for sustainable development.

1.3. METHODOLOGY OF THE REPORT

The analysis of the VLRs published since the adoption of the SDGs until the end of May 2021, with a critical cultural perspective, forms the main substance of this report. Following the introductory sections giving the context of policy and VLR guidance, the analysis to be found in Section 3 has been conducted using the methodology explained below.

The full set of VLRs have been gathered through UCLG's Global Observatory of Local Democracy and Decentralisation (GOLD) platform and, after a general statistical examination for aspects such as date, length, language, city population and location (country and region), undergone quantitative and qualitative assessments.

For the quantitative assessment, a keyword analysis has been carried out, in a similar manner to the one in the 2019 'Culture in VNRs' Report. The frequency of certain keywords has been measured, both for culture and related concepts, and for other concepts with particular affinity with, or mentioned in conjunction with culture.

To make the keyword counts meaningful, they have been designed as comparable analyses, including:

- the comparison of the 'cultural' with the other three dimensions⁸ of sustainable development, i.e. 'social', 'economic' and 'environmental';
- the distribution of terms used within the culture field;
- the comparison of the use of culture-related terms directly in cultural contexts and in other, more generic senses;
- the distribution of other terms with affinity to culture;
- a ranking of cities and their countries in terms of a) their frequency of usage of the terms 'culture' and 'cultural', as a percentage of total references to all four 'dimensions of sustainability', b) the frequency of usage of all culture-related terms (number of instances of usage/no. pages per report), c) the diversity of the culture-related terms used (how many of the terms are used at least once), and an overall ranking based on the combination of these categories.⁹

To be able to compare the findings on VNRs, the same set of keywords as in the 2019 Report was initially applied. However, noting the unique contribution of VLRs and the evolution in approaches in the use of certain terms and concepts, a second, expanded set of keywords have also been employed. Findings on the expanded set of terms are provided in this report.

As for the qualitative assessment, this has been done by undertaking a systematic scan of document elements, to capture the general trends across the VLRs and to highlight some exemplary content that may provide inspiration and best practice models. The review of textual elements has sought to understand the general positioning of culture in reports, as well as identify cultural elements in separate sections, which may either follow the UN's template for VNR structures, or present customized sections that implicitly contain the information expected in the template.¹⁰

⁸ The terms 'pillar' and 'dimension' have been used interchangeably in the context of this report, keeping in mind that both terms remain valid, with their respective critiques and strengths.

⁹ It should be acknowledged that there is a setback related to the variability of reports' lengths given that different fonts and numbers of pictures are used per report, and so the total number of words per page varies. The word count method could be used as an alternative, but it was not technically feasible for this report.

¹⁰ Introduction, methodology and process of preparation of the review, enabling policy environment, how the Goals and Targets are addressed, what the means of implementation are, what conclusions are drawn and next steps are outlined and any indicator frameworks provided within the document or as annexes

For the textual scan, the keyword search for 'cultur*' has primarily been used, although closely associated terms (such as 'history', 'heritage', 'innovation', 'creativity', 'dignity', 'identity'), have been noted when appearing as high-level headings that help indirectly elevate the theme of culture. The visual elements, formed by covers and internal pictures, have been scanned page per page, so as to capture the particular culture-themed messages they communicate even in the absence of textual keywords, and to categorize the types and media they use.

After this analysis, some synthesizing assessments have been made to shed further light on how local and regional governments (LRGs) integrate culture into implementation of the 2030 Agenda through its Principles ('5 Ps' of People, Planet, Prosperity, Peace and Partnerships) and the Goals associated with them, the use of indicators to measure progress in culture, and some insights on cultural diversity, participation and localization. Finally, a 'culture checklist' is provided to help LRGs prepare VLRs with a full integration of culture.

This report has not included an analysis of Voluntary Subnational Reviews (VSRs)¹¹, which are another tool for localizing the SDGs that involve LRG action. The set of VLRs themselves that could be analysed was inevitably limited to the 73 that were publicly available as of 19 May 2021. The authors observe that new VLRs are constantly being submitted to the UCLG's GOLD platform. All of these may be included in future editions of this 'cultural review', which seems warranted so as to keep up-to-date with the fast growing Community of Practice on localization of the SDGs.



Figure 6: Turku 2020 VLR, p.81.

¹¹ While some VLRs analyzed are entitled 'VSRs', they are counted in the group of VLRs, based on the premise that they cover their sub-national region, and not the entire country. See the definition of VSRs in the next section.



CONTEXT AND GUIDANCE FOR VLR PREPARATION

2.1 EMERGENCE OF VLRS

The successful achievement of the SDGs is recognized today to be closely dependent on **localization of these policy goals** on the ground, in the localities where citizens carry out their daily lives. This implies that policy making, budgeting, execution, organizing, monitoring and reporting at the urban and regional scales have a crucial role in the 2030 Agenda. An OECD study has found that more than 65% of all SDG sub-targets cannot be reached without involving the cities.¹²

“Because of how transversal, complex and all-encompassing the Goals are, the **subnational level** as a whole— LRGs, communities, territories and all other local stakeholders — **has to be engaged with the governance mechanisms** (...). In many countries, this political framework, geared to build on the input of national governments, had no clear system in place to collect information on what local and regional governments were doing for the implementation of the SDGs. VLRS first appeared to fill this void and as a tool to show local and regional governments’ commitment. Local and regional governments have been at the forefront of implementation, awareness-raising, training and coalition-building.”¹³ VLRS have grown to become an important complement to the work that national governments have been doing to monitor the achievement of the 2030 Agenda worldwide.”¹⁴

UCLG and UN-Habitat have a longstanding partnership in support of the localization of the 2030 Agenda. They have been collaborating to raise awareness among LRGs on the relevance of SDG localization, while also amplifying their voices and advocating for their role in the achievement of the Goals to be duly acknowledged and supported. The two ‘Local and Regional Governments Forums’, organized in the framework of the 2018 and 2019 HLPFs, were a breakthrough in the global conversation on VLRS as a medium for locally-sourced information and mutual knowledge exchange at the local level in delivering on the 2030 Agenda.

In 2018, **New York City and three Japanese cities** (Kitakyushu, Shimokawa and Toyama) were the frontrunners that officially launched VLRS, soon followed by Helsinki and several others. In September 2019, New York City, together with UN-Habitat and other partner institutions and 22 local governments, launched the **[VLR Declaration](#)** for local and regional governments worldwide to formally commit to reporting on the SDGs.

The declaration consists of three key commitments: 1) to identify how existing strategies, programs, data, and targets align with the SDGs; 2) to provide at least one forum where stakeholders can come together to share experiences and information; 3) to submit a VLR to the UN during the HLPF.

The VLR movement is accelerating, with 96 LRGs having submitted VLRS to the GOLD platform as of 25 August 2021, and another 28 that are currently in the process of drafting one. (See map 1).

¹² Bonn 2020 VLR.

¹³ UCLG and UN-Habitat, 2020, [Guidelines for Voluntary Local Reviews- Volume 1](#).

¹⁴ UCLG and UN-Habitat, 2021, [Guidelines for Voluntary Local Reviews- Volume 2](#).



Map 1: Local governments having published their VLRs (yellow) and those in the process of drafting them (green) as of 28 February 2021. Source: UCLG and UN-Habitat 2021, Guidelines for Voluntary Local Reviews- Volume 2.

Parallel to the VLRs, Voluntary Subnational Reviews (VSRs) have also emerged recently to bridge the national and local levels. VSRs are country-wide, bottom-up subnational reporting processes that provide both comprehensive and in-depth analyses of the corresponding national environments for SDG localization. They also include the experiences of LRGs from different parts of each country in implementing the SDGs on the ground. The elaboration of VSRs has been facilitated by UCLG since 2020: six pilot countries reported to the 2020 HLPF (Benin, Costa Rica, Ecuador, Kenya, Mozambique and Nepal), and eight pilot countries to the 2021 HLPF (Cape Verde, Germany, Indonesia, Mexico, Norway, Sweden, Tunisia, Zimbabwe). Ecuador has produced its second VSR in 2021. These reporting processes, along with the VLR processes, have had a positive impact in strengthening multilevel dialogue on SDGs delivery.¹⁵

¹⁵ <https://gold.uclg.org/report/localizing-sdgs-boost-monitoring-reporting>.

2.2. EXISTING VLR GUIDANCE AND ANALYSIS

Several guidance documents have been prepared in the last few years for VLRs, with growing interest in local and sub-national reviews of SDGs implementation. While UN guidelines such as the VNR Handbook have been initially used and adapted to local governments, more specialized guidance for the local level has emerged with the pioneering work of UCLG, UN-Habitat and other organizations.

At the beginning of the SDG global monitoring process (in 2016 and updated in 2018), the office of the UN Secretary General published standardized guidelines to assist national governments in drafting their VNRs. Complementing this is the yearly [Handbook for the Preparation of VNRs](#), edited and published by UN DESA. The Handbook in its 2021 edition cites 'culture' as one of the crosscutting issues (along with gender, spirituality, equity, values, citizenship, youth, employment, the blue economy initiative, disaster risk management, climate change, information and communications technology (ICT) and data/statistics) which can be incorporated into the national planning and development documents that look to support the implementation of the 2030 Agenda.

Parallel to this process, UN-Habitat launched an online platform called '[Localizing the SDGs](#)' offering local governments tools and resources to facilitate SDGs localization. UN-Habitat, the UN Environment Program (UNEP) and the Global Environmental Facility (GEF) released the '[Roadmap for localizing the SDGs: Implementation and Monitoring at the Sub-national Level](#)'. UN-Habitat also developed a series of guidance tools on SDG 11 Targets and Indicators. UN-Habitat's instrument for urban monitoring — the City Prosperity Index (CPI) — also includes several SDG indicators, assisting cities to align their policy-making processes with the fulfilment of the 2030 Agenda.

As the Community of Practice is evolving, both UN-Habitat and UCLG have established their respective online repositories for VLRs: The [UN-Habitat VLRs resource page](#) offers a list of VLRs, as well as 'Resources' co-published with UCLG and UNDP, products of its 'Technical Cooperation' with cities, information on programmes supporting 'SDG Localization', information on collaborations with 'Partners' including UCLG, the UN Department of Economic and Social Affairs (DESA), the UN Regional Economic Commissions and UN Country Teams.

UCLG's Global Observatory on Local Democracy and Decentralization (GOLD) platform features a section on "[Localizing the SDGs: a boost to monitoring & reporting](#)", which also offers a list of VLRs, as well as information on the GOLD's yearly 'Report to the HLPF' ('Towards the Localization of the SDGs'), the 'VSRs', the 'Guidelines for VLRs', the 'Community of Practice', and the report of the 'Cross-Institutional Working Group on SDG Indicators'.

As stated in the platform, "With the start of the SDG acceleration decade, the GOLD is putting its efforts in supporting local and regional governments in the processes of monitoring and reporting on the implementation of the 2030 Agenda. (...) Country-wide, bottom-up Voluntary Subnational Reviews and Voluntary Local Reviews are becoming crucial tools with which local and regional governments report on the state of SDG localization in their territories."

Within this context, the '[Guidelines for Voluntary Local Reviews – Volume 1: A Comparative Analysis of Existing VLRs](#)', ('VLR Guidelines Vol. 1' for short) jointly developed by UCLG and UN-Habitat are aimed at showcasing the value of subnational reporting as much more than just a part of the reporting process. They have analysed in detail the structure, content and methods of the 37 VLRs that were published by June 2020, providing LRGs with an overview of the current approaches to the VLR exercise. They do so by studying the key elements underpinning the VLR process: a) what institutions and actors are actually being involved in a VLR?; b) where is the VLR process located institutionally in the broader scheme of multilevel governance?; c) what contents are VLRs including, and why?; and d) how are VLRs being undertaken, with what resources and what goals?

The broader goal of these and subsequent guidelines is to provide cities and other LRGs with cutting-edge knowledge and practical guidance on the VLR process, while kindling the sharing of experience and practices—and, ultimately, a global conversation—on monitoring and reporting on the SDGs at the local level.

This publication was followed the subsequent year by the '[Guidelines for Voluntary Local Reviews – Volume 2: Towards a New Generation of VLRs: Exploring the local-national link](#)', which explore the link between VLRs and VNRs, “a connection that remains largely preliminary and informal, but is essential for achieving the SDGs by 2030. The guidelines demonstrate how VLRs and the global movement around them have revamped multi-level dialogue, increasing the demand for an effective multi-level cooperation and reinforcing the centrality and effectiveness of SDG localization. This volume also showcases growing evidence of the impact of VLRs/VSRs on VNRs and the national monitoring process.” Volume 2 builds on the contents of the 69 VLRs and the 250 VNRs that were available by 31 March 2021.

The publications were accompanied by **side events** co-organized by UN-Habitat and UCLG at the HLPF, i.e. the 'VLR Series Launch' held on 8 July 2020 and '[VLRs and VSRs, Levers for Achieving the SDGs](#)', held on 14-16 July 2021.

Additional guidebooks that have been launched since 2020 to help communities develop VLRs include: the '[State of Voluntary Local Reviews 2020: Local Action for Global Impact in Achieving the SDGs](#)', a review of the publicly available VLRs as of February 2020 prepared by the Institute for Global Environmental Strategies (IGES), which has also created a [VLR Lab](#), and the '[European Handbook for SDG Voluntary Local Reviews](#)' prepared by the Joint Research Centre of the European Union, which provides examples of official and experimental indicators that municipalities can use to monitor local SDG implementation.¹⁶

As noted by UCLG & UN-Habitat's VLR Guidelines Vol. 1, “IGES engaged three Japanese cities in 2018 in an experimental attempt to report (from the bottom-up) on the local implementation of the SDGs. (...) The Brookings Institution, a United States-based global public policy think-tank, organized a seminar on VLRs in April 2019 and developed a pioneering VLR Handbook.” Various other guidebooks relevant for local monitoring of progress on SDGs are mentioned in the VLR Guidelines Vol. 1.

¹⁶ <https://sdg.iisd.org/news/guidelines-for-voluntary-local-reviews-support-communities-assessments-of-sdg-progress/>

As for a **focus on ‘culture’** in the existing VLR agenda, this is only beginning to appear as a major theme, informed by direct or indirect efforts on the part of organizations active in this field. In 2018, UCLG published [Culture in the Sustainable Development Goals: A Guide for Local Action](#), to support cities in the localization of the SDGs from a cultural perspective, and indexed all related good practices according to the 17 SDGs in its [Observatory of Good Practices](#). IFLA has undertaken a study of [Libraries in Voluntary Local Reviews](#), issued in May 2021, which “highlights greater understanding of the contribution of libraries to delivering the UN 2030 Agenda among local governments, in a wider range of areas, than in national reviews of SDG implementation.” UCLG, IFLA and ICOMOS have also been collaborating, through the Culture 2030 Goal campaign, on internal capacity building for their constituencies and members around the world to engage with local and national governments stakeholders in SDGs reporting processes.

GOLD Global Observatory on Local Democracy and Decentralization

Global Observatory on Local Finance

HOME ABOUT GOLD GOLD REPORTS LOCALIZING THE SDGS EMERGENCY GOVERNANCE INITIATIVE GLOBAL OBSERVATORY ON LOCAL FINANCE

Localizing the SDGs: a boost to monitoring & reporting

The GOLD is committed to localizing the SDGs, the 2030 Agenda and the other major global agendas. With the start of the SDG acceleration decade, the GOLD is putting its efforts in supporting local and regional governments in the processes of monitoring and reporting on the implementation of the 2030 Agenda.

UCLG, on behalf of the Global Taskforce of Local and Regional Governments, has already facilitated and presented five reports called 'Towards the localization of the SDGs' at the United Nations' High-Level Political Forum on Sustainable Development that takes place yearly in New York. Other initiatives include developing and disseminating materials, participating in discussion groups and directly supporting local and regional authorities in their efforts to localize the SDGs and, particularly, to monitor and report on the achievements and challenges. Country-wide, bottom-up Voluntary Subnational Reviews and Voluntary Local Reviews are becoming crucial tools with which local and regional governments report on the state of SDG localization in their territories. Through the publication of the Guidelines for VLRs along with UN-Habitat, the facilitation of the Community of Practice on VLRs and the participation in the Cross-Institutional Working Group on SDG indicators, the GOLD, consistent with the overarching strategy of UCLG, aspires to contribute to achieving the SDGs and empowering local and regional governments in their endeavor.

Report to the HLPF

- Voluntary Subnational Reviews
- Voluntary Local Reviews
- Guidelines for VLRs
- Community of Practice on VLRs
- Cross-Institutional Working Group on SDG indicators

UCLG in collaboration with the Global Taskforce of Local and Regional Governments, which gathers the 25 main global and regional networks of local and regional governments, has developed annual reports of local and regional governments to the HLPF: 'Towards the localization of the SDGs'. These reports, which aim to report on the state of SDG implementation at the local level around the world, have been produced and presented to the HLPF in 2017, 2018, 2019, 2020 and 2021.

The fifth report of local and regional governments to the HLPF, published in 2021, provides the most comprehensive analysis to date of LRGs' efforts to respond to the pandemic in cities and territories worldwide, as well as their connections with the SDGs under review, with a particular focus on the 43 countries presenting Voluntary National Reviews (VNRs) this year. It shows how LRGs are contributing to promoting a safe, just and green recovery at all levels and what challenges must be overcome to harness their full potential.

2021 Towards the Localization of the SDGs

2021 Survey - The localization of the SDGs and the 2030 Agenda

2020 Towards the Localization of the SDGs

2020 Survey on the role of local and regional governments' and their associations (OUTDATED)

2019 Towards the Localization of the SDGs

2018 Towards the Localization of the SDGs

2017 National and Sub-National Governments on the way towards the Localization of the SDGs

Figures 7-14: The GOLD webpage and resources issued on the platform.



3

**REVIEW OF
CULTURE
ENGAGEMENT
IN VLRS**

3.1 HLPF HIGHLIGHTS THROUGH THE YEARS

To recall the basic characteristics of the follow-up and progress review processes for the 2030 Agenda for Sustainable Development, the UN encourages Member States to “conduct regular and inclusive reviews of progress at the national and sub-national levels, which are country-led and country-driven”. These VNRs are expected to serve as a basis for the regular reviews by the HLPF of progress towards the SDGs globally, and aim to facilitate the sharing of experiences, including successes, challenges and lessons learned, with a view to accelerating the implementation of the 2030 Agenda.¹⁷ The HLPF, held in mid-July of each year at the UN Headquarters in New York (and virtually since 2020), adopts a Ministerial Declaration as an output document. The Forum is expected to provide political leadership, guidance and recommendations on the 2030 Agenda’s implementation and follow-up; keep track of progress of the SDGs; spur coherent policies informed by evidence, science and country experiences; and address new and emerging issues.¹⁸

The HLPF is also the occasion for thematic reviews of progress on the SDGs, including cross-cutting issues, supported by reviews by UN ECOSOC functional commissions and other inter-governmental bodies and forums. There are also inputs to the HLPF by Major Groups and Other Stakeholders (MGoS), including many civil society organizations at national, regional and international levels, which are received and published on the ‘[Inputs](#)’ platform of the HLPF website.

VLRs, while not featured in this online platform, already began to be published with the first HLPF in 2016, being defined as such based on various criteria defined by UCLG and UN-Habitat, such as direct reference to the SDGs and institutional ownership at local level.¹⁹ While the number of VNRs has remained at an average of 41 per year due to capacity constraints, the number of VLRs has been increasing exponentially, as can be seen from the table below.

Table 1: Key features of the HLPFs held since 2016 until 2021
(update: 11 October 2021).

Year	Overarching theme	SDGs reviewed	no. VNRs	no. VLRs	no. VSRs
2016	“Ensuring that no one is left behind”	All	22	3*	-
2017	“Eradicating poverty and promoting prosperity in a changing world”	1, 2, 3, 5, 9, 14, 17	43	8*	-
2018	“Transformation towards sustainable and resilient societies”	6, 7, 11, 12, 15, 17	46	10*	-
2019	“Empowering people and ensuring inclusiveness and equality”	4, 8, 10, 13, 16, 17	47	24*	-
2020	“Accelerated action and transformative pathways: realizing the decade of action and delivery for sustainable development”	All	47	30*	6
2021	“Sustainable and resilient recovery from the COVID-19 pandemic that promotes the economic, social and environmental dimensions of sustainable development: building an inclusive and effective path for the achievement of the 2030 Agenda in the context of the decade of action and delivery for sustainable development”	1, 2, 3, 9, 10, 12, 13, 16, 17	42	50 (27*+23**)	9
Total			247	125	15
Annual average			41	21	2.5

* Published either on the UCLG or UN-Habitat Platforms
** Currently being drafted

¹⁷ <https://sustainabledevelopment.un.org/vnrs/>.

¹⁸ <https://sustainabledevelopment.un.org/hlpf/2016>.

¹⁹ For more information on what constitutes a VLR, see the ‘VLR Guidelines Vol. 1’.

A look across the different inputs and outputs from HLPFs in order to evaluate the place accorded to culture, the 2019 'Culture in VNRs' report underlines that Ministerial Declarations have featured very little mention of culture to date. This is usually limited, for example, to the importance of "cultural diversity" in the context of human rights and the need for "a culture of innovation, sustainability and inclusiveness" in the 2018 Declaration. This gap was highlighted in the statement, '[Is Heritage Left Behind in the HLPF Ministerial Declaration?](#)', issued jointly that year by ICOMOS, UCLG Agenda 21 for Culture, Global Planners Network (GPN), Europa Nostra and IFLA.

The 2019 report did note, however, **a stronger presence of culture**, both in volume and diversity, at the **national level** represented by VNRs, as summarized in Section 1.1 above. Going further down in policy level, the local and regional level represented by VLRs have yielded even more evidence of the integration of culture into sustainable development policies and actions, as explained in the sections below.



Figures 15-16: HLPF 2018 webpage and the adoption of the HLPF 2018 — Declaration (photo credit: E. Yildirim).

3.2. OVERVIEW OF VLRS

The 73 VLRS studied in this report, i.e. those which have been written by local and regional governments since 2016 and published on the GOLD platform as of May 2021, show a **remarkable diversity** in their structures and approaches. This applies to their handling of the 'culture' dimension as well.²⁰

An overview of the basic characteristics of the VLRS reveals:

64 LRG territories:

48 cities/ local governments and 16 regions/ regional governments (i.e. sub-national states, countries, counties, provinces), nine of which have submitted a VLR twice.

hailing from **25 countries**, spanning five global **regions** (27 VLRS from Europe, 19 from Latin America, 13 from Asia-Pacific, 7 from Africa and 5 from North America)

representing a total **population of about 167 million people** (with an average of 2.6 million, ranging from depopulating towns of 3,500 to metropolises and federal states of 18 million), making up about 2.1% of the global population

There is also substantial **linguistic diversity** among the VLRS; beside the official UN languages – English (48), French (5), and Spanish (12) – languages used include Catalan (2), German (1), Norwegian (1) and Portuguese (5). (This can be expected to increase as Arab region Member States contribute with their VLRS, based on the Arabic and French language VNRs observed in the 2019 'Culture in VNRs' report.)

²⁰ "No single VLR definition or format exists, and [VLRS] today reflect the diversity of LRGs and their territorial and national contexts." (VLR Guidelines Volume 1).

Table 2 (p. 1/2): Basic characteristics of the VLRS published 2016–May 2021.²¹

no.	Year	City / Region [R]	Country	Global Region	Population	VLR language	VLR no. pages
1	2016	North Rhine-Westphalia [R]	Germany	Europe	17,932,651	English	49
2	2016	Valencia [R]	Spain	Europe	4,977,171	English	22
3	2017	Barcarena	Brazil	Latin America	129,333	Portuguese	42
4	2017	Basque Country [R]	Spain	Europe	3,089,000	English	42
5	2017	Cauayan City	Philippines	Asia-Pacific	143,403	English	7
6	2017	Deqing	China	Asia-Pacific	430,000	English	85
7	2017	Mexico City	Mexico	Latin America	9,209,944	Spanish	98
8	2017	Wallonia [R]	Belgium	Europe	3,644,000	French	68
9	2018	Besançon	France	Europe	120,032	French	96
10	2018	Kitakyushu	Japan	Asia-Pacific	966,628	English	58
11	2018	La Paz	Bolivia	Latin America	1,889,080	Spanish	98
12	2018	Málaga	Spain	Europe	578,460	Spanish	61
13	2018	New York	USA	North America	8,336,817	English	104
14	2018	Shimokawa	Japan	Asia-Pacific	3,355	English	60
15	2018	Suwon	South Korea	Asia-Pacific	1,338,195	English	35
16	2018	Toyama	Japan	Asia-Pacific	411,705	English	56
17	2018	Winnipeg	Canada	North America	827,360	English	36
18	2019	Barcelona	Spain	Europe	1,664,182	Catalan	181
19	2019	Besançon	France	Europe	see other year	French	96
20	2019	Bristol	UK	Europe	696,360	English	70
21	2019	Buenos Aires	Argentina	Latin America	15,288,680	English	106
22	2019	Busia County [R]	Kenya	Africa	893,681	English	14
23	2019	Canterbury	UK	Europe	64,495	English	33
24	2019	Cape Town	South Africa	Africa	4,737,142	English	27
25	2019	Gothenburg	Sweden	Europe	570,000	English	37
26	2019	Hamamatsu	Japan	Asia-Pacific	807,893	English	48
27	2019	Helsinki	Finland	Europe	656,920	English	84
28	2019	Kwale County [R]	Kenya	Africa	866,820	English	15
29	2019	Los Angeles	USA	North America	3,979,576	English	140
30	2019	Mannheim	Germany	Europe	309,721	English	88
31	2019	Marsabit County [R]	Kenya	Africa	459,785	English	16
32	2019	Mexico City	Mexico	Latin America	see other year	Spanish	33
33	2019	New Taipei	Taiwan	Asia-Pacific	3,746,848	English	131
34	2019	New York	USA	North America	see other year	English	118
35	2019	Oaxaca [R]	Mexico	Latin America	4,120,741	Spanish	85
36	2019	Santa Fe [R]	Argentina	Latin America	3,509,113	Spanish	64
37	2019	Santana de Parnaíba	Brazil	Latin America	145,073	Portuguese	48
38	2019	São Paulo	Brazil	Latin America	12,396,372	Portuguese	130

²¹ Note: Reports were also submitted to the GOLD platform by Deqing for 2018 and Sydney for 2018, but these were later removed from the dataset as they did not fulfill the VLR criteria set by the GOLD platform. The City of San Antonio was examined briefly in the 2019 VNRs Report, as its Historic Preservation Office conducted an SDGs alignment study for the City. A VLR for Ciudad Valles was also written in 2019, but it is not published on the GOLD Platform. These reviews are not examined in this current report.

Table 2 (p. 2/2): Basic characteristics of the VLRs published 2016-May 2021.

no.	Year	City / Region [R]	Country	Global Region	Population	VLR language	VLR no. pages
39	2019	Taipei	Taiwan	Asia-Pacific	2,660,000	English	80
40	2019	Taita Taveta County [R]	Kenya	Africa	340,671	English	21
41	2019	Wallonia [R]	Belgium	Europe	see other year	French	180
42	2020	Barcelona	Spain	Europe	see other year	Catalan	124
43	2020	Basque Country [R]	Spain	Europe	see other year	English	56
44	2020	Belo Horizonte	Brazil	Latin America	2,530,701	Portuguese	263
45	2020	Bonn	Germany	Europe	330,000	English	56
46	2020	Buenos Aires	Argentina	Latin America	see other year	English	91
47	2020	Chimbote	Peru	Latin America	365,534	Spanish	70
48	2020	Ciudad Valles	Mexico	Latin America	179,371	Spanish	167
49	2020	Córdoba Province [R]	Spain	Europe	781,451	Spanish	140
50	2020	Dangjin	South Korea	Asia-Pacific	167,439	English	102
51	2020	Espoo	Finland	Europe	292,796	English	120
52	2020	Ghent	Belgium	Europe	263,608	English	154
53	2020	Harare	Zimbabwe	Africa	1,973,906	English	45
54	2020	Hawai'i [R]	USA	North America	1,415,872	English	27
55	2020	Jaén	Spain	Europe	112,757	Spanish	152
56	2020	Liverpool	UK	Europe	500,500	English	59
57	2020	Montevideo	Uruguay	Latin America	1,270,737	Spanish	29
58	2020	Niort	France	Europe	60,876	French	35
59	2020	Niterói	Brazil	Latin America	516,981	English	76
60	2020	Pará [R]	Brazil	Latin America	8,777,124	English	30
61	2020	Pittsburgh	USA	North America	300,286	English	50
62	2020	Rio	Brazil	Latin America	6,700,000	Portuguese	42
63	2020	São Paulo	Brazil	Latin America	see other year	English	96
64	2020	Stuttgart	Germany	Europe	630,305	English/German	296
65	2020	Taipei	Taiwan	Asia-Pacific	see other year	English	124
66	2020	Taoyuan	Taiwan	Asia-Pacific	2,272,812	English	196
67	2020	Trujillo	Peru	Latin America	919,899	Spanish	92
68	2020	Turku	Finland	Europe	194,391	English	90
69	2020	Victoria Falls	Zimbabwe	Africa	35,000	English	83
70	2020	Viken [R]	Norway	Europe	1,252,384	Norwegian	187
71	2020	Yucatan [R]	Mexico	Latin America	2,320,898	English	274
72	2021	Guangzhou	China	Asia-Pacific	15,310,000	English	86
73	2021	Scotland [R]	UK	Europe	5,466,000	English	245
Total					166,875,754		6,519
Average					2,607,434		89

* Population figures vary between the years 2015-2021, depending on the most reliable online source that we found. Figures without web links are taken directly from the VLRs.

3.3. KEYWORD ANALYSIS

3.3.1_ Culture as the Fourth Dimension

The first results of the keyword analysis, comparing 'culture' and the (other) three recognized **dimensions of sustainable development**, have been positive in terms of culture and localizing the SDGs. The frequency of the use of the terms 'culture' / 'cultural', vis-à-vis the terms 'society' / 'social', 'economy' / 'economic', and 'environment' / 'environmental', as found in the VLR reports, shows an average share of **13% of total references for 'cultural'**, 34% for 'social', 25% for 'economic' and 28% for 'environmental' for all years, with 21% for 'cultural' in 2018 and 2020. This is a significantly higher share for the cultural dimension than was found for VNRs, which stood at 5%, indicating a better integration of cultural aspects in local sustainable development policies and actions. In terms of the order of magnitude among the four dimensions, the 'social' is still leading (in both the VNRs and VLRS), while the 'environmental' has overtaken the 'economic' in the VLRS, especially in 2021.

The **cultural dimension still lags behind the other three dimensions, but less disproportionately**. As with the VNRs, we aspire to see an increase in the number of references to the cultural dimension in the coming years, bringing it closer to 25% of the set of all dimensions.

Figure 11: The share of references to 'culture' or 'cultural' in the total number of references to the four dimensions of sustainable development, as featured in VLRS, 2016-21.²²

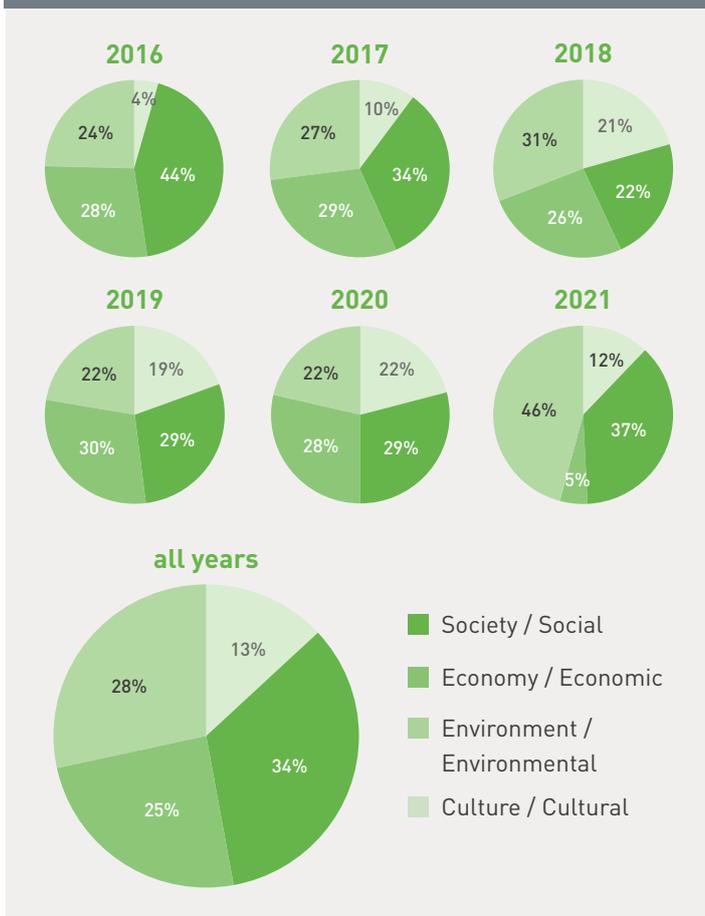
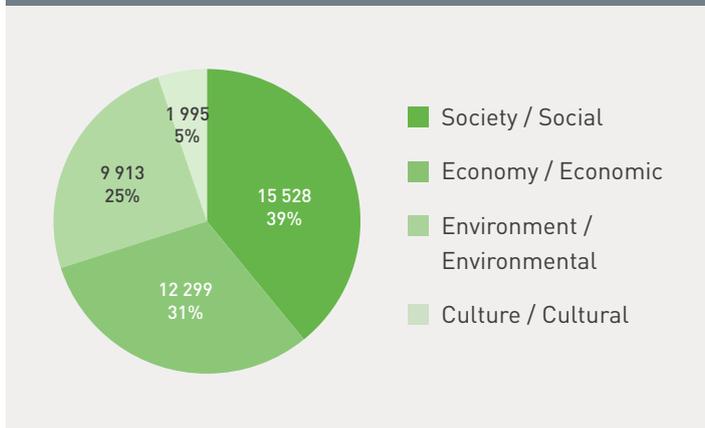


Figure 12: VNR Reports - Total 4 years



²² Note: The frequency of the term 'socio-economic' has been equally divided and added to those of 'social' and 'economic'.

3.3.2_ Culture-related Terms

The original set of 'culture-related terms', as used in the 2019 Culture in VNRs Report, was expanded to reflect new uses in the VLRs. The expanded set, numbering 46²³ as main terms (in bold and underlined) and 94 including sub-terms below them, has been categorized according to six main categories, as below. (The numbers in brackets refer to the total number of references.)²⁴

General concepts of culture (including identity, diversity and rights):

art(s)/ artist(ic) (437);
character (of culture, areas) (128);
creativity/ creative industry(ies)/ creative economy/ creative professionals/ creators* (112);
cultural: **cultural activity(es)** (43); **cultural background/ character(istics)** (6); **cultural change** (5); **cultural community** (2); **cultural dimension/ field** (9); **cultural diversity(es)** (53); **cultural environment** (6); **cultural experiences** (7); **cultural expression(s)** (3); **cultural pertinence** (1); **cultural rights** (10); **cultural theme(s)** (1); **cultural values (inc. socio-cultural values)** (2);
culture: **culture (stand-alone) (including of national, ethnic, social groups)** (729); **cultures (stand-alone)** (67); **culture(s) with descriptive adjective (organizational, business, etc)** (181); **culture(s) of (green entrepreneurship, cycling, sustainability, peace, recreation, understanding of rights, preservation of life, etc)** (158); **local culture(s)** (38);
exhibition(s)/ exposition(s) (124);
identity* (national, sexual, indigenous) (141);
interculturality (89);
local culture (38);

Protection, management and economy of culture:

conserve/ conservation* (34);
cultural: **cultural development** (6); **cultural industry(es)** (6); **cultural institution(s)/ organization(s)** (18); **cultural management/ communication/ animation** (2); **Cultural Ministry (or equivalent)** (7); **cultural objective(s)** (0); **cultural offer** (15); **cultural program(me)(s)** (9); **cultural relations/ cooperation** (1); **cultural resource(s)** (16); **cultural segment** (0); **cultural sensitivity** (0); **cultural tourism** (3); **local products/ local production** (61);
preserve/ preservation* (145);
protect/ protection* (124);
recreation(al) (231);
restore/ restoration* (51);
rehabilitate/ rehabilitation* (10);
safeguard* (46);
UNESCO (78);

Knowledge, education and cultural facilities:

archive/ archival* (13);
cultural: **cultural education** (8); **cultural skills** (0); **cultural space** (5); **'culture physique'** (3);

²³ The term 'cultural' is counted once as a bold heading, although it appears four times due to being spread throughout the main categories identified.

²⁴ The terms with asterisks (*) denote those that are used both directly in cultural contexts and with other meanings. The use of the latter has also been examined.

historic records (0);
 knowledge (786);
 language (328);
 library/ libraries (311);
 literature* (38);
 museum(s) (118);

Heritage (at large):

heritage: (stand-alone, sustainable heritage, national heritage) (365); cultural/ historic heritage(s) (283)

Tangible heritage and industrial/spatial design:

archaeology/ archaeological (37);
 architecture/ architectural (76);
 architectonic heritage (8);
 buildings (659);
cultural: cultural area(s)/ site(s) (4); cultural landscape (inc. 'cultural heritage and landscape') (10);
 designation (status to areas) (114);
design/ designer(s): product/ interior/ architectural/ city/ urban/ eco-/re- design (25);
 designer(s) (4);
 historic buildings (28);
 monuments (22);
tradition(s)/ traditional*: traditional buildings/ settlements/ neighbo(u)rhoods (5);
 World Heritage (or equivalent) (34);

Intangible heritage and performing arts:

anthropology/ anthropological (6);
 crafts (41);
 cultural: cultural events (12); cultural life (21); cultural practice(s) (7);
 film (84);
 gastronomy/ cuisine (34);
 folk/ folklore (6);
Indigenous: Indigenous community(es) (16); Indigenous people(s) (105); Indigenous traditional knowledge (ITK) (2); Indigenous status (2);
 intangible* (17);
 music (117);
 performance* (31);
 theatre/ theatre (77);
tradition(s)/ traditional*: tradition(s) (stand-alone) (51); traditional/ tribal chiefs/ chieftancy (0); traditional knowledge (12); traditional seed (0); traditional skills (2); traditional way of life/ livelihood (fisheries) (0).

The **distribution of terms within the ‘culture’** set reveals the most frequent use to be in the main category of **‘general concepts of culture (including identity, diversity and rights)’** (2,352 instances), followed by ‘knowledge, education and cultural facilities’ (1,610 instances), ‘tangible heritage and spatial design’ (1,028 instances), ‘protection, management and economy of culture’ (862 instances), ‘intangible heritage and performing arts’ (632 instances), and ‘heritage’ at large (360 instances). All heritage categories, with their ‘contemporary’ sub-categories of design and performance included, together make 2,020 instances. These categories have been identified to aid in organizing the vast and diverse content of what ‘culture’ encompasses, but also show that any category is permeable and may overlap with other categories.

Regarding the more **specific terms (bolded headings)**, the ten most frequently used among these emerge as: **‘cultural’**, ‘knowledge’, ‘buildings’, ‘culture’, ‘art(s)/artist(ic)’, ‘heritage’, ‘language’, ‘library(/-ies)’, ‘recreation(al)’ and ‘preserve(/-ation)’. Within the sub-headings under the ‘cultural’ heading: **‘cultural heritage’** is the term most frequently encountered.

Figure 13: Presence of main categories of culture-related terms.

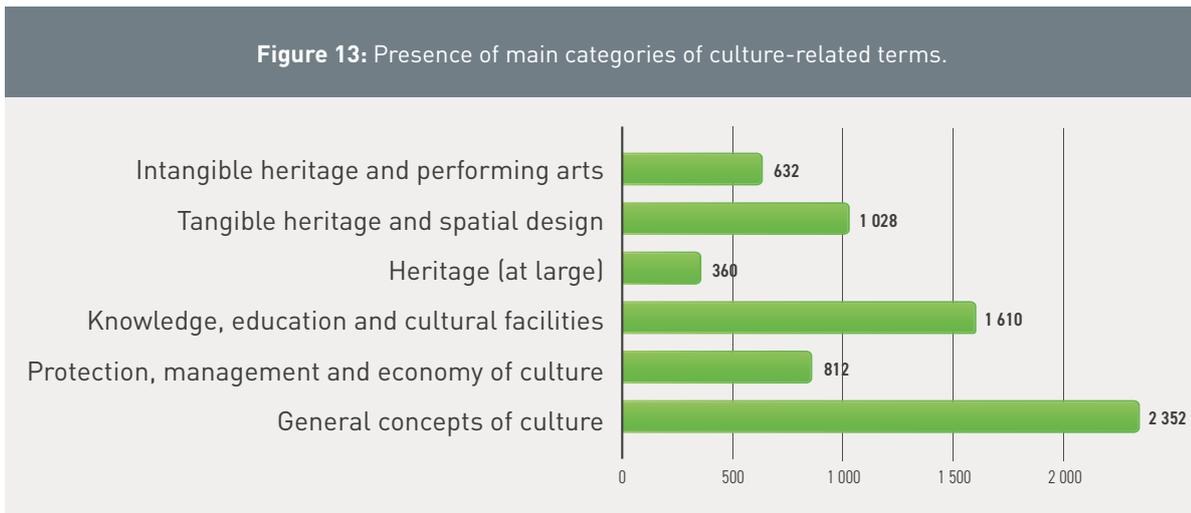
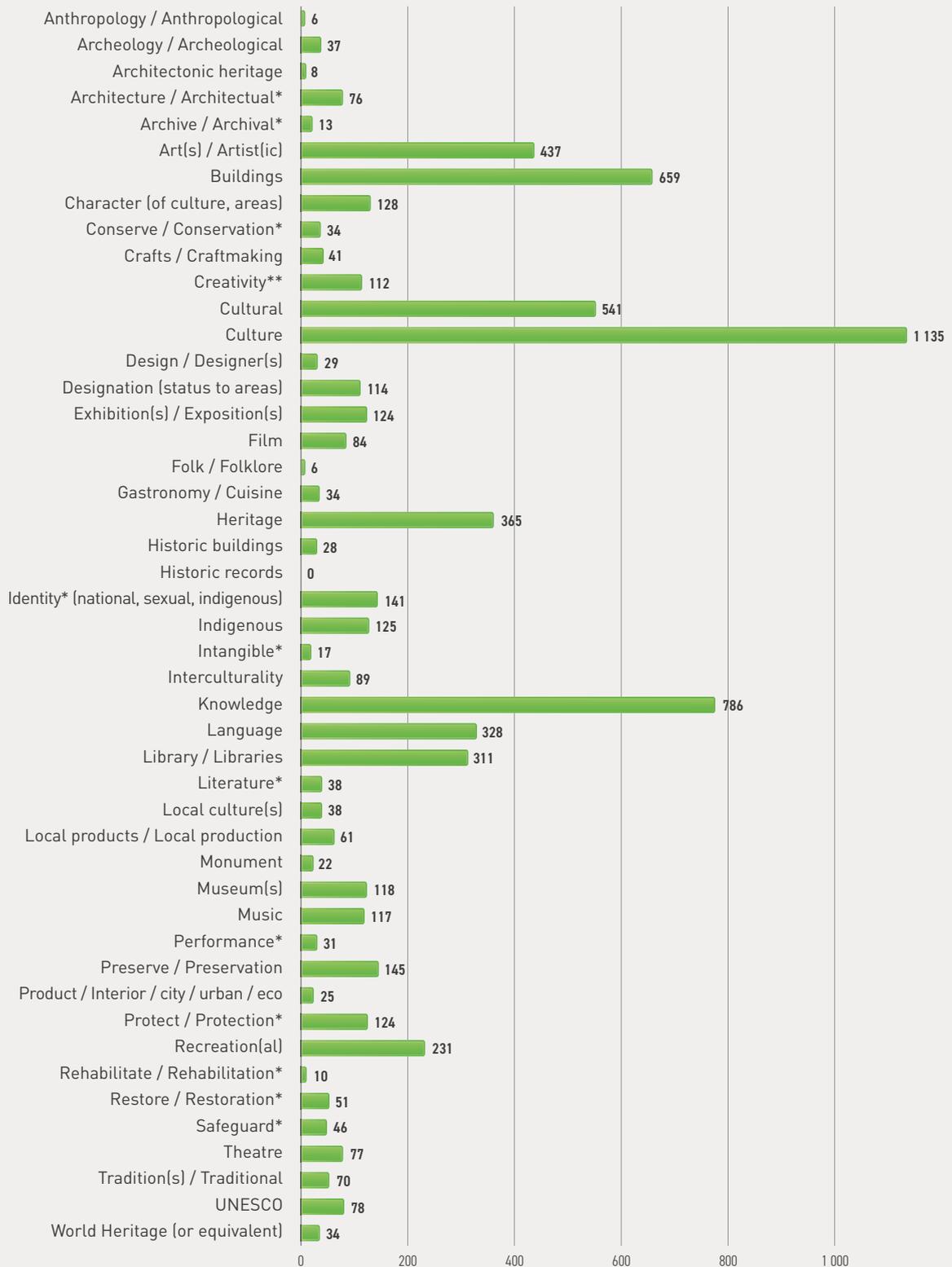
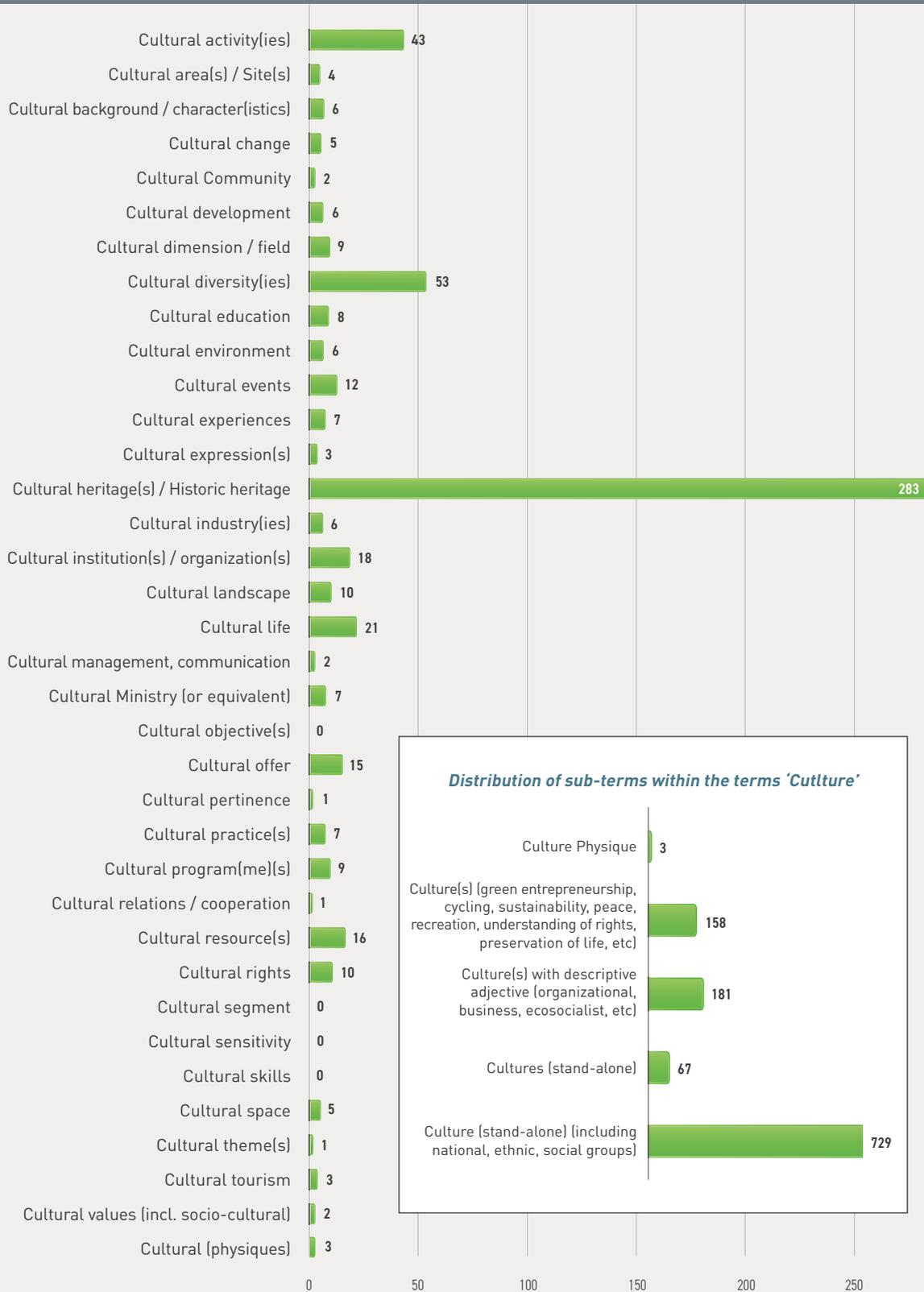


Figure 14: Distribution of terms within the culture field, with updated data set for VLRS.

** Creativity: Creative industries / Creative economy / Creative professionals / Creators

Figure 15: Distribution of sub-terms within the terms 'culture' and 'cultural', with updated data set for VLRs.



3.3.3_ Other Terms Having Affinity with Culture

The original set of 'other terms', as used in the 2019 'Culture in VNRs' Report, was likewise expanded to reflect new uses in the VLRS, now numbering 50 as main headings (in bold) and 61 including sub-terms below them, as follows:²⁵

agriculture(al)/ aquaculture(al)/ permaculture(al)/ horticulture(al) (1,142); **archival**** (72); **artificial intelligence** (42); **beauty/ beautiful** (97); **biodiversity** (771); **capital (social/ natural)**: social capital (13); natural capital (16); **city/ cities/ urban**: city/ cities (13,998); urban/ urbanization/ urbanism/ sub-urban (2,747); **climate change** (1,276); **communication** (544); **conserve/ conservation**** (551); **creative**** (109); **cultivated soil** (0); **design**** (493); **dignity** (80); **economic/ economy** (stand-alone) (4,234); **education/ educate/ educational** (4,512); **entertainment/ leisure** (240); **environment/ environmental** (3,707); **ethnic/ ethnicity** (169); **gender/ women** (4,289); **harmony/ harmonious** (112); **human/ humanism/ humanist/ humanities** (1,585); **inclusive/ inclusion** (1,710); **innovation** (1,344); **intangible**** (4); **landscape(s)** (137); **lifestyle** (128); **local** (3,534); **literature**** (65); **memory** (84); **natural heritage** (120); **nature (relevant to the environment)** (484); **peace/ peaceful/ peacekeeping** (798); **performance**** (285); **preserve/ preservation**** (375); **protect/ protection**** (environmental, social) (1,691); **psychology/ psychological** (126); **quality(es)/ qualitative**: quality(es) (2,468); qualitative (58); **resource(s)** (2,509); **restore/ restoration**** (328); **rehabilitate/ rehabilitation**** (172); **rural** (501); **safeguard**** (environmental, social) (147); **social/ society**: social (2,922), society (stand-alone) (984); civil society (563); **socio-economic** (136); **socio-emotional** (10); **tradition(s)/ traditional**** (121); **tourism** (540); **value(s)** (1,319); **well-being/ happiness**: well-being (988); happiness (20).

Among the terms with affinity to culture (bolded headings), the five most frequently used emerge as: '**city(/-ies)/ urban**', '**society(/-ial)**', '**education(-al)**', '**economy(/-ic)**' and '**gender**'. Among the terms that have both cultural* and non-cultural** contexts, the five most frequent non-cultural uses are for: '**local****', '**protect(/-ion)****', '**conserve(/-ation)****', '**preserve(/-ation)***' and '**restore(/-ation)***'. The identification of these terms, while including some predictable ones, may also aid stakeholders to understand the '**hottest junction points**' where policy synergies between sectors can be most fruitful.

A noteworthy point is related to how the concept of culture also extends beyond the human sense, into its manifestation in the natural environment. The terms '**agriculture**', '**horticulture**', and '**aquaculture**', while not reviewed with any focus in this report, are relatives of 'culture', as they reflect humans' relations with the land. The way 'culture' is used in French directly to mean cultivating the soil indicates the significance of this connection (see the VLRS of Wallonia in 2017 and 2019).

²⁵ The terms with double asterisks (**) denote those that are used both directly in cultural contexts and with other meanings, the latter being covered in this set.

Figure 16: Other terms having affinity with culture, with updated data set for VLRs (6 years).

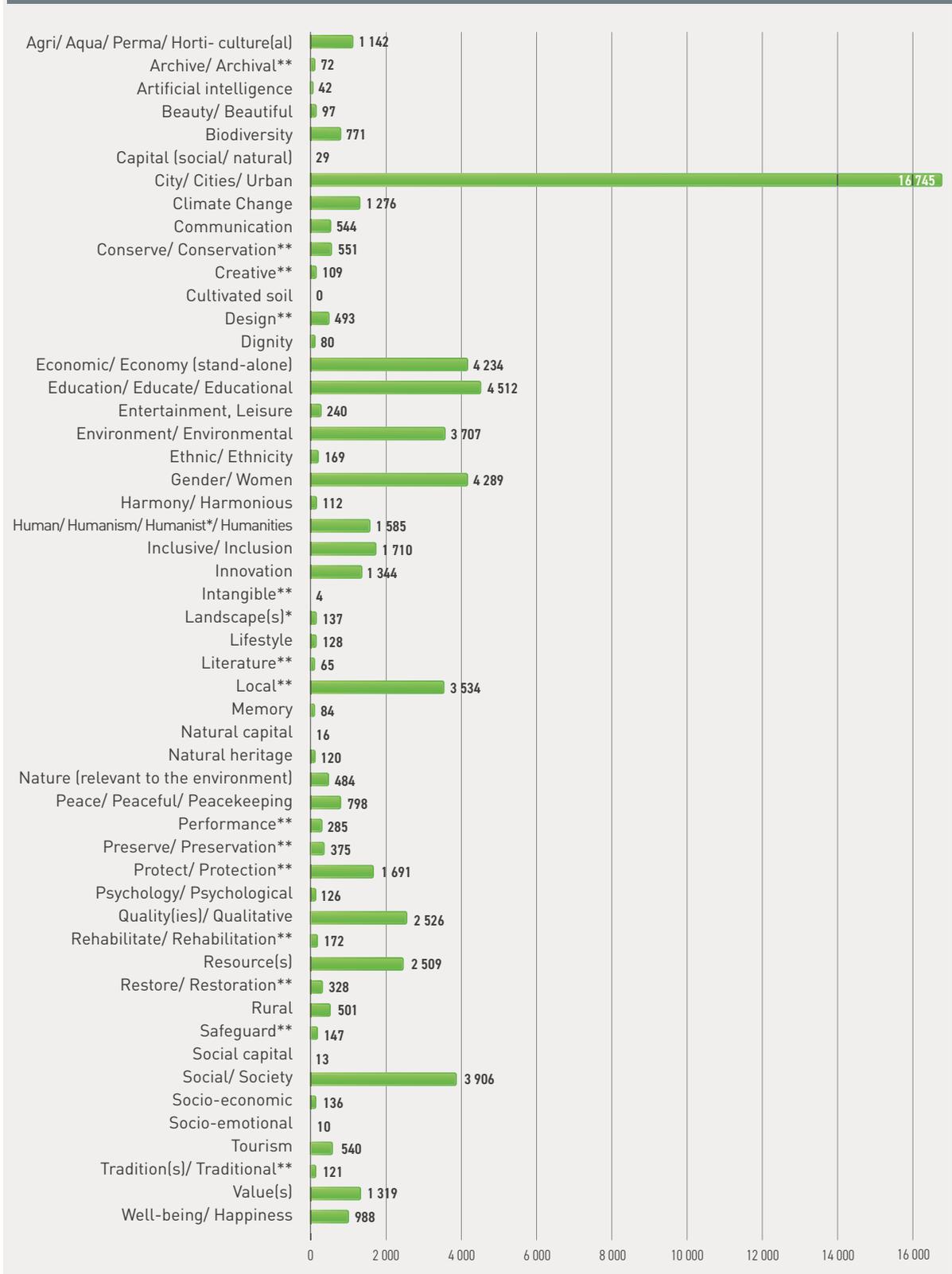
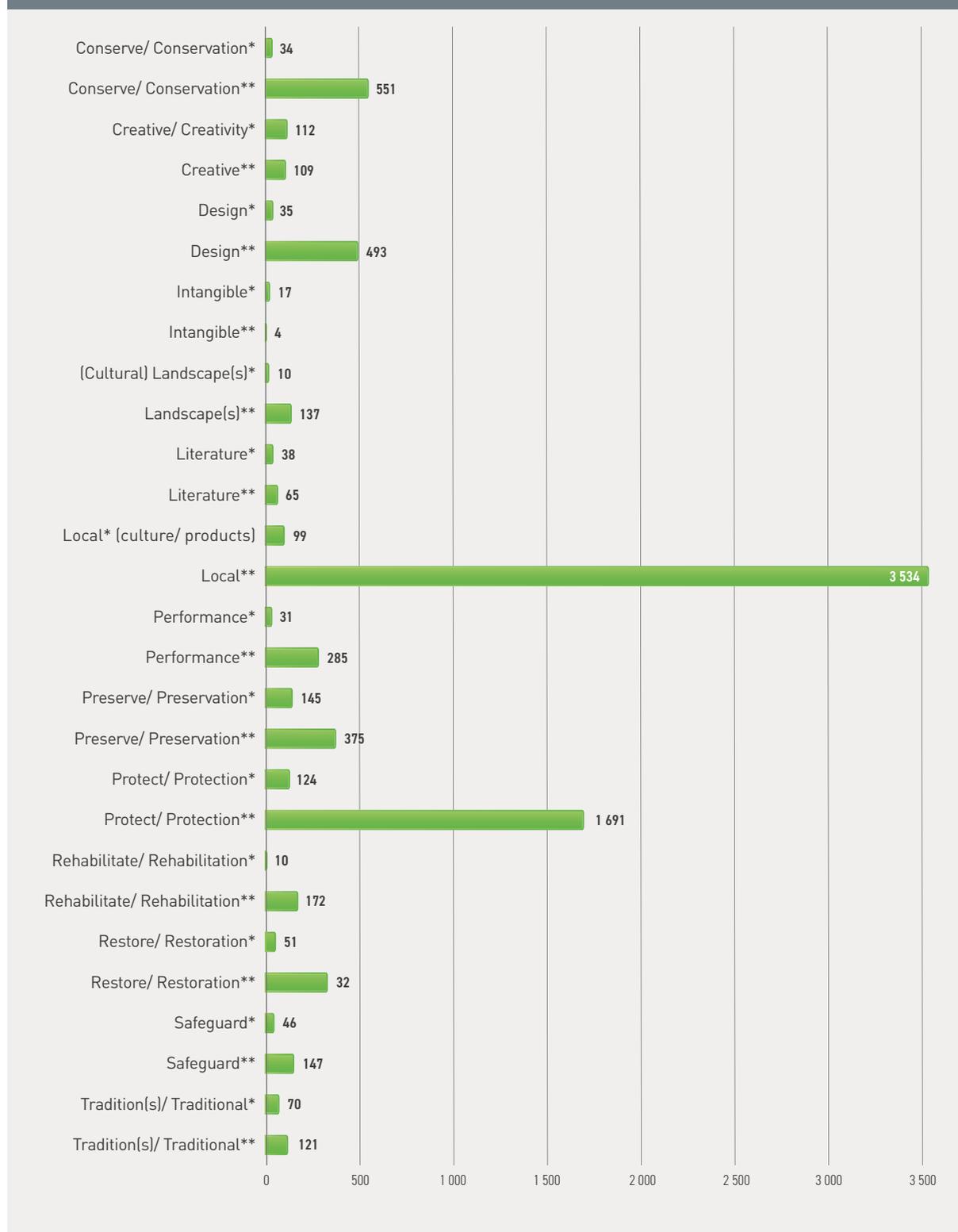


Figure 17: Terms with multiple meanings, used in cultural (*) and non-cultural (**) contexts, with updated data set for VLRS.



3.3.4_ Cities' Diversity and Ranking in Use of 'Culture'

The keyword analysis reveals that the 'top ten' VLRs with the strongest inclusion of culture, based on frequency (FCRT) and diversity (DCRT) of culture-related terms in proportion to total number of pages (P) and the share of references to the cultural dimension (CD) in the total references to the different pillars of sustainable development (cultural-social-economic-environmental), are: **Suwon** (South Korea), **Besançon 2018** (France), **Hawai'i** (USA), **Mexico City 2017** (Mexico), **Niort** (France), **Niterói** (Brazil), **La Paz** (Bolivia), **Besançon 2019** (France), **Trujillo** (Peru), and **Espoo** (Finland).

The ranking is based on a formula of ' $R= 3R(F_{CRT}/P)+2R(D_{CRT}/P)+1.5R(CD)$ ', where the frequency of instances of usage is most dominant, at a factor of three, followed by diversity of terms used in a report, at a factor of two, and finally by the share of the cultural dimension, at a factor of 1.5. This formula is naturally open to discussion, but is offered as a reasonable quantitative composite indicator to help assess cultural engagement of VLRs.

Looking at the **average (mean) figures** of the criteria measured:

- the average frequency of cultural-related terms per VLR emerges as 1.07 words/page; 25 VLRs (34%) scored higher than this (this is more than six times the average rate, i.e. 0.17 words/page, which was found in the VNRs);
- the average diversity of cultural-related terms per VLR emerges as 0.3 terms/page; 26 VLRs (36%) VLRs have scored higher than this;
- the average share of references to the cultural dimension in total references to the pillars of sustainable development emerges as 18%; 30 (41%) VLRs have scored higher than this.

Despite the wide range of population size, the engagement with culture does not show a correlation with growing scale.

Going forward, we aspire to see an increase in all the values cited above, in particular with the diversity of culture-related terms to encompass more of the spectrum that culture has to offer to sustainable urban policies and actions.

Table 3 (p. 1/3): Cities and territories ranked by frequency and diversity of culture-related terms used and by the share of the 'cultural dimension' present in their VLRs.

City / Territory	Year	P	F _{CRT}	F _{CRT} /P	Ranking F _{CRT} /P	D _{CRT}	D _{CRT} /P	Ranking D _{CRT} /P	CD	Ranking CD
Barcarena	2017	42	47	1.12	25	38	0.90	3	17%	33
Barcelona	2019	181	242	1.34	18	30	0.17	51	26%	21
Barcelona	2020	124	116	0.94	33	25	0.20	57	9%	49
Basque Country	2017	42	18	0.43	65	30	0.38	8	17%	35
Basque Country	2020	56	54	0.96	31	16	0.54	15	18%	32
Belo Horizonte	2020	263	90	0.34	69	21	0.08	71	21%	26
Besançon	2018	96	215	2.24	8	35	0.36	19	26%	18

Table 3 (p. 2/3): Cities and territories ranked by frequency and diversity of culture-related terms used and by the share of the 'cultural dimension' present in their VLRS.

City / Territory	Year	P	F _{CRT}	F _{CRT} /P	Ranking F _{CRT} /P	D _{CRT}	D _{CRT} /P	Ranking D _{CRT} /P	CD	Ranking CD
Besaçon	2019	96	292	3.04	2	33	0.34	20	50%	2
Bonn	2020	56	46	0.82	39	9	0.16	58	7%	57
Bristol	2019	70	51	0.73	41	19	0.27	28	12%	45
Buenos Aires	2019	106	77	0.73	42	27	0.25	21	13%	43
Buenos Aires	2020	91	86	0.95	32	29	0.32	35	19%	29
Busia County	2019	14	0	0.00	72	0	0.00	72	0%	66
Canterbury	2019	33	38	1.15	23	15	0.45	10	11%	46
Cape Town	2019	27	18	0.67	45	10	0.37	17	2%	65
Cauayan City	2017	7	6	0.86	35	4	0.57	7	0%	66
Chimbote	2020	70	73	1.04	26	21	0.30	25	22%	24
Ciudad Valles	2020	167	163	0.98	29	37	0.22	48	32%	10
Córdoba Province	2020	140	352	2.51	6	34	0.24	38	45%	4
Dangjin	2020	102	47	0.46	63	11	0.11	67	16%	36
Deqing	2017	85	45	0.53	60	20	0.24	43	3%	64
Espoo	2020	120	336	2.80	5	32	0.27	30	28%	14
Ghent	2020	154	197	1.28	20	38	0.25	37	16%	38
Gothenburg	2019	37	24	0.65	46	10	0.27	29	36%	9
Guangzhou	2021	86	139	1.62	14	27	0.31	22	20%	28
Hamamatsu	2019	48	64	1.33	19	15	0.31	23	19%	30
Harare	2020	45	26	0.58	54	10	0.22	47	4%	61
Hawai'i	2020	27	61	2.26	7	17	0.63	6	26%	19
Helsinki	2019	84	160	1.90	10	20	0.24	40	23%	23
Jaén	2020	152	96	0.63	47	22	0.14	62	27%	16
Kitakyushu	2018	58	25	0.43	64	8	0.14	63	0%	66
Kwale County	2019	15	8	0.53	59	4	0.27	31	0%	66
La Paz	2018	98	141	1.44	15	36	0.37	18	43%	5
Liverpool	2020	59	36	0.61	49	14	0.24	42	13%	44
Los Angeles	2019	140	168	1.20	21	29	0.21	50	14%	40
Málaga	2018	61	33	0.54	57	11	0.18	53	28%	13
Mannheim	2019	88	74	0.84	38	24	0.27	27	10%	48
Marsabit County	2019	16	0	0.00	72	0	0.00	72	0%	66
Mexico City	2017	98	38	0.39	67	14	0.27	13	18%	31
Mexico City	2019	33	99	3.00	3	26	0.42	33	64%	1
Montevideo	2020	29	28	0.97	30	34	1.17	2	43%	6
New Taipei	2019	131	80	0.61	48	22	0.17	56	7%	55

Table 3 (p. 3/3): Cities and territories ranked by frequency and diversity of culture-related terms used and by the share of the 'cultural dimension' present in their VLRs.

City / Territory	Year	P	F _{CRT}	F _{CRT} /P	Ranking F _{CRT} /P	D _{CRT}	D _{CRT} /P	Ranking D _{CRT} /P	CD	Ranking CD
New York	2018	104	124	1.19	22	24	0.23	45	25%	22
New York	2019	118	121	1.03	27	25	0.21	49	14%	41
Niort	2020	35	65	1.86	11	15	0.43	12	26%	17
Niterói	2020	76	139	1.83	12	32	0.42	14	27%	15
North Rhine-Westphalia	2016	49	34	0.69	44	37	0.76	4	3%	62
Oaxaca	2019	85	34	0.40	66	13	0.15	60	5%	59
Pará	2020	30	11	0.37	68	7	0.23	44	3%	63
Pittsburgh	2020	50	29	0.58	53	5	0.10	68	0%	66
Rio	2020	42	24	0.57	55	10	0.24	41	36%	8
Santa Fe	2019	64	72	1.13	24	24	0.38	16	17%	34
Santana de Parnaíba	2019	48	69	1.44	16	21	0.44	11	16%	37
São Paulo	2019	130	98	0.75	40	20	0.15	59	20%	27
São Paulo	2020	96	137	1.43	17	29	0.30	24	31%	11
Scotland	2021	245	247	1.01	28	31	0.13	65	10%	47
Shimokawa	2018	60	32	0.53	58	16	0.27	32	8%	54
Stuttgart	2020	296	173	0.58	52	26	0.09	69	8%	53
Suwon	2018	35	141	4.03	1	23	0.66	5	40%	7
Taipei	2019	80	38	0.48	62	11	0.14	46	7%	56
Taipei	2020	124	105	0.85	37	28	0.23	64	8%	52
Taita Taveta County	2019	21	18	0.86	36	10	0.48	9	29%	12
Taoyuan	2020	196	552	2.82	4	51	0.26	34	22%	25
Toyama	2018	56	29	0.52	61	10	0.18	54	0%	66
Trujillo	2020	92	158	1.72	13	27	0.29	26	49%	3
Turku	2020	90	63	0.70	43	17	0.19	52	13%	42
Valencia	2016	22	12	0.55	56	26	1.18	1	8%	50
Victoria Falls	2020	83	74	0.89	34	20	0.24	39	4%	60
Viken	2020	187	373	1.99	9	28	0.15	61	26%	20
Wallonia	2017	68	41	0.60	51	17	0.25	36	8%	51
Wallonia	2019	180	61	0.34	70	32	0.178	55	5%	58
Winnipeg	2018	36	5	0.14	71	3	0.08	70	0%	66
Yucatan	2020	274	166	0.61	50	32	0.12	66	15%	39

Notes: F_{CRT}: Frequency of Culture-Related Terms; D_{CRT}: Diversity of Culture-Related Terms; P: Number of Pages; CD: Share of Cultural Dimension. VLRs with '0' value have been ranked equally.

Table 4: Cities and territories' overall ranking, using a weighted average of rankings.

Rank	City / Territory	Year	Rank	City / Territory	Year
1	Suwon	2018	38	Valencia	2016
2	Besançon	2018	39	Bristol	2019
3	Hawai'i	2020	40	Rio	2020
4	Mexico City	2017	41	Basque Country	2020
5	Niort	2020	42	Cape Town	2019
6	Niterói	2020	43	Victoria Falls	2020
7	La Paz	2018	44	Mexico City	2019
8	Besançon	2019	45	São Paulo	2019
9	Trujillo	2020	46	Scotland	2021
10	Espoo	2020	47	Barcelona	2020
11	Cordoba Provincial Council	2020	48	Jaen	2020
12	Montevideo	2020	49	Turku	2020
13	São Paulo	2020	50	Malaga	2018
14	Taoyuan	2020	51	Liverpool	2020
15	Santana de Parnaíba	2019	52	Wallonia	2017
16	Guangzhou	2021	53	Taipei	2019
17	Barcarena	2017	54	Bonn	2020
18	Taita Taveta County	2019	55	Shimokawa	2018
19	Helsinki	2019	56	Kwale County	2019
20	Hamamatsu	2019	57	New Taipei	2019
21	Santa Fe	2019	58	Yucatan	2020
22	Canterbury	2019	59	Harare	2020
23	Chimbote	2020	60	Deqing	2017
24	Basque Country	2017	61	Taipei	2020
25	Viken	2020	62	Stuttgart	2020
26	Barcelona	2019	63	Dangjin	2020
27	New York	2019	64	Pará	2020
28	Ghent	2018	65	Belo Horizonte	2020
29	Ciudad Valles	2020	66	Toyama	2018
30	Buenos Aires	2019	67	Pittsburgh	2020
31	Gothenburg	2019	68	Oaxaca	2019
32	Cauayan City	2017	69	Wallonia	2019
33	Los Angeles	2019	70	Kitakyushu	2018
34	Buenos Aires	2016	71	Winnipeg	2018
35	North Rhine-Westphalia	2020	72 (tie)	Busia County	2019
36	Mannheim	2019	72 (tie)	Marsabit County	2019
37	New York	2019			

Notes: VLRS with '0' value have been ranked equally.



3.4

OVERVIEW OF DOCUMENT STRUCTURES AND ELEMENTS

The 73 VLRs falling within the scope of this report have been carefully reviewed for a **qualitative assessment** of how culture is present in the **conceptual structures and the narratives** they contain. The review was initially made following the general structure of 'key building blocks' provided in the VNR template, i.e. sections explaining 'ownership of the SDGs', 'incorporation of the SDGs into national frameworks', 'methodology and process for preparation of the review', 'policy and enabling environment', 'integration of the three dimensions of sustainable development', 'leaving no one behind', 'institutional mechanisms', 'structural issues', 'review of Goals and Targets', 'means of implementation', 'conclusions' and 'annexes' (containing statistical data).

It soon became clear that **the diversity of VLRs does not allow such a regular analysis**, that the structure and order of document elements prescribed in the VNR templates are not necessarily followed, and there is substantial variation in the manner in which topics are treated. Some reviews stay at or focus heavily on policy and planning level, and some go into specific, tangible projects and activities. Some others combine both approaches, where the means of implementation for each Goal are presented together with a local quantitative framework and specific actions and indicators, embedding these throughout the main texts rather than in annexes.

The **treatment of culture is similarly diverse**; cultural topics can be found at any level, from high-level policy frameworks to practical examples of implementation, as separate sectoral headings or as supporting aspects of other policy headings. What has also made it an interesting challenge to capture an accurate picture is that **cultural aspects are expressed through many different words**, reflecting the porous, transversal and ubiquitous nature of culture, interwoven into narratives. Nevertheless, the VLRs have given plenty of examples of how the cultural dimension can be applied in local sustainable development and reporting practices.

Bearing in mind the fluidity of VLRs both in their structures and their treatment of culture, the template used by VNRs has been **adapted to accommodate flexibility** and still demonstrate main threads in the VLR narratives, as well as adding a special element that only a cultural lens can truly provide: the element of visual communication, in the form of report **covers and visual material**. This is examined first, followed by two main textual elements, named here as 'introductory and policy sections' and the 'review of progress through the lens of UN and Local Goals'.

The **'introductory and policy' sections** of VLRs encompass sections such as forewords, opening statements by city leaders and high-level representatives involved in the VLR preparation, introductions and city profiles that set the scene for the VLR and present prominent aspects of cities, summaries and highlights, descriptions of methodology and process for the preparation of the VLRs, and explanations of the enabling policy environment and strategic planning framework for sustainability actions in the territories, including the degree to which local SDG delivery is sited within national delivery. All of these sections feature **varying degrees of references to culture**.

Following these, the VLRS sections detailing **'review of progress through the lens of UN and Local Goals'** have been examined. Those VLRS presenting progress on a Goal-by-Goal basis have first been scanned for cultural references, followed by those that have adopted a structure of localized 'City Goals'. In both cases, the 'policy links, plans and actions related to culture' are presented together, followed by 'data and indicators related to culture'. As mentioned above, localizing the SDGs into urban contexts often entails the need for **local goals, targets and indicators** to be developed by LRGs. Depending on the report, **culture is featured both as separate headings and diffused** throughout other Goals and Targets within these presentations. Conclusions and annexes are also included in this group.

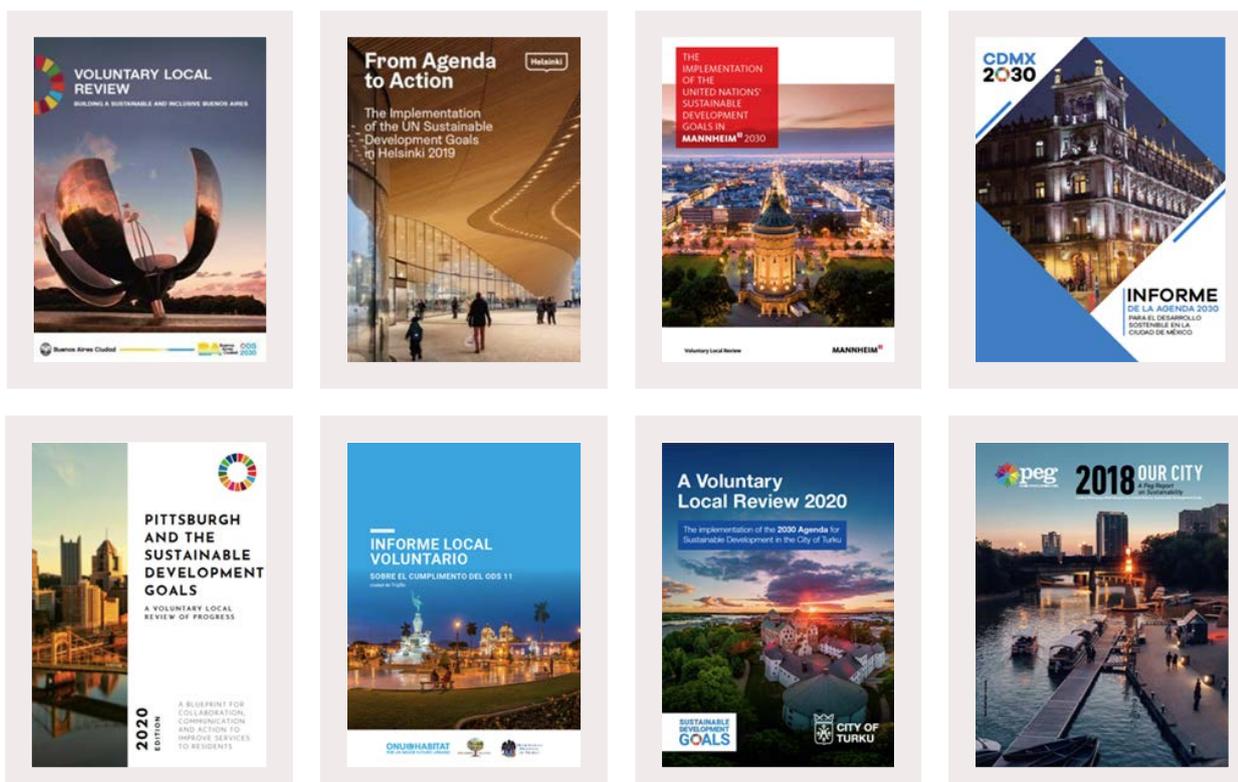
It should be noted that **excerpts from the VLR texts** were deliberately taken in abundance, i.e. almost every instance that a 'culture' reference was found. This was deemed an effective way to convey the richness and creativity that LRGs exhibit in approaching the topic of culture, and to enable readers to benefit directly from their approaches.

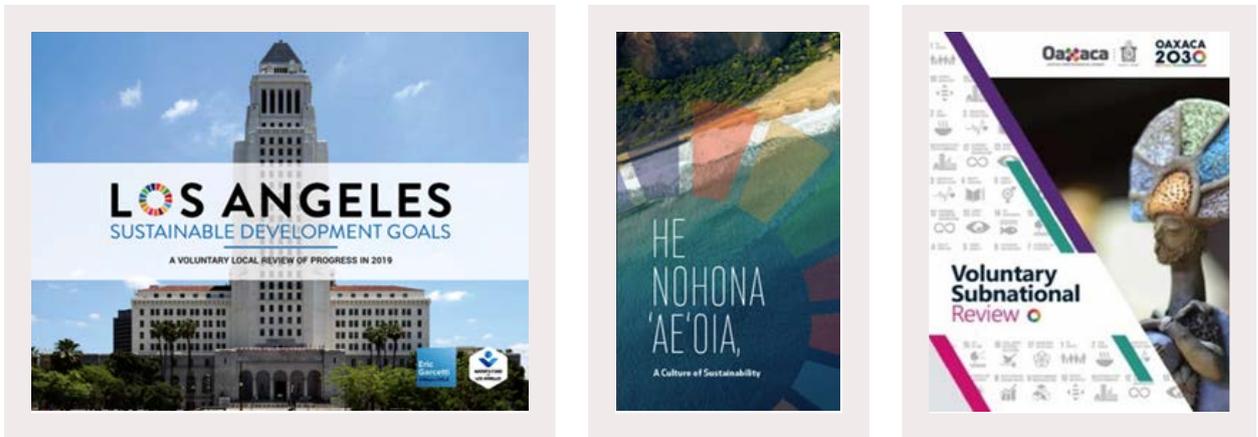
3.5. VISUAL MATERIAL

A fundamental cultural tool for conveying crucial information, albeit tacitly, is **visual communication**, and this is used consistently in both VNRs and VLRs. As the saying goes, “a picture can tell a thousand words”; visual material has a special power of storytelling. LRGs have chosen images reflecting their **cultural identities and local assets** in their VLRs (e.g. natural and cultural heritage, cultural expressions and events that occur in the city), complementing and strengthening their showcased actions and priority messages.

A total of **314 images** were extracted from 54 VLRs (74% of the total), found to have relevance for the cultural dimension of sustainable development. Of these, 27 are **covers**, which predominantly showcase cultural heritage sites or use graphic design. Other visuals are found in separator pages, and throughout the reports accompanying texts to support explanations. The content of the visual material is most prevalent in the category of **‘tangible heritage and spatial design’** (134), followed by ‘visual arts’ (103), ‘intangible heritage and performing arts’ (47) and ‘knowledge, education and facilities’ (30).

Among the VLRs, those making **most abundant use** of visual material are **Taoyuan 2020** (31), **Guangzhou 2021** (21), **Bristol 2019** (19), Mexico City 2017 (16), Barcelona 2019 (16), Taipei 2020 (15), Espoo 2020 (14), Besançon 2018 (12), Besançon 2019 (11), Niterói 2020 (10) and Yucatan 2020 (10).





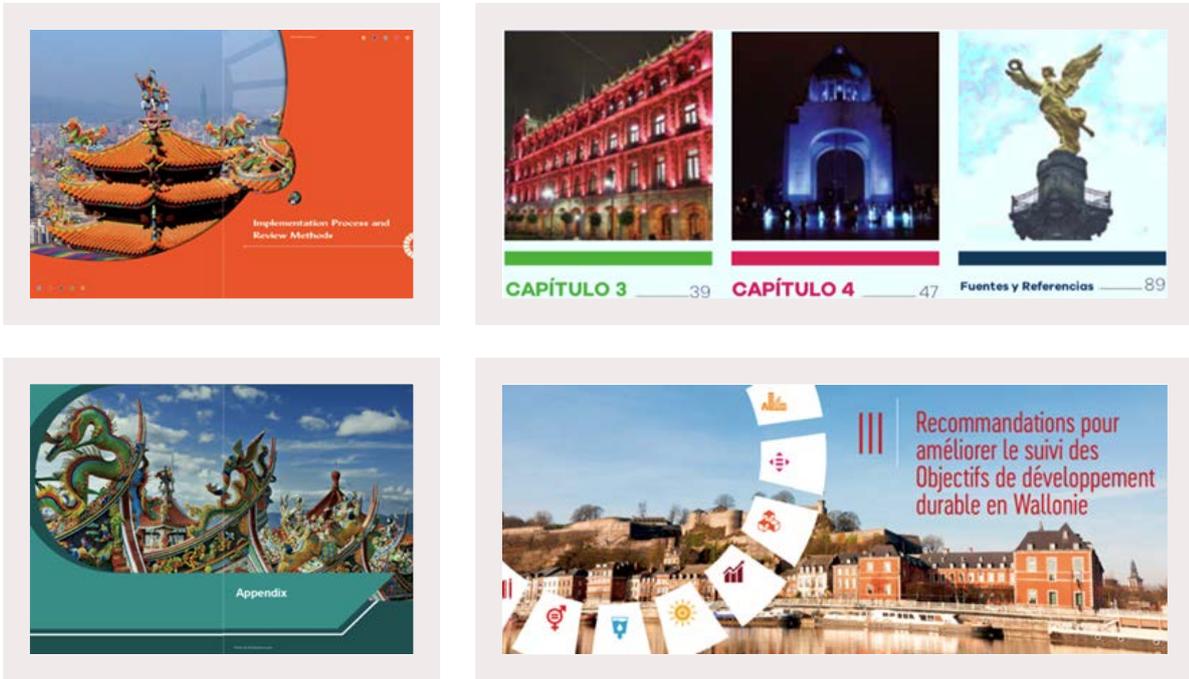
Figures 17-27

VLR covers depicting photographs of tangible heritage, landmarks and cityscapes: Buenos Aires 2019, Helsinki 2019, Mannheim 2019, Mexico City 2017, Pittsburgh 2020, Trujillo 2020, Turku 2020, Winnipeg 2018, Los Angeles 2019, Hawai'i 2020 (back cover); VLR depicting crafts: Oaxaca 2019.



Figures 28-35

VLR covers depicting graphic illustrations of building/ city silhouettes/ models: New York City 2018, New York City 2019, Bristol 2019, Yucatan 2020; VLR covers depicting figurative graphic arts for landscape, coat-of-arms and policy messages: Harare 2020, Scotland 2021, Taoyuan 2020; interior cover separating sections, Dangjin 2020.



Figures 36-39
 Interior covers separating sections of VLRs: Taipei 2020, Mexico City 2017, Wallonia 2019.

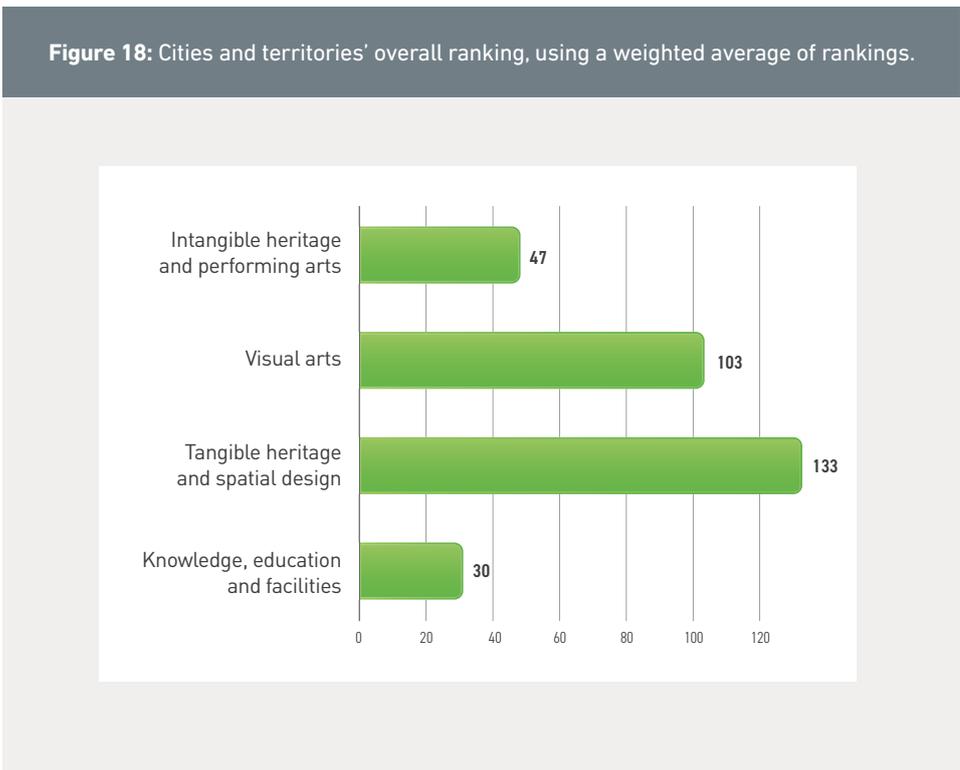


Table 4: Distribution of culture content in visuals: detailed typology.

Types of content in visuals	VLRs	Visuals	Covers
KNOWLEDGE, EDUCATION AND FACILITIES	15	30	-
Archival records	1	1	-
Arts in education	9	16	-
Libraries, museums and arts facilities	9	13	-
TANGIBLE HERITAGE AND SPATIAL DESIGN	39	134	15
Built heritage and landmarks	35	116	15
As showcase	32	95	15
As event backdrop	5	6	-
Improvement Projects	6	15	-
Architectural and urban design	7	12	-
Cultural landscapes	4	6	-
VISUAL ARTS	33	103	10
Fine arts and art for advocacy	16	27	-
Architectural models for advocacy	2	2	-
Graphic design for policy and advocacy	25	70	10
Building and urban silhouettes	5	5	5
Decorative icons	1	26	2
Logos and posters	17	34	3
Maps	5	5	-
INTANGIBLE HERITAGE AND PERFORMING ARTS	22	47	2
Crafts, media and tourism	7	10	1
Cultural performative events	16	26	1
Costume and gastronomy	8	11	-
TOTAL	54	314	27

3.6.

INTRODUCTORY AND POLICY SECTIONS

3.6.1_ Presenting Pride of Place and Evoking Emotions

A striking use of culture is seen in the many VLRs (close to 40% of all examined) presenting their city with a sense of pride and ownership of place, citing favoured cultural traits, values and historic qualities. Among these qualities, cultural landscape and the influence of geography, routes of cultural exchange, the age of the city, ancient traditions, the Indigenous population, and the meeting of the past and present are popularly cited. These are also linked to the cities' strengths in other areas, including an open and inclusive outlook, a participatory and vibrant socio-economic life, diversity and capacity for creativity.

Bonn 2020 *"The Rhine connects Europe – from the Alps to the North Sea. The cities along its banks, among them Bonn, are **international** by design. Roman camp, trading post, electoral residence town, university town and federal capital – in the course of its **history**, Bonn has played every one of these roles. (...) Cooperation platforms, think tanks and networks have emerged over the years, creating a unique cluster that **cultivates** sustainability from a wide variety of perspectives."*

Buenos Aires 2019 *"It is one of the main touristic and **cultural** centers of the country, (...) presents a remarkably eclectic urban profile, highlighted by its **cultural** offer and pluralism. (...) The gastronomic, **cultural** and architectural identity of the City is nourished by foreign influences."*

Buenos Aires 2020 *"The City of Buenos Aires, a cosmopolitan city and globally recognized as one of the largest **cultural** centers on the planet, is also an example of commitment to the SDGs, is a global leader in the preparation and presentation of the Voluntary Local Review. The City of Buenos Aires is among the cities with the highest quality of life in Latin America. It stands out for having a very active **cultural** life."*

Bristol 2019 *Bristol is presented as being "creative and diverse" whose "international history is reflected in its contemporary diversity". Bristol is seen as "a hub of **cultural** and technological innovation" and famous for its music (the birthplace of drum and bass and trip hop) and street art ("thanks to artists such as Banksy (...) it hosts the largest street art festival in Europe"). Also Bristol explains that it "is also known for its maritime history" (...) has been an important port in England for much of its history. It was first listed as a trading port in the Anglo-Saxon chronicle of 1051. It was from Bristol that some of the first European ships sailed west to explore uncharted waters. (...) The population of the city today includes people from 187 countries, speaking 91 different languages. (...) Bristol's dynamic **culture** and economy are reflected in demographic trends. (...) The city benefits from a rich civic **culture** [and] has also always had a strong activist culture."*

Chimbote 2020 *"Chimbote and Nuevo Chimbote (...) are located 420 km north of the City of Lima on the Peruvian coast and present severe urban environmental problems that affect the quality of life of its inhabitants and its natural **heritage** that is the basis of its development, such as Bahía El Ferrol and the Villa María wetlands that (...) defin[e] its marine-coastal **identity**."*

Deqing 2017 Deqing is presented as a “land of **harmonious** livelihood” integrated with its deep-rooted culture: With a history of more than five thousand years of **civilization**, Deqing has long been a prosperous place which keeps simple **folkway** and attracts talents. In addition, it is one of the birthplaces of Chinese original porcelain and silk crafts, as well as ancient court dance.” The report also mentions (with two short stories) the beauty of Mogan Mountain and the importance of Luoshe as the “Hometown of Piano in China”. (...) The city also presents itself as “an open and inclusive ‘city of entrepreneurship and **innovation**’: The comprehensive evaluation of agri**cultural** modernization was ranked as the top one for last four consecutive years in Zhejiang province with the rapid growth of modern service industries, such as leisure tourism, airlines logistics, finance and **cultural creativity** industries.”

Guangzhou 2021 “A famous **cultural** city with a profound **historical** legacy: The history of Guangzhou can be dated back to the Qin dynasty, spanning more than 2,230 years. Its city landscape (...) embodies **traditional** Chinese views on nature, the philosophy of a harmonious relationship between man and nature, and an aesthetics that respects nature. As one of the first collection of China’s famous historical and **cultural** cities, Guangzhou is blessed with many **cultural** relics, numerous **historical** sites, and a rich intangible **cultural heritage**. It enjoys worldwide reputation for Cantonese opera, Cantonese cuisine, and Cantonese embroidery.” (...) “A persistently flourishing Millennial Business Capital: Guangzhou represents the Chinese treaty port with the longest **history** of being open to the world and one that had never been shut down. It is also one of the birthplaces of the ancient Maritime **Silk Road**. Long-term communication and trade exchange with the world have contributed to the integrated development of Chinese and Western **cultures** in Guangzhou; it is here where they have formed Guangzhou’s characters of inclusiveness, openness, diversity, and practicality.”

Dangjin 2020 “The city is home to Yeonho Lake, one of three main reservoirs during the Joseon Dynasty, and has well-developed agri**culture** and fishery industries since the ancient times.”

Ghent 2020 “City of **culture**, music, festivities” (...) “‘Ghent is Europe’s best kept secret’ (Lonely Planet)”

Hamamatsu 2019 “Hamamatsu City is also well known as a city to promote an **intercultural society**. (...) Hamamatsu City has a strong connection to the adjacent, **historic** area of Higashi Mikawa in the eastern part of Aichi Prefecture and the Minami Shinshu area in the southern part of Nagano Prefecture. People who once travelled along Shio no Michi (Salt Road) cultivated exchange between the sea and mountain areas[, which] has built a connection between distinctive **cultures**, people, products and information, including modern folk art.”

Hawai’i 2020 “Islands around the world are among the foremost leaders taking action, adapting to climate change impacts and demonstrating solutions that can be scaled - with an **‘island worldview’** that can be shared to help shift the global paradigm. Hawai’i’s beloved **Polynesian voyaging canoe, Hōkūle’a**, completed a four-year worldwide voyage sharing this message: Mālama Honua (Care for the Earth). Our **island values** can serve as the ‘starlight’ to chart the course towards a more sustainable and equitable future for Island Earth.”

Helsinki 2019 “The City’s attractiveness comes from a clean and safe environment, a unique urban **culture** and the residents’ participation in building good and functional everyday life.”

Liverpool 2020 “No other city in the world can offer the **authenticity, empathy, spirit**, challenges and innovation towards the solutions needed. (...) The SDGs [are] a tool to help define the City of Liverpool and its stakeholders as true global citizens. (...) This of course already happens and has done for centuries due to our **culture** as a port city.”

Mannheim 2019 “Mannheim is the **cultural** and economic center of the Rhine-Neckar Metropolitan Region.”

Montevideo 2020 “It is an open door destination, with a great development of its digital infrastructure that has **historically** bet on the processes of internationalization and collaboration between cities. (...) we have the accumulated strengths (...) to rethink creatively solutions to persistent problems. (...) ‘Montevideo, A City on a Human Scale’: (...) its role as city-capital and city-port gives it a strategic geopolitical position and an economic, social and **cultural** dynamism of national and regional scope. The development of an intense agenda of rights and (...) citizenship as the center of public action, with a perspective of resilient and sustainable development, demonstrate the validity of its **historical** values of equity and respect for human rights and diversity.”

New York 2019 “Like all great cities, New York in 2019 is a place of striking contradictions. (...) There is unmatched **cultural** and population diversity amid some of the most racially segregated urban neighborhoods in the United States. Our **landmark** skyscrapers are recognizable worldwide, and towering high-rises are reshaping our skyline. Yet in many neighborhoods most buildings are just a few stories tall.”

Pará 2020 “Samaumeira is **typically Amazonian, enchanting anyone** who crosses it, due to its grandeur in its way of being and growing. Its roots are called Sapopema, and are able to remove water from the depths of the Amazonian soil and bring it not only to supply itself, but also to share with other species. It has a leafy, open and horizontal canopy. Seen from above, she appears above the rest, like a matriarch.”

Pittsburgh 2020 “Pittsburgh is a **diverse** community situated in Southwestern Pennsylvania. Known for its rich **history** as an industrial powerhouse and major steel manufacturer, the city of Pittsburgh is an area rich with **museums**, medical centers, parks and green spaces, as well as immigrant communities, **cultural** districts, and a number of world-class universities. (...) Pittsburgh sits at the junction of three major rivers, the Allegheny, Ohio, and Monogohalia, and has 446 bridges, putting it ahead of Venice as the city with the greatest number of **bridges** in the entire world.”

São Paulo 2020 “The municipality, which has always been open to the world, was built by national and foreign migrants from different nationalities and beliefs who came here for new opportunities. Over four centuries and a half since its foundation, in 1554, São Paulo became one of the main **cultural**, scientific, gastronomic, financial and business centers in the world, alongside cities like New York, London, Shanghai, Mexico City, and Tokyo. (...) We should recognize the challenges and the beauties of our metropolis, marked by the diversity and the **multiculturalism** that makes it a global city.”

Shimokawa 2018 “Shimokawa’s challenging history and true character: Over the nearly 120 years since Shimokawa was first established in 1901, **our forefathers** have used the town’s abundant natural resources as the foundation of its prosperity. Within the **rich history** and **culture** we have inherited from our forebears is the boldness to put our wisdom, ingenuity, and hard work into action to face crises and difficulties; the generosity and tolerance to accept people from all walks of life; the foresight to see a hundred years into the future with our cultivation of forests and other lasting resources; the creativity to generate fresh, untapped value; and other invaluable traits that have come to define the **true character** of Shimokawa.”

- Stuttgart 2020** “The State Capital Stuttgart is a cosmopolitan, social city with **heart and soul** – easy to like and well worth living in – home to people with the most various backgrounds. (...) Stuttgart is a green and **culturally rich** city.”
- Taipei 2019** “Taipei City (...) has close contacts and exchanges in the fields of international trade, technology, and **culture**. (...) Its ethnic composition is diverse, including aborigines, Minnan, Hakka, mainlanders, new immigrants, and foreign nationals. It is therefore the epitome of a **multicultural** society and ethnic integration.”
- Taipei 2020** “(...) we respect individual differences and different religious **cultures**, and remain friendly to foreigners and migrant workers. We deeply believe that only by building a tolerant and inclusive society can [we] bring up a sustainable city with shared prosperity. (...) The City’s advantage is not just in geopolitical dominance or scale of urban construction, but rather in inclusiveness, diversity, and in value of **cultural** assets, quality of life, environmental protection and natural resources.”
- Taita Taveta County 2019** “The county (...) being within Tsavo East and Tsavo West National Parks, provid[es] a major tourism destination. The population distribution in the county is influenced by **cultural heritage**, rainfall and terrain.”
- Taoyuan 2020** “Multi-ethnic city: There are different ethnic groups such as Southern Fujian, Hakka, Indigenous, new immigrants, migrant workers, among which the Hakka population accounts for 38%, the indigenous population accounts for 3%, the foreign population accounts for 6%. The proportion of Hakka, indigenous, and foreigners in the city’s population are all ranked first among other municipalities, indicating that the population is diversified. (...) Hydrology (...) form[s] a special natural ecological system and settlement life **culture**. (...) With rich natural and human resources, it has abundant tourism and **cultural** potential.”
- Toyama 2018** “Toyama City is **historically** renowned as a town of medicine and continues to develop as a core city on the Japan Sea coast with various industries, led by pharmaceuticals. It also functions as an advanced city, **rich in culture** and history.”
- Turku 2020** “Turku is a vibrant city of science, **culture** and sustainable development. (...) Turku, the **oldest city** of Finland, was established in 1229, and today it is the sixth largest municipality and the third largest urban area in Finland. The diverse economic structure, dynamic companies, high-quality education opportunities, **cultural** offerings and services, and beautiful archipelago form an attractive combination in Turku.”
- Yucatan 2020** “Yucatan is a State in which several elements converge, which makes it a unique place of encounters and opportunities, where the best of **the past and the present harmonize**. The essence of Yucatan lives and is strengthened in the synergy of three poles: the customs and ancestral **traditions** of the Mayan **culture**, the **cultural** contribution of the colony, and the modernity and dynamism of a State fully integrated into the 21st century. (...) In 2018, highest percentage in the country of the population that considers itself indigenous, at 74.6%.”

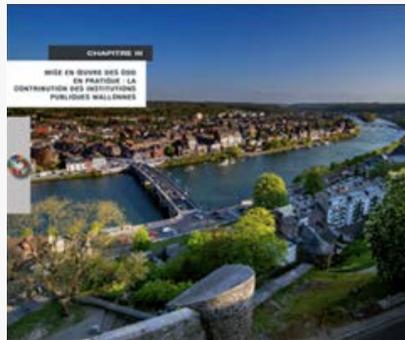


Figures 40-42
Bristol 2019
VLR, pp.8, 5 and 12.

Figures 43-46
Bristol 2019
VLR, pp.47 and 15;
Hawai'i 2020
VLR, p.6;
Pará 2020
VLR, p.27.



Figures 47-49
Wallonia 2017
VLR, pp. 20 and 32;
Buenos Aires 2019
VLR, p.6.



Figures 50-52
Sao Paulo 2020
VLR, p.17c;
Trujillo 2020
VLR, p.5;
Turku 2020
VLR, p.4.



Figures 53-55
Santana de
Parnaíba 2019
VLR, pp.47 and 3;
Mexico City 2017
VLR, p.88.

The use of **emotional and poetic language**, including references to famous literary figures, can be noted as a culturally relevant factor of human motivation in the face of challenges. Some VLRS also create occasions to use **traditional sayings** of wisdom in Indigenous or culturally distinguishing languages:

Chimbote 2020 “Peru has the experience and capabilities to achieve this objective and reverse the unresolved problems in the cities where 70% of the Peruvian population lives, such as: disorderly demographic growth, conditions of insecurity, weak institutions, scattered and incomplete and weak regulatory framework oversight. This reality that could be a **discouragement**, we take it as an **opportunity to creatively work** on strategies and methodologies from local actors, weaving networks of trust and alliances, strengthening capacities and collective self-esteem and putting science at the service of a project in a dialogue of knowledge.”

Dangjin 2020 “Faced with voices of disapproval, negativities and criticism that it’s too early, we have courageously navigated through [the] ‘Great Journey of Dangjin Citizens toward Sustainable Development’”. (...) Junghwan Lee, an author of *Taengriji*, the old geography book, described Dangjin as a “place with a lot to eat and abundant fish.”

Espoo 2020 “The answer is simple. It is the **Espoo Story**, our guiding strategy (...), a fundamental starting point (...) embedded into everything we do. Having a shared vision and statement of values that can then be negotiated, ideated, designed and implemented into all contexts needed is the idea behind it. (...) For us the SDGs are a way of measuring our sustainability but also language and a way to communicate our visions, actions and dreams with our citizens, other cities, and with all our partners.”

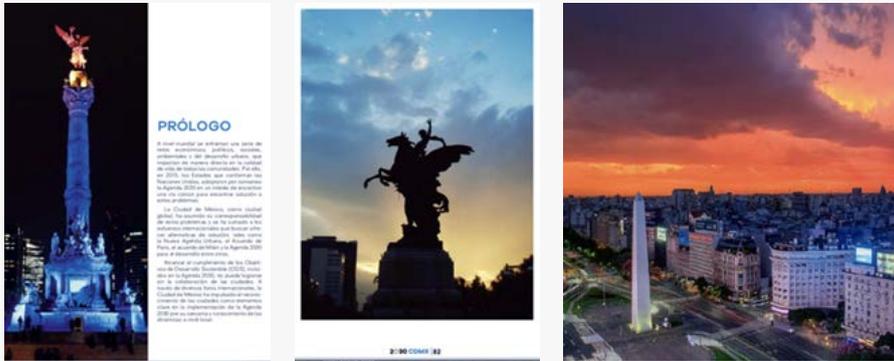
Ghent 2020 “Sustainability is called ‘volhoudbaarheid’ in Afrikaans.”

Guangzhou 2021 “We face common challenges such as environmental pollution, ecological degradation, and urban regeneration. (...) **Many hands make for light work**. (...) Guangzhou has devoted more efforts to comprehensively improving its urban environment, achieving the goals of a bluer sky, cleaner water, and more **beautiful city** (...) constantly exploring an ecological development model with Guangzhou characteristics, which has breathed a new life into this old city.”

Hawai’i 2020 “The strength of Hawai’i’s people, communities and partnerships demonstrate the **spirit of laulima** (many hands working together) and contribute to building resilience. (...) The ‘Aloha+ Challenge: He Nohona ‘Ae’oia, A **Culture of Sustainability**’ movement (...) grounded in a legacy of systems thinking and indigenous wisdom through Kānaka Maoli (Native Hawaiian) host **culture** values and practice to mālama (care for and steward).”

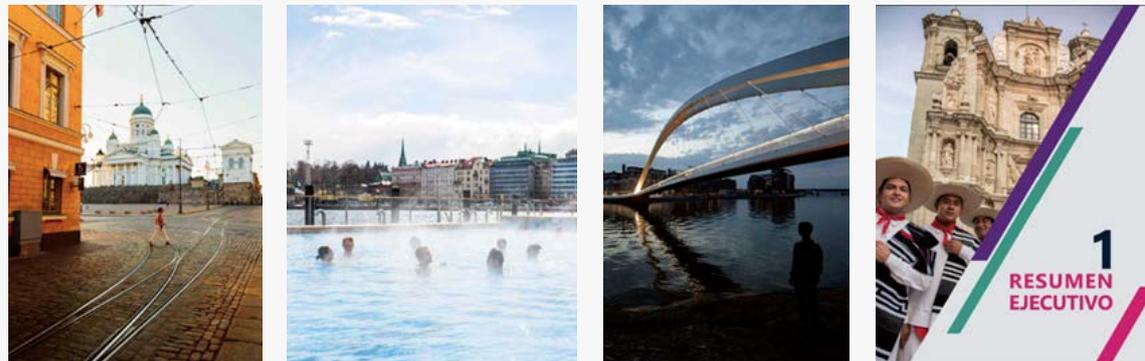
Rio 2020 “The reality then imposed itself, but how public managers must always feel, as Fernando Pessoa said, “nascidos a cada momento para a eternal novidade do mundo” (“born every moment for the eternal new to the world”), so let’s learn with the time we live and move forward! (...) The future holds great challenges that we will face together with technical knowledge, partnerships, courage, sensitivity and much joy.”

Santana de Parnaíba 2019 “Cities are at the forefront of some of the most pressing challenges in the world and as hubs of the global economy, innovation and **culture**, our urban centres have also proven to be where the solutions to some of humanity’s most difficult problems are found.”



Figures 56-58
 Mexico City 2017
 VLR, pp.6 and 82;
 Buenos Aires 2019
 VLR, p.iii.

Figures 59-62
 Helsinki 2019
 VLR, pp.6, 13 and 31;
 Oaxaca 2019
 VLR, p.3.



3.6.2_ Recognizing Culture as a Crucial Element of SDG Achievement

Cities often present explanations of why the 2030 Agenda is relevant for them, making a case for reporting on the localization of sustainable development in their territory. In many cases, these include references to cultural aspects. Culture is cited as a crucial element in driving the ambition and mobilizing stakeholder actions for sustainable urbanism, often linked to awareness raising, capacity building, collaboration and citizen participation. The importance of youth as agents of change and the next generation is emphasized in some cases.

While the need to reach the youngest sections of the population is very clear - they are the main recipients of the Agenda - so is the strategic role that the world of culture and education play at this point. (Barcelona VLR 2019).

Figures 63-64
 Buenos Aires 2019
 VLR, p.23;
 Espoo 2020
 VLR, pp. 66-67;
 Kitakyushu 2018
 VLR, p.10.



"We want our blue skies back" campaign by the Tobata Women's Association of the City of Kitakyushu

63.3 Indigenous Cultural Festival

Tobago City can experience and identify with and celebrate the traditional values of the indigenous people through the cultural festival of the indigenous people, connect the heritage of the indigenous people and promote the culture and identity of the indigenous people.

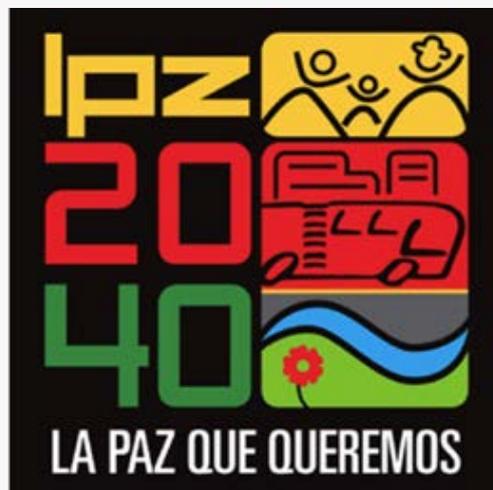
The festival provides an opportunity for the indigenous people to showcase their culture and identity through the festival of the indigenous people, connect the heritage of the indigenous people and promote the culture and identity of the indigenous people.



63.4 Indigenous Home

Support for the city of indigenous people which can help to improve the quality of life of the indigenous people, connect the heritage of the indigenous people and promote the culture and identity of the indigenous people.

Indigenous people in Tobago City account for the majority of government workers engaged in construction and infrastructure, and the majority of workers in the health care sector. In addition to this, indigenous people are the majority of workers in the tourism sector. In order to provide better services to the indigenous people, the government should invest in social services infrastructure, provide the necessary infrastructure, and provide the necessary services to the indigenous people.



Figures 65-67
 Mexico City 2017
 VLR, pp.6 and 82;
 Buenos Aires 2019
 VLR, p.iii.

Barcelona 2019 "A clear and shared agenda can also enable higher levels of private sector engagement in addressing collective challenges, while renewing the concepts of shared social responsibility and public-private collaboration. As well as a better alignment of objectives in the multiple spaces of collaboration between the City Council and the organized social fabric; in education, **culture**, health, security and many other fields. (...) Barcelona has been opening up to the world in an increasingly intense way, in economic, demographic and **cultural** terms, and this has translated, among other things, into a strong sense of responsibility for the future of the planet. (...) Barcelona City Council fully identifies with a sustainable development approach, [which] has made Barcelona a leading city in many fields of public policy, such as (...) **cultural** development (with the 'Agenda 21 for **culture** promoted by the UCLG). (...) Achieving truly sustainable development [will] ask the whole of society, all of us, for a profound review of the values and priorities of life, which cannot be done without the complicity of the education system, the agents of **culture** and the media. (...) While the need to reach the youngest sections of the population is very clear - they are the main recipients of the Agenda - so is the strategic role that the world of culture and education play at this point."

Buenos Aires 2019 "Awareness and Visibility in the City: (...) the role of young people is key on the path to a more sustainable and integrated city. They are potential agents of transformation, able to multiply the knowledge acquired about environmental care and put it into practice together with their families, contributing to generate a **cultural** change."

Guangzhou 2021 "Evaluation Methodology and Process: (...) activities, such as travelling across Guangzhou with books and **historical** and **cultural** tours that define Guangzhou, were organized."

New York 2018 "How New Yorkers shaped OneNYC: Residents from every neighbourhood attended community forums, took our public survey, and spent a few minutes with our team at their greenmarket or **cultural** events, and other venues to let us know what works — and what doesn't — and what they want for the city of the future."

Montevideo 2020 "Awareness and socialization actions: The promotion of the SDGs focused on the festivals for coexistence (**cultural** events on different musical genres (...) that highlight music as an element of social cohesion), where young people were consulted about their vision of Montevideo to 2030, their knowledge about the SDGs, their identification with them and the route to follow to reach their goals for years to come."

New Taipei 2019 "City as the catalyst for the implementation of the SDGs: Through converging diverse stakeholders, cities facilitate the resolution of inter-related and transdisciplinary issues. Pilot innovative solutions are tested in cities before scaling up nationally or across borders, drawing citizenry to magnify the impact via public events, tourism fairs, school activities, libraries, and **cultural** events."

The VLR exercise is recognized as an occasion to draw attention to the **underrepresentation of topics related to culture**, be they an insufficient integration into strategies or availability of data.

New York 2019 *“OneNYC 2050 and the SDGs: The process of NYC’s first VLR in 2018 directed our attention to policy areas where the City was making important progress, such as historic preservation and cultural heritage, but which had not been fully integrated into the 2015 long-term strategic planning vision.”*

Trujillo 2020 *“Favourable measures were applied in the historic centre to improve motorized and non-motorized mobility, providing measures for historic preservation that the local government prioritized (...) all this considered in the dimension of urban sustainability that has not been executed.”*

“The 2030 Agenda recognizes the role that culture plays in many of the SDGs, including those related to economic growth, sustainable consumption and production patterns, and the promotion of peaceful and inclusive societies.” (La Paz VLR 2018)

A frequent reference is made to **culture in the sense of the overall functioning of society**, as in organizational or civic culture, or a culture of evaluation, of accountability, of civic and political engagement, and of sustainability itself.

Hawai’i 2020 *“Hawai’i has a **culture** of sustainability that guides action today, and is the fiber that binds strong partnerships to keep us moving forward together.”*

Buenos Aires 2019 *“The City Government starts from a solid foundation of work methodology (...) institutionalized in the City, which, in turn, is related to a consolidated **culture** of accountability.”*

Barcelona 2019 *“(...) this tradition [of strategic planning is] consolidated in the organizational **culture**.”*

Chimbote 2020 *“This would not have been possible without the promotion of a civic and political **culture** from a new assessment of local spaces, prioritizing the interests of citizens, expanding the spaces of power in decision-making to define priority agendas of common interest, as well as the development of capacities and elaboration of concerted plans.”*

Bonn 2020 *“(...) foster an effective **culture** of participation”.*

Liverpool 2020 “The urgency of the climate agenda requires significant change in strategic focus and organisational culture, especially in an increasingly challenging financial landscape.”

Niterói 2020 “The Niterói City Government (...) has already carried out a series of public consultations, thus establishing a culture of participation that engages the population. (...) The SDG Week [was held in May 2019] as a proposal for an innovation laboratory promoted by UN-Habitat and corresponded to a week of events that aimed to foster the culture of innovation and accelerate the search for creative solutions to municipal challenges associated with achieving the SDGs.”

Pittsburgh 2020 “This year’s Voluntary Local Review is the first step in a continuous cycle of improvement to create a culture of measurement and accountability within city government.”

Trujillo 2020 “Goals and Prioritized Objectives: (...) Strengthening the population for the conscious practice of a culture of prevention against disaster risks.”

Valencia, 2016 “[The government] aims to promote the use and management of knowledge, as well as a culture of evaluation, in order to go beyond one-off actions or projects.”

Yucatan 2020 “Peace, Justice, and Solid Institutions: The culture of transparency, and accountability have become a fundamental pillar for the Government of the State of Yucatan.”

3.6.3_ Culture as the Fourth Dimension and a Strategic Policy Heading

The VLRs recognize **culture as the fourth pillar/ dimension of sustainable development**, sometimes explicitly, and sometimes more implicitly through placing the cultural on a par with the social, economic and environmental dimensions. The monetary conception and measurement of economic development and poverty, in particular, are questioned by calling attention to its human and cultural aspects. The positive influence of the UCLG Culture Committee can be seen in cities that strongly advocate for the role of culture in sustainable development.

“The safeguarding and promotion of culture are two ends in themselves and, at the same time, as many means to contribute directly to the achievement of many SDGs: achieve safe and sustainable cities, promote economic growth and decent work, reduce the inequality, stop environmental degradation, achieve gender equality and promote peaceful and inclusive societies. The indirect benefits generated by culture have a cumulative effect (...). Cultural aspects play an essential role in the success of the 2030 Agenda. Rights, cultural heritage, diversity and creativity are central components of human development.” [Córdoba Province VLR 2020].

Barcarena 2017 “The ODS Brazil Network (...) aims to ensure the human, economic, social, **cultural** and environmental development of the country, in a sustainable way.”

Córdoba Province 2020 “The concept of poverty, like that of exclusion, can be considered multidimensional as it refers to physical capital (economic resources), human capital (training, **culture**) and social/ relational capital (social relationships, membership in networks, relations with institutions). However, for operational purposes, it is accepted to measure poverty through variable income. (...) In addition to the participation of citizens [Education for SDGs], in particular the **cultural** field (target 4.7 and 11.4) [are] key to its achievement. The safeguarding and promotion of **culture** are two ends in themselves and, at the same time, as many means to contribute directly to the achievement of many SDGs: achieve safe and sustainable cities, promote economic growth and decent work, reduce inequality, stop environmental degradation, achieve gender equality and promote peaceful and inclusive societies. The indirect benefits generated by **culture** have a cumulative effect, thanks to effective **culturally**-based activities aimed at achieving the SDGs. **Cultural** aspects play an essential role in the success of the 2030 Agenda. Rights, **cultural heritage**, diversity and creativity are central components of human development. In 2010, the 3rd UCLG World Congress adopted a Policy Guidance Document in which it recognizes that **culture** is the fourth pillar of sustainable development and calls on cities and local and regional governments around the world to develop a sound **cultural** policy and to include a cultural dimension in all its public policies. In this sense, the Sustainable Development Council of Spain incorporates this fourth pillar, constituting itself as a collegiate body that articulates the participation of civil society from the plurality of social, economic, environmental and **cultural** organizations of our country, that promote dialogue and coordination between all social, economic, environmental and **cultural** agents to contribute to the achievement of the Sustainable Development Goals.”

Espoo 2020 “In Finland it is the cities that design and implement ecological, social, **cultural** and economic sustainable development in practice. The most important services provided by municipalities include social welfare, health care, **education and culture**, and technical services. (...) The Espoo Voluntary Local Review (VLR) is based on the city’s long-term work to promote economic, ecological, social and **cultural** sustainability.”

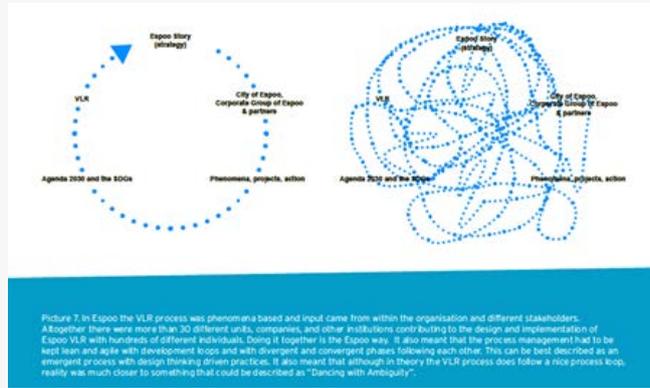
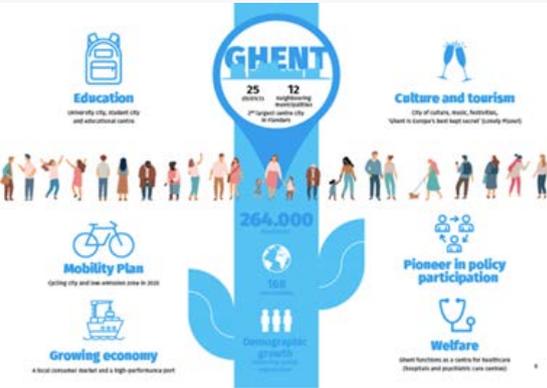
Jaén 2020 “The commitment of the University of Jaén (...) with the development of our province is linked to its own essence and (...) Law of creation of July 1, 1993, in which it is entrusted to serve as an instrument of social transformation that develops and guides the economic, **cultural** and scientific potential of the society of the province of Jaén.”

Mannheim 2019 “The Mission Statement [is] derived from (...) Practical examples show how the city already operates sustainably in areas such as environment, social issues, economics, and **cultur[e]**.”

Mexico City 2019 “The Constitution also incorporates the **cultural** dimension of development (consistent with the goals defined in Agenda 21 for **culture**) and the need to establish a metropolitan coordination policy (such as it is defined by the New Urban Agenda). The Constitution recognizes the City of Mexico as a global city that assumes joint responsibility in the resolution of global problems with a pacifist and hospitable vocation.”

Stuttgart 2020 “The political ambition of the State Capital Stuttgart is an ecologically reasonable, economically value-adding, socially just and a **culturally** varied use of urban spaces.”

Yucatan 2020 “The State Development Plan (PED) promotes [the] goal to guarantee the sustainable human development in the state, having as frame for reference the Economic, Social, **Cultural** and Environmental Rights included in the SDGs of the UN’s 2030 Agenda, orientated to secure the conditions needed in Yucatan for citizens to access a decent life.”



Figures 68-69
Ghent 2020 VLR, p.8 (infographic on the city's six main action domains); Espoo 2020 VLR, p.15 (infographic on 'Dancing with Ambiguity').

Figure 70
Yucatan 2020 VLR, p.59.

Figure 6. Matrix of the PED 2018-2024



Source: Self-made with data from the Government of Yucatan.

Close to half of the VLRS (44%) feature **cultural strategies, policies and planning instruments** or a cultural dimension in their urban strategies, in the context of incorporating the SDGs into the local framework. Some include dedicated cultural plans drafted specifically for that territory, or sectoral plans addressing a cultural theme (e.g. Basque Culture Plan, Culture Espoo 2030, New York City's CreateNYC, Gothenburg's Culture Strategy, Kitakyushu's City Plan for Cultural Promotion, and Oaxaca's Strategic Plan for the Culture Sector).

Explanations related to **budgeting and indicators** are sometimes included in the introductory strategy sections, the UNESCO Culture Indicators being cited in one instance.

The policy instruments are often cross-referenced to certain SDGs, and approach the subject in terms of **accessibility** of culture (or cultural services), **education** (or cultural education), **attractiveness**, cultural and human **rights, diversity, gender**, harmony with **nature, heritage, Indigenous knowledge, interculturality/** multiculturalism, **non-discrimination, participation, peace**, and **values** that guide society and need to be preserved. A cultural dimension is also observed in how some cities embrace 'design thinking' and 'ambiguity' in their planning, resonating greatly with the fluid nature of cultural issues and the benefits of accommodating this fluidity.

Barcelona 2019 *Barcelona's involvement in the international sphere reflects the city's growing openness to the world, in economic, demographic and **cultural** terms. Barcelona City Council's institutional commitment to the localization of the SDGs, has among five specific derivatives: "The promotion of social involvement and citizen participation in the environment of the SDGs, through school, **culture** and the media, through processes and spaces for citizen participation, and through alliances between the public sector, the business sector and the associative sector. (...) **Cultural Shock Plan** in the neighbourhoods of Barcelona 2016-2019 (SDG4); **BCN Interculturality Program** (SDGs 4, 16); Plan to encourage the participation of people from diverse backgrounds and **cultural** contexts in the channels of participation (SDGs 10, 16)."*

Besançon 2018, 2019 *"City Goal 3: Social cohesion and solidarity between territories and generations; Objective 3. 1: Promote artistic and **cultural** education (ACE) (...) City Goal 4: The development of all human beings; Objective 4.1: Make **culture** accessible to distant audiences."*

Bonn 2020 *Five areas of municipal action are defined, including "Social Participation and Gender".*

Espoo 2020 *The way Espoo's VLR is structured gives **cultural** themes a prominent place, with the section on Leaving No One Behind featuring "Part II: Learning, **Culture** and Sports Empowering All", and its sub-section, "An Inclusive City Enables Culture for, by and with All". "The VLR process (...) can be best described as an emergent process with **design thinking** driven practices. It also meant that although in theory the VLR process does follow a nice process loop, [the] reality was much closer to (...) "**Dancing with Ambiguity**".*

Chimbote 2020 *"In the Urban Development Plan (2012-2022), the Vision of the city was defined in a participatory manner. (...) 'Chimbote is a coastal ecotourism city with **historical** identity, industrial development, export trade converted into a sustainable integrated logistics platform.' Its main strategic objectives are: 'Sustainable urban development that incorporates demographic, socio**cultural**, economic, productive, physical, spatial and environmental aspects and Institutional management.'"*

Guangzhou 2021 “Guangzhou’s developmental visions correspond to [the] SDGs, covering ‘beautiful land, spatial pattern’ (SDGs 11, 14, 15); ‘prosperous and open international metropolis’ (SDGs 8, 9, 17); ‘charming Lingnan, a city of **culture**’ (SDG 11); ‘inclusive and sharing, home to happiness’ (SDGs 1, 3, 4, 5, 10, 11, 16); ‘Baiyun Mountain and Haizhu Wetland, auspicious City of Flowers’ (SDGs 6, 7, 12, 13); and ‘pastoral Lingnan, rural revitalization’ (SDGs 2, 6).”

Hamamatsu 2019 “Under the vision to build a ‘Creative City’ and ‘Bright Future’ supported by citizens, Hamamatsu is focusing on three distinctive areas, one of which is to increase ‘**intercultural** initiatives’. (...) As the city with the highest Brazilian population in Japan, we have made it our key policy to raise and support the next generation, and to encourage school attendance rates and lower truancy. (...) The First Promotion Plan for the Vision of Hamamatsu (10-year plan): Indicators and targets have been set in seven sectoral areas: [one of which is] ‘**culture** and lifelong learning’.”

Ghent 2020 The city’s six main action domains include “**culture** and tourism”.

Gothenburg 2019 “The 2030 Agenda is also considered a framework for the work on the upcoming regional development strategy and an important starting point in the development of the new **cultural** strategy.”

Kitakyushu 2018 The Kitakyushu City Plan for **Cultural** Promotion includes the “(c) Integration of the Three Dimensions: Society: Creation of a society in which every single person can take action and play a vibrant role together. The City is aiming to improve quality of life (QOL) through public participatory-type activities, such as multi-generational and multi-**cultural** exchange (...) using civic power and local networks to mitigate disasters.”

La Paz, 2018 “The Comprehensive Plan “La Paz 2040” [envisions]: ‘La Paz, autonomous municipality, sustainable with full human development, **interculturality**, security and social co-responsibility; eco-productive, promoter of metropolitan region that provides high quality services with knowledge and technology management, with territorial development compact, polycentric, orderly and harmonious with nature’. It has 6 strategic development axes: i) Sustainable and Eco-efficient; ii) Protected, Safe and Resilient; iii) Long Living, Dynamic and Orderly; iv) Happy, **Intercultural** and Inclusive; v) Entrepreneur, Innovative, Prosperous and Welcoming; v) Autonomous, Participatory and Co-responsible.”

Málaga 2018 “The Málaga metropolis [has] a participatory strategic planning process that [has] managed to unify the work and commitment of citizens and its main entities and institutions in the same direction. This model has four fundamental development axes (...): Málaga of knowledge and innovation (smart growth), coastal and sustainable Málaga (sustainable growth), inclusive and integrated Málaga (inclusive growth and good government) and Málaga of **culture** (as a transversal and inspiring axis of how life and the construction of the city are understood with a leading role of citizenship and its history) (SDGs 4, 16). ‘Málaga of **culture**’ features the priorities of ‘International capital of **culture**’ (SDGs 8, 10, 11), ‘International tourist capital’ (SDGs 8, 9, 11), ‘Creative Málaga’ (SDGs 4, 8, 9), and ‘Educator Málaga’ (SDGs 9, 16). After this analysis, it is observed that the development axis of the Málaga of **culture** not only has projects that share SDGs 4 and 16 (...), but there are also many star projects that (...) affect SDGs 8, 9, 10 and 11. This indicates that **culture** is understood not only as a source of education and social integration, but also as part of the wealth and generation of economic activity in the city and as an essential element of its resilience and sustainability.”

Mexico City 2017 "Mexico City is diverse and complex (...) its governmental work requires mainstreaming comprehensive public policies with a focus of human rights, **interculturality** and gender perspective."

Mexico City 2019 "Our Vision and Strategy: The commitments assumed and the actions to be taken to transform the City are organized into six government axes with lines of transversal communication: Equal Rights; Sustainable City; More and Better Mobility; Mexico City, **Cultural** Capital of America; Zero Aggression and Greater Security; and Science, Innovation and Transparency. (...) The only way to reduce violence is by offering the population effective access and progressive development of their human rights: right to education, health, **culture**, decent housing, decent employment, sports and the right to live in a safe and peaceful environment."

Montevideo 2020 "Guidelines and Strategic Objectives: 3. Strengthening social inclusion and coexistence: 3.7 Guide cultural policies towards integration and coexistence. (...) 6. Carry out a **cultural** transformation towards an efficient, innovative and transparent management."

New Taipei 2019 "We need every citizen to work with us for a better New Taipei City, so as to realize the ideal life of each citizen, be that the proactive care for city governance and its management processes, the care for local community's **cultural, historical** features, the proactive voice about one's idea and need from the community. (...) How to Localize the SDGs?: In accordance with the five steps of SDGs applications internationally, New Taipei City proposed the Five Principles of its own: Leaving No One Behind; Integration of Nature and **Culture**; Strategies with Partnership Construction as the Basis; Multi-Level Governance; Transparent Mechanism for Review."

Niort 2020 The Niortaise Roadmap revolves around 8 major challenges: "Challenge 5: a human, **cultural** and safe city where each actor is jointly responsible for the well-being and the common good."

North Rhine-Westphalia 2016 "Specific challenges and state-specific policy areas in NRW: (...) 7. Participation, gender equality as well as social security and cohesion in the context of societal change: In view of migration, **cultural** diversity, demographic change as well as changing lifestyles and occupational biographies, the challenge also consists of dealing with an increased heterogeneity of society. 8. Shaping complex futures through education: Education generates a sense of purpose on the personal level while at the same time promoting **cultural** life and being the prerequisite for successful occupational participation and social inclusion."

Oaxaca 2019 "There are 12 sectors that each have their Strategic Plan: (...) 5. **Culture** (...)"

Pará 2020 The Policy [for Integrated Performance of Sustainable Territories] has among its four guidelines: "4. Direct actions towards the protection and maintenance of ecosystems and water cycles, to ensure the continuity of ecosystem services, promoting the participation of **traditional**, indigenous and Quilombola peoples and communities, their **traditional** knowledge and their visions of development in harmony with nature, respecting their social, collective and **cultural** identity, customs and **traditions**."

Santa Fe 2019 "We organize the grouping of plans and programs in relation to four dimensions: Proximity Government, Inclusive Society, Economy for Development and Territorial and Environmental Integration. (...) Inclusive Society (SDGs 1, 2, 3, 4, 5, 6, 7, 8, 10, 11 and 16): It includes social policies for a greater well-being of the population (...) guaranteeing education and public health; the guarantee of the right to water; habitat, housing; the universal access to **cultural** property; and, the construction social knowledge. (...) Management lines: **Culture** as a policy of State. An inclusive society is fundamentally a society with no privileges, rebelling against disadvantage that many people suffer for reasons of gender, sexual choice, social or **cultural** origin."

Scotland 2021 “Our **Values**: (...) describes a society in which we treat each other with kindness, dignity and compassion, and in which we respect the rule of law, openness and transparency. At their core, the Values inform the behaviours we want to see in everyday life in Scotland and are part of a commitment to improving individual and collective wellbeing. The Values also inform decisions about what we choose to prioritise to progress the National Outcomes and Purpose, and how we shape our behaviour to achieve these priorities.” (...) 11 National Outcomes describe what we want to achieve: Children: We grow up loved, safe and respected so that we realise our full potential (...) **Culture**: We are creative and our vibrant and diverse **cultures** are expressed and enjoyed widely.”

Shimokawa 2018 “The Shimokawa Challenge: Connecting people and nature with the future: [City] Goal 5: A town that treasures its **cultural heritage** and resources, and uses them to create new value.”

Taipei 202 “Shared vision of ‘Livable and Sustainable Taipei’: showcase the forward looking and improving city development, rich and diversified city **culture**, safe and pleasant city life, digitalized and convenient city services, healthy and elegant city environment and various facets of livable sustainability.” (...) City’s six core visions corresponding to the SDGs: “Sustainable Taipei”, “Ecological Taipei”, “Clean Taipei”, “Safe Taipei”, “**Cultural Taipei**”, “Industrial Taipei”.”

Taita Taveta County 2019 “[The county’s 14] functions as stipulated in the Fourth Schedule of the Constitution of Kenya 2010: (...) 4. **Cultural** activities, public entertainment and public amenities.”

Taoyuan 2020 “Taoyuan City (...) is committed to improving health and well-being of citizens, providing quality and fair education, respecting **multiculturalism** and gender, promoting innovation in local entrepreneurial production, building resilient infrastructure, creating a low-carbon sustainable environment, promoting resource recycling, strengthening climate change adaptation, protecting natural and human resources, and building a safe and fair society.” The sustainable development strategy framework has “10 policy guidelines: (...) 3. Respect for **multiculturalism** and gender (SDGs 5, 10): It has rich and diverse Southern Fujian, Hakka, indigenous culture, as well as new immigrants and migrant workers. It respects the development of **multiculturalism** and is friendly to different ethnic groups, and is committed to promoting gender equality. (...) 9. Protect natural and human resources (SDGs 6, 11, 14, 15): From coasts, terraces to mountains, there are water systems (ponds, wetlands, rivers and ocean) and mountain resources and landscapes, rich in flora and fauna, as well as precious **cultural assets** and **cultural heritage**.”

Trujillo 2020 “The vision as a city, established in the Concerted Local Development Plan 2017-30 (PDLC) is: “By 2030 in the province of Trujillo adequate living conditions are fostered, developing ourselves under the principles of innovation, citizen participation, competitiveness and equity; maximizing population well-being with high human development, taking advantage of natural resources in a sustainable way and enjoying **cultural** richness, since Trujillo is the main city of the Latin American region in the field of **cultural**, educational and health tourism, known as the capital of technology and environmental protection” (...) In the **Cultural** and Natural **Heritage** category, for indicator 11.4.1, the *Intangible Cultural Heritage Map* PCI was used, and information regarding **Cultural** and Natural Heritage has been taken into account, based on Indicators of **Culture** for Development proposed by UNESCO. (...) The PDLC has six strategic objectives (SO) that go hand in hand with the SDGs: (...) SDG 3 is related to the SO5: Guarantee the quality of Health, of the population under criteria equity; To achieve this, five actions have been proposed: An articulated program of Comprehensive health care in families, with a focus on cultural adaptation and exercise of rights. (...) SO7: Promote **cultural** identity in the Province.”

Valencia, 2016 “Actions of [the government] is tackling the challenge of localizing the 2030 agenda through three strategic vectors: Information, Awareness and Commitment. (...) b. Raising Awareness: **Cultural** Programme in the Region of Valencia for spreading awareness of the SDGs. Local art expositions in the region: illustrations on the 17 Goals, as a means of encouraging relevant discussion.”

Victoria Falls 2020 “Leaving No-one Behind: Victoria Falls Municipality also strives on addressing stereotypes and other **cultural** norms that reinforce discrimination.”

Viken 2020 “Viken county municipality has in 2020 used their resources in the field of art and **culture** to comply with the **Culture** Act and strengthen art and **culture** life in Viken in line with objectives in adopted plans. Management tasks in the **cultural heritage** area go mainly into collaboration with the municipalities in planning and construction case processes, administration of state and county municipal subsidy schemes and case processing related to protected **cultural** monuments.”

Yucatan 2020 “The (...) budgetary aligning (...) contribute to the achievement of the predicted goals and the fulfilling of the SDGs in the state: above all, support the effectiveness of human rights, especially those focused on eradicate poverty and inequality among people, building safe surroundings, preserving the **cultural**, social, and environmental values of the State. (...) The axes of the State Development Plan (PED): 1. Yucatan with Inclusive Economy. 2. Yucatan with Quality of Life and Social Well-being. 3. **Cultural** Yucatan with Identity for Development. 4. Green and Sustainable Yucatan. [**Cultural** Yucatan] (SDGs 3, 4, 7, 11, 12) seeks to guarantee that people and communities have access to **culture** for the enjoyment of their components in conditions of equality, human dignity, and no discrimination. (Sub-axes: Universal access to culture; Fine arts; **Cultural heritage**; **Traditional culture**; Artistic and **cultural** education; Propelling of sports).”



“Culture is understood not only as a source of education and social integration, but also as part of the wealth and generation of economic activity in the city and as an essential element of its resilience and sustainability.” (Málaga VLR 2018)

3.6.4. Cultural Diversity, Cultural Actors and Localization

An appreciation is expressed in VLRs of how strategies need to be adapted and customized according to cultural contexts, with consideration for cultural diversity, local customs, systems, characteristics and capacities of cities and regions. The more problematic side of certain cultural contexts, such as the constraints of traditional life in rural areas, is also addressed.

Barcelona 2019 *“Each political entity, state, region or city, has room to adapt the Agenda, according to its economic, social, **cultural** or political context. (...) It will be necessary to think of ways to communicate and get involved through all sectors and districts, so that people of different ages, genders, professions, **cultural** affiliations and life situations can be reached.”*

Chimbote 2020 *“Migration to Chimbote responds to several intertwined reasons, above all, the expectations of high income and employment opportunities, but also the possibility of emancipating oneself from the ties and limitations of the **traditional** rural world, accessing a space of greater **freedom and personal fulfilment**; an individual affirmation that does not exclude the maintenance of ties of family and community solidarity. (...) The Government’s proposal fails to permeate or involve development actors, repeating errors of approach when trying to ‘homogenize’ these processes in a **multicultural** country and (...) the strategies do not reflect the complexity of the economic, social, environmental and **cultural** reality of the country.”*

Oaxaca 2019 *“In Oaxaca, the sense of belonging of indigenous and Afro-Mexican groups is a fundamental factor in the measurement of statistics, since self-ascription as part of a specific group plays a very important role in conducting censuses. (...) The multiethnicity and **multiculturalism** of Oaxaca, which is one of its most beautiful characteristics, represents a window of opportunity to observe how the SDGs can be adapted to the context of life and worldview of each group that makes up this state.” The report also explains that the governance in the majority of municipalities of the State is based on Indigenous Normative Systems.*

Santa Fe 2019 *“Santa Fe has geographic, economic and **cultural** diversity. It is a territory with different histories in the north and in the south, in which each region needs a specific look that has to consider the possibilities, strengths and dreams of its people.”*

Taoyuan 2020 *“The widening urban-rural gap has also spawned fair issues such as health care, education, and social resource allocation. In addition, due to the diverse population composition, resource allocation and equality among different ethnic groups, age groups, and genders, as well as the preservation of **multiculturalism** are also important issues.”*

“The Government’s proposal fails to permeate or involve development actors, repeating errors of approach when trying to ‘homogenize’ these processes in a multicultural country and (...) the strategies do not reflect the complexity of the economic, social, environmental and cultural reality of the country.” (Chimbote VLR 2020, p.18)

Figures 71-73

Ciudad Valles VLR 2020, p.61;
Dangjin VLR 2020, p.18;
Bristol VLR 2019, p.11a.



Figures 74-76

Niteroi 2020 VLR, pp.26 and 27;
Mannheim 2019 VLR, p.50.



Figures 78-79

Espoo 2020 VLR, p.74;
Mexico City 2017 VLR, p.21.

Figures 80-81
Taoyuan 2020 VLR, p.9;
Bristol 2019 VLR, p.11b.





The **involvement of cultural actors**, whether in VLR preparation or the implementation of local sustainability agendas, is mentioned in many VLRs in varying degrees. Cultural ministries and culture NGOs are sometimes involved closely with the VLR process, and cited as responsible for SDG 11. VLRs also mention the work of cultural departments within LRG administrations. The diversity of the local stakeholder community is also appreciated as a cultural resource in itself. This makes a reality of the encouragement, in VNR guidance at least, that reviews should be undertaken with the involvement of stakeholders.

Basque Country 2017 "Governance and Coordination of Agenda Euskadi – Basque Country 2030 will be completed by the participational framework of social, economic and **cultural** agents in each of the Government areas responsible for achieving goals and targets".

Besançon 2018 Various stakeholders, including **cultural** actors, are mobilized for awareness-raising actions and data collection for Indicators for the City's Goals (Finalités): "Goal 3: Social cohesion and solidarity between territories and generations. Indicator of 'number of young people (- 18 years old) affected by an artistic and **cultural** education (EAC) action: children participating in the **cultural** pathway system of primary schools, young people under 18 affected by an EAC action' carried by the Rodia, the Scène Nationale, the libraries, the Maison Victor Hugo and the City of Art and History. Goal 5: A dynamic of development according to modes of responsible production and consumption. Objective 1: Mobilize the general public on sustainable development issues. (...) Secondary associated Target: 11.4. Participation by the **Culture** Department. Indicator of 'Number of people who participated in Environmental Education and Sustainable Development programs: includes participants in the actions proposed by the Natural History Museum, the Little Forest School, the four **cultural** routes on the theme of sustainable development."

Chimbote 2020 "(...) entities where one could find quantitative information for the elaboration of the baseline, such as (...) Regional Directorate of **Culture**."

Espoo 2020 "It is [the] different units in the City that have created the clear majority of VLR content: Education and **Cultural** Services, Technical and Environment Services, and Social and Health Services together with the Mayor's Office are to be thanked."

Gothenburg 2019 The list of City Level Actor/ Institutions engaging with the 2030 Agenda includes Göteborg & Co: "a municipal company [with a] mission to get more people to discover and choose Gothenburg. Göteborg & Co is the parent company of the Tourism, **Culture** & Events cluster, which includes Liseberg, Got Event and Göteborgs Stadsteater".

Helsinki 2019 "The texts (...) in the report were produced in collaboration by several employees of the City from the Helsinki City Executive Office and the Urban Environment, Education, **Culture** and Leisure, and Social Services and Health Care Divisions." (...) "... Strategy seminars that involved identifying the City's common and division-specific goals and themes [including] the **Culture** and Leisure Committee's seminar on August 9-10, 2017."

Mexico City, 2017 “The International Seminar and Workshop on the 2030 Agenda (CDMX 2030) were carried out within the framework of the Project “Dialogues and Capacities for a Global CDMX”, implemented by the General Coordination of International Affairs From Mexico City and Citizen Initiative for the Promotion of the **Culture** of Dialogue, in collaboration with the Laboratory to the city. The goal was to detonate the potential of international action of the city, helping to strengthen a **culture** of collaboration, coordination and integration between society civil, public and private actors. Thanks are made Mexico City Secretary of **Culture** for providing the relevant information.”

New York 2018 “How New Yorkers shaped OneNYC: (...) Residents, and the communities they comprise, represent tremendous diversity of knowledge, **culture**, interests, skills, and economic resources. (...) Business Roundtable: NYC heard from them about their real estate needs, transportation for their workforce, broadband infrastructure, childcare services, as well as the importance of NYC’s **cultural** community.”

Niterói 2020 The VLR is cited to be written “in partnership with the City Hall of Niterói, through the Municipal Department of **Cultures** (SMC). Interviews and visits were made to the various secretariats of the City of Niterói that compose the strategic themes of management: (...) **Culture**; Accessibility; Health and Education.”

Oaxaca 2019 “Multi-actor alliances: Integration of the work committees of the State Council [features, for] Economic growth: SECULTA (Secretariat of the **Cultures** and Arts of Oaxaca).”

Santa Fe 2019 “Institutionalization: Areas of government: (...) Ministry of Innovation and **Culture** (responsibility: SDG11).”

Santana de Parnaíba 2019 “SDGs Working Group: Thanks to (...) Municipal Department of **Culture** – SMC.”

Taoyuan 2020 “Sound municipal government organization: (...) Department of **Cultural** Affairs. (...) Organizations related to sustainable development in Taoyuan City: (...) New Immigrants **Cultural** Center: The organization combines the strength of the public and private sectors, respects **multiculturalism**, emphasizes importance to the human rights of new immigrants, and implements new immigrants’ services, and actively demonstrates the **multicultural** charm of new immigrants, and builds Taoyuan City into an international friendly city with **multicultural** coexistence and common prosperity.”

Trujillo 2020 “In the analysis, there have been contributions related to each indicator (...) Non-governmental **Cultural** Organizations.”

Viken 2020 “The **Culture** and Diversity Council area is responsible for tasks related to volunteering, outdoor life and sports, county library, art and **culture** and **cultural heritage**.”

Culture is recognized as a tool for **localizing the SDGs, through connections between local, national and international** cultural mandates or actors. Reference is made to **international titles** such as ‘capital of culture’ and ‘UNESCO Creative City’ and to international **peer networks** to which cities belong, such as UCLG’s Culture Committee. Collaboration with regional and national administrative levels is mentioned in the context of budgeting and legislation related to culture.

Chimbote 2020 “[In] the National Agreement, which is a space for political agreement [and] consistency of the state policies of our country, Peru undertakes to integrate national environmental policy with economic, social, cultural and land-use planning policies, to help overcome poverty and achieve sustainable development.”

Ghent 2020 “The city is active in the Eurocities Culture Forum. As a city of music, Ghent is a member of the UNESCO Creative Cities Network.”

Hamamatsu 2019 “Hamamatsu is also a member of United Cities and Local Governments (UCLG), and the Intercultural Cities Programme by the Council of Europe, and is collaborating with various cities overseas to work toward the goal of interculturalism.”

Málaga 2018 “‘Málaga of culture’ features the priorities of ‘International capital of culture’ (SDGs 8, 10, 11), and ‘International tourist capital’ (SDGs 8, 9, 11).”

Mannheim 2019 “Mannheim has signed or is fulfilling the following charters: (...) UNESCO Declaration on Cultural Diversity.”

Mexico City 2019 “Our Vision and Strategy: (...) government axes Mexico City, Cultural Capital of America. (...) One of 8 [global agendas for sustainable development] is the Agenda 21 for Culture. (...) The New Urban Agenda (NUA) introduces three important elements. First, the recognition of culture for development. Second, the need to institutionalize long-term planning for sustainable urban development. Third, the recognition of interdependence that exists between urban territories and the importance of building a shared vision of metropolitan development.”

Santa Fe 2019 “Santa Fe’s participation in the Alliances for Development: South-South cooperation (...) can occur between countries of the South in the economic, social, cultural, environmental and technical spheres, among others.”

3.6.5_ COVID-19 and Culture

The effects of the COVID-19 pandemic are inevitably a central theme in VLRs prepared for 2020 and 2021. The impacts of the pandemic on the cultural sector, its emotional and psychological implications, and the need to consider the cultural aspect of recovery (including the contribution that culture can make to this), are recognised in many VLRs.

Barcelona 2020 “The 2030 Agenda in COVID-19 Time: Impacts and Reactions: The 2030 Agenda is fully aligned with the fight against COVID-19, and very present in the Pact for Barcelona, a city commitment to promote a positive way out

of the crisis. (...) Result of conversations and meetings between the City Council and 200 entities representing the business, educational, associative and cultural worlds.”

Buenos Aires 2020 *"The emergence of COVID-19 accelerated our planning and led us to give even more impetus to many goals we had projected forward. The initiatives taken to strengthening the capacities of the health system, access to virtual education, availability of cultural offerings and citizen participation are some examples that account for the progress made in the 2030 Agenda."*

Córdoba Province 2020 *Sustainable development has been placed in context of COVID-19 through various aspects including the cultural: "(...) this pandemic and its derived consequences (health, social, economic, environmental, cultural and of political-institutional response) also have a reading in the goals and principles of the 2030 Agenda. (...) Rebuilding the new normal should be seen as a process of resilience for the Sustainable Development in the social, economic, environmental, cultural and political-institutional context. (...) "Thinking about the 'Days after', all the experience has been taken advantage of since the beginning of the pandemic and the knowledge and contributions of society in general, which has found a common denominator towards a healthier future, more socially, economically, ecologically and culturally sustainable."*

Espoo 2020 *"As I am writing this foreword in May 2020, the COVID-19 pandemic has influenced the way we perceive our world. Many things that we have taken for granted may have changed for good. In addition to our health and that of others, social and cultural sustainability and the economic situation are facing tremendous challenges."*

Yucatan 2020 *While the 'Cultural Yucatan' Axis of the Development Plan was allocated 2% in the 2020 budget, the budget ratio adjusted with COVID-19 yields 1%. The already small ratio is pushed down even further with the pandemic's effect. The budget decrease for all Development Axes is given as being the greatest in the 'Yucatan with Inclusive Economy' Axis (55.1%), followed by 'Gender Quality, Opportunities, And No Discrimination' (47.8%), and 'Cultural Yucatan with Identity for Development' (33.3%).*

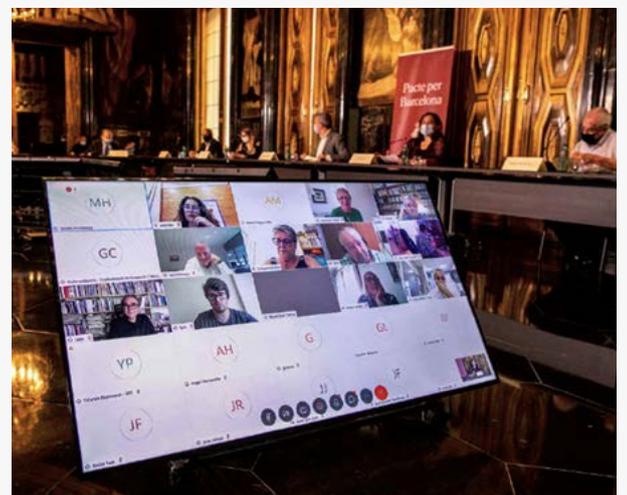


Figure 82
Barcelona 2020
VLR, pp.230-31.

3.7. REVIEW OF PROGRESS THROUGH THE LENS OF UN AND LOCAL GOALS

3.7.1_ SDG 1: No Poverty



Concerning 'Goal 1: End poverty in all its forms everywhere', culture is taken into account as one of the **basic services** that all members of the community should be able to access, subsidies and schemes being developed for **disadvantaged groups' access to cultural services**. The **multi-faceted nature of poverty**, which includes the cultural, is recognized, as well as the challenges in developing comparable metrics to address it.

Targets mentioned with a cultural aspect include 1.1 (eradicate extreme poverty)²⁶ and 1.4 (equal rights to resources and services)²⁷. Indicators used and on which data is provided include numbers of people accessing cultural offers and household spending.

The level of cultural engagement in the delivery of SDG 1 is considered '**medium**'.

POLICY LINKS, PLANS AND ACTIONS RELATED TO CULTURE

Barcelona 2019 "Target 1.4: Areas of municipal government involved: Citizenship, **Culture**, Participation and Transparency Rights (Immigration, **interculturality** and diversity)."

Barcelona 2020 "Target 1.4: Based on the mandate of the 2030 Agenda and the context of today's Barcelona, we consider assets and basic services as housing (listed in milestone 1.1.), food (2.1), health care (3.8), education in stages 0-16 (4.1 and 4.2), care in a situation of dependency (5.4), water and sanitation (6.1 and 6.2), energy to keep the home at an adequate temperature (7.1), access to the internet (9.c), **culture** (10.3), Housing (11.1), transport (11.2) and security (16.1)."

Ciudad Valles 2020 "Municipal Plan Development Objective D.3: Guarantee the reduction of problems and shortcomings of the youth population of Ciudad Valles, (...) opportunities for inclusion in politics, economics, education, employment, **culture**, sports, music and the arts 'as young people builders of change'."

Stuttgart 2020 "Poverty is now widely understood as a multidimensional concept that does not only refer to income or material poverty, but also takes into account social, political, educational and **cultural** poverty. (...) Practical example: family card and bonus card. (...) A 20 percent reduction on the fees for the music school and on the parents' fees for recreation on the outskirts (forest homes) (...) Children and young people under the age of 18 receive this money to participate in club, **cultural** or holiday offers. (...) With the Bonuscard + Kultur, (...) those entitled to receive discounts and grants for a wide range of **cultural**, sporting and social activities. (...) Main uses by adults: Free visit to **cultural** events. (...) Practical example: Child-friendly Stuttgart 2015-2020 and application for the seal of child-friendly commune: Areas of activity are: (...) **culture**."

²⁶ Target 1.1: By 2030, eradicate extreme poverty for all people everywhere, currently measured as people living on less than \$1.25 a day

²⁷ Target 1.4: By 2030, ensure that all men and women, in particular the poor and the vulnerable, have equal rights to economic resources, as well as access to basic services, ownership and control over land and other forms of property, inheritance, natural resources, appropriate new technology and financial services, including microfinance.

DATA AND INDICATORS RELATED TO CULTURE

Barcelona 2019 "Access to **cultural** offers (people): Library visits: 6.3 million people (negative trend 2012-17); Public museum visits: 13.4 million (positive trend 2012-17); Private museum visits: 14.2 million (positive trend 2012-17); Cinema spectators: 6.2 million (negative trend 2012-17); Performing arts: 2.4 million (negative trend 2012-17); Household spending on **culture**: 6.4% in 2016 (negative trend 2012-16)."

Belo Horizonte 2020 "The adoption of income as an in--dicator allows greater comparability between countries, regions and people, without entering into decisions about what would be, in different **cultural** contexts, economic and geographic needs, basic or minimum standards of living and when they would be considered not satisfied."

Stuttgart 2020 "Around 65,000 people from Stuttgart receive the Bonuscard + **Culture**".



Figure 83
Guangzhou 2021
VLR, p.70a.

Figures 84-86
Deqing 2017
VLR, p.10 (map of basic cultural services);
Sao Paulo 2020 VLR, p.3;
Turku 2020 VLR, p.13 (Turku main library).



3.7.2_ SDG 2: No Hunger



Concerning 'Goal 2: End hunger, achieve food security and improved nutrition and promote sustainable agriculture', connections to culture are made through **culturally appropriate food, cultural landscapes** and food provision to cultural actors.

The level of cultural engagement in the delivery of SDG 2 is considered **'very low'**. However, as mentioned in Section 3.3.4, there is a profound relationship between culture, land and food, evidenced in the word **'agriculture'** itself. This connection could be made more explicit in VLRs going forward.

POLICY LINKS, PLANS AND ACTIONS RELATED TO CULTURE

Pittsburgh 2020 "One in five Pittsburgh residents is food insecure. This means that over 60,000 residents struggle to have healthy, adequate, and culturally appropriate food."

Scotland 2021 "The right to food is protected in international human rights law (Universal Declaration of Human Rights, UNCRC, International Covenant on Economic, Social and Cultural Rights)."

Stuttgart 2020 "Urban support for farmers in Stuttgart Context: The nearly 200 farmers in Stuttgart provide special services for the maintenance and care of the cultural landscape and thus make a significant contribution to the high quality of local recreation."

Yucatan 2020 "Food supplies program for Older Adults artists (...) inhabitants of the municipality and who have worked at least once in the last three years in scenic or musical shows, plastic arts, literary and/or cultural programs."

DATA AND INDICATORS RELATED TO CULTURE

No mention was found.



Figure 87
Deqing 2017 VLR, p.11.

Figures 88-90
Taoyuan 2020 VLR, p.29;
New Taipei 2019 VLR, p.100;
Taoyuan 2020 VLR, p.84.



3.7.3_ SDG 3: Good Health and Well-Being



Concerning 'Goal 3: Ensure healthy lives and promote well-being for all at all ages', the **cultural dimension of health** is frequently acknowledged, and the connections to culture are highlighted in terms of the importance of **culturally appropriate health services**, including for Indigenous groups' health; the role of culture in encouraging healthy behaviour in addressing traffic accidents and drug addiction; cultural and religious **beliefs** related to medicine; and the benefits of cultural content to boost mental **well-being**, especially **online content accessed during COVID-19** confinement, with programmes developed to make this content available for disadvantaged groups, as well as through learning for different age groups.

Indicators used and on which data is provided include surveys on perceptions of well-being and quality of life and numbers of people accessing cultural offers, the latter one overlapping with SDG 1 metrics.

The level of cultural engagement in the delivery of SDG 3 is considered '**medium**'.

POLICY LINKS, PLANS AND ACTIONS RELATED TO CULTURE

Basque County 2020 *"Basque Addictions Plan: (...) Seeks to integrate actions on addictions across the board, influencing, as well as health, other areas such as education, culture, youth and sport, social inclusion, community policy (...)."*

Bristol 2019 *"Nilaari Agency (...) provide culturally appropriate counseling services for people with mental health issues."*

Buenos Aires 2020 *"Life at home: (...) A digital platform was made available to the public with cultural content; advice on health care and well-being during life in confinement, including recommendations and activities for physical, emotional and spiritual health. (...) Culture At Home (Cultura En Casa): The City of Buenos Aires is internationally recognized for its quality of life and vibrant cultural offerings. Providing the possibility of accessing this offer from home is essential for the City. Culture at home is an online platform that offers quality cultural content, allowing citizens to enjoy at home content from theatre plays, opera and ballet, to museums and galleries tours, audio books and television series."*

Santa Fe 2019 *"Guiding Values: Public Health as inalienable human right. (...) Address the biological, psychological, social and cultural dimensions, as well as also social determinants, which condition the health of the individual. (...) Accessibility has geographic, transportation, cost, cultural (customs, knowledge, etc.) dimensions. (...) management of intercultural health"*

São Paulo 2019 *"The reduction of morbidity and mortality from traffic accidents (...) achieve changes in culture and behaviour, through traffic education and inspection actions."*

Taipei 2019 *"Initiative which aims to promote the healthy city concept and align with the global agenda is divided into the five dimensions of ecological sustainability, convenience and prosperity, safety and security, friendly culture, and health and vitality."*

Taoyuan 2020 *"Drug control: By handling activities such as smoke-free walking and road running, combined with local cultural characteristics, it improves the health and physical fitness of citizens (...) Indigenous Cultural health Station: Promote cultural health stations for indigenous peoples, implement the concepts of "caring for indigenous peoples with indigenous peoples" and "cultivating Indigenous people's service groups locally", and strengthen the "culture of mutual assistance and support" in indigenous areas and urban indigenous settlements. (...) One indigenous pre-district assembly room: The indigenous population of Taoyuan City is about 77,000, of which up to 68,000 are scattered in the metropolitan area. In order to provide indigenous people in the metropolitan area with space for ethnic language promotion, craft learning, music and dance teaching, cultural activities, networking studies, and festivals."*

Turku 2020 *"Turku promotes the health and activity of other special groups e.g. with the Kimmoke wristband for low-income people, which enables engaging in low-threshold cultural and physical activities."*

Victoria Falls 2020 *"Child Immunization: (...) Despite the increase in knowledge and information dissemination by agencies on vaccinations, objections to vaccinations rooted in cultural and religious beliefs still exist in Victoria Falls."*

Yucatan 2020 *"As a result of the structural analysis of the Secretariat of Social Development, the following strategies were prioritized: Strategy 1; To strengthen hospital management and the development of human capital in the health sector with a focus on inclusion and interculturality."*

DATA AND INDICATORS RELATED TO CULTURE

Buenos Aires 2020 *"[Cultura En Casa] has registered more than 3 million visits in the first two months since its launch, including the productions from the Colón Theatre, which reached more than 200.000 reproductions."*

Espoo 2020 *"Persons who rate their quality of life as good (%): Quality of life is a concept referring to an individual's perception of his/her life relative to the cultural and value environment in which he/ she lives. 57% of over 20-year-old Espoo residents with only basic education perceive their quality of life as good, whereas the percentage within residents with high education is 69."*

Guangzhou 2021 *"Improve the lifelong educational service system to satisfy diversified educational demands: There were 1,998 cultural and sports teams for the elderly with 49,000 members. (...) Strengthen coverage of special education and focus on the needs of the vulnerable groups: (...) a variety of activities, including on-campus culture and arts events (...) to turn ecological civilization education into an organic part of the curriculum, available to more than 2 million students across the city."*



4 520
enfants
209 classes
bisontines
ont suivi
les parcours
culturels



Chaque année, les organisateurs proposent plus de trente itinéraires répartis en sept rubriques: spectacle vivant, musique, arts visuels, livre et littérature, patrimoine et histoire, sciences techniques et environnement, société et citoyenneté.

Les Parcours culturels,
l'art et la culture



Figures 91-93

Besançon 2018 VLR, p.51;
Espoo 2020 VLR, p.67;
Guangzhou 2021 VLR, p.29.

Figures 94-95

Niteroi 2020 VLR, p.40;
Taipei 2020 VLR, p.92.



3.7.4_ SDG 4: Quality Education



Concerning 'Goal 4: Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all', culture is clearly an **integral part of education policies**, manifesting itself both as a **competency that benefits from education**, and as an **enabler of human capacity building**. The guidance of UNESCO is appreciated in this respect.

Education is engaged by local policies to enhance **cultural identity**, for communities to learn about and feel the local and traditional culture, to foster the development of the cultural **industries**, such as 'maker culture', to create inclusive cultural opportunities, to catalyse cultural and behavioural change as well as ecological and cultural **awareness**, to improve school culture, to provide foundations for valuing cultural **diversity**, and to promote urban cultural **aesthetics** and knowledge of **agriculture**.

Furthermore, a cultural dimension of education, already recognized in Target 4.7, is frequently implied, in terms of **human rights** (non-violence, diversity and solidarity) and **cultural rights** (citing the International Covenant on Economic, Social and Cultural Rights (ICESCR)), human **coexistence**, **gender**, **freedom** and **inclusion**, which are reflected in cultural manifestations. **Socio-cultural biases**, which lead to segregation and impede inclusion, are also acknowledged as needing to be addressed.

Cultural diversity is particularly recognized as a priority, along with linguistically inclusive and culturally competent services (including Indigenous languages), multicultural and intercultural education curricula and exchange programs. A '**whole-of-urban-and-national-society**' approach beyond schools, emphasizing **lifelong learning**, is embraced, employing resources of libraries, conventional and new media, incorporation of cultural sites into education facilities, festivals and performance events and local cultural interpretation.

Targets mentioned with a cultural aspect include 4.1 (primary and secondary education)²⁸, 4.2 (early childhood development)²⁹, 4.3 (vocational and tertiary education)³⁰, 4.4 (skills for employment and entrepreneurship)³¹, 4.5 (eliminate discrimination in education)³², 4.6 (literacy and numeracy)³³ and 4.7 (education for sustainable development)³⁴.

There is a **rich array of indicators**, many localized, on which cultural data is provided, including the rate of early childhood schooling; percentage of the population proficient in the local, national, and global languages; number of teachers trained in Education for Sustainable Development (EDS); rate of attendance in literacy workshops, hands-on workshops for preserving local cultural traditions,

28 Target 4.1: By 2030, ensure that all girls and boys complete free, equitable and quality primary and secondary education leading to relevant and effective learning outcomes.

29 Target 4.2: By 2030, ensure that all girls and boys have access to quality early childhood development, care and pre-primary education so that they are ready for primary education.

30 Target 4.3: By 2030, ensure equal access for all women and men to affordable and quality technical, vocational and tertiary education, including university.

31 Target 4.4: By 2030, substantially increase the number of youth and adults who have relevant skills, including technical and vocational skills, for employment, decent jobs and entrepreneurship.

32 Target 4.5: By 2030, eliminate gender disparities in education and ensure equal access to all levels of education and vocational training for the vulnerable, including persons with disabilities, indigenous peoples and children in vulnerable situations.

33 Target 4.6: By 2030, ensure that all youth and a substantial proportion of adults, both men and women, achieve literacy and numeracy.

34 Target 4.7: By 2030, ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development.

cultural programs to obtain skills for self-employment, and multicultural language courses; number of artisans, cultural organizations and schools receiving support; percentage of companies in the cultural field; percentage of urban land surface dedicated to cultural activities; number of cultural events and their spectators; number of clubs for citizen education and culture; surveyed number of people who are satisfied intellectually; budget spent on new education programs; percentage of Indigenous students attending intercultural Bilingual education modalities and receiving scholarships; and net income spent on educational and cultural services. The level of difficulty and adequacy of Indicators and Targets are also assessed in one case.

The level of cultural engagement in the delivery of SDG 4 is considered 'high'.

POLICY LINKS, PLANS AND ACTIONS RELATED TO CULTURE

Barcarena 2017 Target 4.7: Aiming to enhance the **cultural identity** and rescue the sense of belonging of the municipality, the 2016 Pedagogical Planning adopted the theme "Barcarena: those who love their land, know their history. This initiative – which had the support of the Municipal Department of **Culture** (SECULT) – significantly contributed to the recovery of the history of the municipality, since for years it was an unknown factor for its residents and for scholars in the area. Currently, the 98 schools in the Municipal Education Network are systematizing the material produced so that it can be sent to SECULT. Among the discoveries: origins of place names, Original [Indigenous] peoples, municipal foundation date. (...) A Parade featuring the dances, parties and artists from Barca. (...) Education must be understood as a process that is instituted in family life, in human coexistence (...) and in **cultural manifestations**, and must be founded on principles of freedom and ideals of human solidarity (...)" (Art. 14, Municipal Urban Development Master Plan (PDDU)).

Barcelona 2020 "Target 4.7. Municipal strategies and plans considered for localizing of SDG 4: (...) **Intercultural** Plan of Barcelona. (...) socio-economic and socio-**cultural** biases, which lead to segregation school."

Basque County 2020 "Basque Target 23: Secure a greater balance, social cohesion, **interculturality** and co-habitation at our educational facilities. (...) Target 27. Promote education in relation to co-habitation and human rights (non-violence, diversity and solidarity). Government Programme Commitments: Coexistence and peace **culture** based on respecting human rights and pluralism. Planning Instruments: Care Plan for Immigrant Students as part of Inclusive **Intercultural** Schooling 2019-2022. (...) Education Strategy for Sustainability of the Basque Country 2030: (...) a new **culture** of sustainability. (...) Plan on co-education for the Basque education system, on the path towards equality and good treatment 2019-2023: (...) introduce the gender perspective to their **culture**, policies and practices."

Canterbury 2019 "The University of Kent's new **culture** change project, FutureProof (...) behaviour change (...) engaging staff and students to help deliver a University of the future, (...) review their impacts against the SDGs."

Ciudad Valles 2020 "Target 4.7: Axis B: Inclusive Ciudad Valles. Municipal Plan of Development Objective B.12: Consolidate a pole of artistic and **cultural** development at the municipal, regional and state level with quality **cultural** activities. (...) Axis D: Equitable Ciudad Valles. Objective D.3: Guarantee the reduction of problems and shortcomings of the youth population of Ciudad Valles. Emblematic actions: Promote learning opportunities through inclusive education. (...) Educational alliances: (...) collaboration agreement was signed and institutional strengthening with (...) **Intercultural** University of San Luis Potosí. (...) Valuation of **cultural** diversity and the contribution of **culture** to sustainable development: (...) projects in which the elements of identity have been consolidated, attachment to **culture** (...) **cultural rights** of people are recognized. (...) Promotion of Tourist, Ecological and **Cultural** Awareness: (...) awareness campaigns, (...) in education primary school, with the aim that they know their identity, **culture**, history and traditions in order to generate a **culture** of stewardship for conservation of the environment, it seeks to generate awareness in the most small in caring for the environment in the respect and rescue our **culture**, keep alive the customs, traditions, music, gastronomy and about all the mother tongue of the Huastecos."

Córdoba Province 2020 "Museums and **cultural** institutions of provincial interest: Support for [Target] 4.5: Inclusive participation in Art exhibitions (Fundación Botí)."

Hamamatsu 2019 "Related sectoral areas: '**Culture** and lifelong-learning'. One of the three pillars of Hamamatsu City's Comprehensive Plan is to foster human resources to take responsibility for a future Hamamatsu. (...) opportunities for children to experience art and music and local traditional **culture** aiming to foster children's creativity. As part of our **multicultural** coexistence policy, (...) measures to support schooling and career development for children of foreign-nationals living in the city."

Los Angeles 2019 "SDG Target Alignment with L.A.'s Actions: Target 4.1: pLAn Milestone: Expand opportunities for youth arts education in areas of high need pLAn Milestone: Increase education and training through City science, arts, and **cultural** programming offered by departments. Target 4.3: Res.LA: 49. Support systems and services that are linguistically inclusive and **culturally** competent. Target 4.7: Garcetti: 6.4 Arts, **culture**, and services that enhance well-being. (...) The Mayor's Office of International Affairs established the Mayor's Young Ambassador (MaYA) Initiative to connect young Angelenos with the international community (...) students engage with their international peers, visit **historic** landmarks, participate in **cultural** exchanges."

New Taipei 2019 "24HR Smart Library: #Keyword: Library, Book, Citizen, reading, education. (Core SDG: 4. Synergies: 1, 2, 3, 5, 10, 17. Trade-Off: 11, 12, 13, 15.) City Library (...) new **cultural** landmark of New Taipei City (...) To promote international reading and exchanging, New Taipei City Library and the San Francisco Public Library officially signed a sisterhood (...) recognize different **cultures** and enhance **cultural** exchanges between cities. (...) New Residents' Children Education Program: #Keyword: Immigrant, education, teacher, languages, school. (Core SDG: 4. Synergies: 1, 2, 3, 5, 6, 8, 9, 10, 16, 17. Trade-Off: 11, 12, 13, 15.) (...) increasing new immigrants in Taiwan has revealed the need of new policy to help the children of new residents to strengthen their language skills, cultivated environment and cares for a more opened society. (...) new South-South policy of central government, a series of courses and programs (...) functions including, "Teaching", "Research and Development", "**Cultural** Books".

New York 2019 “Target 4.2: Offer Training for Home-Based Childcare Providers: (...) sensitive to the different languages and **cultural** diversity of the students they serve. (...) Target 4.5: Ensure Inclusion for Students of All Gender Identities and Sexual Orientations: Our programs incorporate (...) **culturally** competent information about anatomy (...) Clubs such as gender and sexuality alliances (GSAs) (...) have a positive impact on school climate and **culture**. (...) Target 4.7: Empower the Next Generation of New Yorkers to Become Informed Residents and Activists: (...) Civics for All is an interactive, **culturally** relevant civics education program that will be available to all grade levels in all communities by Fall 2019.”

Niterói 2020 “Municipalization and reform of the Integrated Centre of Public Education: (...) Espaço Nova Geração (ENG’s) (New Generation Spaces) are school clubs in the school extra-curricular activities period which include the practice of sports, professional training courses, languages and **cultural** projects. (...) Engenhoca’s Digital Urban Platform and the Maker Space: (...) promotion of the maker **culture**. (...) Challenges and recommendations: Develop a customized, comprehensive education program (...) with educational activities, sports, leisure, **culture**, socio-emotional skills and preparation for the job market. (...) Target 4.4: Leaving no one behind: social inclusion and reducing vulnerability. (...) Progress: Launch of the Municipal Plan to Promote LGBT Diversity and Citizenship (...) to encourage **cultural** production.”

Rio 2020 “Project Schools For A Rio of Peace – Municipal Department of Education (SME) (...) expanding the artistic and **cultural** opportunities.”

Santa Fe 2019 “We value the contributions of UNESCO (...) because it invites us to work with complex approaches that address territorial particularities and incorporate tools for planning and evaluating the policies we implement. (...) integration policy of native peoples that includes the creation of schools of **Intercultural** Bilingual Education. (...) Creation of teaching curricula for theatre, audiovisual arts, music, dance, visuals arts and artistic formations for **cultural** industry.”

São Paulo 2019 “In view of the contribution of **cultural** activities to sustainable development and to the dissemination of the **culture** of peace, the Government of the State of São Paulo, through its Secretariat of **Culture**, carries out several public programs, aimed not only at students, but also to the whole of São Paulo and Brazilian society. (...) promoting the practice of different cultural manifestations, (...) opportunities to enjoy the available **cultural heritage** and acquire new knowledge, essential for valuing **cultural** diversity, gender equality, human rights and global citizenship. (...) List of programs associated with SDG4: Department of **Culture**: 1201 – **Cultural** Diffusion, Libraries and Reading; 1203 – **Cultural** Formation; 1206 – Radios, Educational TVs and New Media; 1213 – Management of the State Policy on **Culture**; 1214 – Museums; 1215 – Preservation of **Cultural** Heritage.”

Scotland 2021 “Primary and secondary school (targets 4.1, 4.4, 4.5, 4.6, 4.7 and 4a): Literacy and numeracy: (...) ensure better quality data and a strong **culture** of improvement. (...) Gender stereotyping is everywhere in our culture, but schools can make a real difference (...) become more aware. (...) We respect, protect and fulfil our human rights: (...) examined their curriculum from a rights-based perspective and that this had a positive influence on (...) values and **culture** across the school. (...) Loved, safe and respected (targets 4.5, 4.7 and 4a): Protecting children from discrimination: All children and young people in Scotland have right to education under the (...) International Covenant on Economic, Social and **Cultural** Rights (ICESCR). (...) Gypsy/Travellers: (...) Improving educational outcomes for children and young people from travelling **cultures**. (...) Developing the Young Workforce (targets 4.3, 4.4 and 4.5): (...) securing the necessary **culture** change in order to move beyond an assumption that higher education in itself is sufficient to tackle productivity and prosperity issues.”



Taoyuan 2020 "Multicultural education emphasizes human rights, human dignity, and free and equal thinking. Taoyuan City aims to (...) promote urban **cultural** aesthetics as its direction of endeavor. (...) Overseas fixed-point internship: Through overseas school designated learning, local **cultural** learning experience and exploration activities, (...) develop students' all-round learning ability, and cultivate talents with international competitiveness. (...) Education of disadvantaged students in rural areas: (...) integrated learning programs (...) allow students to actively learn local language and experience the beauty of the local **culture**. (...) Respect for **cultural** diversity: Local education in elementary and junior high schools: (...) professional certification training for teachers in Taiwanese, Hakka, and indigenous languages, and hold local education carnivals, indigenous rap art competitions, children's mother tongue storytelling competitions, and other local language arts and **cultural** activities. (...) Educational assistance for children of new immigrants (...) teacher **multicultural** study, **multicultural** international day, etc. (...) Indigenous education: The indigenous population of Taoyuan City ranks first in the six municipalities, so it pays more attention to the inheritance of the language and **culture** of the indigenous. (...) Established indigenous high school and university In order to guide the public in learning to respect the **cultures** of all ethnic groups, and to enhance children's understanding of the local language and **culture** (...) Environmental facility certification (...) WOC Miniature and **Culture** Institute. (...) Incorporate **historic** sites into environmental education facilities: (...) Confucian Temple and Taoyuan Martyrs' Shrine **Cultural** Park into environmental education facilities to guide visitors to understand the importance of **cultural** preservation. (...) most intact shrine building in Taiwan and is currently undergoing phase II restoration. (...) New construction of Taoyuan municipal public library and reading promotion plan (...) promotes human rights, gender equality, **multiculturalism** (...) Zhongli Community College is characterized by its geographical environment and diverse ethnic groups, (...) features "river ecological protection" and "new

immigrants' **cultural** care". Xinyangping Community College is located in the Hakka and agricultural promotion area, so it features "Hakka **culture**" and "friendly agriculture". (...) Aesthetic and **cultural** education: (...) lectures on aesthetics of life and visits to art museums by subsidized schools, (...) develops aesthetic learning corners or maps, creates an aesthetic campus environment, and handles aesthetic education schools and teachers' experience sharing and workshops. (...) 4.23 Supporting performing arts groups and cultivating local art talents: Iron Rose International Music Festival (...) providing a platform for independent orchestra competitions and performances, (...) promote music creation energy to take root in the local area, fully demonstrating the diverse appearance of Taiwan's popular music, and integrate with international music trends. (...) Theater experience for disadvantaged children (...) Iron Rose Art School (...) improve the standard of public aesthetic appreciation. (...) Daxi Wood Art Ecomuseum: (...) promote the **cultural** education network, with cultural asset regeneration as the core concept, linking important **cultural** issues and related communities in Daxi. It also encourages residents to become partners in action, and use their own space to accumulate, collect, interpret, and feel Daxi **culture**, to show that "Daxi is a museum." (...) In order to preserve the local spatial memory and improve the overall landscape of Daxi's old town, (...) uses a **cultural** asset regeneration plan to strengthen Daxi's crafts and life aesthetics. With Daxi Old Town as the core, through **cultural** space shaping, on-site preservation promotion, belief **culture** promotion, survey documentary and other methods, promote community participation in local cultural interpretation and performance, exploration, integration and regeneration of local **cultural** resources, and reproduction of cultural content. (...) Daxi Game School: (...) combines the national **historic** site Teng-

fang Lee's ancient house with Yamay Leisure Agriculture Area, revitalizing in a lively way, based on the principle of residents' participation and multiple experiences (...) Families, school groups and tourists can experience the beauty of Daxi **culture**. (...) Children's Toy Library (...) inheriting, sharing, and promoting toy art **culture**."

Yucatan 2020 "Actions of Civil Society Organizations: Espacios Educativos program, the foundation aims to co-create with the rural communities of Yucatan, comprehensive spaces that allow the experience of a holistic education and access to technology services, (...) with an **intercultural** approach."



80 étudiants bénévoles pour l'accompagnement individuel
80 élèves (enfants ou jeunes) en suivi individualisé à domicile
Une centaine d'élèves accompagnés ponctuellement ou de manière permanente

Figures 96-100

Deqing 2017 VLR, p.25;
Besançon 2018 VLR, p.71;
Guangzhou 2021 VLR, p.15;
New Taipei 2019 VLR, p.93.



Figures 101-104

Ciudad Valles 2020 VLR, p.37;
Ciudad Valles 2020 VLR, p.65a;
Besancon 2019 VLR, p.73.



DATA AND INDICATORS RELATED TO CULTURE

 **Barcelona 2020** “Barcelona Milestones: Milestone 4.2. By 2030, increase schooling in the 1-3 year stage, (...) especially for children who come from families with little **cultural** capital. (...) Milestone 4.5: By 2030 everyone will have the same training opportunities: (...) dimensions of educational inequality. (...) Milestone [/ Target] 4.6: In 2030 the bulk of the population of Barcelona will know how to develop in at least three languages: Catalàn, Castilian (Spanish) and English. (...) a high level of knowledge of the three languages - its own, the adopted and the global - is a necessary milestone for the good development of educational, **cultural** and professional activities, in a framework of coexistence.”

 **Buenos Aires 2020** “Target 4.7. Indicator: 4.7.2 Number of teachers trained in Education for Sustainable Development (EDS). Baseline and year: 10,000 (2016). Target 2023: 20,000. Target 2030: 32,000. Indicator: 4.7.6 Number of students trained in EDS. Baseline and year: 58,600 (2016). Target 2023: 157,700. Target 2030: 293,000.”

 **Ciudad Valles 2020** “Target 4.7: (...) Promote learning opportunities through inclusive education. During the period from October 2019 to March 2020, there was an attendance of 5,519 people to the workshops of reading; this promotes development and skills that in the future will be useful in all life aspects. To preserve the **cultural** traditions of the municipality, in November and December, workshops for making day of the dead wreaths, Christmas arrangements and traditional piñatas, which benefited a total of 2,655 people who obtained skills

that helped generate a form of self-employment to earn income extras to their families. (...) children’s workshops and **cultural** sabaditas resulted with 300 beneficiaries. (...) courses (...) conferences aimed at young people (...) 340 assistants. The Señorita Independencia 2019 contest had the participation of the symphonic band, the municipal dance group and the **cultural** presentation of the group of retired teachers with an attendance of just over 5,000 persons. For its part, the cultural program “Fiestas Patrias 2019” achieved a capacity of 6,500 attendees. (...) 8,000 people who got involved in the Xantolo 2019 program, adherence to traditions was fostered **cultural** activities of the city. (...) Huapangueadas with 2,800 attendees (...) support was carried out with an artistic cast to different institutions (...) seeing 900 benefited. (...) Christmas event 2019 and Kings Day 2020 had an attendance of 4,000 people. (...) online music classes (...) according to the new normal with an attendance of 50 students (...). 2,000 artisans were supported to improve their living standards with a decent job. Total beneficiaries: 27,890. (...) talks that seek to generate awareness, at the elementary-level (...) caring for the environment, caring for water, management in social networks (promotion of **culture**), importance of the tourist development of Ciudad Valles and the region, (...) participation of 11,111 students.”

 **Cordoba Province 2020** “Proposed indicators for the province of Córdoba: (...) Companies in the **cultural** field with respect to the total. (%). (...) Rate of surface dedicated to **cultural** activities (%).”

Dangjin 2020 “State of Dangjin Indicators for the 17 Goals: (...) Welfare & Education: 4-3. Number of **cultural/** arts performances and exhibitions and of spectators (Improvement: Improved. Level of Difficulty: Average. Adequacy of Indicators: As-is (w/ Auxiliary Indicator). Adequacy of Targets: As-is). 4-4. Number of **cultural/**arts organizations receiving subsidies. (Improvement: Improved. Level of Difficulty: Average. Adequacy of Indicators: As-is (w/ Auxiliary Indicator). Adequacy of Targets: As-is). 4-6. Number of clubs for citizen education and **culture** (Improvement: Worsening. Level of Difficulty: High/ Very High. Adequacy of Indicators: As-is. Adequacy of Targets: Upward). (...) Comprehensive Evaluation Opinions: G4. Tailor-made Education City: (...) some indicators including the number of **cultural/**arts clubs receiving subsidies contained evaluation opinions that run counter to value orientation or difficulty in evaluation. (...) As for the number of clubs for citizen education and **culture**, due to vague criteria to distinguish clubs from ordinary organizations, it is necessary to make a complementation and increase the target values.”

Hamamatsu 2019 “Percentage of people who think their intellectual curio[s]ity is satisfied such by lifelong learni[n]g facility and library (2014: 29.4%, 2018: 32.3%. 2024 target: 35%).”

Helsinki 2019 “The City uses €2 million on a free-of-charge secondary education trial: (...) education materials available for a loan, HSL travel cards inside Helsinki and **cultural** visits.”

New Taipei 2019 “New Residents’ Children Education Program: In 2017, 50 schools applied for subsidies with various proposals, including: **Multicultural** Week, International Day, **multicultural** study with teacher (...). There are more than 500 participants participating in all activities, enhancing the cultural integration, and the learning of international **culture**.”

Santa Fe 2019 “Target 4.5: [Local indicators: 4.5.3.2: Percentage of students, belonging to the native peoples, who attend the Primary Level of the **Intercultural** Bilingual modality (Baseline 72.7% in 2015, 81.7% in 2018); 4.5.3.3: Percentage of students, belonging to the native peoples, who attend the Secondary Level of the **Intercultural** Bilingual modality (Baseline 67% 2015, 62.5% in 2018); 4.5.4: Percentage of students from Secondary level belonging to the Indigenous Peoples that receive Scholarships (Baseline 47.54% 2015, 33.25% in 2018)

Taipei 2020 “SDGs targets currently in effect in Taipei: 4.7: Number of participants in **multicultural** (indigenous peoples and new immigrants) language courses (persons): Target for 2030: 900 persons.”

Taoyuan 2020 “ About 500 people participated in the art and aesthetic sprout project, and the online platform reached about 2,000 people.”

Turku 2020 “Net income spent on educational and **cultural** services: €1,903.4/resident (2018) (...) Selected measures from Turku: The operating model for **culturally** sensitive close relationship violence and the integration of immigrants.”



3.7.5_ SDG 5: Gender Equality



Concerning 'Goal 5: Achieve gender equality and empower all women and girls', the connection to culture is made through women's access to cultural services, life and development, **their participation in culture** and religious rituals, **socio-cultural influences**, the challenge posed by cultural perceptions and deep seated customs, and the need to foster a culture of gender equality. The close associations among **gender, interculturality and human rights** perspectives in policies are recognized, where discrimination needs to be addressed together for cultural, linguistic, gender and sexual **diversity**. In one VLR example, the Cultural and Artistic Gender Equality

Promotion Plan harnesses **cultural tools to address gender equality**, and tackles the issue from a human, economic, social and cultural capital perspective.

Targets mentioned with a cultural aspect include 5.1 (end discrimination against women and girls)³⁵, 5.5 (participation in leadership)³⁶, 5.a (equal rights to resources)³⁷, 5.c (policies and legislation)³⁸. Indicators used and on which data is provided include the number of women who manage public cultural facilities and budgets allocated to promote workplace equality in the culture sector.

The level of cultural engagement in the delivery of SDG 5 is considered '**medium**'.

POLICY LINKS, PLANS AND ACTIONS RELATED TO CULTURE

Ciudad Valles 2020 "Axis B: Inclusive Ciudad Valles. Objective B.16: Promote actions for the planning, management and territorial, urban and rural ordering from the perspective of gender, **interculturality** and human rights."

Córdoba Province 2020 "Museums and **cultural** institutions of provincial interest: Support for [Target] 5.5: Participation of women in Art (Botí Foundation)."

Ghent 2020 "Men take part in sports, **cultural** and recreational activities outside the home slightly more than women."

Los Angeles 2019 "SDG Target Alignment with L.A.'s Actions: Target 5.5, 5.a: Res.LA: 48. Support systems and services that are linguistically inclusive and **culturally** competent."

Harare 2020 "Section 56 (2) of the new Constitution clearly states that 'Women and men have the right to equal treatment including to the right to equal opportunities in political, economic, **cultural** and social spheres.' Section 56 (3) states that 'Every person has the right not to be treated in an unfairly discriminatory manner on such grounds as custom, **culture**, sex, gender, marital status, age, pregnancy, disability among other grounds.'"

São Paulo 2019 "Coordination becomes relevant of Policies for Women (...) ensuring their fullness of their rights, their participation and integration in the economic, social, political and **cultural** development."

³⁵ Target 5.1: End all forms of discrimination against all women and girls everywhere.

³⁶ Target 5.5: Ensure women's full and effective participation and equal opportunities for leadership at all levels of decision-making in political, economic and public life.

³⁷ Target 5.a: Undertake reforms to give women equal rights to economic resources, as well as access to ownership and control over land and other forms of property, financial services, inheritance and natural resources, in accordance with national laws.

³⁸ Target 5.c: Adopt and strengthen sound policies and enforceable legislation for the promotion of gender equality and the empowerment of all women and girls at all levels.

Scotland 2021 Linked to all national outcome themes, including **culture**. "Political representation (target 5.5): Improving **cultures** within councils. (...) Gender equality in the workplace (targets 5.1, 5.5 and 5c): Ingrained **cultural** perceptions held by staff and/or parents. (...) Closer Look – Women in **Agriculture**: (...) longer-term solutions aimed at **cultural** change. (...) Violence against women and girls (targets 5.2 and 5.3): Four priority areas: (...) Women and girls thrive as equal citizens: socially, **culturally**, economically and politically. (...) Engaging with men (target 5.4): (...) men also experience disadvantage – for example, workplace **cultures** that do not recognise or support their family or childcare responsibilities. (...) Challenges and next steps: (...) both structural and practical, with the need to change sometimes deep seated **cultures**, social and institutional practices setting long term challenges."

Stuttgart 2020 "Gender equality in various areas of life is influenced by long-term socio-**cultural** and political developments. Practical example: STOP – Stuttgart regulatory partnership against domestic violence: Domestic violence affects all levels of education and income as well as all age groups, nationalities, religions and **cultures**."

Taipei 2020 "The City implemented policies (...) eliminated gender stereotypes and improved gender disparities and other **cultural** customs, and implemented gender equality and promote women participation."

Taoyuan 2020 "Taoyuan City established the country's second gender equality office in 2016 (...) we will move toward the core concept of "social investment", with four aspects of "human capital, economic capital, social capital, and **cultural** capital", to formulate social investment strategies to accumulate benefits and promote gender equality. (...) Elimination of traditional stereotypes: Etiquette and Non-discrimination: In view of the fact that there are still many concepts of male superiority and gender inequality in religion, traditional folklore rituals and concepts, the Gender Equality Office examines social **culture**, religion, and traditional folklore concepts through cross-office cooperation. (...) Encourage women to lead religious ritual, promote the status of women in religion, and overturn the gender stereotype that only men can perform the rituals of the ancestral temple. (...) **Cultural** and Artistic Gender Equality Promotion Plan, combined with arts and **cultural** activities, the concept of gender equality is promoted through the use of movie theaters, film festivals, and social creation forums."

Victoria Falls 2020 "The patriarchal nature of the local **culture** influences how men relate to women, and this has played a part in the rise of sexual abuses and violence against women."

DATA AND INDICATORS RELATED TO CULTURE

Barcelona 2020 "Barcelona milestone 5.5: By 2030 break the glass ceilings of women in Barcelona. (...) increase the number of women who run public **cultural** facilities and get companies affected."

Scotland 2021 "Workplace Equality Fund: (...) £750,000 grant scheme, helps employers to promote equality, particularly across the arts, **culture**, leisure, tourism, finance, manufacturing, construction, **agriculture** and fishing, transport and communication sectors."



Figures 105-106
Taoyuan 2020 VLR, p.61;
Montevideo 2020 VLR, p.33

Figures 107-108
Taipei 2020 VLR, p.56;
Taipei 2020 VLR, p.57a.



Figures 109-110
Viken 2020, p.15;
Taoyuan 2020 VLR,
pp. 5, 10, 12, 15, 45, 149.



Figures 111-112
Buenos Aires 2020 VLR, p.43;
Sao Paulo 2020 VLR, p.63.

Figures 113-115
Mexico City 2019, pp.21 and 37;
Ciudad Valles 2020 VLR, p.65b.



Figures 116-118
Bristol 2019 VLR, p.33;
Buenos Aires 2019 VLR, p.65;
Sao Paulo 2020 VLR, p.17b.

3.7.6_ SDG 6: Clean Water and Sanitation



Concerning 'Goal 6: Ensure availability and sustainable management of water and sanitation for all', engagement with culture is made through addressing the **cultural heritage aspect of water management**, recognizing the **cultural values** that accompany **ecological values** of water elements, i.e. as **cultural landscapes** or **bio-cultural** environments, and their **celebration** through cultural events and education centres.

Targets mentioned with a cultural aspect include 6.b (local participation).³⁹

The level of cultural engagement in the delivery of SDG 6 is considered **'very low'**.

POLICY LINKS, PLANS AND ACTIONS RELATED TO CULTURE

Scotland 2021 "Local participation in water management (target 6b): Four programme strands: Our Natural Environment and Wildlife; Our **Historic** Environment and **Cultural Heritage**; Activities and Adventure; Food and Drink."

Taipei 2020 "Actions: The Tianmu Water Trail Festival is an important festival activity in Tianmu community. (...) deepen community identity and to build the ecological **cultural** circle of Tianmu."

Taoyuan 2020 "Protect and restore water ecosystem: Ponds and Canals Regeneration Ecological Water Corridor. (...) ponds also have **cultural** and **historical** implications that reflect social changes, as well as landscape, leisure and recreation, ecology, and education. (...) Civic cooperation to protect water resources: The Taoyuan River Education Center is the first (...) in Taiwan with the theme of "River" (...) the **historical** construction of the land and space adjacent to Laojie Creek and the ancient brick house of Hakka Sanheyuan, (...) used as a **cultural** and **historical** base and an experience field for exploring rivers."

DATA AND INDICATORS RELATED TO CULTURE

No mention was found.

Figures 119-120

Guangzhou 2021 VLR, p.41a;
Turku 2020 VLR, p.73.



³⁹ Target 6.b: Support and strengthen the participation of local communities in improving water and sanitation management.

3.7.7_ SDG 7: Affordable and Clean Energy



Concerning 'Goal 7: Ensure access to affordable, reliable, sustainable and modern energy for all', mention is made of **cultural barriers** to improved energy policies. Indicators used and on which data is provided include **energy efficiency in street lighting**, which include accent lighting of heritage sites.

The level of cultural engagement in the delivery of SDG 7 is considered '**very low**'.

POLICY, PLANNING AND ACTIONS RELATED TO CULTURE

Scotland 2021 "Affordable and Clean Energy: (...) Challenges and next steps: Finding a path through (...) constitutional, resource, commercial, **cultural** and behavioural barriers to progress has taken on increased urgency."

DATA AND INDICATORS RELATED TO CULTURE

Belo Horizonte 2020 "Coverage of Energy Efficiency in Street lighting: The Public Lighting Park (...) process of modernization (...) estimated a total reduction of 1,615,963 metric tons per year of equivalent carbon, (...) valorization of the main heritage

monuments history of the city through accent lighting. The remaining 1% awaits works that are not of responsibility of the Concessionaire and/or awaiting release of Historical Heritage and Cultural bodies for accent lighting."

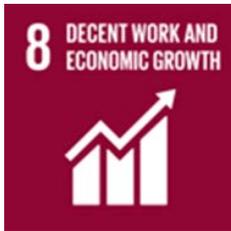
Rénovation thermique du groupe scolaire Dürer



Figures 121-122

Besançon 2018 VLR, p.9;
Taipei 2019 VLR, p.52.

3.7.8_ SDG 8: Decent Work and Economic Growth



Concerning 'Goal 8: Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all', a wealth of cultural connections are made, along the major lines of **investing in human capital**, and **capitalizing on diversity to create attractive, vibrant and competitive cities and regions**.

The **cultural and creative economy** are recognized as sectors of **high added value**, intensive in labour and presenting opportunities for **jobs and entrepreneurship** for segments expressive of the local society, including Indigenous populations who can be employed locally to **reduce cultural gaps** within communities. A **culture of innovation, confidence and collaboration** is promoted, as well as socially **responsible and equitable business** management including the culture sector, and sustainable and **smart tourism** and destination management that prioritizes protection, celebrating and integration of arts, creativity, and the cultural and natural heritage, as recognized by the UNESCO Creative Cities Network and the UNESCO World Heritage Programme.

An emphasis is made both on **diversifying** the tourism and creative industries, and on a **holistic vision** uniting '**humanity, culture, land, production** and scenery'. Among **diverse industries** cited are film, sports, music, literature, memorials, crafts, gastronomy (e.g. tea, rice), agriculture (e.g. fishing and marine culture) – revitalizing **traditional markets**, and linking producers to fair markets and traditional communities with their land and culture. Also mentioned in this context are religious activities that can strengthen the **spirit of respecting natural resources**; museums, festivals, art biennales and similar **events that can have positive effects** on multiple fields like arts and culture, economy and environment; **multilingual services** to make culture available and attractive to both citizens and tourists, **bring young people back** to their hometowns; and collaborations across labour, culture and other departments.

Targets mentioned with a cultural aspect include 8.1 (economic growth)⁴⁰, 8.2 (economic productivity)⁴¹, 8.3 (job creation and enterprises)⁴², 8.5 (employment and decent work)⁴³ and 8.9 (beneficial and sustainable tourism)⁴⁴. Indicators used and on which data is provided include subsidies granted to cultural professionals during COVID-19, budgets allocated for disseminating corporate social responsibility (CSR) culture, rate of employment in the tourism industry, tourist visitation numbers in historic sites, public attendance rates in festivities, number of agreements signed with public institutions and organized civil society for heritage protection and promotion, units of affordable workspaces provided to artists, number of Indigenous police officers, and number of museums and tourist centres established. While there is a good variety of indicators observed, some VLRS cite challenges of systematizing indicators to link tourism with culture (these cases may benefit from peer-learning and exchanges).

The level of cultural engagement in the delivery of SDG 8 is considered '**high**'.

⁴⁰ Target 8.1: Sustain per capita economic growth in accordance with national circumstances and, in particular, at least 7 per cent gross domestic product growth per annum in the least developed countries.

⁴¹ Target 8.2: Achieve higher levels of economic productivity through diversification, technological upgrading and innovation, including through a focus on high-value added and labour-intensive sectors.

⁴² Target 8.3: Promote development-oriented policies that support productive activities, decent job creation, entrepreneurship, creativity and innovation, and encourage the formalization and growth of micro-, small- and medium-sized enterprises, including through access to financial services.

⁴³ Target 8.5: By 2030, achieve full and productive employment and decent work for all women and men, including for young people and persons with disabilities, and equal pay for work of equal value.

⁴⁴ Target 8.9: By 2030, devise and implement policies to promote sustainable tourism that creates jobs and promotes local culture and products.



POLICY LINKS, PLANS AND ACTIONS RELATED TO CULTURE

Belo Horizonte 2020 “Target 8.9: Currently the City Hall invests in the consolidation of the capital as a smart tourist destination, integrating, from 2019, UNESCO Creative Cities Network, in the branch of gastronomy, in addition to exploring the potential tourist and **cultural** area of the Modern Complex da Pampulha, nominated by UNESCO in 2016 as a **Cultural Heritage** of Humanity in the Cultural Landscape category.”

Bristol 2019 Tourism and **Culture** (Target 8.9): “The Bristol **Cultural** Development Partnership aims to build a better Bristol by creating and celebrating arts, **culture** and **heritage**. In 2017 Bristol was chosen to become a UNESCO Creative City, with Bristol designated as a City of Film.”

Buenos Aires 2019 “Addressing tourism from the sustainable development perspective is essential to protect the **cultural**, material and natural **heritage** of Buenos Aires. (...) The Buenos Aires City Tourism Entity (ENTUR) leads the Environmental Management Guidelines program to guarantee the environmental, social and **cultural** quality of tourism providers.”

Ciudad Valles 2020 “Target 8.9: Axis D: Equitable Ciudad Valles. Objective D.3: Guarantee the reduction of problems and shortcomings of the youth population of Ciudad Valles. Emblematic actions: Promotion of sustainable tourism: (...) activities and events that promote **culture** attractive to citizens and tourists, the oldest of the Huastecas traditions was celebrated, within the framework of the festivities of the dead (Xantolo).”

Córdoba Province 2020 “Museums and **cultural** institutions of provincial interest: Support for [Target] 8.9: Rafael Botí Art Center (Botí Foundation). (...) Strategic plan of annual subsidies (Provincial Tourism Board of Cordoba); Collaboration agreements with local non-profit associations and entities with the aim of promoting the local and ethnographic **heritage** of our province (Provincial Tourism Board of Cordoba).”

Helsinki 2019 “Sustainability considered in the international contemporary art event, the Helsinki Biennale (...) increases the (...) appeal of Helsinki as a city of visual arts. The effects of the event on the arts and **culture** field, economy, environment, archipelago, tourism, and other essential fields are assessed as part of the final reporting.”

Liverpool 2020 “Key Targets: 8.9: (...) Liverpool Case Study: ROCK/Horizon 2020- sustainability through **culture**.”

Los Angeles 2019 “SDG Target Alignment with L.A.’s Actions: Target 8.1: Garcetti: Celebrate Pacoima: a creative workforce development program (...) expand the existing **cultural** vitality of Pacoima. Target 8.9: Garcetti: L.A. Great Streets: encourages local **culture** and businesses through investment in key L.A. streets. Support for Film Industry: promotes local **culture** and industry through benefits extended to L.A.’s local film industry.”

New York 2019 “Integrate Human Capital Investment into All City Initiatives.”

São Paulo 2019 “Support for sectors of high added value and intensive in labour (...) 1218 Program - **Cultural** and Creative Economy, from the Department of **Culture** (...) Two segments – economy creative and tourist activities – have proven capable not only to value the **cultural** diversity present in the State of São Paulo and its regions, but also to generate a significant number of job opportunities and to awaken the entrepreneurship of segments expressive of the São Paulo society. List of programs: Department of **Culture**. 1218 – **Cultural** Promotion and Creative Economy.”

Scotland 2021 “Fair work practises (target 8.5): Workplace Equality Fund (...) focuses on the art, **culture** [sectors] (...). Gender pay and employment gap (target 8.5): Ingrained **cultural** perceptions held by staff and or parents. (...) Innovation (target 8.2 and 8.3): Our vision for Scotland is one where innovation is an intrinsic part of our **culture**, our society, and our economy. (...) Scotland CAN DO: (...) building a confident collaborative **culture** where enterprise is seen as a valid and viable option for all. (...) Sustainable tourism (target 8.9): Please see “Preserving and promoting our **historic** and **cultural** environments”.”

Taipei 2020 “SDGs targets currently in effect in Taipei: 8.9: “Urban Guide Pilot Project” (...) cross-departmental collaboration between Department of Labor, Taipei City Employment Services Office, Department of Social Welfare, Department of Information and Tourism, Department of **Cultural** Affairs and Taipei Rapid Transit Corporation.”

Taoyuan 2020 “Indigenous entrepreneurship counseling industry: Taoyuan City Indigenous **Cultural** Center has set up a “Tayniho” and a **cultural** and creative center to introduce a market-matching mechanism to promote the development of **cultural** creativity and youth entrepreneurship. (...) International aboriginal indigenous **cultural** and creative industrial park (...) Provide indigenous people with job creation and training opportunities with four major functions: “consumer service”, “cultivating talents”, “tourism connection”, and “life aesthetics platform”. (...) Indigenous police officers returning to hometown (...) familiar with the conditions of the hometown to (...) reduce the language and **cultural** gap between the police and the people. (...) Sustainable tourism: Taoyuan City makes full use of the characteristics of natural and human resources, takes wisdom, low carbon, and ecology as the driving direction (...) tourism industry can develop sustainably, promote local **culture** and production. (...) Smart tourism: (...) Promote tribal and indigenous **culture** through multilingual services, (...) to strengthen the local characteristics and travel style of the Fuxing District. (...) Low-Carbon tourism: promotes diversified tourism modes such as sports,

cultural creativity, ecology, smart, and green energy. (...) Tourism fishing harbour: Yongan region combines the direct sale of fishery products in the fishing market and various festivals such as Taoyuan Marine Hakka **Culture** Festival, and combines with the surrounding sightseeing spots and local industrial **culture** in the coastal area to improve the local economy. (...) Counseling tourism factories and revitalizing traditional markets and night markets (...) Taoyuan City guides the development of local **cultural** characteristics of B&B, provides passengers with a profound local experience (...) increased the number of B&Bs through different methods such as designing recreational **agricultural** areas, publicizing areas with **cultural** or **historical** features, designating **historical** buildings, counseling tribal homestays, and identifying old legal buildings. (...) Daxi Co-learning and Creative Partners Business Plan: Daxi Wood Art Ecomuseum. (...) Support local stores to build Daxi brand (...) supports local stores to create characteristic products based on Daxi **culture**. (...) Create Fuxing hot spring township: (...) Through the construction of hot springs, economic development and **cultural** promotion, the City will increase local job opportunities and bring young people back to the local area. (...) Southern Fujian **culture**: (...) Southern Fujian **Cultural** Festival, traditional art tours and other activities (...) development of Southern Fujian cuisine, such as organizing the master shop master contest, enhancing the **heritage** of **cultural** industries, leading the new trend of Southern Fujian **culture** in Taoyuan. (...) Military dependents’ village **culture**: (...) The unique military dependents’ village **culture** presents multi-faceted **cultural** connotations and links **cultural** and creative resources to provide a variety of artistic creation, performance and exchange spaces. (...) Taoyuan Arts Cinema: (...) explores the local **historical** context and era background, retrieves the memory of the place, condenses the consensus of the local residents. (...) Indigenous **Culture** Tayniho: Taoyuan City revitalizes unused land behind the Indigenous **Cultural** Center, setting up “Tayniho”, presenting the unique **cultural** traditions of the indigenous people, and using the five-sense experience to design a sense of quality

that is connected with life experience, deepening the impressions and experience of tourists. (...) Indigenous Joint Harvest Festivals (...) including traditional indigenous folk songs, dances and **cultural** ceremonies, indigenous specialties, handicrafts, **agricultural** special exhibitions. (...) Tribal Landscape Travellight Project (...) Linking tribes with special **agricultural** industries in the land, and coordinating the promotion of themed tours to attract more tourists to experience the **culture**. (...) Hakka tours to attract more tourists to experience the **culture**. (...) Hakka **Culture**: Hakka Village Environment Creation Project: (...) Based on the **cultural**, geographical and **historical** environment of the Hakka villages, the three Hakka living circles are the theme used to build the overall Hakka living environment, and from the five aspects of 'humanity, **culture**, land, production and scenery': (...) Hakka near the mountains: Daxi, Longtan, Yangmei: (...) Taoyuan is rich in tea **culture**, Hakka literature and music. 1. Taiwan Hakka Tea **Culture** Hall, (...) the overall planning of the park takes the tea industry and Hakka **culture** as the main axis. 3. Taoyuan City Hakka **Culture** Center (...) organizes innovative Hakka art and **cultural** activities (...) combining local small farmers, **cultural** and creative businesses (...) iconic Hakka music publishers and numerous music talents (...) Hakka Music Festival (...) a platform for performing arts talent exchanges and activates the development of the Hakka music industry. (...) Zhong Zhaozheng's Literary Life Park (...) Longtan Shengji Festival. (...) Metropolitan Hakka: Zhongli, Pingzhen (...) 1895 Memorial Park and 1895 Battle **Cultural** Festival (...) Organize religious activities: (...) strengthen the people's spirit of respecting the natural resources such as heaven, earth, water and environmental sustainability, the Sanjieye **Cultural** Festival (...) the Taoyuan Hakka Yimin Festival (...) Hakka near the sea: Dayuan, Guanyin, Xinwu. 1. Yongan Conch **Cultural** Experience Park (...) combines the surrounding sand dune environmental ecological landscape, Youth Adventure Camps, Hakka settlements, temple festivals, **cultural** activities and related industries (...) The Taoyuan Marine Hakka **Culture** Festival is (...) workshops such as stone building, fishing net weaving, as well as

cultural relics and art exhibitions (...) **agricultural** (fishing) experience. (...) Lunping **Cultural** Landscape Park (...) Local festivals: Longgang Rice Noodle Festival (...) unique Yunnan **culture** (...) food settlement. (...) Beiheng Adventure Festival (...) rich natural ecological and **historical** and cultural resources. (...) Visits to Luofu Atayal tribes to experience Atayal tribal **culture**. Fuxing mountain secrets (...) Taoyuan Landscape Art Festival (...) promote the revitalization of different areas, highlight the special landscape of Taoyuan City through artistic creation."

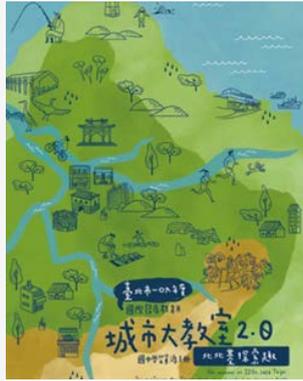
Turku 2020 "In Turku, **cultural** diversity is utilised in growing the city's competitiveness by increasing the connections between immigrants and business life. (...) Sustainable tourism: (...) Turku's history, **cultural** services, events, archipelago, river and proximity to the sea are important factors of attraction and vitality."

Yucatan 2020 "Through its program for the Promotion and Fostering of the **Culture** of Corporate Social Responsibility in Yucatan, the Yucatecan Entrepreneurship Foundation (FEYAC) seeks to promote the socially responsible management of companies in the State of Yucatan. (...) The population in Yucatan has areas of opportunity in the development of the entrepreneurial **culture** (...) economic independence. (...) Circle 47 program aims to improve the sustainability of **agricultural** activities in Merida (...) linking producers to fair markets. (...) Disseminate the natural and **cultural heritage** of the municipality."

DATA AND INDICATORS RELATED TO CULTURE

- Basque County 2020** "Target 40. Promote high-quality inclusive employment. Action 85. Subsidies amounting to €2,500,000 have been announced for **cultural** professionals whose activities have been cancelled or postponed as a result of the state of alarm introduced to deal with the Covid-19 health crisis. Target 44. Promote Corporate Social Responsibility. Action 91. The Office of Social Economy has earmarked 100,000 euros for disseminating the CSR **culture** in Basque society."
- Belo Horizonte 2020** "Tourism linked to the **culture** of Belo Horizonte exists, but it's still a big challenge the systematization of indicators that clearly demonstrate this interrelationship."
- Buenos Aires 2019** "Indicator 8.9.1: Registered employment at Tourism Industry Branches (Baseline 2018: 152,100; Target 2023: 156,900; Target 2030: 167,400)"
- Ciudad Valles** "Target 8.9: Huastecas festivities (...) attended by more than 5,140 viewers who enjoyed a series of activities that preserve the **cultural** traditions of the city and the region."
- Cordoba 2020** "Agreements signed by the provincial institution with public institutions and organized civil society: (...) Montoro Town Hall, **Cultural** Heritage Promotion Program within the framework of the **Heritage** Club project during 2020: € 250.00, 12 months, Targets 11.4, 8.9. (...) La Granjuela City Council, Acquisition of a municipal building, taking into account the characteristics of uniqueness and specificity of history, **culture**, artistic and / or technical of the same, in order to protect this good: € 105,000.00, 18 months, Target 11.4 in synergy with Target 9.1 (sustainable infrastructure)⁴⁵. (...) Nativity Scene Cultural Association, Object of the Nativity Scene Crafts Workshop project: € 9,000.00, 12 months, Target 11.4 in synergy with Target 8.9. (...) **Cultural Heritage** Promotion Program within the framework of the **Heritage** Club project during 2020: Target 11.4 in synergy with Targets 8.9, 12.b."
- New York 2019** "Target 8.3: Create Affordable Workspaces for Artists: (...) the City announced a goal of developing 500 units of workspace for the **cultural** community over the next decade through the Affordable Real Estate for Artists (AREA) initiative."
- Taoyuan 2020** "The number of indigenous police officers in Taoyuan City is 201 (4.35%). From 2017 to 2019, six indigenous police officers returned to serve their hometowns. (...) Taoyuan City has the largest number of tourism factories in Taiwan. There are 18 tourism factories and 10 industry **culture** museums, providing people with different leisure experiences. (...) About 12,000 people participate in the Indigenous Joint Harvest Festivals (...) 1,000 people in the Hakka Music Festival (...) 1,000 people in the Longtan Shengji Festival (...) 10,000 people in the Sanjিয়ে Cultural Festival (...) 45,000 people in the Taoyuan Hakka Yimin Festival (...) 3,000 people in the Haikē **Culture** and Art Season every year."
- Yucatan 2020** "Based on data provided by the Board of **Cultural** and Tourist Units of the State of Yucatan (**CULTUR**), for 2017 total influx of 3,532,279 visitors was registered to the Touristic Halls of the Archaeological and Ecological Zones of the State of Yucatan. (...) visits to the archaeological zone of Chichén-Itzá, considered the **Cultural Heritage** of Humanity and a Wonder of the Modern World, represented in that year 67% of the total visitors registered in archaeological and ecological zones of the State. Likewise, this archaeological zone is considered the second most visited in the country. (...) During 2007-17 an average growth of 9.1% was registered in the influx of visitors to these halls. (...) in Yucatan 374,432 jobs were registered at the end of 2018, which represented 1.9% of formal jobs in the country."

⁴⁵ Target 9.1: Develop quality, reliable, sustainable and resilient infrastructure, including regional and transborder infrastructure, to support economic development and human well-being, with a focus on affordable and equitable access for all.



Figures 123-126

Ghent 2020 VLR, p.61;
Deqing 2017 VLR, p.69;
Taipei 2020 VLR, pp.73 and 52.

Figures 127-128
Yucatan 2020 VLR, p.130;
Taipei 2020 VLR, p.75b.



Figures 129-131

Mexico City 2019
VLR, p.41;
Taoyuan 2020
VLR, p.113;
Guangzhou 2021
VLR, p.70b.



Figures 132-134

Los Angeles 2019 VLR,
pp.36, 38 and 41.

3.7.9_ SDG 9: Industry, Innovation and Infrastructure



Concerning 'Goal 9: Build resilient infrastructure, promote inclusive and sustainable industrialization and foster innovation', cultural links are found in terms of the **culture and heritage of industry, innovation and infrastructure**, where some LRGs address how to anticipate and drive changes in these spheres in the **future**. Culture is also acknowledged as a **driving force of reform and imagining possibility**.

The level of cultural engagement in the delivery of SDG 9 is considered '**low**'.

POLICY LINKS, PLANS AND ACTIONS RELATED TO CULTURE

Guangzhou 2021 "Guangzhou has coordinated the three driving forces of reform, science, [technology, culture] to improve the sustainability of urban development. (...) improving the urban transportation system, preserving cultural heritage, and enhancing disaster resilience."

Hamamatsu 2019 "Related sectoral areas: 'Culture and lifelong-learning'. (...) a history of developing as a city of manufacturing, challenging technological development and innovation (...) we support the development of new businesses, innovations and entrepreneurship of local companies, while strengthening the spirit of the initiative to actively embrace new things in everything, and the tolerant civic ability to embrace different cultures."

Helsinki 2019 "The temporary use of public spaces and empty facilities for cultural and civic activities is made easier. (...) libraries offer extensive support for the information society skills of the residents by offering guidance and support for the use of digital services and offering the residents."

Stuttgart 2020 "Technological and cultural change requires permanent adaptation of the economic structure and the corresponding continuous establishment of new businesses. (...) Practical example 26: Culture laboratory for the future. (...) With the future culture laboratory project, cultural futures are examined and designed in dialogue with urban society. The aim is to identify social developments and trends, to provide empirical findings and to derive long-term (cultural-political) strategies from the research results. What can the cultural city of tomorrow look like? Which cultural city do we want? How do cultural institutions prepare for the future? (...) sharpen the "sense of possibility" (...) development space of culture as a framework in which utopias for urban coexistence can be developed. (...) In the "Thinking Lab", relevant and ethical questions about the function of culture in an increasingly digitized and accelerated society are discussed, and in the "Innovation Lab" innovative culture formats are developed. (...) With the award "European Culture Brand Award in the category, Prize for Urban Culture 2017", the future culture laboratory received international recognition in the first year of its existence. (...) Department / Office / Own operation: Cultural Office in the Department of General Administration, Culture and Law."

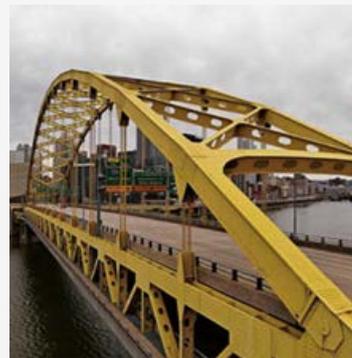
DATA AND INDICATORS RELATED TO CULTURE

No mention was found.



Figures 135-139

Buenos Aires 2019 VLR, p.56;
 Espoo 2020 VLR, p.135;
 Buenos Aires 2020 VLR, p.35;
 Niteroi 2020 VLR, p.53;
 Espoo 2020 VLR, p.116.



SDG 9 Industry, Innovation and Infrastructure | Brand Promotion of Wanli Crab and GongLiao Abalone



#Keyword : branding, promotion, innovation, trade, design

Figures 140-143

Niteroi VLR 2020, p.1a;
 Pittsburgh 2020 VLR, p.2b;
 Taoyuan 2020 VLR, p.144;
 New Taipei 2019 VLR, p.99.

3.7.10_ SDG 10: Reduced Inequalities



Concerning 'Goal 10: Reduce inequality within and among countries', **cultural rights and inclusion** are a core element. Many VLRS address the importance of building a **culture of peace and human rights**, citing **socio-cultural practice as a builder of identity**, and equality as a guarantee of the **sustainable development of culture** itself. Initiatives celebrating and promoting cities' rich and **increasing cultural diversity** are often mentioned, where the culture and **heritage of different communities** are showcased, understood by the general public and **integrated** into the city's culture, through tools such as the media and festive events.

In particular, the cultural recognition of **migrants** and **Indigenous** groups and their inclusion in social life, the recognition of **religious rights** and **interfaith dialogue** are promoted. The concerns of these groups also intersect with others such as the elderly, Indigenous Women, and populations in poverty.

Access to culture and media rights is recognized as a key component of equality, which can strongly **condition people's vital opportunities**. Cultural policies to promote equality often intersect with **educational** policies, where some LRGs offer cultural services that are part of family, early education or resource centres (including libraries), employ performing arts teams to help reduce the **cultural resource gap**, promote multicultural archival collections, book fairs and multilingual schools. Challenges cited in this area include the **labour gap** in **Indigenous** populations, teaching of Indigenous **languages**, and the underestimation of inequality.

Targets mentioned with a cultural aspect include 10.1 (income inequalities)⁴⁶, 10.2 (political inclusion)⁴⁷, 10.3 (equal opportunities)⁴⁸, 10.4 (fiscal policies)⁴⁹ and 10.7 (migration)⁵⁰. Indicators used and on which data is provided include attendance rates of the local population in multicultural events, number of initiatives that promote inclusion, rate of use of cultural services and activities by the population with lower income as a percentage of the population as a whole, and the ratio of support for multicultural households compared to the population as a whole. An interesting example is the use of a Cultural Resources Index kept both for cities and at national level.

The level of cultural engagement in the delivery of SDG 10 is considered **'high'**.

POLICY LINKS, PLANS AND ACTIONS RELATED TO CULTURE

Basque County 2020 "Target 60. Promote the **culture** of peace and cohabitation based on respect for human rights and pluralism."

Bristol 2019 "Improving the Voice of the Voiceless (10.1, 10.2, 10.3, 10.4): Ujima Radio are a community radio station that celebrate African and Caribbean **cultures** through music and informative talk."

⁴⁶ Target 10.1: By 2030, progressively achieve and sustain income growth of the bottom 40 per cent of the population at a rate higher than the national average.

⁴⁷ Target 10.2: By 2030, empower and promote the social, economic and political inclusion of all, irrespective of age, sex, disability, race, ethnicity, origin, religion or economic or other status.

⁴⁸ Target 10.3: Ensure equal opportunity and reduce inequalities of outcome, including by eliminating discriminatory laws, policies and practices and promoting appropriate legislation, policies and action in this regard.

⁴⁹ Target 10.4: Adopt policies, especially fiscal, wage and social protection policies, and progressively achieve greater equality.

⁵⁰ Target 10.7: Facilitate orderly, safe, regular and responsible migration and mobility of people, including through the implementation of planned and well managed migration policies.

Buenos Aires 2019 "The City (...) through its various programs, seeks to highlight one of its greatest attributes: the **multiculturalism** of its inhabitants. (...) The City seeks to value the **cultural heritage** of more than 50 communities who live in it, by enhancing their **cultures** and integrating them to Buenos Aires **culture**. This entails generating spaces for migrants to share their national festivities, history, **culture** and identity with all the neighbors. (...) The Migrants in BA program promotes cooperation and a shared understanding with civil society organizations (...) sensitize the local society on the inclusion of migrants into the social and **cultural life** (...) and make **cultural diversity** visible. (...) The BA Celebrates Program (...) two-fold purpose of enabling migrant communities to celebrate their national dates, showcasing their **culture**, history and identity (...) international pioneer in the promotion and protection of Human Rights, focusing on coexistence, dialogue, encounter, inclusion and **cultural pluralism**. (...) La Noche de los Templos (The Night of the Temples) (...) 40 temples in the City open their doors (...) reflect the spirituality of their communities and are a witness of the **cultural**, artistic and architectonic heritage of the City. (...) promote rights through different **cultural**, sportive, artistic and educational expressions."

Ciudad Valles 2020 "Objective B.5: Contribute to the improvement of the quality of life of the indigenous population by implementing productive and **cultural** projects, promote (...) customs and indigenous traditions in the municipality of Ciudad Valles. (...) Incorporation of older adults to productive life. (...) supporting to the elderly population, through various training, **cultural**, employment activities. (...) Participation of older adults in festivities and traditions. (...) To preserve the **historical heritage**, without discrimination (...) Day of indigenous peoples, Indigenous Women's Day, (...) productive projects for indigenous Afro-American women (...) Work meetings (...) with indigenous authorities (...) address concerns, offer quality, clear and truthful guidance. (...) Socio**cultural** Practice as a builder of identity (...) Regional development through the UNESCO Geopark program" (...) OK campaign with the themes: (...) The **culture** of rap 2020".

Dangjin 2020 "In the Welfare Center, a cafeteria called "**Multicultural** Harmony" created for economic independence of migrated women. (...) We often use the term "harmony" to describe **multicultural** affairs. (...) Hopefully, strangeness and awkwardness could be turned into a sense of "us" through warm hands handing over a cup of coffee."

Ghent 2020 "People living in poverty participate systematically less in the voluntary sector and in leisure activities such as sports, **culture** and youth work."

Gothenburg 2019 "Objectives of Gothenburg's 2019 budget: 'All Gothenburg residents have access to **culture**'."

Hamamatsu 2019 "Related sectoral areas: '**Culture** and lifelong-learning'. Related sectoral plans: 'Hamamatsu **Intercultural** City Vision'. Because many people of foreign nationality or foreign roots live in the city (...) we participate in the **Intercultural** Cities network, an urban policy programme aimed at translating **multiculturalism** and diversity into strengths for city growth, launched in 2008 by the Council of Europe."

Hawai'i 2020 "Hawai'i is now considered one of the most racially and ethnically diverse states in the US, and celebrates rich **cultural** diversity with no single ethnic majority. (...) The Hawai'i Community Foundation's CHANGE Framework focuses on six key areas: community and economy; health and wellness; arts and **culture**; natural environment; government and civics; and education."

Helsinki 2019 "In order to create equal opportunities, the City invests in the improved availability of **cultural** and leisure services. (...) The **cultural** services will be made part of the family centers and early education. (...) **Culture** and leisure services will be made part of schools and daycare centers."

Montevideo 2020 "Action to reduce inequalities has developed through of socio-labour inclusion policies, habitat improvement, access to **culture**, health, sports and accessible public spaces. (...) Challenges: Capitalize on the **cultural** diversity that contributed by migrants and groups, towards coexistence in the key of rights."

New York 2019 "Target 10.2: (...) building a network of cisgender and transgender males to help change **culturally** informed norms of masculinity. (...) Target 10.7: IDNYC, the City's municipal identification card (...) program reaches those (...) seeking additional opportunities to engage in the **cultural** life of the city."

Stuttgart 2020 "Stuttgart Alliance for Integration (...) bundles all departments and partners from politics, administration, business, **culture** and society to ensure the integration and equal participation of migrants in the core areas of life. (...) many joint efforts for successful social integration and for a good coexistence in **cultural** diversity."

Scotland 2021 National outcomes: include 'culture'. "Equality at work (targets 10.1, 10.2, 10.3 and 10.4): Race equality in Scotland: The emergence of an increasingly multi ethnic population enriches our **culture**, providing opportunities to mix together new influences with old, creating a more diverse Scotland and helping ensure that our dynamic, progressive country continues to evolve."

Turku 2020 "Everyone's Turku is diverse but united: Turku is a **multicultural** city that actively promotes community, equality, non-discrimination and the acceptance of diversity throughout the city. (...) Turku promotes interaction between different **cultural** and religious communities through the **intercultural** and interfaith dialogue activity, which also allows the City to interact directly with Turku's immigrant communities. (...) Over 70 languages are spoken in the schools of Turku. **Multicultural** encounters are a daily occurrence for students."

Taoyuan 2020 "(...) committed to creating an inclusive society and assisting foreigners to integrate into local life (...) pays attention to the equal rights of indigenous peoples and rural areas (...) **cultural** access rights and media access rights. (...) New Immigrants Joint Service Center (...) Indigenous **Cultural** Festival (...) The 16 ethnic groups are also able to display the different **cultural** characteristics of each ethnic group through the indigenous age rituals (...) funding and technical support to plan the content and schedule of the festival (...) return the leadership of the festival to the tribes, (...) Indigenous Name Rectification Day: August 1st is the Day of Indigenous People, (...) encouraging the indigenous people to restore their traditional names and reconnect with their original **culture**. (...) Religious rights: Counseling religious groups (...) Access to the **culture**: Taoyuan Art Tour (...) inviting performing arts teams to perform in various districts (...) reducing the **cultural** resource gap in Taoyuan City. It also echoes (...) Goal 4, and (...) appreciating **cultural** differences, promoting the rooting of art education, and deepening the sustainable development of **culture**. (...) Promote multicultural development: Taoyuan Regional Resource Center (...) "**multicultural**" collections, and collects books in Southeast Asian languages (...) **multicultural** book fairs and lectures (...) New Immigrants **Cultural** Center (...) to promote **multicultural** exchanges (...) HOUSE 135 provides a space for new immigrants to independently exhibit, communicate and learn (...) the public could understand the **culture** of the new immigrants' home country and avoid various forms of discrimination. (...) Access to the media: **Cultural**, social education and other programs allow citizens to cultivate citizen media, citizen journalist skills (...) respond to current affairs. (...) Broadcasting promotional films."

DATA AND INDICATORS RELATED TO CULTURE

Buenos Aires 2019 "In 2017, 43% of Buenos Aires' neighbors attended **cultural** or gastronomic events organized by the City (Citizenship **Culture** and Coexistence Survey)."

Buenos Aires 2020 "Target 10.2: 10.2.1 Number of initiatives that promote inclusion and the promotion and protection of human rights. 10.2.1.1 Population directly impacted by public initiatives of social inclusion, accompaniment and protection of human rights. Source: Undersecretariat for Human Rights and **Cultural** Pluralism (...) Pride Week takes place (...) with the participation of over 35,000 people."

Barcelona 2020 "Municipal strategies and plans for localizing of SDG 10: **Intercultural** Plan of Barcelona. Barcelona milestone 10.2: To promote social inclusion by 2030, economic and political development of all people. (...) Key dimensions (income, work, **culture**, mobility, leisure...) (...) Barcelona milestone 10.3: In 2030, more equal opportunities and zero tolerance for discrimination: (...) various dimensions of (inequality). In first we place equal access to **cultural** services and activities, a factor that can strongly condition people's vital opportunities. Key indicator: Differential in the use of **cultural** services and activities, calculated in percentage points between the average of all the population and the average of the population of low socioeconomic level. Barcelona milestone 10.4: By 2030, municipal commitment to the policies for equality and social inclusion. (...) commitment to policies that seek to reduce the social fracture and the lack of opportunities for certain social groups, caused by the strong inequalities in economic, **cultural** and relational heritage."

Dangjin 2020 "State of Dangjin Indicators for the 17 Goals: (...) Civil Community: 10-3. Ratio of support for **multicultural** households (Improvement: Improved. Level of Difficulty to Achieve: High/ Very High. Adequacy of Indicators: As-is. Adequacy of Targets: Upward)."

Taoyuan 2020 "About 6,000 people participated in the events of the New Immigrants **Cultural** Center in 2019."

Yucatan 2020 "Based on data from the **Cultural** Information System, in 2018 the State of Yucatan ranked ninth in the national context contemplated in the **Cultural** Resources Index, in which it reached a figure of 44.8 points. This data is above the national average, which is 23.1%. (...) Challenges: The labor gap between indigenous populations, teaching of indigenous languages, underestimation of inequality."



Figures 144-146
 Sao Paulo 2019 VLR, p.34;
 Ghent 2020 VLR, p.78;
 Sao Paulo 2019 VLR, p.96.

Figures 147-148
 Buenos Aires
 2019 2017 VLR, p.63;
 Yucatan 2020 VLR, p.234.



Figures 149-152
 Espoo 2020 VLR, p.20;
 Para 2020 VLR, p.29;
 Taipei 2020 VLR, p.40;
 Montevideo 2020 VLR, p.41.



3.7.11_ SDG 11: Sustainable Cities and Communities



Concerning 'Goal 11: Make cities and human settlements inclusive, safe, resilient and sustainable' (...), LRGs naturally embrace **cultural aspects in urban policies**, recognizing that through Goal 11, culture – and **cultural heritage** in particular – is a facilitator and **key condition** of sustainable urban development. Many cities position themselves as '**cities of history and culture**', with a **unique culture**, and diverse forms of intangible and tangible heritage. This is predictably the most important Goal for LRGs, and several VLRs present an exclusive review of SDG 11.

"Scotland's historic environment is the physical evidence for human activity that connects people with place, linked with the associations we can see, feel and understand." (Scotland's Historic Environment Strategy, 'Our Place in Time', Scotland VLR 2021)

LRGs are making efforts to have **dedicated plans for culture and/or cultural heritage**, also recognizing that sectoral plans that complement each other as links of the same productive value chain and that **wider urban development plans** need to incorporate and budget for their sustainable management. Cultural strategies include sub-headings such as a **festive** artistic agenda; **dialogue** and encounters between cultural actors; international cultural **exchanges** between cities; tangible and intangible cultural **heritage**; artistic and cultural **production**, creative economy and artistic and cultural **rights**; and training and **education**.

The **relationship between arts and culture and social well-being** is affirmed through studies, as well as the need for culture and heritage to be **inclusive** ("involve everyone so that we all benefit"), and for **vulnerable groups** to be protected from processes like gentrification and be guaranteed their participation in cultural services. Intangible cultural heritage and cultural diversity are recognized as an inherent part of the cultural identity of territories ("the **personality** of the city"), and efforts are made to document and safeguard them, through participatory and **community-based cultural mapping, advocacy and management** policies. Cultural resources of territories are inventoried, digitized and disseminated, through programs like 'Province Archives', 'City Studies' and 'City Story Museums', from which **local stories inspire** the public's enthusiasm for their culture and heritage, and cultivate citizen **participation**.

The importance of **capacity building** to **empower communities** in celebrating and protecting their culture is recognized, and various programs are developed for this end, including cultural programmes, festivals to promote sharing of knowledge, dramatized visits, awards, incentives to local artistic productions, integrating artists into city government units and projects to promote **creative problem solving, democratizing culture** through public musical education and decentralization of cultural facilities throughout the territories.

The cultural offers available in territories are **co-created** by a wide range of stakeholders, including citizens, the city governments, and cultural managers; these **stakeholders** are sometimes convened in 'Culture Conferences' and forums. **Investments in key cultural facilities**, such as libraries, museums and concert halls, are made to strengthen basic **cultural infrastructure**, ensure equitable and easy **access for all**, and **catalyse regeneration** of neighbourhoods and local development of quality

residential land use. Through education and advocacy, the prevalent '**cultures**' of **living, working, traveling and socializing** are also in gradually transforming into more sustainable ones.

"It is time for us to encourage citizens to take part in the protection of cultural heritage with pride as members of the society and also producers, consumer, and distributor of our common assets. As cultural heritage reflects people's past, present, and the future, cultural heritage can be identified with people themselves." (Suwon VLR 2018)

The preservation and utilization of **historical and cultural resources** are embraced as part of urban planning and **economic development**, integrating culture, business and tourism. The sustainable **reuse** of buildings and **regeneration** of historic quarters is a critical policy area, considering how cities' unused cultural heritage and decaying properties are viewed as a problem causing an "unkempt environment and hotbeds for crime".

Urban planning and conservation strategies cited include the **renovation of old districts** on the basis of keeping historical street views, layout and aesthetics while highlighting **environmental quality**; preservation of roadside cultural heritage; flexible utilization; special tourism zones; **Buildings at Risk Registers**, activation of **public spaces** and parks for safe enjoyment, encounter and **conviviality** across cultural boundaries; creating themed **cultural routes**, '**slow travel**' routes and **green corridors** connecting scattered cultural and natural attractions; activating **water heritage** such as historic irrigation structures and **cultural landscapes** that help regulate climate, protect ecosystem diversity and support local food production; adapting traditional buildings for **energy efficiency** and promoting their sustainable character for mitigating **climate** change.

For cultural policies to be effectively implemented, the importance of **adequate institutional, legislative and funding tools** is evident in the various measures presented in VLRS. Cities establish strong, dedicated **authorities** to manage their cultural heritage; they employ **heritage zoning and land use regulations** to help prevent demolitions of significant historic resources and provide for design review, require archaeological surveys before selling land for construction to ease the tension between preservation and development; they use property **tax incentive** programmes for owners to make historic building rehabilitation financially feasible; they undertake community **consultations to resolve conflicting interests** between preservation of valuable assets and the fundamental right of ownership.

To enable the **funding** needed for cultural investments and operations, they establish Artistic Funds Programs, cultural heritage preservation funds that help improve the quality of preservation projects; raise human resources and financing with the implementation of **Culture Funds**; establish **fund matching** platforms; and **collaborate with national** ministries of culture, as well as with **international** bodies and programs, such as UNESCO and UN World Ocean Day. They also draw on the lessons of the past, and cultural viewpoints, in order to design better policies.

As **resilience** in the face of **disasters** has now become a primary issue in the sustainability agenda, VLRS also recognize that disaster risk must be understood in its entire scope, including the **impacts on cultural heritage**. The **cultural sector**, which was hit severely by the **COVID-19** crisis, has also had to **adapt**, mainly through remote and **digital** technologies.

Targets mentioned with a cultural aspect include 11.2 (transport)⁵¹, 11.3 (inclusive and sustainable urbanization)⁵², 11.4 (cultural and natural heritage)⁵³, 11.5 (effects of disasters)⁵⁴, 11.6 (reduce environmental impact of cities)⁵⁵, 11.7 (green and public spaces)⁵⁶ and 11.b (disaster risk reduction)⁵⁷. (It is noteworthy that Target 11.4 is also used to review cultural infrastructure, rather than SDG 1 for cultural services, or 4.7 for an education for a culture of peace. This seems to be a clear example of the connections between different Goals, and how culture actions span several themes at once.)

Indicators used and on which data is provided include a wide variety, which can be grouped under several different headings:

- **Heritage listing:** number of public and private bodies registering their movable cultural property in the computer systems of the Ministry of Culture; number of registered historic protection areas (neighbourhoods, towns, villages, buffer zones) and registered buildings; number of representative works of the international, national, provincial, municipal lists of intangible cultural heritage.
- **Cultural facilities and actors:** % of residential properties with suitable access (10 min walk) to cultural facilities; number of property assets of cultural institutions; % of a territory's music organisations, social-artistic associations and theatre companies within the national total; number of cultural facilities and cultural spaces (libraries, museums, film theatre, etc) existing, or constructed; number of cultural spaces adapted with accessible equipment; number of public areas intended for permanent and/or temporary cultural uses; % of the nation's cultural infrastructure.
- **Cultural events and programs:** number of cultural events (theatre, exhibitions, etc.); number of postgraduate programmes in arts; % of students opting for a cultural or creative university course; number of activities carried out on the initiative of cultural actors and society; number of registered cultural projects; number of documentaries filmed about traditional crafts.
- **Public participation and visitation:** number of people trained annually in conservation and rescue of cultural property; attendance in awareness-raising activities for tangible and intangible heritage; number of visitors to cultural facilities and cultural heritage sites; trend of visitor numbers (decline/rise); % of people aged 18 and over who participated in practicing traditions and customs and attended municipal cultural events; number of cultural experiences per household a year; attendance of students and schools in music education programs; number of scholars cultivated; number of children who attended Indigenous language lessons.

51 Target 11.2: By 2030, provide access to safe, affordable, accessible and sustainable transport systems for all, improving road safety, notably by expanding public transport, with special attention to the needs of those in vulnerable situations, women, children, persons with disabilities and older persons.

52 Target 11.3: By 2030, enhance inclusive and sustainable urbanization and capacity for participatory, integrated and sustainable human settlement planning and management in all countries.

53 Target 11.4: Strengthen efforts to protect and safeguard the world's cultural and natural heritage.

54 Target 11.5: By 2030, significantly reduce the number of deaths and the number of people affected and substantially decrease the direct economic losses relative to global gross domestic product caused by disasters, including water-related disasters, with a focus on protecting the poor and people in vulnerable situations.

55 Target 11.6: By 2030, reduce the adverse per capita environmental impact of cities, including by paying special attention to air quality and municipal and other waste management.

56 Target 11.7: By 2030, provide universal access to safe, inclusive and accessible, green and public spaces, in particular for women and children, older persons and persons with disabilities.

57 Target 11.b: By 2020, substantially increase the number of cities and human settlements adopting and implementing integrated policies and plans towards inclusion, resource efficiency, mitigation and adaptation to climate change, resilience to disasters, and develop and implement, in line with the Sendai Framework for Disaster Risk Reduction 2015-2030, holistic disaster risk management at all levels.

- **Budgets and investments:** number of families whose family inheritance was subsidized; total annual budget of heritage institutions; amount of investment in cultural plans; amount of spending on historic building rehabilitation; Indicator 11.4.1 - adapted: "Proportion of public expenditure on the preservation, protection and conservation of all cultural and natural heritage"; total construction area for historic building renovation; proportion of spending in the area of culture, of the total municipal budget; % of cultural investment in areas with a predominantly low-income population; amount of culture funds raised by tax regulations; amount of funding received through international agreements; budget of City's cultural programs.
- **Conservation:** number of old residential communities renovated, number of benefiting residents and households; number of buildings reconstructed, and roofs repaired; number of archaeology applications received; number of contracts for archaeological site preservation; % of pre-1919 dwellings classified as having disrepair.
- **Employment and revenue:** number of jobs in the cultural and creative sector; amount of tourism revenue; number of businesses and enterprises that have moved to/ are located in historic areas; real and potential valuation of cultural resources and tourist attractions.

As further notes on indicators, reference is made to the use of the European Commission's '**Cultural and Creative Cities Monitor**'; to the adoption of investment in culture as an indicator after important results achieved with it; to the data collection and **quantification challenges** arising from complex data sets, and to the diversity of cultural activities, as well as some initiatives not fitting a specific category, and lack of clarity on the expected data. The **UNESCO Indicators of Culture for Development** are cited once as guidance for cultural data, but it is noted that further development of SDG indicators for municipalities is required in the field of culture.

The level of cultural engagement in the delivery of SDG 11 is considered '**very high**'.

"Access to cultural facilities is an indication of greatest opportunity for social well-being and economic development." (Belo Horizonte VLR 2020)

POLICY LINKS, PLANS AND ACTIONS RELATED TO CULTURE



Barcelona 2020 "Barcelona milestone 11.4: By 2030, better protection, accessibility and knowledge of the singular patrimonial elements and the identity of Barcelona and its neighbourhoods (...) Beyond buildings, the built city, **heritage** also encompasses memory, intangible values and even **cultural** practices, at the neighbourhood and city level, as well as landscapes and other elements of the natural **heritage** (see SDG 15). Based on a broad vision, open to criticism and recognition, **heritage**

*enriches and facilitates coexistence, through the (re) creation of common meanings and an identity that can be shared by many different people. But these beneficial effects can only be generated if this treasure is known and appreciated, not only by people who visit the city, but also and especially by the people who live there. For this reason the goal is to facilitate access to the most powerful **heritage** spaces and to adapt the diffusion of the patrimonial elements to means and the **cultural** forms of the digital society."*

Basque County 2020 “Target 65. Promote a strategy to streamline and promote **culture** and **cultural heritage**. Government Programme Commitments: Drive a strategy to energise and promote **culture** until 2020. Expand the scope of the **cultural heritage** protection policies and their social impact. Action 116. Drawing up of the General Urban Development Plans (...) avoid prejudicial action with respect to the protected **heritage**. (...) subsidies have been announced for research in Basque **Cultural Heritage** for its protection and conservation, for museums, collections, etc. Planning Instruments: Basque **Culture** Plan “Euskal Kultura Auzolanean” 2020.”

Bristol 2019 “Use of public transport has increased, air quality has improved, and civic **culture** is thriving. (...) Civil society organisations play a critical role in generating opportunities for citizens to participate in city affairs in a sustained manner (11.3).”

Buenos Aires 2020 “‘Return to the Public Space’: ‘We want citizens to be able to enjoy the City’s public space again in an organized and safe way (...). – Clara Muzzio, Minister of Public Space and Urban Hygiene, Buenos Aires City’. During the period of confinement and gradual reactivation, the City initiated a process of interventions in the public space (...) more activities will be incorporated, such as mobility, commercial, recreational, educational and **cultural** activities. ‘New Spatiality’: Pedestrian, commercial, recreational, educational, **cultural**. (...) **Cultural**: Outdoor spaces will be generated to offer the possibility of having a safe entertainment plan outside their homes. (...) Civic **culture**: BA Ciudad Colaborativa.”

Chimbote 2020 “The development plans and local budget do not consider relevant the natural and **cultural heritage** that exists in the cities of Chimbote and Nuevo Chimbote, the challenge is to get them to recognize and incorporate them as part of urban and environmental management, assigning a budget for their sustainable management.”

Córdoba Province 2020 “In support of SDG 11.4 (...): Research Program on the **Historical** Fund of the Córdoba Province Archive (...) Program for the Digitization of Documentary **Heritage** (...) Management of guided and dramatized visits to the Palacio de la Merced (...) subsidies for the promotion of the **cultural heritage** of the province with 8 performances (Department of **Culture**) (...) Culture Awards (...) Publication of materials of interest to the province (...) Bibliographic collection (...) Artistic Funds Program (Botí Foundation) (...) **Heritage** Club Program (...) Plan of conservation and maintenance of Provincial Buildings (**Heritage** Service) Program for the Restoration of the Documentary **Heritage** of Córdoba Province. (...) Spanish Cooperation, at the service of the SDGs: (...) contribution of our country to the 2019 Summit for Climate Action, in relation to the Paris Agreement; (...) the impulse to incorporate the role of **culture** in sustainable development, which has enabled the meeting of the Sectoral Conference on **Culture**, (...) aims to advance in the definition of **culture** as the fourth pillar of sustainable development within the 2030 Agenda.”

Dangjin 2020 “Dangjin Implementation Plan on Sustainable Development: Main Tasks. (...) e.g. push ahead with traffic safety policies to create sustainable traffic safety **culture**, (...) provide traffic safety training and operate the Traffic **Culture** Council.”

Deqing 2017 “Deqing has implemented “Beautiful Town” project by overlaying its ecological, regional and industrial advantages, so as to create characteristic towns that are suitable for living, working and travelling, including geospatial information town, piano town and Mogan Mountain tourism style town. In terms of the public **cultural** services, Deqing has developed the construction of stylistic facilities, built “five large group halls” including **cultural** hall, library, museum, sports center and Deqing Grand Theater, with other characteristic venues like Civic Ethics Museum. ”

Ghent 2020 “Protection of **cultural** and natural **heritage** (11.4): Ghent is a dynamic and authentic city with a wide range of leisure, sports and **cultural** activities. (...) Art and **culture** in public space: (...) Ghent literally brings art and **culture** to the streets through the programme ‘Art in public space’ and initiatives such as Piano, the Light Festival and the Sorry Not Sorry festival. (...) International network: (...) The city has been a member of Eurocities for many years and is active in its **Culture** Forum. As a city of music, Ghent is a member of the UNESCO Creative Cities Network. And as the place where Holy Roman Emperor Charles V was born, Ghent is part of the Council of Europe’s **Cultural** Route of Emperor Charles V. In 2011, Ghent was one of the co-creators of the AVIAMA (Association des Villes Internationales Amies de la Marionette) network, which unites cities from around the world with a tradition in puppet theatre. (...) Impact of the coronavirus: The COVID-19 crisis has hit the **cultural** sector hard. Museums, **historical** monuments and tourist attractions, concert halls and theatres, festivals and cinemas all had to close their doors in March 2020, which resulted in a considerable loss of revenue for organisers and artists that is difficult to quantify. Ghent’s **cultural** stakeholders have had to adapt to the circumstances. The library soon organised a non-contact service. The Van Eyck year was extended until the spring of 2021, and numerous digital initiatives were launched. Since Easter, UitinGentTV has broadcast a varied range of **cultural** performances by Ghent’s **cultural** establishments, theatre companies and artists on TV in five Ghent nursing homes. The consultation platform Gents Kunstenoverleg has launched “#5 voor 12”, a project where a Ghent establishment or artist posts a bit of **culture** on Facebook every day at 11.55 am. And people get creative with chalk drawings and balcony or street concerts in every district and neighbourhood.”

Guangzhou 2021 “Guangzhou is creating an urban space that showcases **historic** features and preserves the **historical** and **cultural** spaces of the Pearl River Basin within the city. (...) It has created **cultural heritage** tourist attractions with **historical** features and promoted the integrated development of business, tourism, and **culture**, and in the process, improving the convenience of utilizing **historical** and **cultural** resources. (...) “Enhance the ecological resilience of Guangzhou, improve its quality, and highlight the personality of the city: (...) the preservation areas of roadside **cultural heritage** has been expanded, (...) historical views of old streets and communities have been restored, and all of these efforts have turned the streets into popular attractions. (...) Build an urban and rural habitat that is conducive for living and working: (...) Considering the **historical** context of the ancient districts and outdated infrastructure in the old neighborhood, this city formulated a renovation plan on the basis of keeping the original layout and aesthetics while highlighting the quality of each living environment, passing on the inherent **historical** and **cultural** legacy, and improving social governance. (...) Provide fair and convenient public transportation services: (...) In areas with **historical** and **cultural heritage**, slow travel routes connecting different **historical** and **cultural** attractions have been created. (...) Pass on the **cultural** identity of Guangzhou and preserve its **historical** and **cultural heritage**: (...) improve its preservation system. (...) The drafting of the Guangzhou **Historical** and **Cultural** Town Preservation Plan has clarified the principles for **historical** and **cultural** preservation, covering spaces, **historical** aesthetics, and other **cultural** and **historical** elements, (...) convey the **cultural** identity and the traditional Lingnan **culture**. (...) multiple **cultural heritage** censuses across the city to complete its list of **cultural** and **historical heritage** sites. (...) strengthening the protection of **historical** routes. The Guangdong-Hong Kong-Macao Greater Bay Area **historical** and **cultural** route, the 800-kilometer long Nanyue Ancient Courier Route, and the nine Baiyun Mountain-Pearl River, Auspicious City of Flowers Guangzhou **historical** and **cultural** hiking routes have connected the city’s scattered **heritage**. (...) themed travel routes such as **Heritage** of the Silk Road and the Red **Culture** Ancient Courier Route. (...) Through

10 years of continuous preservation and flexible utilization, the Xinhepu **Historical and Cultural** Neighborhood, (...) was presented with the 2019 Asia Urban Landscape Award. Case: Yong Qing Fang (...) demonstration project. (...) used to be an area inundated with dangerous, old buildings. (...) micro projects that transformed the area. The beneficial results were as follows: a better environment, the passing on of **cultural** identity, transformation of functions, and a revitalized old town. (...) At the initial phase of the project, the government's investment in large **cultural** facilities drove regional rejuvenation, and the construction of the Cantonese Opera Museum served as a catalyst for local development. (...) In terms of urban texture, the existing roads and layout have been preserved. Urban aesthetics has been sustained. (...) Energy-saving reconstruction was performed on the buildings. (...) The project has improved the quality of life for residents in the community and enhanced their sense of happiness, belonging, and achievement. Many famous Cantonese opera singers live in this neighborhood. (...) Build a City of Libraries and a City of Museums: Construction of key **cultural** facilities such as Guangzhou **Cultural** Hall, Art Gallery, Cantonese Opera House, Annex of the Guangzhou Museum, Science Museum, and Music Museum. (...) Strengthen the preservation and flexible utilization of immovable **cultural** relics: (...) five large scale **cultural heritage** censuses and **cultural heritage** census catalogue. (...) Under the context of Guangzhou's rapid urban development, putting archaeological research and surveys as the prerequisites for selling land to be used for construction has effectively eased the tension between **cultural heritage** preservation and urban development. Preservation areas (...) systematically identified, and preservation plans for protected **cultural heritage** sites have been drafted. The quality of **cultural heritage** preservation projects has been improved by establishing an ad-hoc **cultural heritage** preservation fund. (...) Facilitate the conveyance of intangible **cultural heritage**: (...) Guangzhou offers support to the representative inheritors of intangible **cultural heritage** to conduct activities in **historical** and **cultural** neighborhoods, (...) ways to achieve the creative transformation and innovative development of intangible **cultural heritage**."



La Paz 2018 "Focus Target: 11.3. Plan 2040 Axis 3. 'Live, dynamic and orderly'. Sub axis. Territorial development. Programs: Planning and territorial ordering. The La Paz Autonomous Municipal Government (GAMLP) seeks to get the population involved and be responsible in the municipal public task, (...) where there are spaces for deliberation, reflection, consensus and agreements according to collective needs, through citizen participation program. The participation program has the following projects: (...) Intergenerational dialogue - Building inclusion; Promotion of urban identities, **cultures** and tribes. (...) Focus Target: 11.4. Plan 2040 Axis 3. 'Live, dynamic and orderly'. Sub axis. Territorial development. Program: Natural and material **heritage**. Through Goal 11, culture is recognized as a facilitator of sustainable development and as one of the key conditions to achieve it. (...) The **cultural** offer expands annually in a number of events and functions that take place in theatres, museums and **cultural** halls, either on the initiative of people, of the GAMLP or of the same actors and **cultural** managers. Likewise, the registration and classification of **cultural** property increased in recent years. (...) The population can enjoy during 2018 a very rich artistic agenda that takes into account dance, music, theatre, film and video, plastic and graphic arts, literature, design and fashion, and art in the open air. Some examples are Tango with Height, Nights in classic line, the Festija (...), the Illimani Metal Fest, the Long Night of Museums, BoliviaLab, among others. (...) Currently the city of La Paz is the Ibero-American Capital of **Cultures** – 2018 (designation made by the Union of Ibero-American Capital Cities (UCCI)), for the third time after 1999 and 2009. This work is carried out on four axes inspired by the Chakana philosophy. The first, called Taypi, is made up of the festive artistic agenda that will address the festivities, fairs, exhibitions and artistic-**cultural** activities. The second, the Ayni, integrates the strategic programs that deal with the promotion artistic, conservation and enhancement of **cultural heritage**. It is followed by dialogue and encounters between **cultural** actors under the name Apthapi. The fourth and last axis is the Unt'asiñani or internationalization, with which a **cultural** exchange between the cities of the Union of Cities Ibero-American Capitals (UCCI)."

Los Angeles 2019 “SDG 11 highlights four facets of the goal to make cities better: equal access, risk management, environmental impact, and **culture**. (...) SDG Target Alignment with L.A.’s Actions: Target 11.4: pLAN Milestone: Increase education and training through City science, arts, and **cultural** programming. Garcetti: **Historic** Preservation Overlay Zones (HPOZ): (...) help prevent demolitions of significant **historic** resources and provide for design review before properties can be altered. (...) El Pueblo de Los Angeles **Historical** Monument (...) Pobladores of Native American, African, and European **heritage** (...) established a farming community in September 1781. (...) a living museum and an independent City Department to preserve the **historic** heart of the city. (...) Mills Act **Historical** Property Contract Program: a property tax incentive program for owners of locally designated **historic** properties, helping to make environmentally sensitive **historic** rehabilitation financially feasible.”

Montevideo 2020 “To ensure the right to the city, Montevideo implements various policies and sectoral plans that complement each other: (...) promotes the protection of natural and **cultural heritage** attending to the neighbourhood identity.”

New York 2018 “Target 11.2: Transportation as a means for accessing work, school, **culture**, shopping, and each other. An ambitious goal requiring interagency collaboration and a fundamental **cultural** shift among New Yorkers, Vision Zero has significantly lowered the number of New Yorkers whose lives are lost in traffic crashes. (...) Target 11.4: NYC Department of **Cultural** Affairs (DCLA); CreateNYC, the City’s first-ever comprehensive **cultural** plan; actions to address equity and inclusion, affordability, arts and **culture** in public spaces, and other strategies to help arts and **culture** grow across the five boroughs. (...) Communities creating their own **cultural** visions: Social Impact of the Arts Project’s (SIAP) study; the relationship between arts and **culture** and social wellbeing on the neighborhood level. (...) Integrated artists into City Government to promote creative problem solving; PAIR, an inter-agency initiative

that embeds artists with New York City public agencies in order to use creative, collaborative art practices to discover solutions to pressing civic challenges. (...) Public Artists in Residence (PAIR); CycleNews, a collaborative art performance in which a bicycle messenger group opened opportunities for dialogue between the Mayor’s Office of Immigrant Affairs (MOIA) and those most affected by immigration policies. (...) New York City Landmarks Preservation Commission (LPC); identifying and protecting New York City’s architecturally, **historically**, and **culturally** significant buildings and sites; encourages energy efficiency and sustainability measures in the **historic** buildings; integrating **historic** preservation into the City’s urban planning and economic development projects, and ensuring the diversity of New York City is represented in its designated buildings.”

Niterói 2020 “Sustainable transport: (...) the Niterói Bicycle Program (...) objective is to stimulate the bicycle **culture** in the city. (...) Participatory planning: (...) strategic actions in the field of **culture**, civil defence and the environment. (...) Preparation of the Participatory Youth Budget: (...) areas such as education, employability, sports, environment, **culture**, leisure and entrepreneurship. (...) Sectorial actions of participative construction of urban policy: Active operation of the municipal boards and collegiate institutes, such as (...) The **Heritage** Board and the **Cultural** Policy Board (...) Holding of Municipal Conferences as a tool for democratic management: Conference of Cities, **Culture** Conference (...) Target 11.4: The natural and **cultural heritage** of Niterói has been the object of structuring and strategic projects, involving many secretariats and social actors. (...) Niterói’s natural **heritage**, which is the main touristic and landscape attraction. (...) The **cultural heritage** is not the focus of the strategic projects of the municipal management, but has been substantially organized in recent years. (...) **heritage** preservation projects and policies as well as **cultural** programming and policies were developed in line with the agreement established with UNESCO for the Promotion of the Sustainable Development of

Niterói's Material and Immaterial **Heritage**. There are important challenges (...) especially with regard to (...) the integration of the most vulnerable sections of society, so that they can enjoy the improvements planned without being the target of possible gentrification processes. (...) Creation and regulation of the Municipal System of **Culture** of Niterói in 2015, (...) bringing principles, (...) human resources and financing with the implementation of the **Culture Fund**. With the regulation, companies [and citizens] in the city can now finance **cultural** projects by waiving up to 20% of the Tax on Services (ISS) due, up to a ceiling of 1% of the municipality's total revenue from these taxes. (...) The approved law is the result of a broad dialogue with civil society, **cultural** agents and the Municipal Board of **Culture**. (...) Advances in **cultural** management with **heritage** preservation, programming and **cultural** policies: Since 2013, actions have been carried out such as: the recovery of the City Ballet Company, the inauguration of the CEU Ismael Silva; reopening of important **cultural** equipment such as the Janete Costa Museum, the Popular Theatre and the Caminho Niemeyer; promotion of art in the streets and schools; enhancement of urban **culture**; expansion of the policy of public editions and incentive to local artistic productions, totalling 95% of the achievement of the goals of the Secretariat of **Culture**. (...) Actions to democratize **culture**: expansion of the Apprentice Program – Music at School and Seed in Communities. (...) a public musical education program for children and teenagers, the result of a cooperation between the municipal secretariats of **Culture** and Education of the city of Niterói. (...) Understanding decentralization as a necessity to ensure **cultural** democratization. (...) The agreement with UNESCO, entitled 'Promotion of the sustainable development of the material and immaterial **heritage** in Niterói (...) acts on three main axes (i) tangible and intangible **cultural heritage**; (ii) artistic and **cultural** production, creative economy and artistic and **cultural** rights; (iii) training, qualification and education (...) recognition of works by architect Oscar Niemeyer in the municipality as **cultural heritage** by UNESCO. (...) Promotion of social

integration with the decentralization of **culture** facilities throughout the territory of Niterói (...) Zona Norte **Cultural Centre** (...), the first **cultural** facility in the northern area of Niterói, (...) planned together with the population at the 2020 Municipal **Culture** Conference. (...) The Niterói AudioVisual City Program (...) actions that consider all the links of its productive chain. (...) Challenges and recommendations: (...) Finalization of important **cultural** projects (...) the Cinema in Icaraí, (...) Petrobrás Cinema Center, (...) actions to promote **culture** in the Océânica Region, (...) the Casa das Artes. (...) To create an integrated system (NELTUR + Secretariat of **Culture** + Fluminense Federal University + other **cultural** institutions of the city) for the dissemination of all **historical** and **cultural heritage**, material and immaterial (...) To insert intangible **heritage** in the **cultural** policy agenda, with the approval of a specific law, the realization of an inventory and the creation of a department for the management, in order to provide support for the actions foreseen under the agreement between the Niterói City Government and UNESCO. (...) creation of **cultural** projects that encourage the use of public areas and the participation of the population in their conservation. Experiences of integrating **culture** with public spaces: Art in the Street and Urban Gallery of Niterói. (...) The Niterói Pact Against Violence (...) strengthening of the **culture** of peace, the appreciation of life, the potential of the human being and the joint participation of public authorities and civil society. (...) Conviviality and Citizen Engagement: Integrated actions to reduce behaviours that contradict good living, spreading the **culture** of peace. (...) Challenges and recommendations: Lack of a policy to encourage and regulate the use of public areas for **cultural** purposes. Today the releases of the use are made case by case."

Scotland 2021 Among 11 national outcomes are 'culture' and 'communities'. "Cities are hubs for commerce, **culture**, science, productivity, economic development, and human development. Scotland's cities, towns, and urban environments have vibrant and unique **cultures**. (...) Providing greener, inclusive cities: (targets 11.7, 11.6, and 11.4): Supporting Scotland to respond to climate change: Scotland has world-leading ambitions on responding to climate change.

Historic Environment Scotland (HES) is central to understanding the impacts of climate change on Scotland's **cultural heritage** assets, and leading the way on mitigation and adaptation as necessary. HES Climate Change and Environmental Action Plan 2019-24 (...) making the organisation and the broader **historic** environment more resilient to and prepared for changes in our climate. (...) adapting existing traditional buildings to be less carbon 'hungry' and to promote traditional construction and materials as the truly sustainable opportunities they are. HES will continue to use our knowledge and experience to engage with those throughout the wider **historic** environment in Scotland and beyond, and to support the transformational change that will be necessary. (...) **Cultural** and natural **heritage** protection (target 11.4): HES plans are just one part of much bigger ambitions to (...) ensure that our cities and communities are sustainable. **Cultural** and **heritage** protection (its sustainable management use and reuse) is a key contributor to realising these goals. Scotland's **Historic Environment** strategy *Our Place in Time 2014* states that Scotland's **historic** environment is "the physical evidence for human activity that connects people with place, linked with the associations we can see, feel and understand". HES aims to use the past to make a better future, for the **historic** environment to make a real difference to people's lives: to our health, to our economy, to our **culture**, to our environment. **Heritage** should involve everyone so that we all benefit. (...) Built **Heritage** Investment Plan (...) built **heritage** assets are managed sustainably and properly integrated into national master planning. (...) Sustainable reuse of **historic** properties: Buildings at Risk Register (BARR) (...) Community Empowerment (Scotland) Act 2015, giving community bodies in Scotland the right to buy, we hope even more buildings at risk will be given a new lease of life."

Stuttgart 2020 "Green infrastructure – play areas: (...) based on the diversity of the 74,000 children in Stuttgart under the age of 15 in terms of age, gender or **cultural** background. (...) Urban gardens funding program: (...) contribute to the preservation of biological diversity and have an integrative and networking effect in their neighborhoods across generational, milieu and **cultural** boundaries. Regional food production and the imparting of the necessary **cultural** skills contribute to reducing the dependency on global flows of goods, transport costs and stock exchange prices. (...) as **intercultural** gardens (...) invite those interested to events of a horticultural or **cultural** nature and thus offer an opportunity for encounters and communication (...) NeckarPark - socio-ecological urban planning: Sustainable urban development takes into account social, economic, **cultural** and environmental requirements. (...) A high quality of residential use is guaranteed by local supply, **cultural** facilities."

Suwon 2018 "'Suwon, City of **History** and **Culture**', the key phrase that became the final choice to capture the characteristics of the city. (...) It shows how important (...) **cultural** elements are for the sustainable development of Suwon. (...) Target 11.4 of SDG11 is linked to "Goal 9: Sustainable City and **Culture** for All" (...) and "Target[s] 9-4: Guaranteeing **Cultural** Accessibility through Sustainable **Cultural** Policy" and "9-5: "Promoting **Cultural** Enjoyment and Civic **Culture**". "The city (...) carried out a variety of **cultural** projects and strengthened basic **cultural** infrastructure by building more **cultural** facilities such as libraries, which help citizens learn and cultivate themselves. (...) the city's commitment to preservation and protection of **cultural heritage** was well demonstrated by its restoration efforts for the Suwon Hwaseong Fortress, [designated] a World **Heritage** Site by UNESCO in 1997 (...) Chukman Reservoir [built 1799 and designed to expand the agricultural base of the new town of Suwon and turn it into a self-sufficient city] was designated as the Gyeonggi Provincial Monument No. 200 in 2005 and was added to the list of **Heritage** Irrigation Structures (HIS) in 2016. (...) 2) Suwon City set up 58 regulation items

on land use, 12 [of them] related to **heritage** conservation (...) 3) (...) guaranteeing citizens' accessibility and **cultural** enjoyment through expansion of **cultural** infrastructure; (...) goal of making libraries reachable by foot within 10 minutes from anywhere in the city, (...) especially for vulnerable groups. (...) The restoration of the Hwaseong Haenggung Palace was carried out in connection with Hwaseong Fortress. (...) The biggest challenge (...) has been the relocation of Shinpoong Elementary School, established in 1896 (...) the city government persuaded residents about the need for school's relocation through meetings with parent and resident representatives. (...) The restoration of Bugukwon Building (...) was a demonstration of the resolving conflicting interests between preservation of a valuable asset and the fundamental right of ownership. (...) Special Tourism Zone and creation of the **Heritage** Trail (...) along modern **cultural** assets in 4 districts (...) using storytelling to engage the public's interest in **cultural heritage**. (...) It is time for us to encourage citizens to take part in the protection of **cultural heritage** with pride as members of the society and also producers, consumer, and distributor of our common assets. As **cultural heritage** reflects people's past, present, and the future, **cultural heritage** can be identified with people themselves (...) serves as a way for people to respect their own history (...) key to making Suwon, the city where they live, a more sustainable one. (...) Target 11.7: Suwon selected test-bed areas for 'Car-free Day' to create a pedestrian-oriented street **culture**. (...) Citizens suggest various programs and **cultural** events on car-free streets and street performances; traditional plays and flea markets have been held by citizens."

Taipei 2020 "SDGs targets currently in effect in Taipei: 11.4: To protect **cultural heritage**, set up a dedicated management authority to carry out the restoration and reuse of **cultural heritage** (...) Old Houses **Cultural** Movement Plan, which establishes a matching platform. Through the counseling, subsidies and assistance of the authorities of **cultural heritage** to the manager to submit management and conservation plans, restoration and reuse plans and relevant review matters, the problem of the City's unused **cultural heritage**, vacant spaces and decaying properties causing unkempt environment and hotbed for crime can be solved. This will gradually improve the cityscape, and achieve sustainable preservation of **cultural heritage** and enrich the **cultural** charm of the City."

Taoyuan 2020 "Ensure housing justice: Construction of indigenous tribes in Dahan River: Ensuring the inheritance of tribal **culture** (...) follow the spirit of "the heart of the tribe" to create urban indigenous tribes, and comprehensively consider the **cultural** characteristics (...) combine indigenous **cultural** resources, creating a **culturally** self-evident and educational tribal park. (...) Transportation and environment: Pay attention to the preservation of **cultural** assets: During the MRT construction period in Taoyuan City, **cultural** assets will be monitored (...) If necessary, construction protection works will be adopted (...) reduce the impact of vibration. If **historical** sites or **cultural** relics are found during the construction period, they will also be properly preserved. (...) Urban planning and management: Preservation of original **cultural** assets: The Taoyuan Aerotropolis plans to retain all the original 17 ponds, and the three ponds that were filled on the third runway will be compensated by relocation. (...) The former air force's Taoyuan base (...) witness the history of the free world frontline during the Cold War. The plan is to promote preservation and activation (...) of **historical** site preservation areas (...) and create special **cultural** asset values. (...) Urban land readjustment: (...) taking into account the protection of **cultural** assets and natural ecology. (...) Zone expropriation (...) maintain the local ecology and **cultural** texture. (...) Protect **cultural** assets: Taoyuan ponds and stone weirs: (...) Taoyuan is known as

the “Hometown of Thousand Ponds” (...) special land use method for water conservancy irrigation on the Taoyuan terraces, a unique landscape (...) regulating climate and the diversity of the ecosystem, and is rich in **cultural** and natural values. It is one of the 18 potential World **Heritage** Sites in Taiwan. (...) Ponds and Canals Preservation Cooperation Platform. (...) Ponds and Canals Road Regeneration (...) Xinwu stone weir is one of the few stone tidal weirs still in use and maintenance in northern Taiwan. Registered as a **cultural** landscape (...) coordinate with World Ocean Day through relevant investigations and studies, feasibility assessments, **cultural** influence and education promotion, repair projects (...) cross-domain integration planning. (...) Grand Daxi Project: Daxi Old Town is the most well-preserved **historical** district in Taoyuan City (...) a new generation of sustainable urban and rural life from a macro perspective (...) starts from the local **history** and **culture**, adding art, ecology, and leisure agriculture, to health promotion, hoping to meet the needs and values of future urban and rural residents. (...) Taoyuan City’s mission is to preserve, build, and promote local **historical** and **cultural** content. Through exhibitions and other methods, **cultural** content is transformed into economic activities that can be experienced. (...) Design barrier-free environment: (...) **historical** and **cultural** corridors (...) New public spaces such as elderly **cultural** and recreational centers (...) Revitalization of **historic** buildings: Save military dependents’ village **cultural** assets (...) such as Zhongli Matsu New Village, Daxi Taiwu New Village, Guishan Xianguang Second Village, Guishan Military Dependents’ Village Story House, etc. (...) Japanese-style building restoration: (...) Japanese occupation from 1895 to 1945. (...) restored and revitalized the appearance (...) Taoyuan City Story Museum Project (...) arouses the public’s recognition and enthusiasm for the hometown by displaying, inheriting and recording local stories. (...) integrated more than 25 series of buildings to cultivate citizens’ participation in the management of **cultural** assets and local buildings. (...) Taoyuan Citizen Academies project (...) ‘Taoyuan Studies.’ (...) Promote the revitalization of **historical** buildings (...) Damiaokou Police Station has the dual **historical** significance of being a police station during the Japanese rule and Baojia system during the Qing Dynasty (...) restored and

developed into a Taoyuan Old Town Story Museum (...) Wuling police station was transformed into a new residential **cultural** museum. The old warehouse complex (...) developed into a Taoyuan Rail Vision Hall. (...) Hakka **heritage**: (...) Taoyuan City emphasizes importance to the inheritance of the Hakka language in school education and social education. (...) Promote multilingual local education: (...) Hokkien, Hakka, and indigenous languages, allowing elementary and middle school students to increase their understanding of the local language and **culture** (...) Hakka Hundreds of Industries Survey (...) collects information on Hakka talents and records various traditional skills. Through video records and book publishing, more people can understand the simple Hakka art and the wisdom of life behind it.”

Trujillo 2020 “Target 11.4: Trujillo has the **cultural** legacy of the Chan Chan Archaeological Zone registered in the 10th session of the World **Heritage** Committee held in Paris in November 1986. (...) To strengthen ‘Education for the defense of **cultural heritage**’, in 2015 the “Trujillo to 2040” Forum was held. (...) Currently, actions are being developed to benefit the preservation of the world’s **cultural** and natural **heritage**, such as having a PCI Intangible **Cultural Heritage** Map; in the Chan Chan Archaeological Complex Special Project, the “Chan Chan Productive Hands” Workshop is being developed. (...) The Ministry of **Culture** has selected 13 projects of an audiovisual and cinematographic nature, performing arts, visual arts and music; as well as book and reading promotion, and provide them with financial incentives for the execution of each of them. (...) **Culture** seen from the **cultural** and natural **heritage** is an important contribution to the 2030 agenda for sustainable development, according to a UNESCO report, it proposes to recognize, take advantage of and promote **culture** in a transversal way. (...) Target 11.b: [The UN] Special Representative of the Secretary-General for Disaster Risk Reduction argues that it is important to better understand disaster risk in all its scope relative to exposure, vulnerability and characteristics of hazards; (...) the resilience of health infrastructure, **cultural heritage** and workplaces.”

Turku 2020 “Turku has a **historical** position as the oldest city in Finland, a port city by the Baltic Sea and **historical** church, science, trade and industry. The Turku region is some of the country’s oldest **cultural** environment, the national landscape of which shows not only a diverse natural environment but also an urban and industrial **heritage**. The City of Turku uses its position as the authority controlling land use and construction responsibly and takes care of the preservation of both the natural and **cultural** environment. (...) The National Urban Park is a green corridor connecting sites relevant to urban **culture** and nature, with the aim of preserving and managing the special values of urban nature and the urban **cultural** environment.”

Yucatan 2020 “Actions of Civil Society Organizations: (...) ReQpet Program (...) aims to address the lack of **culture** regarding the management of solid waste (...) particularly of PET containers, promoting the **culture** of recycling them. (...) Park rangers: To promote the **culture** of conservation, prevention and security in public spaces, linking citizen participation to strengthen social cohesion in the Municipality.”

Victoria Falls 2020 “Tangible and Intangible **Cultural Heritage** (11.4): In 1989, UNESCO recognized the worldwide significance of the Victoria Falls and inscribed it as a World **Heritage** Site. Locally known as Mosi-a-Tunya (The Smoke That Thunders), the site is not only a UNESCO **heritage** site, but also one of the 7 natural wonders of the World. Victoria Falls Municipality works with ZIMPARKS, EMA, ZINARA, youth ambassadors and other stakeholders to protect and efficiently manage Victoria Falls. (...) Victoria Falls is also well known for its diverse **cultural** identity. UNESCO addresses the importance of safeguarding **cultural heritage** both tangible and intangible (...) community-based inventorying of **cultural** elements. (...) The Town explores the dynamics of the coexistence of different **cultural** backgrounds, beliefs and practices and lays the foundation for an inventorying and a mapping of Victoria Falls living **heritage**. The Municipality builds on a deep community engagement process to advocate for safeguarding **cultural heritage** and knowledge on relationship between **cultural heritage** (art) and social well-being. (...) festival to promote sharing of knowledge on **cultural** elements and diversity. This platform encourages social inclusion where households provide crafts and entertainment (dance and drama groups) to the mainstream tourism industry.”



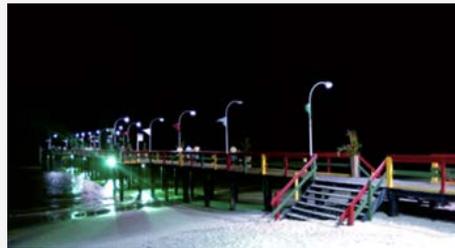
Figures 153-154
Wallonia 2019 VLR, p.8,
Buenos Aires 2020 VLR, p.14.



Figures 155-156
Chimbote 2020 VLR, p.2b;
Montevideo 2020 VLR, p.6.



Figures 157-158
Niteroi 2020 VLR, p.23
(Oscar Niemeyer designed
theatre building, a World
Heritage Site);
Guangzhou 2021 VLR, p.69b.



Figures 159-160
Pittsburgh 2020 VLR, p.35;
Barcelona 2017 VLR, p.24.

Figures 161-163
Espoo 2020 VLR,
pp.98-99 and 170-71;
Sao Paulo 2020 VLR,
p.17a.





Figures 164-166
Deqing 2017 VLR, p. 41
(homestays before and
after renovation);
Taipei 2020 VLR, p.88.

Figure 167-168
Deqing 2017 VLR, p.49
(Dangerous Housing
Before (left) and After
Renovation (right)).



Figures 169-170
Guangzhou 2021 VLR, p.61;
Guangzhou 2021 VLR, p.67b.



Figures 171-174 Guangzhou 2021 VLR, pp.68a and p67b.
Figure 175-176 Guangzhou 2021 VLR, p.57.



Révision du Plan communal de sauvegarde (PCS)

Sauvegarde des fortifications Vauban



Action réalisée à la Citadelle

le respect de la faune qui niche dans les falaises en pourtour de la Citadelle. Un arrêté de biotope signé par le préfet du Doubs depuis janvier 2010 interdit les travaux bruyants du côté des faubourgs de Rivotte et de Tarragnoz durant la période de nidification du faucon pèlerin (entre le 15 février et le 15 juin). Cette réglementation est intégrée d'office dans les directives données aux entreprises.

En 2018, peu de travaux ont été réalisés à la Citadelle. En revanche, l'année a été consacrée à la finalisation de dossiers de consultation des entreprises pour la phase 2 des fortifications UNESCO. Les opérations engagées en fin d'année concernent le demi-bastion 87 et le magasin du 19^e siècle situés au front Saint-Etienne ainsi que le rempart du Glacis situé côté Rivotte en dessous de la Tour du Roi. Ces travaux sont exécutés dans

Département Architecture et Bâtiments

130 000 € TTC
montant correspondant à environ 15 % de la globalité de ces deux opérations dont le reste sera réglé en 2019



Figures 177-180
Besançon 2018 VLR, pp.47 and p87b;
Besançon 2019 VLR, pp.87a and 87b.

DATA AND INDICATORS RELATED TO CULTURE

Belo Horizonte 2020 “Indicator O11-I21: Percentage of residential properties with suitable access (10 min walk) to **cultural** equipment (public and private use). (...) Accessibility to goods and urban services: (...) strengthening of new urban centres increases the access of individuals to services and equipment (community, **cultural**, etc.), reinforcing their citizenship. (...) a) **cultural** centres and public libraries (...). The indicator had a small increase, from 26.4% in 2018 to 26.6% in 2020. (...) The relevance of carefully analyzing the indicator of accessibility to **cultural** equipment is in unequal concentration within walking distance (...) access to **cultural** facilities is an indication of greatest opportunity for social well-being and economic development.”

Buenos Aires 2020 “Target 11.4: Indicator 11.4.1 Number of public and private bodies registering their movable **cultural** property in the computer systems of the Ministry of **Culture**. Baseline year 2015: 10. Target: 40. Source: Unique Registry of **Cultural** Assets implemented by the Directorate General for **Heritage**, Museums and the **Historical** Centre, Ministry of **Culture** of the City. Indicator 11.4.2: Number of property assets of **cultural** Institutions. Baseline year 2015: 38,257. Target: 700,000. Source: Unique Registry of **Cultural** Property (Museums). Indicator 11.4.3: Number of **Historic** Protection Areas and Buffer Zones. Baseline year 2015: 40. Target: 75. Source: Urban Planning Code. Indicator 11.4.4 Number of people trained annually in conservation and rescue of **cultural** property. Baseline year 2018: 111. Target: 230. Source: Database of students trained at the Escuela Taller del Casco **Histórico**. Indicator 11.4.5: Number of participants in activities to raise awareness and disseminate the tangible and intangible **heritage**. Baseline year 2018: 465,000. Target: 1,200,000. Operation Management of **Heritage**, Museums and **Historical** Centre.”

Cape Town 2019 11.4.1 indicator data collection challenges are cited: “Complex data set to collect and integrate into one indicator due to range of data and data sources, and multiple stakeholders, including three spheres of government. (...) Target 11.5: The City has designed its risk and resilience framework in line with the Hyogo [Framework]. (...) unable to report against current definition of “affected by”: The number of people who have suffered injury, illness or other health effects; who were evacuated, displaced, relocated or have suffered direct damage to their livelihoods, economy, physical, social, **cultural** and environmental assets.”

Chimbote 2020 “Target 11.4: Indicator 11.4.1: Matrix of activities, programs and projects on the preservation, protection and conservation of the natural and **historical heritage** of the District of Chimbote: Rehabilitation of the Former Railway Station. Total spending \$ 590. Type of financing / source of financing: Public Investment / Provincial Municipality of Santa. (...) calculated as a quotient between the total expenditures (public and private) and the total urban population. (...) Calculation Indicator-Expenditure per capita: **Cultural heritage**: Total expenses (\$) 365,534. Expenditure per capita (\$/ pers) 0.0016. One of the obvious results is the higher proportion of private spending on the preservation, protection and conservation of all **cultural** and natural **heritage**. Chimbote does not have a very high **cultural heritage**, for this reason investments in this type of **heritage** are the lowest. However, the natural **heritage** of Chimbote would be much more important. (...) Target 11.7: Indicator 11.7.1: Average Proportion of the surface built in cities as open spaces for public use by everyone, breakdown by sex, age and people with disabilities. [Plazas] (...) are often the

core element of a population, the place around which the most representative buildings begin to rise, thus becoming symbols of power, and sometimes reflect the duality of power (religious and political). (...) A large number of social, commercial and **cultural** activities are concentrated in them. (...) The natural ecosystem of the Villa María Wetlands (...) has important ecosystem benefits and services that contribute to the sustainability of human life and non-human since ancient times, being used in different ways. Ecosystem services: (...) **cultural heritage** and identity (...)."

 **Deqing 2017** "Habitat environment" concerns living environment, including the public transport accessibility level (PTAL), urban public spaces and public **cultural** services. Indicator 11.4.1 – adapted: "Proportion of public expenditure on the preservation, protection and conservation of all **cultural** and natural **heritage**": 2.62%.

 **Ghent 2020** "Protection of **cultural** and natural **heritage** (11.4): (...) Ghent has an extensive, diverse and trend-setting **cultural** landscape. For instance, 29% of all recognised Flemish music organisations, 33% of all Flemish social-artistic associations and 21% of all recognised Flemish theatre companies are established in Ghent. Ghent is one of the Flemish leaders in terms of the number of **cultural** events: in 2017, there were 3,750 on-stage performances, 580 exhibitions and 116 festivals, amounting to an average of 336 events per 10,000 inhabitants. It is not so easy to quantify the diversity aspect of the **cultural** activities on offer. In addition, some new initiatives cannot be quantified as part of a specific category. Ghent's **cultural** life is of an internationally renowned quality. Ghent achieved a high score in the 'Cultural and Creative Cities Monitor – 2019 Edition' of the European Commission's Joint Research Centre (JRC). The city ranked 13th in the list of 40 European cities with 250,000 to 500,000 inhabitants. In 2009, Ghent received the prestigious title 'UNESCO Creative City of

Music'. (...) **Cultural** vibrancy: (...) employment statistics: in 2016, Ghent had 146 jobs in the **cultural** and creative sector per 10,000 inhabitants, compared to an average of 139 jobs in the 13 Flemish centre cities and 73 jobs in Flanders. (...) A city's **cultural** wealth is assessed on the basis of its **cultural** infrastructure and capacity to attract a local, national and international audience for/ through its **cultural** offer. Ghent is a university city and also accommodates three out of four postgraduate programmes in arts (Hoger Instituut voor Schone Kunsten (HISK), the International Opera Academy and Orpheus Instituut). 10% of approximately 78,000 higher education students opt for a **cultural** or creative course. (...) Ghent boasts 15 branch libraries across its districts and neighbourhoods. The Municipal Public Library is the city's most highly visited **cultural** institution. While the number of library visitors has been in decline in Flanders over the last ten years, it has been on the rise in Ghent. Ghent's main library was moved to a new location (De Krook) in 2017. This has had a positive impact on the number of visitors, which has increased from 2,400 visitors a day to 8,000 visitors a day. (...) **Heritage**, museums and exhibitions: Ghent boasts 7 nationally recognised museums, out of a total of 21 in Flanders. Ghent's impressive historical **heritage** contributes to its image of one of the principal cities of **culture** in Flanders. The number of visitors to the Ghent museums and **historic** buildings is increasing, yet varies considerably on an annual basis for each institution on account of temporary exhibitions. (...) Ghent boasts three cinemas and a film theatre of Ghent University. Contrary to the rest of Flanders, the number of cinema visitors is not in decline in Ghent."

 **Göteborg 2019** "Most of the information required may be available but there is lack of clarity on the expected data. Some work is required to produce data."

Guangzhou 2021 "Between 2016 and end of May, 2020, a total of 349 old residential communities had been renovated to the benefit of 1.5 million residents and 470,000 households (...) bringing significant upgrades to the environment of old neighborhoods. (...) Guangzhou named 26 **historical** and **cultural** neighborhoods, 19 areas with historical looks, 7 famous towns and villages, 91 traditional villages, 727 **cultural heritage** preservation units of different levels, 817 **historical** buildings, and 400 traditional buildings. (...) From 2017 to now, areas located along the ancient courier routes have received about 400,000 visitors and generated more than 140 million RMB of tourism revenue for rural areas along these routes. (...) After the Phase I of Yong Qing Fang project went into operation, nearly 60 businesses and enterprises have been drawn here. They include **cultural** and creative businesses, boutique homestays, restaurants offering creative light snacks, and communications agencies. This has created a hub for young entrepreneurs, new attractions in the Guangzhou old town, and a special neighborhood that has drawn attention from the entire country. Each month, this neighborhood receives around 200,000 visitors. By the end of 2019, the Phase II project had restored about 18,000 square meters of renovation spaces, 20 households had moved to new settlements, more than 20 households had their homes redecorated and renovated, over 30 dangerous buildings had been reconstructed, and nearly 50 families had their roofs repaired. (...) Presently, there are 433 libraries (branches) in Guangzhou. (...) Guangzhou Library received 9.175 million visitors in 2019, 11.697 million books were lent out, and the number of registered readers hit 1.7687 million. Guangzhou Library ranked first in China both in terms of the volume of visitors and the volume of books lent out. (...) Between 2015 and 2020, a total of 40 key cultural facilities at the municipal and district level have been constructed with a total investment amounting to 12.7 billion RMB and a total construction area of 1.12 million square meters. (...) There are more than 3,800 immovable, **cultural** relics in Guangzhou. (...)

Guangzhou boasts 2 representative works of the intangible **cultural heritage** of humanity, 17 items on the national intangible **cultural heritage** list, 81 items on the provincial list, and 116 items on the municipal list."

La Paz 2018 Of the 169 **cultural** spaces in the municipality, 41% are dedicated to literature and research, 28% to the plastic and/ or popular arts. There are also 10 theatres and 5 movie theatres among other types of spaces. One in three **cultural** spaces are libraries (all the macro-districts have a library); 17% are galleries or showrooms and 17% are museums. Almost 3 out of 10 cultural spaces are administered by the GAMLP. (...) La Paz has given several kinds of tabulated **cultural** data, which include: Percentage of people aged 18 and over who participated in traditions and customs, La Paz Urban area, 2015: Alasita Fair 78.4; Easter 72.8; Carnival 69.7; Feast of All Saints 67.5; Corpus Christi 65.9; Challas and offerings to the Pachamama 55.4; University folklore ticket 44.6; Jesus of the Great Power Festival 42.5; Month of Pachamama 40.2; Andean – Amazonian New Year 28.0; Feast of the Ñatitas 19.6; Feast of May 3 or Chakana 15.7; Others 4.1; (...) Percentage of people aged 18 years and over attended municipal **cultural** venues, La Paz Urban area, 2015: Sunday Fair of **Cultures** 52.4, Municipal theatres 49.2, House of **Culture** 45.9, Municipal museums 45.3, Municipal Theatre Cinema August 6 44.6, Municipal libraries 41.0, Pípiripi Interactive Space 39.8, Municipal showrooms 36.7, District houses 29.0. Source: Survey of perception of cultures and **cultural heritage** - 2015. (...) Data from **cultural** activities related to municipal management, 2017: Municipal theatres (Events: 496; Functions: 811); Municipal **cultural** rooms (Exhibitions: 48, Visitors: 43,690); Municipal Libraries Visitors: 204,471; Sunday Fairs, Paseo El Prado, Visitors: 191,000; Municipal Museum Unit Number of registered **cultural** assets: 53,421; Number of activities carried out on initiative of actors, **cultural** managers and society (Events: 88; Artistic Cast: 197)

Los Angeles 2019 “Historic Preservation Overlay Zones: (...) one of the largest programs of designated historic districts in the nation, with 35 HPOZs encompassing over 21,000 structures, ranging from the Vinegar Hill neighborhood near the Harbor in San Pedro to the Balboa Highlands neighborhood at the northern edge of Granada Hills. (...) SurveyLA: Los Angeles’ first-ever citywide survey to identify significant **historic** resources across our city. (...) HistoricPlacesLA: Los Angeles’ comprehensive inventory of **historic** resources, making all of the City’s **historic** resource data map-able and searchable by the public.”

New Taipei City 2019 “One example for SDG 11.4, aligning Global, National and City indicators. Total Number of **Historical** Buildings. (...) New Taipei City focuses on the protection of tangible, **cultural heritage** that are designated or registered for the respective **cultural** values in **history**, art or science. The number of **historic** buildings in 2003 was 5. As of 2018, there are totally 60 **historic** buildings.”

New York 2018 “CreateNYC, **cultural** plan; initial investment of \$15 million. (...) New York City Landmarks Preservation Commission (LPC): total annual budget \$6.7 million; with \$6.1 million coming from City funds and the remainder from the federal government; provides funding for restoration work; more than 36,000 designated buildings and sites in New York City, including 142 historic districts, 1,412 individual landmarks, 120 interior landmarks, and 11 scenic landmarks. (...) Rate of **cultural** participation in key neighborhoods: **cultural** experiences per household a year (1.7 in 2015, 1.2 in 2016). (...) Individual landmarks and **historic** districts designated. (The number of interior, exterior and scenic landmarks and the number of **historic** districts designated by the Commission.) (...) Total number of buildings designated: individually and within **historic** districts. (...) Enforcement actions taken (...) Archaeology applications received.”

Niterói 2020 “Niterói is the 9th city in the country with the highest proportion of spending in the area of **culture** and is ranked 12th in relation to the total budget, with investments of 43.4 million reals, representing 1.55% of the total municipal budget. (...) Percentage of **cultural** investment in areas with a predominantly low-income population: 6.67%, goal 10%. (...) Public participation in municipal festivities (New Year’s Eve and Carnival): 570.000 pessoas, goal 700.000 pessoas. Average visitor audience in **culture** equipment 63,716 pessoas, goal 50,000 pessoas. (...) Percentage of investment in **culture** in the total investments of the municipality. 0.9% 2018, 2.1% 2019, goal for 2020 – (??) (The city hall does not work with budget targets, but investment in **culture** was transformed into an indicator due to the important results achieved.) (...) Creation and regulation of the Municipal System of **Culture** of Niterói in 2015, (...) The [tax] regulation (...) may mean the sum of up to R\$ 5 million to the budget of the **culture** portfolio annually. (...) The Apprentice Program – Music at School and Seed in Communities. (...) began to incorporate popular music into its repertoire, serving 3,000 students in 20 municipal schools. (...) The agreement with UNESCO, entitled ‘Promotion of the sustainable development of the material and immaterial **heritage** in Niterói (...) (...) will direct R\$ 8.5 million to respond to the fulfilment of the SDGs in joint action by the secretariats of **culture**, education and tourism. (...) The Niterói AudioVisual City Program (...) total investment amount was R\$ 5.7 million (divided between the Niterói Municipality and Ancine). In 2020, a new public bidding was launched, allocating 4 million reals of the municipality’s resources with the purpose of strengthening audio-visual production in seven categories. These were defined in dialogue with representatives of the sector, based on a public consultation and the mapping of public bidding procedures for the audio-visual sector launched in Brazil. Together there were 389 registered

projects. (...) Improving accessibility in public and private areas: (...) 6 **cultural** spaces (...) adapted with accessible equipment. (...) Recommendations for sectoral analyses (...) that can be incorporated into the municipality's Indicator Booklet: **Cultural heritage**: number of revitalizations of built **cultural heritage**; number of items declared as **heritage** in the municipality; number of intangible **heritages** declared as **heritage**; number of **cultural** facilities per city region. (...) Public areas intended for permanent and/or temporary **cultural** uses."

Scotland 2021 "Buildings at Risk Register (BARR): Since 2008, we've seen over 750 **historic** buildings on the Register saved. In total, the scheme has helped save almost 2,000 buildings (since 1990) and more than 200 others are currently in the process of being restored. (...) 73% of pre-1919 dwellings were classified as having disrepair to critical elements in 2018, a similar rate to that measured in 2017 (68%). (...) gradually increased from 73% in 2007 to a peak of 80% in 2012. The proportion decreased by 12 percentage points to 68% in 2015, and remained at a similar level in 2016 and 2017."

Stuttgart 2020 "Another area which has to date been insufficiently addressed by the indicators for SDG 11 by the nationwide project (and also the entire Agenda 2030) is **culture**. Here further development of the SDG indicators for municipalities is required."

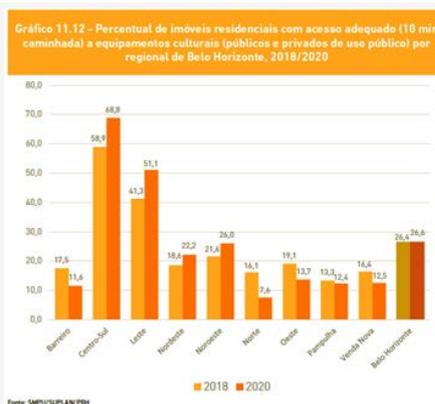
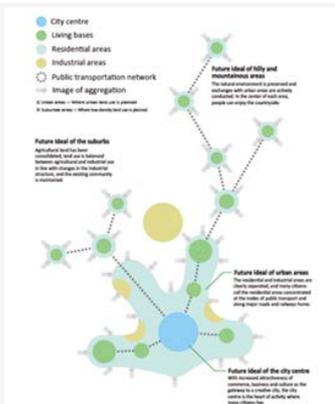
Suwon 2018 "Suwon accounts for 1.3% of the nation's **cultural** infrastructure (...); libraries take up the largest share. (...) The budget for **culture** and tourism accounts for about 8% of the total budget; (...) takes up a larger proportion of (...) compared to other cities. (...) In relation to Indicator 11.4.1, Suwon has set policy directions such as promoting **heritage** protection, conducting studies on **heritage** on a constant basis, expanding basic infrastructure for **cultural** enjoyment, restoration of **cultural** properties, the creation of the 'heritage trail' and storytelling for **cultural heritage**."

Taoyuan 2020 "Taoyuan Citizen Academies project: (...) From 2017 to 2018, the city cultivated 64 scholars and invested in **cultural** management. (...) Cultivate teachers' Hakka skills: Through, Hakka-language-sponsored teachers, (...) teach children to be able to listen and speak Hakka naturally (...) In 2019, more than 1,000 children from 14 kindergartens participated. (...) Family learning (...) promote family inheritance. In 2019, a total of 10 families were subsidized, with a total of 160 parents and children participating. (...) Hakka classes (...) In 2019, 115 classes were held, with more than 2,000 citizens participating in the study. (...) Hakka Hundreds of Industries Survey: (...) From 2017 to 2019, 15 documentaries have been filmed, including incense making, bamboo weaving, iron making, tea industry, etc."

Trujillo 2020 "The indicators referring to **cultural** and natural **heritage** are presented, based on Indicators of **Culture** for Development proposed by UNESCO. (...) Total expenditure (public and private) per capita for the preservation, protection and conservation of all the **cultural** and natural **heritage** of Trujillo: The legacy received from pre-Inca **cultures** makes Trujillo a place with a wealth of **cultural** and natural **heritage**, which must be preserved for future generations, but is not reflected in the actions carried out by the population; According to a UNESCO report, Trujillo reports a low per capita expenditure in the last two years, 0.084 (year 2018) and 0.2125 (year 2019) and despite the fact that for 2019 it rose by approximately 39%, it is insufficient for preservation, protection and conservation of all **cultural** and natural **heritage**. (...) According to a report from the country's Ministry of **Culture**, the conservation and restoration of **cultural heritage** has a high cost limited budget and the costs of contracting services, which directly affects maintenance, and if we add unplanned urban development to this, management becomes negative. (...) Total expenditure on contracting

services to protect and safeguard the **cultural** and natural **heritage** of Trujillo, 2018: 12 separate contracts, all for the archaeological site of Chan Chan, a World Heritage Site, Total 809,016.67 Sol. Total expenditure on contracting services to protect and safeguard the **cultural** and natural **heritage** of Trujillo, January to August 2019: Total 2,038,872.42 Sol. (...) Expenditure of visitors in an area with **cultural** and natural **heritage** of Trujillo, 2019: Chan Chan 1,346,960; The Wizard 2,929,920; Sun and moon 9,523,640; Nikan

Palace (Tshudi) 7,459,640; Total 21,260,160 USD (2014). (...) Trujillo has a very significant real and potential valuation of resources and tourist attractions, thus registering 34 inventoried resources, with a real value of 597.5. The public investment projects formulated in 2018, both for the Citadel of Chan Chan and for the Huaca de la Luna have a fairly high investment amount, involving 23,338,726.6 Sol and 3,404,971 Sol respectively.”



Figures 181-182

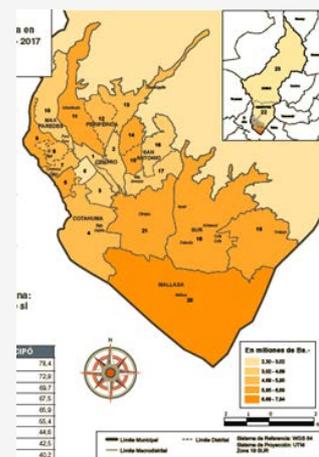
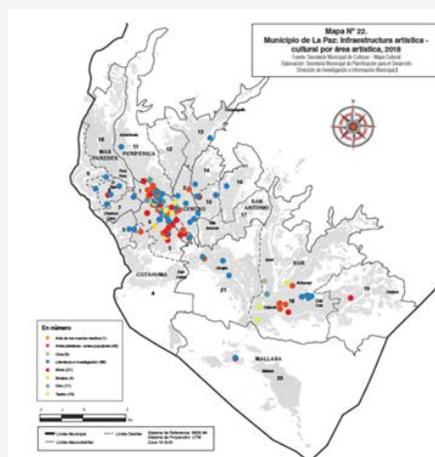
Hamamatsu 2019 VLR, p.29 (“Future ideal of the city centre: With increased attractiveness of commerce, business and culture as the gateway to a creative city, the city centre is the heart of activity where many citizens live”); Belo Horizonte 2020 VLR, p. 173 (Walking distance to cultural facilities by neighbourhood).

Figures 183-184

La Paz 2018 VLR, pp. 61-62 (Map of Artistic - culture infrastructure by artistic area, 2018. New Media Art (1), Visual arts - popular arts (48), Cinema (5), Literature and Research (69), Mixed (21), Music (4), Theater (10), Other (11).

Map of Accumulated investment in infrastructure and cultural promotion, 2011-17. In 2011-2017 119 million Bs.

(about 13 million USD with current exchange rate) were invested in cultural infrastructure and promotion. The demand for cultural services increases continuously due to population growth; the activities with the highest percentage of the population attending as a spectator or cultural participant is ‘traditions and customs’).



3.7.12_ SDG 12: Responsible Consumption and Production



Concerning 'Goal 12: Ensure sustainable consumption and production patterns', culture is engaged through the integration of **sustainability standards** into cultural and natural **heritage and destination management**, to demonstrate how resource protection and profitability can be achieved together, and the promotion of a culture of waste management (including behaviour change).

Targets mentioned with a cultural aspect include 12.2 (use of natural resources)⁵⁸ and 12.b (monitor sustainable tourism that promotes local culture)⁵⁹. Indicators used and on which data is provided include the number of heritage properties with Green Tourism awards; and the number of youth groups and participants coached for awareness of their local cultural and natural environment. It is pointed out that there are no goals or indicators to measure impact of visitors on the city.

The level of cultural engagement in the delivery of SDG 12 is considered '**medium**'.

POLICY LINKS, PLANS AND ACTIONS RELATED TO CULTURE

Scotland 2021 "Preserving and promoting our **historic** and **cultural** environments: Sustainable tourism: Closer Look - **Cultural** and Environmental Tourism. **Historic** Environment Scotland is the lead public body set up to investigate, care for and promote Scotland's **historic** environment, looking after a wide range of sites and **historic** visitor attractions across Scotland. (...) HES has been working with Green Tourism (...) sustainably standards sought and applied throughout the portfolio of visitor attractions, including e.g. conversion to LED lighting, access statements and information about public transport for all sites, local and Scottish procurement where catering is provided and for retail facilities, information on site about walks in the area, identification guides about flora and fauna, recycling processes etc. Central to HES's approach and success has been the corporate adoption of the principle of Green Tourism and the induction and gaining support of staff at the venues, to translate corporate policies into practical outcomes for each venue. (...) Closer Look - (...) Glenuig Inn clearly demonstrates that leisure and tourism businesses can run efficiently and profitably with a minimal environmental

footprint whilst opening all year round. (...) 100% renewable energy, zero food waste leaving site – dried, sterilised and added to biomass as fuel, one domestic bin per fortnight to landfill, no single use plastics or black bin liners, lower energy bills in winter than summer, sustainable supply chain management – packaging take-back scheme, LED lighting throughout. (...) integrated operating procedures (...) reduce carbon emissions, [and] total energy consumption to almost half whilst growing the business substantially."

Victoria Falls 2020 "Target 12.2: The goal of the Kavango-Zambezi Transfrontier Conservation Area (KAZA TFCA) is to sustainably manage the Kavango-Zambezi ecosystem, its **heritage** and **cultural** resources based on best conservation and tourism models for the socio-economic wellbeing of the communities and other stakeholders in and around the eco-region through harmonization of policies, strategies and practices."

Yucatan 2020 "Zero Waste Strategy of the Merida City Council (...) The Green Points program is focused on promoting the **culture** of separation, recycling and the correct disposal of household waste."

⁵⁸ Target 12.2: By 2030, achieve the sustainable management and efficient use of natural resources.

⁵⁹ Target 12.b: Develop and implement tools to monitor sustainable development impacts for sustainable tourism that creates jobs and promotes local culture and products.

DATA AND INDICATORS RELATED TO CULTURE

➤ **Liverpool 2020** “Key Targets: 12.b: The Liverpool LEP Visitor Economy Strategy 2015-25 makes reference to sustainability and promote local culture and products but there are no goals or monitoring indicators for SDGs and the impact of increased visitor numbers on the city.”

➤ **Taoyuan 2020** “Encourage youth to invest in placemaking. In 2019, the city coached 11 groups of youth action teams, with more than 10,000 participants, and used different forms of activities to arouse youth’s recognition and care for their hometown, culture, and natural environment.”

➤ **Scotland 2021** “HES has been working with Green Tourism (...) corporate commitment now sees 67 of its properties with Gold (40) and Silver (27) awards.”



Figures 185-186

Barcelona 2020 VLR, p.164;
Hawai'i 2020 VLR, p.33a
(Re-use Hawai'i nonprofit organization, diverting reusable building material from the landfill and distributeing them to the community).

3.7.13_ SDG 13: Climate Action



Concerning 'Goal 13: Take urgent action to combat climate change and its impacts', culture is highlighted in relation to **mobility** – i.e. impacts of **travel to access culture** and promoting **pedestrian access** to promote use of cultural areas – incorporating climate action into **cultural programmes**, making climate action strategies culturally responsible, cultural exchanges for climate action solidarity, and cultural and behavioural change. A model approach is the inclusion of **cultural activity as a major strategy** in the city climate emergency plan.

Targets mentioned with a cultural aspect include 13.1 (resilience and adaptive capacity)⁶⁰ and 13.3 (build knowledge)⁶¹.

The level of cultural engagement in the delivery of SDG 13 is considered '**low**'.

POLICY LINKS, PLANS AND ACTIONS RELATED TO CULTURE

Barcelona 2020 "Barcelona milestone 13.3. In the decade of 2020-2030 Barcelona will have effective tools to improve education, awareness and capacity human and institutional mitigation, adaptation, impact reduction and alert early on climate change. As stated in the [Barcelona Climate Emergency Declaration](#), education, **cultural** activity, communication and the promotion of citizen action are fundamental tools for progress in achieving the SDGs. (...) Operational goal: Maintain the Barcelona Climate Emergency Table as a reference space for the fight against climate change, (...) incorporate in the programs of the **cultural** facilities of the city the objectives to combat climate change."

Buenos Aires 2019 "The Sustainable Mobility Plan: (...) how people move through the city translates into opportunities, either labour or **cultural** related, and into the services they can access."

Hawai'i 2020 "The State of Hawai'i Climate Change Mitigation and Adaptation Commission promotes ambitious, climate-neutral, **culturally** responsible strategies for climate change adaptation and mitigation."

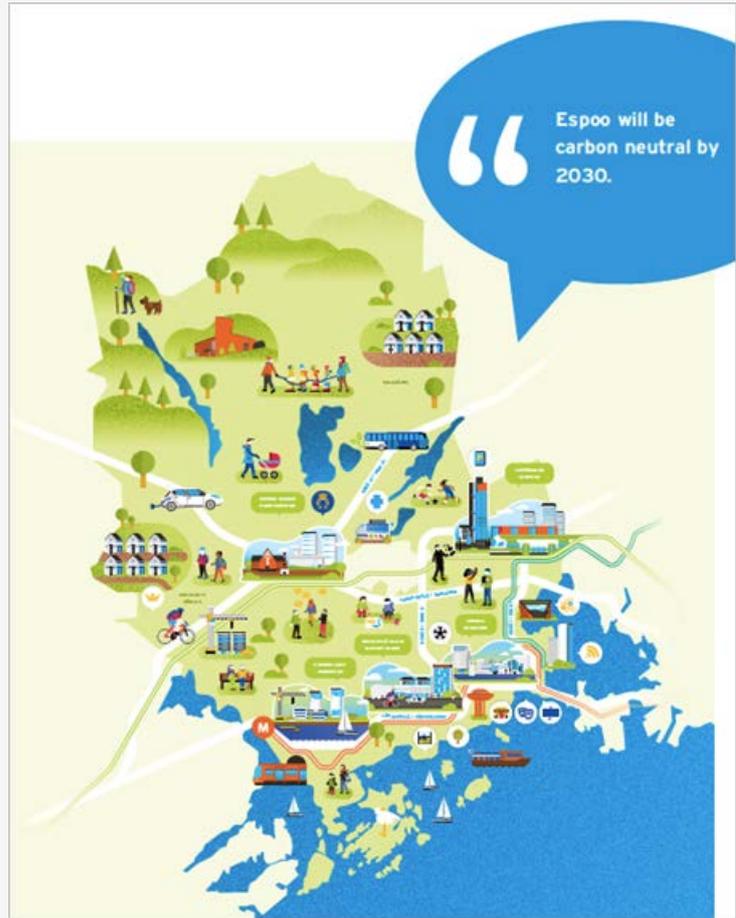
Scotland 2021 "Improved mitigation, adaptation and resilience in all countries (targets 13.1 and 13.3): Closer Look – Edinburgh Open Streets: Edinburgh was the first city in the UK to join the Open Streets movement, joining Paris, Bogota, New York and many others with a programme of people friendly routes around the old town. (...) temporarily open streets to people by closing them to cars. (...) help to increase public exploration, use and awareness of the connected areas in the old town. (...) celebrating and adding to the **culture** of the city, and contributing to its economy. (...) Education and awareness-raising (target 13.3): Activities have included workshops, knowledge sharing and **cultural** exchanges, focusing particularly on uplifting the views of young people in response to climate change. (...) Challenges and next steps: (...) take difficult decisions, raise awareness across Scotland, and enable **cultural** and behavioural changes."

⁶⁰ Target 13.1: Strengthen resilience and adaptive capacity to climate-related hazards and natural disasters in all countries.

⁶¹ Target 13.3: Improve education, awareness-raising and human and institutional capacity on climate change mitigation, adaptation, impact reduction and early warning.

DATA AND INDICATORS RELATED TO CULTURE

No mention was found.



Figures 187-189
 Bristol 2020 VLR, p.39;
 Barcelona 2019 VLR, p.64;
 Espoo 2020 VLR, p.11.

3.7.14_ SDG 14: Life Below Water



Concerning 'Goal 14: Conserve and sustainably use the oceans, seas and marine resources for sustainable development', a connection to culture is made through the **cultural values** in the **fishing sector**, the integration of **cultural and natural heritage** in lakes inscribed as World Heritage, and the **maritime cultural landscapes** of stone weirs and sand dunes.

The level of cultural engagement in the delivery of SDG 14 is considered '**very low**'.

POLICY LINKS, PLANS AND ACTIONS RELATED TO CULTURE

Barcelona 2020 "Barcelona milestone 14.b. By 2030 promote maintenance of the fishing sector in Barcelona, valuing their economic, environmental and cultural contributions."

Belo Horizonte "On July 17, 2016, the Pampulha Modern Ensemble was elevated to the status of Cultural Heritage of Humanity, according to the decision of UNESCO. For this and other reasons, Lake Pampulha has consolidated into one of the main symbols of Belo Horizonte and permanent place of tourist visitation."

Taoyuan 2020 "Protect coastal ecology: Xinwu Stone Weirs preservation : Taoyuan City registered the well-preserved stone weirs as a cultural landscape in 2019 (goal 11), (...) commissioned the Taoyuan Stone Weirs Association and Xinwu District Love Township Association to repair the stone weirs. (...) international exchange seminar. (...) Caota Sand Dunes natural landscape management: (...) site survey and public hearing in 2018 in accordance with the Cultural Heritage Preservation Act procedures."

DATA AND INDICATORS RELATED TO CULTURE

No mention was found.



Figures 190-191

Hawai'i 2020 VLR, p.33b;
Niteroi 2020 VLR, p.1b.

3.7.15_ SDG 15: Life on Land



Concerning 'Goal 15: Protect, restore and promote sustainable use of terrestrial ecosystems, sustainably manage forests, combat desertification, and halt and reverse land degradation and halt biodiversity loss', the opportunity to make a '**culture-nature** connection' is realized in contexts of management and use of cultural and natural heritage resources together, as in natural **parks and cultural landscapes**; cultural events held in green spaces; and the cultural context of human's relations with their natural environment and **nature-based traditions** such as 'soft power'.

Targets mentioned with a cultural aspect include 15.4 (mountain ecosystems)⁶². Indicators used and on which data is provided include numbers of cultural events and of visitors in parks.

The level of cultural engagement in the delivery of SDG 15 is considered '**low**'.

POLICY LINKS, PLANS AND ACTIONS RELATED TO CULTURE

Barcelona 2020 "Barcelona milestone 15.4. Before 2030 incorporate criteria of climate change in the management of the Natural Park of the Serra de Collserola. (...) ensure the protection, conservation and improvement of natural **heritage** and geological, biological, ecological, landscape, ethnological, agri**cultural** and **cultural** of the same."

Market, and other important activities. (...) carriers of the **cultural** soft power of the Flower City. (...) Case: Ecological restoration of the surrounding areas of Baiyun Mountain for returning green to the people: The Cloud Road (...) connects urban and natural landscapes while conveying the **cultural** context of Baiyun Mountain, Luhu Lake, and Yuexiu Mountain to happy visitors."

Guangzhou 2021 "Combining the preservation and utilization of ecologically lush, green lands, existing waterways, and greenery along roadsides and ecological shelter belts to connect major ecological and **cultural** sites with public activity spaces in the city. (...) green paths in the rural and urban areas which provide residents with exercise and rest areas, while also enabling them to get closer to nature. (...) Carry out micro-greening to bring out the natural charms of the City of Flowers. The prestigious Flower Guangzhou Series flower events have been held, in addition to the Guangzhou Garden Expo, Guangzhou International Flower Art Exhibition, China Cup Flower Arrangement Festival, Spring Flower

New York 2018 "Parks and open spaces are essential resources that provide (...) public health and environmental benefits (...) civic and **cultural** engagement and strengthen social bonds that make for a more vibrant, cohesive city. NYC Parks are home to free concerts, world-class sports events, and **cultural** festivals."

Shimokawa 2018 "Shimokawa has more people coming in (...). The new residents, some returning to rural life and some fleeing cities (...) are generating new value (...) that tap into the town's **cultural** and natural resources—particularly its forests."

⁶² Target 15.4: By 2030, ensure the conservation of mountain ecosystems, including their biodiversity, in order to enhance their capacity to provide benefits that are essential for sustainable development.

DATA AND INDICATORS RELATED TO CULTURE

Guangzhou 2021 “Haizhu National Wetland Park: Every year, 200 cultural events, such as dragon boat competitions, Cantonese opera performances, Cantonese embroidery exhibitions, calligraphy shows, and painting exhibitions are held in the park where they have received more than 60 million visitors.”



Figures 192-194
 Besançon 2018 VLR, p.29;
 Sao Paulo 2020 VLR, p.11a;
 Guangzhou 2021 VLR, p.80.

Figures 195-197
 Guangzhou 2021 VLR,
 p.32 (Haizhu Wetland
 Experience Centre) and
 p.65 (Nanyue Ancient
 Courier Route).



Figures 198-199
 Taoyuan 2020 VLR, p.72;
 Besançon 2018 VLR, p.79.



3.7.16_ SDG 16: Peace, Justice and Strong Institutions



Concerning 'Goal 16: Promote peaceful and inclusive societies for sustainable development, provide access to justice for all and build effective, accountable and inclusive institutions at all levels', several entry points for the integration of culture are observed, based on the fundamental principles of **human rights** and a **culture of peace and cohabitation**. Efforts are made to promote the positive values of cultural diversity, while resolving associated social challenges, with examples such as **violence prevention** projects to the benefit of migrant women with the help of intercultural mediators, addressing **complex urban segregation legacies** and cultural conflicts in

law-enforcement institutions. More **culturally sensitive** and competent **organizational practices** are prioritized, particularly in law and public safety departments.

Cultural tools are employed for **peace and justice-building**, such as **early childhood** programs integrating cultural activities to both protect and educate children around a culture of non-violence, **participatory budgeting** being pioneered in the culture service areas, and cultural programming to activate neighbourhood hot spots and prevent crime. Cultural **diversity**, transparency and citizen participation are also promoted in **cultural institutions** and cultural fields themselves, including investments in human resource capacity development.

Targets mentioned with a cultural aspect include 16.1 (reduce violence everywhere)⁶³, 16.2 (protect children)⁶⁴, 16.3 (rule of law and justice)⁶⁵, 16.7 (decision-making)⁶⁶ and 16.b (non-discriminatory laws and policies)⁶⁷. Indicators used and on which data is provided include the percentage of city budgets allocated for 'education, science and culture'; number of agreements signed by the State and municipality on the topic of culture; and number of specialized digital strategies and actions with cultural components aimed at crime prevention and citizen participation.

The level of cultural engagement in the delivery of SDG 16 is considered '**medium**'.

POLICY LINKS, PLANS AND ACTIONS RELATED TO CULTURE



Barcelona 2020 "Municipal strategies and plans considered for localizing of SDG 16: **Intercultural Plan of Barcelona**. Barcelona milestone 16.7. (...) as stated in the Barcelona Recovery Agreement, that the collective response to the pandemic will improve through the spaces of citizen participation (...) in all areas of action, whether social, cultural, economic, insertion, sports, scientific. Source: Report of the Management of **Culture, Education, Science and Community 2019**."



Basque County 2020 "Target 87. Promote a **culture of peace and cohabitation** based on respect for human rights and pluralism. Target 90. Spearhead awareness programmes to promote the positive values of **cultural diversity** and prevent racism and xenophobia. Planning Instruments: Action Plan for Citizenship, **Cultural Diversity and Immigration**."



Bristol 2019 "Children and Young People (16.2): Adverse Childhood Experiences (ACE) (...) [focus on recognition, prevention & early intervention and **cultural change**."

63 Target 16.1: Significantly reduce all forms of violence and related death rates everywhere.

64 Target 16.2: End abuse, exploitation, trafficking and all forms of violence against and torture of children.

65 Target 16.3: Promote the rule of law at the national and international levels and ensure equal access to justice for all.

66 Target 16.7: Ensure responsive, inclusive, participatory and representative decision-making at all levels.

67 Target 16.b: Promote and enforce non-discriminatory laws and policies for sustainable development.

Ciudad Valles 2020 “Project: Open Data Portal for Sustainable Development. (...) citizens (...) will be able to find data such as attendance lists of men and women, disaggregated by age and place of origin of the different **cultural**, recreational, sports and social activities that carried out by the City Council. (...) Talks and conversations: **Cultural Conflicts in Mexican Police Organizations**. (...) ethics and public integrity to achieve a constant improvement of the climate and organizational **culture** of agencies.”

Helsinki 2019 “The use of participatory budgeting will expand from the **cultural** and recreational services to the operations of the entire city in 2019. We will develop the forms of working, working environment and the operating **culture** from the perspectives of competence, management and occupational wellbeing. (...) The expertise of the citizens and stakeholders will be utilized to develop **cultural** and recreational services. Volunteers may adopt historical monuments and sites and, this way help maintain the city’s cultural **history**. (...) The positive city experience will also be transmitted through good service **culture** and interactive communications.”

New York 2019 “Target 16.1: Create Design Solutions for Public Safety through Neighborhood Activation: (...) cultural programming to activate neighborhood hot spots. (...) Target 16.3: (...) strategies that will move the City toward (...) fairer **culture** inside jails. (...) Target 16.7: Staff and leadership of **cultural** institutions in New York City must also reflect the city’s diversity of age, race, gender, and disability. In 2016, the Department of **Cultural Affairs** (DCLA) found that only 38 percent of employees at cultural organizations identify as people of color, as opposed to 66% of all city residents. Addressing this problem became a centerpiece of CreateNYC, the city’s first comprehensive **cultural** plan, released in 2017. DCLA has worked with institutions and made major investments to promote greater equity in the **cultural** workforce at City-supported institutions, including establishing the CUNY **Cultural** Corps, a program that places undergraduate students in paid internships at the city’s **cultural** organizations. To help junior

level staff grow into the next generation of **cultural** leaders, DCLA launched the CreateNYC Leadership Accelerator, a professional development program for **cultural** workers. DCLA is also requiring diversity, equity, and inclusion plans of all City-owned cultural institutions. Through these efforts, the City will aim to build an inclusive leadership pipeline.”

Pittsburgh 2020 “The history of Pittsburgh housing is one of complicated intersections between race, religion, **culture**, inequity, immigration, and innovation, among other things. (...) While the lower and middle Hill District, a center of Black population and **culture** were ‘red lined’ (“Hazardous”) or yellow (“Definitely Declining”). (...) SDG 16 for Pittsburgh means reducing violence and terrorism, (...) fostering a **culture** of transparency across all city departments. (...) Promote and enforce non-discriminatory laws and policies (16.B): the City of Pittsburgh is seeking proposals for a vendor to create a **cultural** competency training curriculum for the Department of Public Safety bureaus (...) support the public safety needs of Pittsburgh residents with various **cultural** backgrounds and English language proficiency, (...) respond to Pittsburgh’s immigrant and refugee communities.”

Stuttgart 2020 “Violence prevention project with migrant women for migrant women (MiMi): First, women with migration experience were trained as **intercultural** mediators (...) protection options in a culture-, language- and gender-sensitive manner. (...) Knowledge acquired and the transfer of knowledge in a **culturally** competent manner are practiced and discussed in group work.”

Taoyuan 2020 “Taoyuan City has prioritized budget lines for various sustainable development projects, including education and **culture**, social welfare, and gender equality. (...) White Paper on Coastal Ecological Protection (...) Using the citizen cafe method to gather the opinions of various groups and people (...) Other important businesses, such as environmental assessment and preservation of **cultural** assets, also use information transparency and process openness to deepen citizen participation.”

Yucatan 2020 "The ADN-Enhancing the Development of Children program (...) focused on the prevention of violence and crime aimed at accompanying children and young people between

4 and 15 years of age who live in a context of vulnerability. (...) implemented by CSOs allied with FEYAC (...) four fundamental axes: (...) Recreational education. Develop **culture**, technology and/ or art."

DATA AND INDICATORS RELATED TO CULTURE

Taoyuan 2020 Taoyuan City's 2019 and 2020 education, science and culture expenditure budgets accounted for 38.92% and 39.09% of the total budget respectively. (...) Statistical analysis supports decision-making: (...) analyze the differences of genders in economic, social, cultural, environmental and political structure. (...)

Yucatan 2020 "International cooperation: Of the total of registered agreements, 76% were signed by the State order and 24% by the municipal one. Yucatan has signed agreements on education, culture, environment, gender equity and economy. (...) State's Center for Crime Prevention and Citizen Participation: (...) more than 100 specialized digital strategies and actions will be implemented such as (...) Artistic and cultural activities. (...)"



Figures 200-201
Bristol 2019 VLR,
pp.45 and 48.

Figures 202-203
Mexico City 2019 VLR, p.10;
Hawai'i 2020 VLR, p.44;
Taoyuan 2020 VLR, p.36.



3.7.17_ SDG 17: PARTNERSHIPS FOR THE GOALS



Concerning 'Goal 17: Strengthen the means of implementation and revitalize the Global Partnership for Sustainable Development', culture is integrated into policies through several channels, including strengthening the **culture of good governance** and participation; leveraging **cultural awareness-raising tools** in participatory budgeting; addressing child and youth poverty to dismantle barriers to **cultural participation**; capacity-building for **intercultural dialogue** and partnerships among actors and regions of diverse cultures, especially through **youth** projects; partnering with **non-governmental actors** who can help deliver cultural services; and research programs on diverse themes including cultural heritage.

Targets mentioned with a cultural aspect include 17.6 (cooperation on science, technology and innovation [STI])⁶⁸, 17.7 (sustainable technologies to developing countries)⁶⁹, 17.8 (STI to least developed countries)⁷⁰, 17.14 (policy coherence)⁷¹, 17.16 (Global Partnership for Sustainable Development)⁷², 17.17 (public-private-civil society partnerships)⁷³ and 17.18 (increase high-quality data)⁷⁴. Indicators used and on which data is provided include the number of associations and social initiatives related to culture, and participation rate of stakeholders in diplomatic receptions.

The level of cultural engagement in the delivery of SDG 17 is considered '**medium**'.

POLICY LINKS, PLANS AND ACTIONS RELATED TO CULTURE

Basque County 2020 "Target 98. Consolidate the policy of cooperation for development and upgrade the instruments of cooperation through specific strategies. Government Programme Commitment: Foster a culture of assessment in relation to cooperation."

Bonn 2020 "Action Area 1: Mobility. (...) allows people to participate in social life [to] (...) attend cultural and sporting events. (...) Action Area

2: Labor and Business. Practical example: The Competence Centre for Women & Work, Bonn/Rhein-Sieg addresses current topics such as digitalisation and corporate culture (...) Action Area 1: Social Participation and Gender. (...) 5.1 Informal civic participation: (...) By 2030, dialogue with citizens will be intensified and an effective, diverse culture of participation will be created. (SDGs 11, 16). 5.2 Local-level associations: (...) 5.13 Child and youth poverty:

⁶⁸ Target 17.6: Enhance North-South, South-South and triangular regional and international cooperation on and access to science, technology and innovation and enhance knowledge sharing on mutually agreed terms, including through improved coordination among existing mechanisms, in particular at the United Nations level, and through a global technology facilitation mechanism.

⁶⁹ Target 17.7: Promote the development, transfer, dissemination and diffusion of environmentally sound technologies to developing countries on favourable terms, including on concessional and preferential terms, as mutually agreed.

⁷⁰ Target 17.8: Fully operationalize the technology bank and science, technology and innovation capacity-building mechanism for least developed countries by 2017 and enhance the use of enabling technology, in particular information and communications technology.

⁷¹ Target 17.14: Enhance policy coherence for sustainable development.

⁷² Target 17.16: Enhance the Global Partnership for Sustainable Development, complemented by multi-stakeholder partnerships that mobilize and share knowledge, expertise, technology and financial resources, to support the achievement of the Sustainable Development Goals in all countries, in particular developing countries.

⁷³ Target 17.17: Encourage and promote effective public, public-private and civil society partnerships, building on the experience and resourcing strategies of partnerships.

⁷⁴ Target 17.18: By 2020, enhance capacity-building support to developing countries, including for least developed countries and small island developing States, to increase significantly the availability of high-quality, timely and reliable data disaggregated by income, gender, age, race, ethnicity, migratory status, disability, geographic location and other characteristics relevant in national contexts.

(...) restricts the opportunities for adolescents to participate in education, culture and social life. (SDGs 1, 2, 3, 4, 5, 8, 11). Action Area 6: Global responsibility and One World. (...) 6.1 Municipal One World engagement. (...) North-South municipal partnerships occupy a key position (...) intercultural dialogue (...) are used for the joint promotion of environmental, economic and social sustainability approaches. (SDGs 8, 11, 12, 17)."

Hamamatsu 2019 "Related sectoral areas of the First Promotion Plan: 'Culture and lifelong-learning'. Hamamatsu is also a member of the UNESCO Creative Cities Network (music), which promotes partnerships between culturally-diverse cities with potential for the development of creative industries."

Hawai'i 2020 "With the Global Island Partnership, Hawai'i Green Growth Local2030 Hub is leading the Local2030 Islands Network which brings together a diverse set of island nations, states and provinces, communities and cultures from all regions of the world to achieve the SDGs, building on island culture and values and indigenous knowledge."

São Paulo 2019 "In the last 15 years the national, state and Municipalities have been looking for (...) partnerships with civil society institutions for the provision of services of public interest, but that do not need to be provided exclusively by the government agencies and entities, especially in the of culture and health."

Scotland 2021 "Technology, science and innovation (targets 17.6, 17.7, 17.8, 17.14, 17.16, 17.17 and 17.18): Closer Look - Global Challenges Research: (...) main research themes addressed were health, agriculture, security, energy, pollution and cultural heritage."

Stuttgart 2020 "Coordination of global development goals: The alliance's key questions are: How should a socially just, culturally diverse, sustainable and fair Stuttgart be designed? Practical example: Youth participation project "Local Empowerment - Strengthening and network: Various workshops (including on project management, communication, interculturality, conflict management and funding acquisition) were offered. (...) The intercultural exchange with young people from Stuttgart and Menzel Bourguiba has shown that prejudices can be broken down through direct encounters and realistic images of the respective partner country emerge. For the project participants, the perspectives, understanding, knowledge, interculturality and the international network expanded."

Taipei 2019 "The Citizen Proposal & Participatory Budgeting Information Platform (...) key operations [include] Cultural tour aims to help citizens learn about their local culture, history, and ecosystem and develop a vision for the future of the environment."

DATA AND INDICATORS RELATED TO CULTURE

Bonn 2020 "The number of associations in Bonn is stable and high in all areas, including social initiatives, sports and culture. (SDGs 11, 16)."

New Taipei 2019 "Participation Rate of New Taipei City Year End Diplomatic Receptions: (...) The mayor of New Taipei City, the municipal government team, business and cultural groups, representatives of various sectors, diplomatic envoys in Taiwan and foreign guests from international sister cities (...) joining the celebration. (...) As of 2018, more than 40 national diplomats and more than 20 ambassadors."



Figures 204-205

Kitakyushu 2018 VLR, p.14;
Shimokawa 2018 VLR, p.38
(using giant puppets for
celebration as a cultural
trait).



Figures 206-207

Cordoba Province 2020 VLR, p.57;
Espoo 2020 VLR, p.9.





3.7.18_ Culture in Localized City Goals, Targets and Measures

The review of progress on sustainable development that follows the Goal-by-Goal approach was either **complemented or substituted** by information on **customized ‘city goals’** and strategic headings. These reveal an impressive wealth of channels to engage culture, while also providing evidence of **progress on the Goals** through **cross-referencing** them with local goals.

LRGs often have specific, time-bound **municipal plans**, policies and strategies that incorporate cultural considerations in them, on topics including social **inclusion**, **gender** equity, cooperation for **global justice**, **interculturality**, **integration**, local and international economic development, strengthening **trade**, promoting responsible **consumption**, ethnic and cultural **minority groups**, and citizen **participation**.

As highlighted above, while some LRGs also have dedicated **cultural policies**, culture is otherwise highlighted as a **fundamental element of their overall approach to sustainability**, as evidenced in statements on fostering common values and a culture of peace, a culture of shared public space, a culture of respect for women, a culture of digitization and innovation, a forest culture, or a quality culture; and meeting the challenge of continuity in the culture of planning. **Sustainability philosophy** is stated to require a change in our systems, culture and knowledge, and emphasis is made on being well placed culturally and in terms of our planning, systems, skills and capacities to meeting the great task at hand, and making culture one of the pillars for the best development of the cities.

Both synergies and conflicts are acknowledged to exist among Goals, and between conflicting values. There can be trade-offs, such as competing availability of space and resources for different services, and the balance between preservation and development, which some cities prefer to address by promoting their own policies and indicators. Positive synergies mentioned in relation to culture include health and wellness, which has a strong sociocultural context, access to quality food that respects cultural diversity, and the integration of cultural offers with education and health services.

The strongest engagement with culture can be considered in its **catalyst role in social inclusion and cohesion and developing human capital**. Many territories prioritize the goal of achieving a ‘socio-culturally sustainable’ society, socially and culturally empowered, where human resources are cultivated by developing people’s character, potential, and positive qualities. **Cultural diversity** is seen as a key resource, embraced through openness to all cultures, the cultural integration of immigrants, safeguarding of social links, access to cultural rights, and empowering citizens of different cultural backgrounds. It is also acknowledged that **inequalities have a cultural manifestation**, and some of our cultural legacies need to be questioned when they have historically perpetuated inequities.

To bridge the opportunity gaps in cultural supply, consumption and creation, policies aim to **make culture accessible to all**, especially disadvantaged groups, offering a diversified cultural offer for all citizens. Some actions taken in this regard include ‘**city culture card**’ programs; regional and neighbourhood **resource centres**; artistic and cultural **education** and programs to deliver art and cultural experiences (e.g. in film, cultural heritage, literature, music, performing arts and visual arts) to children and schools; **youth mobilization** programs, customized to their languages, tools, culture and emotions; talent and audience development initiatives; programs for senior people; and **lifelong learning** programs for all ages.

Cities make an effort to encourage more **cultural events** – such as creative workshops, festivals that promote local culture, language and traditions –; festivals that contribute to local cultural industries

and support voluntary cultural activities; and to provide more and better **cultural spaces** – such as cultural centres, and public libraries, which are particularly valued as arenas for experiences and lifelong learning, including the development of digital events, particularly in the context of COVID-19 response. These services are connected to **territorial strategies**, in particular to enliven districts and neighbourhoods, each with its own distinct character, history, and culture, and to recover **public spaces** through cultural expressions to improve citizens' sense of identity and security.

The symbiosis between **culture and the economy** is promoted, in particular through the **tourism and creative industries**. Addressing the socio-cultural and ecological effects of tourism, creating affordable tourism packages on rural, cultural and nature attractions, empowering culturally grounded technologies and indigenous innovation, developing interdisciplinary programs to strengthen the development of commercial experience products based on the culture and cultural heritage of regions, and supporting festivals with tourist, artistic, cultural, recreational, and commercial activities to attract visitors and generate economic benefits in the regions are some of the approaches presented.

An important policy and action area is for preserving and promoting the **heritage of the city – cultural and natural, tangible and intangible** – with the awareness that heritage resources “feed the culture of the city, make it more attractive to tourists and help to beautify the landscape”. The protection of cultural heritage is seen as part of some national **housing plans**; the **renovation** of cultural facilities serve the added purpose of public services for the community; capacities of collection and **archive** management and the mapping and registration of cultural monuments are supported; **museums** resource centres for created for public awareness-raising.

Heritage is also recognized as a **medium for inclusion**, as “everyone is entitled to local heritage”, and policies are developed to enable encounters between local heritage associations and immigrant associations, to develop culturally informed, community-based cultural and natural resource management systems grounded in traditional cultural knowledge, to promoted the cultural legacy of holistic stewardship of the environment, to restitute Indigenous ownerships of heritage, and to renew connections to land, culture and community.

For effective heritage protection and management, importance is placed on a **comprehensive knowledge base**, high competence and strengthened collaboration among stakeholders. The connections between **culture and nature** are embraced in policies for biocultural conservation, promoting and protecting the heritage of shared maritime territories, combining the conservation of the biome with the economic and cultural development in the cities, and integration cultural goals in municipal **agro-ecology** and **rural development** plans.

Various approaches are presented for **support and governance of the cultural sector**, emphasizing the involvement of cultural actors in the local community and inter-sectoral partnerships. LRGs make **partnership agreements** for culture with the private sector, universities and civil society organizations; and collaborate for heritage programs with the state, private landowners, farmers, cultural practitioners and scientists. They provide **financial support**, grants and in-kind project support for cultural actors, utilize set-asides of property tax revenues to purchase and protect heritage properties. **Cooperation** takes place among the municipalities, the state, the business community, social partners, museums and cultural institutions, voluntary organizations, volunteers and citizens, emphasizing **value creation**, accessibility and dissemination of culture.



Cultural departments are included in **inter-departmental working groups** and regional councils for sustainable development, county councils for culture and diversity are established, and information and advice is gathered through regional surveys from cities having great cultural and migratory diversity.

International cooperation is also undertaken through various platforms including the World Day for Cultural Diversity and Development (May 21), the **UNESCO Creative Cities** network and **Capital of Culture** programs, for ensuring recognition of the cities' cultural power by international forums. Several LRGs also mention policies for **COVID-19 response** that helps the cultural actors affected by the pandemic.

In the VLRs with localized City Goals and Targets, **all of the 17 Global Goals** are mentioned in context of policies and actions including cultural components, with a focus on some particular Targets. Listed in order of frequency, these are: **SDG 11** (x21), including Targets 11.1 (housing)⁷⁵ (x1) and 11.4 (x3); **SDG 10** (x18), including Targets 10.2 (x1) and 10.4 (x2); **SDG 4** (x15), including Targets 4.5 (x2) and 4.7 (x1); **SDG 8** (x13), including Target 8.9 (x3); **SDG 16** (x13) including Targets 16.7 (x1) and 16.b (x1); **SDG 12** (x8), including Target 12.8 (information on sustainable lifestyles)⁷⁶ (x1); **SDG 1** (x7), including Target 1.3 (social protection)⁷⁷ (x1); **SDG 3** (x7); **SDG 17** (x7); **SDG 5** (x5); **SDG 13** (x5); **SDG 7** (x3); **SDG 15** (x3); **SDG 2** (x2), **SDG 6** (x2); **SDG 9** (x2), including Target 9.1 (x1); **SDG 14** (x2). These results are similar to the levels found in the previous section with the 'Goal by Goal' review, except for SDGs 7, 10, 13 and 16 being slightly stronger and SDG 9 slightly weaker in the 'localized City Goals'. Beside the SDGs, reference is also made to the '**New Urban Agenda**', UCLG's '**Agenda 21 for Culture**' and '**Generation Equality**' for gender.

A high level of detail is provided on **data and indicators** related to culture that LRGs have kept, in some cases adopting a mixture of international and local sustainable development indicators. Taking this one level further, some cities have developed specific mechanisms for **cultural data collection**, such as the 'Cultural Data Observatory'.

Limitations in cultural indicators are noted, as language and culture may differ in local knowledge, context, cultural literacy, in between regions, and such local variations may affect the mapping outcomes of SDGs achievement. The indicators presented include the number of young people (- 18 years old) who were affected by arts and education actions; number of public concerts and their spectators; number of participants in public creative workshops; number of persons involved in educational and cultural projects in sensitive neighbourhoods; monetary expenditure for public historic buildings; percentage of Indigenous landowners having a community-based cultural resource management plan in place; percentage of surveyed persons who were satisfied with cultural facilities and who utilized cultural offerings; budget allocated to culture incentives and cultural heritage-based development projects; number of students that received cultural programs in their schools; number of cultural events and those that were cancelled due to COVID-19; number of art meetings per student; number of users among youth of mobile culture applications; number of film projects and equipment lending for film productions; number of municipal plans processed for cultural heritage and related legal procedures; number of registered cultural properties; amount of grants given for protection of listed buildings; rate of participation in library events; number of maintenance measures for protected cultural monuments, and percentage of the municipal budget for culture and diversity.

⁷⁵ Target 11.1: By 2030, ensure access for all to adequate, safe and affordable housing and basic services and upgrade slums.

⁷⁶ Target 12.8: By 2030, ensure that people everywhere have the relevant information and awareness for sustainable development and lifestyles in harmony with nature.

⁷⁷ Target 1.3: Implement nationally appropriate social protection systems and measures for all, including floors, and by 2030 achieve substantial coverage of the poor and the vulnerable.



Figures 208-209
Espoo 2020 VLR, p.103;
Ghent 2020 VLR, p.19.



Figures 210-211
Espoo 2020 VLR, p.195;
Besançon 2019 VLR, p.67.

Renc'arts à l'honneur de Gustave Courbet



Sujet rêvé des Ateliers créatifs : la vie et l'œuvre de Gustave Courbet dont le Bicentenaire de la naissance fut célébré en 2019. Nombreux ont été les participants à cet événement. Parmi les

personnes à l'honneur lors de ces ateliers créatifs figurent des Bisontins en situation d'isolement. Grâce à l'initiative du CCAS, ces artistes amateurs ont eu la possibilité d'être encadrés par un travailleur social et un artiste professionnel autour de la réinterprétation des œuvres de Courbet. Fière du succès de l'atelier dans son ensemble, la direction du Musée Gustave Courbet d'Ornans a sollicité ces nouveaux artistes pour une exposition de leurs œuvres en son sein tout janvier 2020.

CCAS



Chen Clan Ancestral Hall Plaza, Liwan District

Figures 212-213
Turku 2020 VLR, p.21;
Guangzhou 2021 VLR, p.59.



POLICY LINKS, PLANS AND ACTIONS RELATED TO CULTURE



Barcelona 2019 The city has a large number of municipal plans that incorporate **cultural** considerations in their scope: "The Strategy for Social Inclusion and the Reduction of Inequalities 2017-2027 (SDG Target 4.7), [including a strategic line to] 'increase educational equity and lifelong learning and **cultural** opportunities'; the Gender Justice Plan 2016-2020 (...) [rethinking the **cultural** model of the city] where all women can enjoy a life free of violence, and the sexual, **cultural**, religious, functional or national diversity of each woman is recognized and defended (...) with lines of work including 'Culture and collective memory' 'Citizenship, **interculturality** and migration'; the Barcelona Master Plan for Cooperation for Global Justice 2018-2021 (SDG Target 4.7, SDG 11), with lines of work including 'to foster a **culture** of peace and non-violence'; the Barcelona Neighbourhood Plan 2016-2022, (...) focused on areas including: 'to promote **culture** as a tool for social transformation, linking it to local facilities, schools and the access and equal participation of all groups'; the **Cultural Shock Plan** in the neighbourhoods of Barcelona 2016-2019 (SDG Target 4.7) (...) based on the fact that territorial inequalities have not only an economic and social manifestation, but also a **cultural** one, aiming to reduce the differences in supply, consumption and **cultural** creation, with the creation of a stable circuit of performing arts, of a network of **cultural** centres in the different districts of the city, of communities of **cultural** users, an artistic education program in agreement with school programs that brings the languages of **culture** closer to the maximum number of citizens; the BCN **Interculturality** Program to promote the incorporation of the **intercultural** approach to public policies of the City Council, (...) create and promote spaces to encourage dialogue and **intercultural** relations, raise awareness of **interculturality**, recognize the **cultural** diversity present in the city and generate opportunities to build shared **intercultural** actions and projects; the Local Economic Development Plans aimed at solving the needs of people living in Barcelona,

with a perspective of wealth distribution, gender and **intercultural** and environmental sustainability; the Strategy for strengthening and projecting trade in Barcelona 2017-2019, including measures for 'Tourism and **culture**, two opportunities for local trade'; the 2016-2019 Responsible Consumption Promotion Strategy (EICR) including a target to 'spread the **culture** of responsible consumption (dissemination of values, ideas, etc. among citizens, companies and the administration itself)'; the Barcelona International Economic Promotion Plan 2017-2020, looking for more symbiosis between **culture** and economic promotion; the Strategic Markets Plan 2015-2025, drawn around concepts including 'markets being synonymous with values associated with social, environmental and **cultural** sustainability'; the Local Strategy with the Roma People of Barcelona to promote inclusion, social cohesion, awareness and knowledge of Roma **culture** through equality and non-discrimination, based on internationally, European, state and regional principles on the defense of rights and **cultural** diversity; the Citizen Participation Regulation approved in 2017, which aims to reinforce the participation of people from diverse **cultural** backgrounds and contexts, to deepen the knowledge of the realities and **sociocultural** needs around the citizen participation, strengthen the capacity of municipal staff and agents to incorporate **interculturality** in citizen participation, and incorporate criteria of **cultural** diversity in municipal channels and media; and the Citizen Commitment to Sustainability 2012-2022 (SDG 11), which include objectives '2. Public space and mobility: 2.4. Recover the streets for people (...) fostering a **culture** of shared public space; '7. Well-being of people: 7.9. Make **culture** one of the pillars for the best development of the city, as the capital of Catalonia, with receptivity and openness to all the **cultures** that enrich it.'"

Barcelona 2020 “It is very positive that the various areas of the City Council are thinking about the future with this time horizon and within the framework of the SDGs. Is the case of the 2020-2030 Strategy for the promotion of the Green New Deal in Barcelona, of the city’s Social and Solidarity Economy Strategy 2030 or the Barcelona Plan **Interculturality** 2020-2030, among others.”

Besançon 2018 “City Goal 3: Social cohesion and solidarity between territories and generations. Objective 1: Promote artistic and **cultural** education (ACE). Associated Targets: 4.5, 8.9 and 11.4. The City is involved in the development of **culture** in all its forms. It provides assistance to **cultural** policies by financially supporting numerous projects in different fields in art and **culture**. The City aims to contribute and encourage more **cultural** events taking place in its territory. (...) Actions taken: **Cultural** routes, art and **culture** for children. With the primary objective of offering all students in public elementary schools Bisontines equal access to art and **culture**, the artistic and **cultural** education system is designed and implemented by the City of Besançon, the national education departmental services directorate, the regional directorate of **cultural** affairs Bourgogne Franche-Comté and the **cultural** actors of the territory – artists, companies, establishments and associations. Each year, the organizers offer more than thirty itineraries divided into seven sections: performing arts, music, visual arts, books and literature, **heritage** and **history**, technical sciences and environment, society and citizenship. Funded by the City of Besançon, the State (Commissariat General at Equality of Territories and Drac Bourgogne Franche-Comté) and Grand Besançon (City Contract), the **Cultural** Routes are entirely free for students and schools. (...) City Goal 4: The development of all human beings. Objective 1: Make **culture** accessible to distant audiences. Associated Targets: 4.5, 8.9 and 11.4. The City of Besançon wishes to give everyone the opportunity to access the **cultural** offer. This desire concerns in particular the inhabitants of the less privileged districts, the people who are vulnerable, suffering from a disability or living in a precarious situation.

(...) Actions taken: Concerts in the courtyard of the Palais Granvelle, free for the public. The public came in great numbers (...) Diversified, accessible and of high quality, the programming brought together international artists, national and regional, confirmed talents or emerging. These proposals were built in collaboration with La Rodia for concerts current music on Friday evenings and with the Conservatory of Grand Besançon for Saturday evening concerts, through a call for projects with teachers. (...) City Goal 4: Objective 4: Prevent the loss of social links and vulnerability. Associated Targets: 1.3, 4.5, 10.4 and 11.1. (...) Actions taken: Meetings not to miss: Created in 2017, the Large **Culture** Group of the Communal Social Action Centre (Centre communal d’action sociale) (CCAS) meets every six weeks to discuss the programming of activities able to benefit to the greatest number and possible collaborations with public structures. 2018 has seen the birth of the first Renc’Arts meeting, an exhibition organized around the works produced by members of the Creative Workshops of CCAS on the theme of archaeology with the support of the **Heritage** Directorate of the City. (...) City Goal 4: Objective 6: Animate and enliven the city districts. Thanks in particular to the presence of neighbourhood centres, which carry out a large number of missions and offer activities for **culture**, leisure and education for audiences who often have little access to them. (...) City Goal 5: A dynamic of development according to modes of responsible production and consumption. Objective 6: Preserving the architectural **heritage** of the city: Like the natural **heritage**, **historic** buildings must be preserved and protected. The Citadel of Besançon, the Saint-Jean cathedral and its forts feed the **culture** of the city, make it more attractive to tourists and help to beautify the landscape of the community. Associated Targets: 11.4, 8.9 and 9.1. (...) Actions taken: [Restoration] of the Town Hall, an emblematic building of the Renaissance. This municipal institution created in 1290 is one of the oldest in France and played a major role in the **history** of Besançon. Following the fire in June 2015, the renovation of damaged interior spaces and the restoration of the roofs according to their provisions in the 18th century have been initiated.”

Córdoba Province 2020 “Plan for Equal Opportunities between Men and Women (SDGs 5, 10.2, 10.4, 12.8, 16.7 and 16.b): (...) four strategic lines of work: 2. “Co-responsibility, masculinities and diversity” (...) transversal application of the gender perspective to different economic, **cultural** and social realities. (...) Related actions: Conference on **interculturality** and gender: May 21, World Day for **Cultural** Diversity and Development. (...) The Spanish Urban Agenda: (...) actions structured in five areas: 3. Financing (...) deployment of aid linked to the State Housing Plan 2018-2021, (...) protection of **cultural heritage** with effects positive in the reinforcement of the sustainable tourism model. (...) The province of Córdoba against COVID-19: The work carried out by the Spanish Federation of Municipalities and Provinces is important (FEMP) (...) participating in: Making the **cultural** fabric of local entities available to the Pact for **Culture** of the Central Government. (...) The pandemic has pushed back the achievements regarding the provincial situation of social, economic, **cultural** response issues.”

“Art and culture empower, bring people together and regenerate competence. Art and culture foster creativity and offer alternative frames of reference and ways to release difficult issues. (...) The right to culture is not only a question of who gets to consume it, make it or, own it or what is considered as legitimate culture. It is also about creating a society where everyone feel[s] that they matter and have a chance in life.” (Espoo VLR 2020)

Espoo 2020: “Youth council as an embodiment of Espoo story’ (SDGs 8, 10, 11, 16): (...) the most important aspect of the youth council is the socio-**cultural** (...) ‘The Well-Being of children and young people is built in everyday life’ (SDGs 1, 3, 4, 8, 10): (...) strengthen the language skills of children and young people from different linguistic and **cultural** backgrounds. (...) offered a wide variety

of free sport and **cultural** activities. (...) ‘Prevention of homelessness in Espoo – everything starts with a home’ (SDGs 1, 10, 11): the goal for Espoo and Finland as a whole is a more socio-**culturally** sustainable, fair and equal society. (...) ‘Skills centre activity for immigrants in Espoo’ (SDGs 1, 4, 8, 10, 16): (...) adaptation to the **culture** around them. (...) ‘Equal services for a **culturally** diverse population through experiments’ (SDGs 1, 3, 4, 8, 10): The share of Espoo residents with different linguistic and **cultural** backgrounds will grow to about 30% by 2030. (...) **Cultural** Diversity Is Resource. (...) hired language buddy employees (...). ‘NGOs acting as wings to empower citizens’ (SDGs 4, 10, 11, 16, 17) New and old residents, no matter where they come from in the world, have one thing in common: their current home region. (...) ‘Everyone is entitled to local **heritage**’ project, the Finnish Local **Heritage** Federation (...) creates encounters between local **heritage** associations and immigrant associations in Espoo. (...) operating model for integration that can be implemented by the 750 member communities of the Finnish Local **Heritage** Federation across Finland. (...) ‘**Culture** to residential areas, support for pursuing art’: In addition to grants, **cultural** actors (...) apply for project support for events, projects or co-development (...) Associations are supported by providing public spaces for them to use (...). ‘Promoting inclusion in an increasingly diverse city’ (SDGs 3, 4, 5, 10, 16): Foreign-language residents (...) particular needs related to their language or **cultural** background. (...) ‘Engaging a **culturally** diverse population in the development of the city’ (SDGs 8, 10, 16). (...) ‘Espoo story steering the development of leadership’ (SDGs 5, 10, 11, 16): What is good: Common leadership cornerstones – common values and **culture**: (...) ‘A bright future for people and the environment – education for sustainable development in Espoo’ (SDGs 3, 4, 12, 13, 17): In a diversifying society, **intercultural** communication skills and understanding are increasingly important. (...) The Global Communications course at upper secondary schools taught the students interaction skills and dealt with changes in diplomacy and ethical communications together with specialists in **intercultural** communications. (...) ‘An inclusive city enables **culture** for, by and

with all' (SDGs 1, 3, 4, 10, 11): Art and **culture** empower, bring people together and regenerate competence. Art and **culture** foster creativity and offer alternative frames of reference and ways to release difficult issues. (...) The right to **culture** is not only a question of who gets to consume it, make it or, own it or what is considered as legitimate **culture**. It is also about creating a society where everyone feel[s] that they matter and have a chance in life. Art and **culture** play an important role in building an inclusive city. (...) 'Kaikukortti – equal access to **culture**': **Culture** belongs to everyone, but not everyone has the economic means to use **cultural** services. The **cultural** card Kaikukortti gives citizens with financial constraints free access to **cultural** services. (...) Almost all **cultural** actors (...) are part of the Kaikukortti network. (...) the service enriches the dialogue between the social, health and **culture** sectors. (...) developed by the national **Culture** for All service, which is financed by the national Ministry of Education and **Culture**. Espoo was the first city to pilot the card in 2015, after which it was developed into a permanent service in Espoo and spread to other cities in Finland. (...) 'Arts and **culture** belong to every child': Children have the right to participate fully in **cultural** and artistic life (UN Convention on the Rights of Children). Espoo **Cultural** Services reach out to children and families through a wide variety of measures. (...) The **Culture** Clinics [maternity] (...) The **Culture** Call program (...) **culture** professionals to day-care centers. 'Espoo day – writing the DNA of the city': (...) the largest communal event in Espoo. (...) encourages citizens to make and create their neighborhood **culture**. (...) relies heavily on the **history** and **cultural heritage** of Espoo. (...) **Culture** and **cultural heritage** are the DNA of the city - that special something which makes it recognizable and authentic (**Culture** Espoo 2030). (...) **Culture** and art education foster creativity, innovation and sustainable life skills. What should be developed: Removing financial obstacles isn't enough. More emphasis needs to be put on how to encourage and empower citizens to participate in **culture**. 'Espoo city library – the second-best city service after tap water' (SDGs 1, 4, 10, 11, 12): In an age of increasing polarization, fake news and knowledge gaps, libraries are essential. (...)

promote equal possibilities to **culture**, lifelong learning, active citizenship and democracy. (...) 'Sensitivity the key in end-of-life care': (...) to enjoy the outdoors or **culture**. (...) 'Let's do it together': Part I: Co-Creation and ecosystems': (...) Espoo is developing a model that helps to build a socially, ecologically, financially and **culturally** sustainable city. (...) 'Inspiring, dynamic ESPOO' (SDGs 4, 8, 9, 17): (...) innovative solutions are developed (...) for Espoo to grow sustainably, taking into account the economic, ecological and socio-**cultural** factors. 'Sustainable growth through circular economy': **Culturally**, circular economy and sharing economy are only gradually becoming more common (...) change consumption **culture**. 'Accelerated Action': 'Espoo involved in Baltic Sea protection' (SDGs 6, 11, 12, 14, 15): Pentala Archipelago Museum promotes active Baltic Sea citizenship: (...) creates opportunities for participation and for greater involvement in the common **cultural** and natural **heritage**. (...) focuses on the **history** of the old fishing farm and the archipelago of Espoo. (...) 'Nature and biodiversity': 'Tourism guided by sustainable development' (SDGs 8, 11, 12, 14): Sustainable tourism takes into account the present and future economic, socio-**cultural** and ecological effects of tourism."

Gothenburg 2019 "Synergies and Conflicts between the City's Main Local Strategies and the Achievement of the SDGs: Densification can also present a challenge in the availability of space to complement the higher number of houses and offices with municipal services such as schools, elderly housing, housing with special services, sports facilities and **culture** such as libraries. (...) For the **culturally** marked buildings, a balance between preservation, repair, rebuilding and demolition is part of the considerations the City needs to do in the detailed land use planning processes."

Hamamatsu 2019 "Examples of partnership agreements with private sector: (...) with Ricoh Co. Ltd. and Ricoh Japan Corp, on regional revitalization: (...) educational/ **cultural** promotion, tourism; (...) with Aeon Co., Ltd.: Promotion of musical **culture**, promotion of commerce, tourism and the city; (...) with Tokoha University, on

community development (...) sports and **culture**. (...) with Hamamatsu Gakuin University Junior College, on creation of (...) **intercultural** society; (...) with Shizuoka University of Art and **Culture** on (...) lifelong learning/**multicultural** societies, **cultural** promotion.”

Harare 2020 “Youth Development Programmes: Psycho-social (discussions), arts and **culture** (traditional dance, poetry and drama), oral driving lessons, projects (gardening), modern dance.”

Hawai'i 2020 “County Action: County of Hawai'i: Home to the famed Merrie Monarch Festival, Hawai'i Island has a rich community of practitioners, schools and programs revitalizing and elevating Hawaiian **culture**, language and tradition. Community networks are leading place-based management of natural and **cultural** resources. (...) a 2% setaside of county property tax revenues to purchase and protect over 6,500 acres of wahi pana (significant sites) in perpetuity. (...) Maui county: (...) taking a leading role in **biocultural** conservation. (...) Maui has a strong network of community-based organizations committed to stewardship of natural and **cultural** resources, environmental protection, zero waste initiatives, local **agriculture** and farm-to-school programs, education and community health. Action Spotlight: Natural Resource Management: Home to over 300 native plant species, the Pu'u Kukui Watershed Preserve is guided by Native Hawaiian stewardship practices and a **culturally** informed approach to ecosystem management. Kaua'i County: (...) has a **history** of strength and resilience (...) solutions for renewable energy and climate change, **biocultural** conservation. (...) To increase public understanding of traditional Hawaiian districts, land divisions and place names, the County partnered with the state, private landowners and practitioners through the Kaua'i Nui Kuapapa **cultural heritage** program to install moku and ahupua'a signage on Kaua'i and Ni'ihau. Action Spotlight: Smart Sustainable Communities: Hā'ena Community-Based Subsistence Fishing Area: (...) using community-based management grounded in traditional **cultural** knowledge (...) Aloha+ Challenge Goals: 'Local Food' (SDGs 1, 2, 3, 12, 13,

17): Strong initiatives (...) a renewed connection to land, **culture** and community. 'Natural Resource Management': Hawai'i, often called the endangered species capital of the world due to a **historic** loss of natural and **cultural** resources, now faces continued environmental threats from climate change. (...) Hawai'i hosted the 2016 International Union for the Conservation of Nature (IUCN) World Conservation Congress, which showcased Hawai'i's **cultural** legacy of holistic ridge-to-reef stewardship through the ahupua'a system and catalyzed increased commitments by the state to care for Hawai'i's forests and waters. Action Spotlight: Holomua: Marine 30x30 Initiative: (...) brings together fishers, **cultural** practitioners and scientists to design a public process for place-based planning, pono (righteous) practices, protection and restoration and monitoring. (...) 'Green workforce & education': A 'green job' is broadly defined as a professional, entrepreneurial, non-traditional, subsistence and **cultural**-based work that contributes towards the 2030 goals and integrates sustainability principles across sectors. (...) The Hawai'i Tourism Authority 2020-2025 Strategic Plan adopted the Aloha+ Challenge and global SDGs, placing a new emphasis on industry sustainability, destination management, and Hawai'i's natural and **cultural** resources. Action Spotlight: Hawai'i Innovation Ecosystem: (...) Guided by systems thinking, organizations such as Purple Mai'a Foundation empower **culturally** grounded technologies and indigenous innovation. (...) Grounded in the value of mālama (to care for), the plan prioritizes investment in natural resource and **cultural** resources, support for Native Hawaiian **culture** and reciprocity between residents and visitors. The plan is the first document of its kind to be presented in 'ōlelo Hawai'i (Hawaiian language) by a state agency.”

Liverpool 2020 “2030hub is currently developing a 24 stakeholder engagement event plan for the Decade of Action. (...) It is our intention to conduct these events around each of the 17 SDGs, plus an additional seven local relevant themes, to be decided, from sport, retail, built environment, finance, tourism/ **culture**, youth, technology, business and transport.”

Mannheim 2019 "Strategic Goal 1: Social and **Cultural** Empowerment, Social Interaction and Lifelong Learning. (SDGs 1, 4, 8, 11): **Culture** is an important catalyst for social cohesion. Key milestones: Educational activities for lifelong learning and **cultural** integration. (...) Educational Integration and Development Plan: (...) integrate **interculturalism** into education systems and to offer migrant children the same opportunities as any other child. Mannheim School Support System (MAUS): (...) requires schools (...) to offer courses that are **interculturally** sensible and promote tolerance. (...) supports the **intercultural** organization of schools. (...) Strategic Goal 3: Equality, Diversity and Integration (SDGs 4, 5, 10, 16). Key milestones: Mannheim's **culture** of diversity drives communal life, **cultural** infrastructure and facilities. (...) Strategic Goal 4: Democracy, Engagement and Participation (SDG 16): City Projects: City Lab: Creating a space where citizens can get a better understanding of overall strategies (...) Design Thinking method. Results were the "**Cultural** Tram" where political topics are discussed in public transport or the urban innovation lab in the Neckarstadt-West. (...) Strategic Goal 5: Digitalization, Innovation and Sustainable Growth. (SDGs 7, 8, 11, 12, 13 15, 16) (...) business start-up center C-HUB is setting creative standards (...) supports the voluntary activities of its citizens in the social and **cultural** sector."

Mexico City 2019 Section 3: 'Equal rights': Women's rights (SDGs 5, 10, 16; NUA, Generation Equality). (...) a **culture** of respect for women is promoted with spaces for attention and prevention of violence. Rights of vulnerable persons (SDGs 6, 10, 16. NUA. AC21) CASSA (Circles of Learning, Socialization and Knowledge): Coexistence groups for senior people with recreational, **cultural**, productive and playful activities. (...) Section 4: 'Zero Aggression and Greater Security': Intelligence and justice (SDG 16. NUA. Generation Equality). Strengthening the prevention of crime and violence: (...) spread road safety education and a **culture** of complaint. Strengthening of Citizen security regulations: Civic **Culture** Law published on June 8 of 2019. (...) strengthen the **culture** of civil protection, participation in emergencies.

(...) Section 5: '**Culture** for Peace': The recovery of public space through **cultural** expressions is an effective instrument to improve the citizen security. We are working in seven areas: Promotion of community **culture**; recovery and conservation of memory and community **cultural heritage** of the native peoples; artistic and **cultural** education and training; the realization of festivals and parties, with priority in the areas of greatest exclusion in access to **cultural** rights; and linking and cooperation actions to build a system of **cultural** promotion and development for Mexico City. (...) **Cultural** festivals in the City (...) promote artistic expressions to revitalize streets, neighbourhoods and public squares. (...) Artistic and **cultural** promotion and dissemination. More and better **cultural** spaces in the City (...) Urban Art Gallery / City of Art Projects (...) Program for Strengthening and Supporting Indigenous Peoples (FAPO) (...) International linkage and **cultural** cooperation: (...) designation of Mexico City as Capital Iberoamericana de las **Culturas** for the year 2021. (...) Section 7: 'Sustainable city': Participation and environmental **culture**. We promote sustainability **culture** through events, activities and programs with the participation of the citizenship. Promotion of tourism: (SDG 8, 11, 12, NUA.) (...) affordable promotions and packages on rural, **cultural** and nature attractions. (...) Discovering the neighbourhood. Brigades made up of young people that promote tours to emblematic places of our **historical heritage**."

Niort 2020 "Challenge 5: 'A human, **cultural** and safe city where each actor is jointly responsible for the well-being and the common good'. Main SDGs: 8, 16, 17. Secondary SDGs: 10, 11, 13. Strategic objectives: 5.3. Create social links and attractiveness through **culture** and events. Existing policies concerned: **Cultural** policy. Sub-objective 5.3.1 - Offer a diversified **cultural** offer for all. Action 5.3.1.1 - Development of art and **culture** throughout the city aiming at access for all: Continuation of **heritage** preservation work and actions to bring **heritage** places to life. Action 5.3.1.2 - Improving young people's access to **culture**: (...) evening activities (...) festive places for young people. (...) Sub-objective 5.3.2 - Raise awareness of sustainable development through **culture**. Action 5.3.2.1 - Mobilization of

cultural actors and artists for Niort Durable 2030. (...) Strategic objective 5.4 - Strengthen the civic involvement of residents. Sub-objective 5.4.5 - Encourage the participation of young people in city life. Action 5.4.5.1 - Support youth initiatives: (...) - Launch a call for projects (...) for young people (...) using their languages, their tools, their **culture** (digital platform, emotions, positive ecology, to the image of the trash challenges). (...) Challenge 6: 'A fulfilling city for young people, through education and training, for better access to employment and good living conditions'. Main SDGs: 4, 8, 10. Secondary SDGs: 17. Strategic objective 6.1 - Propose a coherent educational path from kindergarten to higher education for successful integration into life. Sub-objective 6.1.2 - Fight against early school leaving and improve educational outcomes. Action 6.1.2.2 - Enrichment of extracurricular activities: Work on **intercultural** relations with an objective of territorial diversity (...) Access to **cultural** and sports practice. Sub-objective 6.1.4 - Generalize education for sustainable development for all (sustainable lifestyles, citizenship, human rights, gender equality, **culture** and peace, non-violence, **cultural** diversity). (...) Challenge 7: 'A united city with inclusive practices that gives everyone the same opportunities and strengthens links to leave no one behind'. Main SDGs: 1, 5, 8, 10. Secondary SDGs: 2, 4, 7, 11, 16. Strategic objective 7.1 - Enable the inclusion of all. (...) Sub-objective 7.1.2 - Make the city more accessible. Action 7.1.2.1 - Continuation of the implementation of the Programmed Accessibility Agenda (Ad'ap) on buildings and installations open to the public: Treatment of **cultural** and **heritage** places. Sub-objective 7.4.1 - Fight against isolation, stimulate mutual aid and solidarity between residents. (...) Action 7.4.1.6 - Creation of a third place around solidarity by involving existing actors, as well as **cultural** and associative actors. (...) Challenge 8: 'A healthy and sporty city, which preserves and improves the health of all'. Main SDGs: 3, 10, 12. Secondary SDGs: 1, 6, 11. Strategic objective 8.1 - Ensure healthy lives and promote well-being for all at all ages. Sub-objective 8.1.1 - Respond to the health issues, physical and mental, of the population. (...) Action 8.1.1.2 - Support the Local Mental Health Council (for access to **culture** (...))."

Pittsburgh 2020 "Towards a comprehensive plan: Pittsburgh has 90 neighborhoods, each with its own distinct character, **history**, and **culture**. (...) elemental forces that made Pittsburgh what it is today: a city that is both prosperous and unequal. Before we look to the future, we need to acknowledge our past, from the legacy of heavy industry to the heavy handed City policies that shaped neighborhoods and displaced communities."

Rio 2020 "Sustainable Development Plan and the SDGs: (...) 5 Cross Themes: 1. Climate Change and Resilience, 2. Equality and Equity (this cross-cutting theme concerns policies to face the challenge of inequalities (...) in different forms: income, infrastructure, **culture**), 3. Cooperation and Peace (reducing violence, promoting a **culture** of peace and expanding the citizen security), 4. Longevity and Well-Being, 5. Governance. (...) Structural Limitations: Follow up and monitoring of public policies (transparency): challenge is to give continuity to the **culture** of planning within the municipal administration. (...): Optimal policy and environment for the development of the local strategy: (...) No One Left Behind: (...) creation of the Integrated Action Plan, which includes (...) promoting access to **culture**."

Santana de Parnaíba 2019 "In **Culture**, the city hall recently built the CAT - Center for Tourist Service, Revitalization of Praça 14 de Novembro, Renovation of the **Cultural** Complex, formed by the Anhanguera Museum and by the Casarão. (...) Public policy: Service for Coexistence and Bond Strengthening - SCFV (...) group visits for artistic, **cultural**, leisure and sports, among others, according to the age of the users. (...) Child Development Group (...) socio**cultural** stimulation in early childhood (...) Health and Wellness Promotion: (...) actions developed by professionals of psychology and psychiatry should start from the diagnosis of the user's (...) socio**cultural** context. (...) Based on this diagnostic information, strategic actions (...) **cultural** services in the territory, for example: walking groups, recounting of stories etc. (...) Prevention of Suicide Attempts: Suicide (...) results from a complex interaction of biological, genetic, psychological, social, **cultural** and environmental factors."

São Paulo 2019 “Chapter 1: SDG 1-2-10: Food and nutrition security represents the realization of the right of all to regular and permanent access to quality food (...) that respect the **cultural** diversity and that are environmentally, **culturally**, economically and socially sustainable. Program for School Feeding (...) respect the food **culture** and **agri-cultural** vocation of each region.”

São Paulo 2020 “In São Paulo, the creation of the Regional Councils for Environment, Sustainable Development and **Culture** of Peace under the Law 14.887/2009 represented an important action of the municipality for localizing a global development agenda. (...) The Inter-Secretarial Working Group (GTI SCP/SDG) comprises the following bodies: (...) Municipal Secretariat of **Culture** – SMC (...) The Sustainable Cities Program (SCP) is an urban sustainability agenda that encompasses social, environmental, economic, political, and **cultural** dimensions in municipal planning. (...) Initiatives for sustainable development: ‘Institutional Dimension’: The UMAPAZ – Open University of Environment and **Culture** of Peace (...) offers activities and courses that encourage social participation towards the environment and **culture** of peace. (...) Conservation and Recovery of Environmental Services Areas Plan: supporting and regulating (...) **cultural** services. (...) Municipal Atlantic Forest Conservation and Recovery Plan: (...) management of actions that combine the conservation of the biome with the economic and **cultural** development in the city. (...) ‘Economic Dimension’: Municipal Agroecology and Sustainable and Solidary Rural Development Plan: (...) thematic areas indicate a series of goals concerning sanitation, tourism, **culture**, (...) indigenous people, youth and women, environmental conservation, teaching and education, urban **agri-culture** (...). ‘Social Dimension’: Violence Prevention Center (...) **culture** of peace technologies (...) The Edu-communication Center is a sector integrated to the Pedagogical coordinating body of the Municipal Secretariat of Education (COPED) can encompass all the educators in the City Schools: Childhood Education, Primary and Secondary School, Indigenous Education and **Culture** Centers (CECIs), Integration and Education of Youth and Adults Center (CIEJA) and Municipal Bilingual Education Schools for Deaf People (EMEBs). (...) São Paulo has three Indigenous Education

and **Culture** Centers (CECI) (...) as a Municipality’s response to the Guarani leaderships’ demand for strengthening and valuation of their **culture**. (...) The architectural design of the CECIs was prepared with the participation of Guarani indigenous leaderships according to the social, landscaping, and **cultural** conditions of each village. (...) Municipal Policy for Immigrant Population: (...) application of the MGI (Migration Governance Indicators) pilot project at local level, with Accra, in Ghana, and Montreal, in Canada. The choice was a result of a survey with several cities having great **cultural** and migratory diversity. (...) São Paulo Capital of **Culture** Program (SDGs 4, 10, 11): (...) integration of the São Paulo **Cultural** Calendar, encompassing the appreciation of the city’s memory and **cultural** occupation, sense of belonging and fostering of public facilities, to literary diffusion, strengthening of audiovisuals, reconnecting with modernist values, and the recognition of the city’s **cultural** power by international forums. The São Paulo Capital of **Culture** program promotes a wide integration and communication process for the creation of a portfolio about the abundant vitality of the **culture** in São Paulo. The ten initiatives align São Paulo with its great vocation and put the city as one of the greatest capitals of **culture** worldwide. (...) São Paulo Municipal Book, Reading, Literature, and Library Plan (...) defense and promotion of **cultural**, gender, ethnic, political, and speech diversity”. (...) Streets of Leisure Program (...) wide network of **cultural** and leisure attractions offered by the city, museums, parks, natural areas, theaters, concert venues and clubs. (...) the maintenance of popular physical and sporting activities as a **cultural** identity factor in the community, spaces for expression of said **cultural** manifestations. (...) ‘Initiatives for fighting Covid-19’: In the **culture** area, the City Hall made public calls for interested parties to participate in the “Biblioteca Online” (Online Library). The project gives continuity to actions that foster **culture** and arts during the [confinement] periods. The artists can send proposals in the modalities: artistic presentations, experiences, artistic interventions, and book, reading and literature. (...) The Municipal Secretariat of **Culture** (SMC) made available the online programming schedule of the Municipal Theater, the Mário de Andrade Library, and the **Cultural** Center of São Paulo.”

Scotland 2021 “Next Steps: Ensuring we are well placed **culturally** and in terms of our planning, systems, skills and capacities to encompass the scale of the task is essential.”

Shimokawa 2018 “Fifth Comprehensive Plan (FY2011–2018): Basic objective: ‘Cultivate human resources by developing their character, potential, and positive qualities’. Measures: ‘**Culture** and the arts’. SDGs 3, 4, 11. Related targets and policies: Support voluntary **cultural** activities and promote **cultural** experiences to help people find their purpose. Provide opportunities to appreciate a variety of quality artistic and **cultural** performances. Protect and effectively use precious tangible and intangible **cultural** properties. (...) Basic objective: ‘Utilize local resources to develop industry’. Measures: ‘Forestry and forest products industry’. SDGs 7, 8, 9, 11, 13, 15. Related targets and policies: Create a forest **culture**.”

Suwon 2018 “The two concepts of sustainability of cities and the protection of **cultural** and natural **heritage** have been at odds with each other in the conflicting values between development and protection. Therefore, it seems important for Suwon to promote its own policies and indicators while striking the right balance between the two concepts.”

Viken 2020 “Important events in Viken 2020: The Benjamin Prize for Glemmen upper secondary school from the Center for Studies of Holocaust and Religious Minorities (HL Center) (...) the school works systematically against racism and discrimination by involving students and by working actively with a network of external volunteers, municipal and **cultural** actors in the local community. (...) The county council works to ensure that education, business development, **culture**, transport (...) adapted to the pandemic and prepares residents and businesses for the time after. Viken County Municipality wants to take a bigger role in helping business, **culture** and others affected by the effects of the corona pandemic. (...) Sustainability philosophy (...) a common direction for the Viken community. (...) requires a (change) work with system, **culture** and

knowledge both with us and across administrative levels. (...) Most important results (...) in 2020: **Culture** and diversity: Several universally designed outdoor recreation areas (SDGs 3, 10, 11, 17). Support for voluntary organizations (SDGs 3, 5, 10, 11, 17), Added knowledge on the topic of reuse and circular economy through the advice (...) related to their assessment of use and preservation of buildings (SDGs 11, 12, 13, 17), Art and **cultural** experiences that are inclusive and counteract exclusion (SDGs 3, 10, 11, 17), Development of public libraries as arenas for experiences and lifelong learning, including the development of digital events (SDGs 3, 10, 11, 16, 17). (...) The composition of the county council [includes] the County Council for **Culture** and Diversity. The joint committee for Viken decided that Viken should establish a **multicultural** council. (...) For the period 2020–2023, 5 focus areas (...) annual budget for 2020 and financial plan for 2020–2023: (...) Sustainable county where it is attractive to live, work and visit (overall). (...) Viken County Municipality shall contribute to good public health and have a diverse **cultural**, sports and outdoor life with broad participation. (...) Human resources, gender equality and pay: (...) an organizational strategy that focuses on diversity in **culture**, (...) and leadership development. (...) Several of the county council’s representatives have been elected to international organizations, regional councils, **cultural** organizations. (...) The work to further develop quality **culture** for Viken started already in 2019, and Viken is already experiencing a maturity around best practice and continuous improvement. (...) create a strong **culture** of digitization and innovation. (...) KulturArvOpplevelser [‘**Culture Heritage** Experiences’] is an interdisciplinary program to strengthen the development of commercial and market-adapted experience products based on **culture** and **cultural heritage** in Buskerud (...) an interdisciplinary collaboration (...) between industry and **culture**, and is partly financed by the National **Heritage** Board. (...) An innovation barometer (...) establishes a zero point for Viken county municipality’s innovation capacity. (...) focuses on building innovation **culture**. (...) Good dialogue and cooperation with the municipalities, the state, the business community, the social

partners, voluntary organizations, **cultural** life, institutions and citizens. (...) Entrepreneurship and business-oriented competence: The Norwegian Center for **Multicultural** Value Creation. (...) **Culture** and diversity: (...) volunteering, outdoor life and sports, county library, art and **culture** and **cultural heritage**. Art and **culture** have a clear intrinsic value and are at the same time one important development factor in all areas of society. **Cultural** policy and the preservation of **cultural heritage** are enshrined in national law, in international conventions and in the UN's sustainability goals. (...) has also important tasks related to integration. (...) Viken's integration work [coordinated by] the **Culture** and Diversity Council area. (...) Art and **culture**: In 2020, Viken County Municipality has used its resources in the field of art and **culture** to fulfill the **Cultural** Act and strengthen the art and **cultural** life in Viken (...) Dialogues have been conducted with regular grant recipients (...) Institutions with a large share of fixed public support have had better conditions for manoeuvring the challenges, than the free field with many small and private actors. The year has also been characterized by creativity and innovation, especially related to digital production and dissemination. The state has granted significant funds for compensation schemes, which have been managed by the **Cultural** Council. (...) The art expressions: Performing arts (theater, opera and dance) (...) Music (...) main emphasis of the county municipality's festival support, and constitutes significant **cultural** industries. (...) Visual art (...) art institutions (...) wood art centres [support and grants]. Nitja centre for contemporary art (formerly Akershus art centre) (...) talent initiatives through a special assignment called Young Art. (...) municipality invests in art in public spaces (...) manages a large art collection. (...) Literature (...) commitment related to Literature Festivals (...) Film (...) Viken film center (...) the media factory (...) opportunities for young filmmakers. (...) maintained much of the activity despite covid-19. (...) new ownership structure with Viken county municipality 60 per cent and Oslo municipality 40 percent. (...) Inclusive **cultural** life: (...) access to art and **culture** for all. (...) dialogue with institutions and application criteria for grant schemes. (...) Audience development: (...)

expertise and grants to institutions and organizers (...) Norwegian Audience Development and Opinion, (...) warehouse youth panels called Joyce (...) focuses on understanding and engaging the audience in aged 16-30 years. (...) Bizzy is a digital **culture** card for young people in the form of an app, which offers relevant **cultural** offers to discounted prices. (...) UKM (Young **culture** meets) Despite the fact that the work has been difficult due to cancelled county festivals and national festival, there has been significant activity in 2020. Much has been moved to digital surfaces. (...) Youth participation (...) has been a fundamental success factor. (...) co-operation agreement with Sarpsborg municipality, Viken county municipality and UKM Norway, to develop a national resource centre for e-sports and computer **culture**. (...) The **cultural** schoolbag (...) delivering professional art and **cultural** experiences of high quality in film, **cultural heritage**, literature, music, performing arts and visual arts for primary schools and high school. (...) **Cultural heritage** protection: In 2020, the responsibility for a number of tasks was transferred from the National **Heritage** Board to the county municipality; (...) The new tasks have essentially been solved with the county municipality's own resources, as much of the expected transfer of resources from the state did not take place. In 2020, the county municipality added about seven percent of an estimated resource requirement of five man-years. The county municipality's administrative tasks in the area of **cultural heritage** are mainly based on collaboration with the municipalities in planning and construction case processes, administration of subsidy schemes (...) protected **cultural** monuments, both old and new. (...) Good relations have been established with the **cultural history** museums. (...) Work for protection, sustainable use and broad dissemination of Viken's **cultural heritage** (...) anchored, through a separate section for **cultural-historical** dissemination and value creation. (...) Viking ship find at Gjellestad (...) development of natural and **cultural** values in Nordre Øyeren area (...) international architectural competition for a national floating museum and wetland competence centre. (...) Ensure a comprehensive knowledge base, high competence and strengthened collaboration on **cultural**

heritage protection. (...) The work of investigating a possible Viken vessel protection centre is underway (...) Manage regional and national **cultural heritage** interests as a regional **cultural heritage** authority: Ensure good follow-up of the growing portfolio, provide advice and guidance to municipalities and owners. (...) a circular-economic perspective. (...) archaeological registration (...) automatically maps protected **cultural** monuments. (...) collection management and private archives (...) strengthen the municipalities' competence and ensure good interaction between them and the county municipality (...) emphasizing the municipalities' own **cultural heritage** responsibility. (...) Strengthen the citizens' knowledge and understanding of, support for and interest in the county **cultural heritage** and thereby an understanding of the county municipality's role as a **cultural heritage** authority. Work to strengthen the collaboration with the owners, the volunteers and the museums, and emphasize value creation, accessibility and dissemination of **cultural** monuments."

Yucatan 2020 "Merida is (...) considered the economic, **cultural**, and service capital of the Mexican southeast. In 2019 the city was designated a Creative Gastronomic City by UNESCO. (...) Known as the City of the Three **Cultures**, Izamal was considered as the Magic Town of Mexico, since it combines features of its pre-Hispanic past, the colonial period, and the current era. (...) Transforming Mexico from the Local Award by the United Nations Development Program: Festival de la Veda: (...) tourist, artistic, **cultural**, recreational, and commercial activities to attract visitors and generate economic benefits in the coastal area (...) Ecotourism tours, food stands and crafts from the fishing community. (...) The State Development Plan (PED) 2018-2024 (...) identifying to what extent the development axes incorporate the socio-**cultural**, economic, environmental, political and technological dimensions (...) which guarantees the continuity of public policies."



EVALUACIÓN DE INDICADORES TIPO SEMÁFORO CON RELACIÓN AL PORCENTAJE DE LOGRO							
PROGRAMA PRESUPUESTARIO	*(1) UNIDAD ADMINISTRATIVA	*(2) E.JES RECTORES	TOTAL DE INDICADORES POR UNIDAD ADMINISTRATIVA	EVALUACIÓN DE INDICADORES			NO EVALUABLE
				0-29 %	30-66 %	67-100 %	
EDUCACIÓN, CULTURA Y RECREACIÓN	COORDINACIÓN DE BIBLIOTECAS	B	6	0	0	6	0
	COORDINACIÓN DE CRONISTA MUNICIPAL	B	2	0	0	2	0
	DIRECCIÓN DE ACCIÓN CÍVICA	B	6	0	1	5	0
	DIRECCIÓN DE CULTURA Y EVENTOS ESPECIALES	B	7	0	2	5	0
	DIRECCIÓN DE EDUCACIÓN	B	13	5	1	7	0
	DIRECCIÓN DE CULTURA FÍSICA Y DEPORTES (DICUFIDE)	D	11	2	1	8	0
TOTALES			45	7	5	33	0

Elaboración propia.

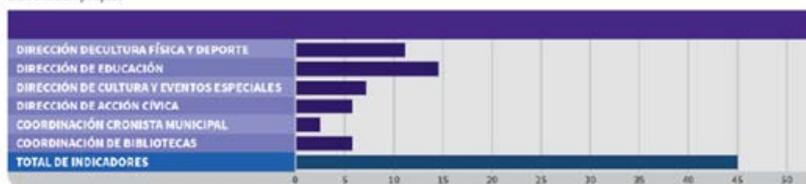


Figure 214
Ciudad Valles 2020
VLR, p.130.

Figures 215-223
2019 Barcelona VLR, pp.60-115: emblems of various municipal plans.



Figures 224-226
Besançon 2018 VLR, pp. 50 and 86: Diagrams of Objectives 3.1 and 5.6 showing SDG Targets covered; p 87: Town Hall Project showcased under Objective 5.6.



Restitution historique de l'Hôtel de Ville

D'Hôtel de Ville est un bâtiment emblématique de la Renaissance. Cette institution municipale créée dès 1290 est l'une des plus anciennes de France. Elle a joué un rôle majeur dans l'histoire de Besançon, ville impériale qui se gouvernait comme une petite république sous les Habsbourg jusqu'à la conquête française de 1674. Suite à l'incendie survenu en juin 2015, la rénovation des espaces intérieurs sinistrés et la restauration des toitures selon leurs dispositions au XVIII^e siècle ont été engagées. Il est également prévu la restauration de la fontaine telle qu'elle existait à la fin du XIX^e siècle. Ces travaux ont contribué à la mise en valeur de l'édifice et à l'inscription au titre des Monuments Historiques de l'ensemble des façades et des toitures, ainsi que de la cave d'époque médiévale.

Département Architecture et Bâtiments

3,5 M€ TTC
coût de l'opération
dont 3 M€ TTC de travaux



Figures 227-229
Besançon 2018 VLR, pp. 61a and 61b; Besançon 2019 VLR, p.61b.

DATA AND INDICATORS RELATED TO CULTURE

- Barcelona 2019:** Barcelona has developed a specific mechanism for **cultural** data collection, the **Cultural** Data Observatory, based on its own opinion studies and analyses.
- Besançon 2018** "Number of young people (- 18 years old) affected by an ACE action: 16,888 young people (including 4,520 children primary schools **cultural** routes) (...) 4,520 children, 209 classes followed the **Cultural** Routes program. (...) Concerts in the courtyard of the Palais Granvelle: 8 concerts, 4,473 spectators. (...) 1,176 participations within the CCAS creative Workshops (...) Number of persons involved/ affected by the different educational and **cultural** projects in sensitive neighbourhoods: value not available for 2018 (...) [Restoration] of the Town Hall: (...) 3.5 M € incl. cost of the operation, including 3 M € of works, all taxes included. In 2018, some work was carried out at the Citadel, as well as the finalization of phase 2 of the UNESCO-listed Fortifications. These works are carried out in respect for the fauna that nest in the cliffs around the Citadel. Architecture and Buildings Department. 130,000 €, tax included."
- Bristol 2019** "The main **culture**-related UN indicators, 4.7, 8.9, 11.4, 12.b, 16.10 have not been used. 8.3 has not been used in a **culture**-related local indicator."
- Hawai'i 2020** "Aloha+ Challenge Goals: 'Smart Sustainable Communities': (...) 15% of ahupua'a landowners evaluated have a community-based management plan in place for natural, **cultural** or economic resources, a slight increase from 12% since 2011."
- Mannheim 2019** "Percentage of surveyed persons who were satisfied with **cultural** facilities such as concert venues, theaters, museums, and libraries. (Positive trend.) Percentage of those surveyed who utilized **cultural** offerings. (Positive trend.)"
- New Taipei 2019** "City Data Review Method: Variations and Limitations: (...) The same language and **culture** may differ in local knowledge, context, **cultural** literacy, etc. in between regions. Due to local variations, the achievement of the SDGs may affect the mapping outcomes."
- Rio 2020** "Initiatives for fighting Covid-19': "Biblioteca Online" (Online Library). More than BRL 3.5 million in resources was allocated to **culture** through incentive notices."
- Taipei 2019** "In 2016, this Council approved a total of 47 sustainable development indicators (22 international and 25 local) guided by the joint vision of a Sustainable and Livable Taipei to realize various dimensions of livability and sustainability including (...) a rich and diversified urban **culture**."
- Viken 2020** "KulturArvOpplevelser has allocated a total of NOK 2.1 million to development projects that combine experience industry and **cultural heritage** in old Buskerud. (...) Key figures for **culture**, 2019 & 2020: 'The **cultural** schoolbag': Number of students 193,000 & 99,800; Number of tours 320 & 270; Scheduled events 6,000 & 5,380; Cancelled events due to corona (2020) 2,506; Number of art meetings per student 3.8. '**Cultural** development': Event app Bizzy, number of users youth 13-21 years 6,205 & 7,572; Event app Bizzy, number of events/ tickets 1,011/14 & 130,825/3,859; Media factory, number of film projects/ persons 74/126; Media factory, equipment lending number of film productions 42; Young **culture** meets (UKM) events/ participants physically and digitally 22/683; UKM Views (streaming and courses on Youtube etc.) 7,351. '**Cultural heritage**': Municipal plans processed 632,751; Objections based on **cultural**

heritage considerations to municipal plans 18 & 19; Objections that went to mediation (others were resolved through dialogue) 1; Applications for exemption from planning provisions on **cultural** monuments 132; Municipal dispensation decisions that were appealed 2; Cases concerning automatically protected **cultural** monuments 2,254 & 3,146; Archaeological registration projects 200,159; Grants worthy of protection buildings - county municipality (2020) NOK 2,561,245 & NOK 2,619,501; Grants for listed buildings in private ownership - state (2020) NOK 25,500,000. 'The county library': Courses/ meetings/ seminars for library staff 64 & 45; Number of participants courses/ meetings/ seminars 2,339 & 2,000; Number of development projects 16 & 9; Lending class set 23,804 & 15,434; Number of children who participated in Sommerles 30,000; Number of registered books read in Sommerles 387,037; Lending library bus 31,523 & 12,835; Lending e-books and e-audiobooks 291 & 693; Lending digital newspapers and magazines (Pressreader) 295 & 311. 'Volunteering, outdoor life, sports and integration': Gaming equipment sports facilities (2020) NOK 319,656,000 & NOK 261,798,000. (...) Archaeological registration (...). 159 large and small archaeological records and projects. In 70 of these, new ones

were not found before known automatically protected **cultural** monuments. The proportion of projects with discoveries is thus approx. 45 percent. (...) required external cost coverage in accordance with the **Cultural Heritage** Act §10 for a total of NOK 20.27 million. (...) 26 maintenance measures [for] protected **cultural** monuments, 18 facilitation measures and several signage and dissemination projects. As a result of the pandemic (...) much lesser extent than in a normal year. (...) Accounting results and deviations **culture** and diversity – operations: (...) positive budget deviations (...) reduced expenses for activities (...) due to the corona situation. (...) Development project Nordre Øyeren, residual funds of just under 1 million kr. (...) Accounts Revised Budget – Consumption Dept. (figures in NOK 1,000) 2020 budget 2020 deviation 2020 2) in%: County Director of **Culture** and Diversity 2,077 1,931 -146 107.6%; Volunteering, outdoor life, sports and integration 80,905 84,922 4,017 %95.3; County Library 27,287 32,868 5,581 %83.0; Arts and **Culture** 150,146 151,564 1,418 99.1%; **Cultural Heritage** 134,111 134,429 318 99.8%; Total - **Culture** and diversity 394,526 405,714 11,188 97.2%. (...) Distribution of expenditure in the council areas: **Culture** and diversity 2.9%."





CONCLUSIONS



4.1. MAIN FINDINGS

4.1.1_ How Culture is Positioned in Policies and Actions

The VLRs reviewed in this report show a great **diversity of how LRGs address culture** in their sustainable development policies and reporting. While the integration and mobilisation of culture ranges from 'none at all' to 'full immersion', **a good majority** (54 VLRs out of 73, or 74%) of VLRs **have included the cultural dimension** in their implementation of the 2030 Agenda, through substantive narratives.

Just as the VLRs represent diverse cities, towns and regions, population levels and languages, the reports published are naturally inclined **not to fit easily into regular moulds**, not necessarily following structures prescribed in the VNR templates nor any uniform pattern of engaging with culture.

Cultural topics can be found at any level, as part of high-level policy frameworks and as practical examples of implementation, as separate sectoral headings, where LRGs have dedicated '**cultural plans**', or supporting aspects of other policy headings, diffused throughout different Goals and Targets. This said, several predominant themes do emerge out of the analysis, and certain areas where there could be a stronger presence and better integration of culture in local government policy and action.

The **keyword analysis** reveals that '**culture as the fourth dimension**', at an overall share of 13% of the total references to different dimensions of development (the social, economic cultural and environmental), still lags behind the other three dimensions, but less disproportionately than in the VNRs, which stood at 5%. As with the VNRs, we aspire to see an increase in the share of the cultural dimension in the coming years, to a level closer to 25% of the set of all dimensions.

In terms of the **breakdown of culture-related terms**, the most frequently encountered main category is 'general concepts of culture (including identity, diversity and rights)', followed by 'knowledge, education and cultural facilities', 'tangible heritage and spatial design', 'protection, management and economy of culture', and 'intangible heritage and performing arts'. The most frequently used specific terms are 'cultural' (with 'cultural heritage' being most prevalent in the subset), 'knowledge', 'buildings', 'culture', 'art(s)/artist(ic)', 'heritage', 'language', 'library(/-ies)', 'recreation(al)' and 'preserve(/-ation)'.

The '**cities ranking**' reveals the 'top ten' VLRs with the strongest reference to culture as Suwon (South Korea), Besançon (France), Hawai'i (USA), Mexico City (Mexico), Niort (France), Niterói (Brazil), La Paz (Bolivia), Besançon 2019 (France), Trujillo (Peru), and Espoo (Finland). The **average frequency** of cultural-related terms per VLR emerges as 1.07 words/ pages (more than six times the average rate of the VNRs), with 25 VLRs (34% of the total) scoring higher . Going forward, we aspire to see an increase in all the values cited above, in particular with the diversity of culture-related terms to encompass more of the spectrum that culture has to offer.

The special element of **visual material** in has been used abundantly in VLRs, reflecting the distinctive cultural identities and local assets of LRG territories and to amplify or further explain the messages conveyed in the texts. A total of 314 images were extracted from 54 VLRs, of which 27 are covers, which predominantly **showcase cultural heritage sites** or use graphic design. The content of the visual material is most prevalent in the category of 'tangible heritage and spatial **design**', followed by 'visual arts', 'intangible heritage and performing arts' and 'knowledge, education and facilities'. The presence of visual material, while considered an important part of this review of VLRs, has not had a significant influence on the main findings on cultural engagement, which still takes textual narratives as reference. The visuals with cultural themes do not always find their counterparts in the texts, their messages remaining too implicit to make a mark on policy formulation.

In terms of narratives found in VLR texts, the '**introductory and policy sections**' show a striking use of culture in statements of **political commitment** expressed by local leaders. Many VLRs present their city with a **sense of pride and ownership of place**, citing favoured cultural traits, values and historic qualities. The use of **emotional and poetic language**, including references to famous literary figures, can be noted as a culturally relevant factor of human motivation in the face of challenges.

"Culture and cultural heritage are the DNA of the city." (Espoo VLR 2020)

Culture is cited as a crucial element of SDG achievement, driving the ambition and **mobilizing stakeholder actions** for sustainable urbanism, often linked to awareness raising, capacity building, collaboration and citizen participation. The importance of **youth as agents of change** and the next generation is emphasized in some cases. When cities present explanations of why the 2030 Agenda is relevant for them and make a case for reporting on the SDG localization, they often include references to cultural aspects.

Culture is highlighted as a fundamental element of LRGs' overall approach to sustainability, and **recognized as the fourth dimension of sustainable development**, explicitly in many VLRs, and more implicitly in others through placing the cultural on a par with the social, economic and environmental dimensions. The VLR exercise is recognized as an occasion to draw attention to the underrepresentation of topics related to culture. A frequent reference is made to culture in the sense of **the overall functioning of society**, as in organizational or civic culture, a culture of evaluation, a culture of accountability, a culture of political engagement, a culture of equality, a culture of innovation, confidence and collaboration, and a **culture of sustainability itself**. These statements indicate that human societies' very **ability to achieve the SDGs** is a cultural phenomenon. The UCLG-UN-Habitat VLR Guidelines, Volume 1, shares a similar idea, in that "a '**cultural**' commitment to sustainability as a driving force of (...) policymaking is a great added-value to cross-tier collaboration".



Close to half of the VLRs feature **cultural strategies, policies and planning instruments** or a cultural dimension in their urban strategies, in context of incorporating the SDGs in the local framework. Some include dedicated cultural plans drafted specifically for that territory, or sectoral plans addressing a cultural theme. The policy instruments are often cross-referenced to certain SDGs, and approach the subject through the **themes** of accessibility of cultural services, education, attractiveness, cultural and human rights, diversity, gender, harmony with nature, heritage, Indigenous knowledge, interculturality, non-discrimination, participation, peace, and values that guide society and need to be preserved.

The **means of implementation for local cultural policies** mentioned in VLRs include cultural data collection (with dedicated data platforms in some cases), financial and in-kind support for cultural programs and heritage conservation, awareness raising through cultural activities for behavioural change, strengthened governance mechanisms. The budgets for culture allocated by LRGs remain in low figures, mostly less than 3%, although increasing to level near 30% when integrated with budgets with education, science and/or diversity.

There is substantial engagement with culture in both tangible and intangible forms, i.e. through **urban space** and **social capital**. The strongest theme is observed as its **catalyst role in social inclusion** and cohesion and developing human capital, acknowledging the cultural manifestation of inequalities and poverty, developing policies to **make culture accessible to all**, increasing the quality and quantity of cultural events and cultural services. These services are connected to **territorial strategies**, in particular to enliven districts, activate public spaces through cultural expressions and democratize culture through decentralization of cultural spaces. The symbiosis between culture and the **economy** is also promoted, in particular through the **tourism and creative industries**.

Preserving and promoting the **heritage** of the city – cultural and natural, tangible and intangible – is prioritized as a source that supports the identity and attractiveness of the city, and a medium for inclusion. Connections between **culture and nature** are embraced in a small number of VLRs, through policies for biocultural conservation, agro-ecology and rural development. The effects of the **COVID-19 pandemic** are inevitably a central theme in VLRs prepared for 2020 and 2021. The impacts of the pandemic on the cultural sector, its emotional and psychological implications, and the cultural aspect of recovery, are mentioned in many VLRs.

4.1.2_ Culture in the ‘5 Ps’ and ‘17 Goals’

As culture is a transversal and fundamental element of sustainability, its relationship with the main principles adopted in the 2030 Agenda, the so-called ‘5 Ps’, is key to positioning it within sustainability into which it is generally accepted that the 17 SDGs can be categorized.¹ A review of this relationship is made, based on the statements related to the 5 Ps found in ‘Transforming our world: the 2030 Agenda for Sustainable Development’ and the corresponding SDGs:

- “**People**: We are determined to end poverty and hunger, in all their forms and dimensions, and to ensure that all human beings can fulfil their potential in dignity and equality and in a healthy environment” (SDGs 1, 2, 3, 4, 5): There is a **moderately strong link to culture** made in VLRs, with clear expressions such as the La Paz 2018 VLR, where the Plan ‘La Paz 2040’ places its axis of ‘happy, intercultural and inclusive La Paz’ in alignment with the People principle, and the high level of cultural engagement in SDG 4 for **education**. References associated with other Goals are less strong, with SDGs 1, 3 and 5 showing moderate engagement with culture, while the connection for SDG 2 is largely missed, despite the profound relationship between culture, land and food, particularly through agriculture.
- “**Planet**: We are determined to protect the planet from degradation, including through sustainable consumption and production, sustainably managing its natural resources and taking urgent action on climate change, so that it can support the needs of the present and future generations.” (SDGs 6, 12, 13, 14, 15.) Although a crucial link exists between culture and planet, under topics like the role of traditional knowledge in resilience, cultural landscapes and biocultural diversity and conservation, this is reflected to a limited degree in the VLRs, except for connections made in a few VLRs such as Guangzhou 2021, Hawai’i 2020, Scotland 2021 and Taoyuan 2021. The fact that most of the related Goals have also shown **low engagement** with culture, except for moderate engagement associated with SDG 12 for consumption and production, reflects a similar pattern. More efforts are needed to bring forth the role of culture in VLRs as having a part to play in protecting the Planet.
- “**Prosperity**: We are determined to ensure that all human beings can enjoy prosperous and fulfilling lives and that economic, social and technological progress occurs in harmony with nature” (SDGs 8, 9, 10, 11): This is where the **strongest link with culture** appears, particularly through **heritage, tourism and the cultural and creative industries**. This is reflected in the related Goals, all of which show high engagement in mobilising culture, except for SDG 9.
- “**Peace**: We are determined to foster peaceful, just and inclusive societies which are free from fear and violence. There can be no sustainable development without peace and no peace without sustainable development” (SDG 16): The connection between culture and peace is made quite strongly in VLRs, particularly through **human rights, cultural diversity and citizen participation**, with SDG 16 showing a **high degree of integration of culture**.

¹ https://www.unescwa.org/sites/default/files/inline-files/the_5ps_of_the_sustainable_development_goals.pdf

- Partnerships:** We are determined to mobilize the means required to implement this Agenda through a revitalized Global Partnership for Sustainable Development, based on a spirit of strengthened global solidarity, focused in particular on the needs of the poorest and most vulnerable and with the participation of all countries, all stakeholders and all people” (SDG 17): A **moderately strong link** is made with culture, as evidenced in levels of cultural involvement in SDG 17, mainly through **cultural participation, awareness-raising, leveraging cultural actors** and **cultural diversity**.

A comparison with VNRs at this point shows similarities in terms of stronger presence of culture in SDGs 4, 8, 11 and 16, while VLRs also engage less with SDG 12 and more with SDGs 10 and 17. In general, VLRs refer to culture contributing to a **wider range of SDGs than VNRs**.

The review of progress on sustainable development made in VLRs, both those following the Goal-by-Goal approach and the customized ‘city goals’ complementing or substituting it, reveal a considerable **wealth of channels to engage with culture**. In the VLRs with localized city goals, all of the 17 SDGs are mentioned in the context of policies including cultural components, with a focus on some particular Targets (1.3, 4.5, 4.7, 8.9 11.4, 16.7). Both **synergies** among different Goals and (e.g. culture, health, education and skills training, inclusion, rights and equality) and **conflicts** among them are pointed out, citing the need for balance and resolution of different values, such as preservation and development. While the VLRs still indicate that the potential of culture to contribute to the achievement of some Goals is not yet fully realised, there are also clues and beginnings of connections made for those with weak overall cultural presence.

All Goals can and should have at least a basic engagement in all VLRs, and the weak ones need to be boosted by more advocacy and information sharing.

Figure 230
 La Paz 2018 VLR, p. xx:
 Alignment of the SDGs with the development axes of the Comprehensive Plan “La Paz 2040”: Axis iv) ‘Happy, Intercultural and Inclusive La Paz’ (aligned with People, SDGs 1, 2, 3, 4, 5).



Fuente: www.un.org/sustainabledevelopment/es/objetivos-de-desarrollo-sostenible - Plan Integral “La Paz 2040”.
 Elaboración: Secretaría Municipal de Planificación para el Desarrollo - Dirección de Investigación e Información Municipal.

Table (p.1/5): Level of cultural engagement for each SDGs, in order of magnitude.

SDG (LEVEL OF ENGAGEMENT IN GOAL-BY-GOAL/ IN LOCAL CITY GOALS REVIEW)	MAIN THEMES OF ENGAGEMENT
MOST PROMINENT	
 <p>SDG 11. Sustainable Cities and Communities (very high/ very high)</p>	<p>Culture, particularly cultural heritage, as facilitator and key condition of sustainable urban development.</p> <p>Unique cultures of cities.</p> <p>Need for sectoral plans to complement each other and for wider urban development plans to incorporate and budget for culture.</p> <p>The relationship between arts and culture and social well-being.</p> <p>Need for heritage to be inclusive and for vulnerable groups to be protected.</p> <p>Community-based cultural mapping, advocacy and management policies.</p> <p>Local stories inspiring public enthusiasm for culture and heritage, and cultivating citizen participation.</p> <p>Capacity building to empower communities in celebrating and protecting their culture.</p> <p>Democratizing culture through public education and decentralization of cultural facilities.</p> <p>Cultural offers co-created by a wide range of stakeholders.</p> <p>Investments in key cultural facilities to strengthen basic cultural infrastructure, ensure equitable and easy access for all, and catalyse regeneration of neighbourhoods.</p> <p>Preservation and utilization of historical and cultural resources as part of urban planning and economic development.</p> <p>Sustainable reuse of buildings and regeneration of historic quarters, activation of public spaces and parks, cultural routes, 'slow travel' routes and green corridors, cultural landscapes.</p> <p>Adapting traditional buildings for energy efficiency and promoting their sustainable character for mitigating climate change.</p> <p>Adequate institutional, legislative and funding tools, and strong, dedicated authorities to manage heritage.</p> <p>Heritage zoning and land use regulations, property tax incentive programs for owners, consultations to resolve conflicting interests.</p> <p>Need for funding for cultural investments and operations, Arts and Culture Funds.</p> <p>Collaboration with national and international bodies.</p> <p>Understanding disaster risk in all its scope, including impacts on cultural heritage and the cultural sector, which was hit severely by the COVID-19 crisis.</p> <p>Cultural sector adapting through remote and digital technologies.</p>
 <p>SDG 10. Reduced Inequalities (very high/ very high)</p>	<p>Cultural rights and inclusion, access to culture and media recognized as a key component of equality, conditioning people's vital opportunities.</p> <p>Building a culture of peace and human rights.</p> <p>Socio-cultural practice as a builder of identity, and equality as a guarantee of the sustainable development of culture.</p> <p>Celebrating and promoting cities' rich and increasing cultural diversity, integrating culture of different communities into the city's culture, through media and festive events.</p> <p>Cultural recognition, inclusion and reducing the labour gap for migrants and Indigenous groups, the elderly, and populations in poverty.</p> <p>Recognition of religious rights and interfaith dialogue.</p> <p>Intersections with educational policies.</p>

Table 6 (p. 2/5): Level of cultural engagement for each SDGs, in order of magnitude.

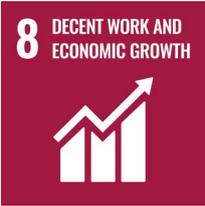
SDG (LEVEL OF ENGAGEMENT IN GOAL-BY-GOAL/ IN LOCAL CITY GOALS REVIEW)	MAIN THEMES OF ENGAGEMENT
MOST PROMINENT	
 <p>SDG 4. Quality Education (high/ high)</p>	<p>Culture an integral part of education policies, and an enabler of human capacity building, cultural identity, development of the cultural industries, inclusive cultural opportunities, cultural and behavioural change, ecological awareness, school culture, foundations for valuing cultural diversity, urban cultural aesthetics and knowledge of agriculture.</p> <p>Cultural dimension of education (Target 4.7) in terms of human rights (non-violence, diversity and solidarity) and cultural rights, human coexistence, gender, freedom and inclusion.</p> <p>Socio-cultural biases impeding inclusion.</p> <p>A ‘whole-of-urban-and-national-society’ approach beyond schools, emphasizing lifelong learning.</p> <p>Education benefiting cultural competency.</p>
 <p>SDG 8. Decent Work and Economic Growth (high/ high)</p>	<p>Investing in human capital, capitalizing on diversity to create vibrant and competitive places.</p> <p>The creative economy as sectors of high added value, opportunities for jobs and entrepreneurship.</p> <p>Employing Indigenous populations locally to reduce cultural gaps.</p> <p>Socially responsible and equitable business management in the culture and tourism sectors, prioritizing protection, celebrating and integration of arts, creativity, and heritage.</p> <p>Diversifying the tourism and creative industries, and a holistic vision uniting ‘humanity, culture, land, production’.</p> <p>Spirit of respecting natural resources.</p> <p>Cultural events with positive effects on the economy and environment.</p> <p>Bringing young people back to their hometowns.</p> <p>Collaborations across labour, culture and other departments.</p>
 <p>SDG 16. Peace, Justice and Strong Institutions (medium/ high)</p>	<p>Human rights and a culture of peace and cohabitation.</p> <p>Promoting positive values of cultural diversity, resolving associated social challenges.</p> <p>Violence prevention projects, e.g. for migrant women, with the help of intercultural mediators.</p> <p>Addressing complex urban segregation legacies and cultural conflicts in law-enforcement.</p> <p>More culturally sensitive and competent organizational practices.</p> <p>Cultural tools for peace and justice-building, early childhood programs, participatory budgeting pioneered in culture service areas.</p> <p>Cultural programming to activate neighbourhood hot spots and prevent crime.</p> <p>Diversity, transparency and participation promoted in cultural institutions.</p>

Table 6 (p. 3/5): Level of cultural engagement for each SDGs, in order of magnitude.

SDG (LEVEL OF ENGAGEMENT IN GOAL-BY-GOAL/ IN LOCAL CITY GOALS REVIEW)	MAIN THEMES OF ENGAGEMENT
MID-LEVEL	
 <p>SDG 1. No Poverty (medium/ medium)</p>	<p>Culture as one of the basic services that all members of the community should be able to access.</p> <p>Subsidies and schemes for disadvantaged groups' access to culture.</p> <p>The multi-faceted nature of poverty, which includes cultural aspects.</p>
 <p>SDG 3. Good Health and Well-Being (medium/ medium)</p>	<p>Culturally appropriate health services, including for Indigenous groups.</p> <p>The role of culture in encouraging healthy behaviour (e.g. traffic accidents and drug addiction).</p> <p>Cultural and religious beliefs related to medicine.</p> <p>Benefits of cultural content to boost mental well-being (online content during COVID-19 confinement), availability for disadvantaged groups and different age groups.</p>
 <p>SDG 5. Gender Equality (medium/ medium)</p>	<p>Women's access to and participation in cultural services, life and development.</p> <p>Socio-cultural influences and challenges posed by cultural perceptions.</p> <p>Associations among gender, interculturality and human rights, addressing discrimination together for cultural, linguistic, gender and sexual diversity.</p> <p>Cultural tools to address gender equality.</p>
 <p>SDG 12. Responsible Consumption and Production (medium/ medium)</p>	<p>Integration of sustainability standards into cultural and natural heritage management.</p> <p>Promotion of a culture of waste management.</p>
 <p>SDG 17. Partnerships for the Goals (medium/ medium)</p>	<p>Leveraging cultural awareness-raising tools in participatory budgeting.</p> <p>Addressing child and youth poverty to dismantle barriers to cultural participation.</p> <p>Capacity-building for intercultural dialogue and partnerships among actors and regions of diverse cultures.</p> <p>Youth projects.</p> <p>Partnering with non-governmental actors to help deliver cultural services.</p>

Table 6 (p. 4/5): Level of cultural engagement for each SDGs, in order of magnitude.

SDG (LEVEL OF ENGAGEMENT IN GOAL-BY-GOAL/ IN LOCAL CITY GOALS REVIEW)	MAIN THEMES OF ENGAGEMENT
LEAST PROMINENT	
 <p>SDG 13. Climate Action (low/ medium)</p>	<p>Impacts of travel to access culture, pedestrian access to promote use of cultural areas, incorporating climate action into cultural programs and making climate action strategies culturally responsible.</p> <p>Inclusion of cultural activity as a major strategy in climate plans, cultural exchanges for climate action solidarity.</p> <p>Cultural and behavioural change.</p>
 <p>SDG 15. Life on Land (low/ low)</p>	<p>'Culture-nature' connection in contexts of integrated management and use of cultural and natural heritage resources, as in natural parks and cultural landscapes.</p> <p>Cultural events held in green spaces.</p> <p>Cultural context of human's relations with their natural environment and nature-based traditions.</p>
 <p>SDG 7. Affordable and Clean Energy (very low/ low)</p>	<p>Cultural barriers to improved energy policies.</p> <p>Energy efficiency in cultural heritage sites.</p>
 <p>SDG 9. Industry, Innovation and Infrastructure (very low/ low)</p>	<p>Culture and heritage of industry, innovation and infrastructure.</p> <p>Anticipating and driving changes in future cultures.</p> <p>Culture as a driving force of reform and imagining possibility.</p>
 <p>SDG 2. No Hunger (very low/ very low)</p>	<p>Culturally appropriate food.</p> <p>Protection of cultural landscapes.</p> <p>Food provision to cultural actors.</p>

Table 6 (p. 5/5): Level of cultural engagement for each SDGs, in order of magnitude.

SDG (LEVEL OF ENGAGEMENT IN GOAL-BY-GOAL/ IN LOCAL CITY GOALS REVIEW)	MAIN THEMES OF ENGAGEMENT
LEAST PROMINENT	
 <p>SDG 6. Clean Water and Sanitation (very low/ (very low)</p>	<p>Addressing the cultural heritage of water management. Recognizing and celebrating cultural values of water elements. Cultural landscapes or bio-cultural environments.</p>
 <p>SDG 14. Life Below Water ([very low/ (very low)</p>	<p>Cultural values in the fishing sector. Integration of cultural and natural heritage in water bodies inscribed as World Heritage. Maritime cultural landscapes.</p>



4.1.3_ Data and Indicators for Culture

A high level of detail is provided on data and indicators related to culture that LRGs have kept, in some cases adopting a mixture of international and local sustainable development indicators. Some cities connect with **national and international mechanisms** of monitoring, such as Mexico's Cultural Resources Index, the City Prosperity Index (CPI), and the European Commission's Creative Cities Monitor. Taking this one level further, some cities have developed specific mechanisms for cultural data collection, such as the 'Cultural Data Observatory'.

Nonetheless, numerous VLRs have mentioned **challenges in developing comparable metrics and finding adequate data related to culture**. Cases are also observed of overlapping metrics, such as between SDG 1, 4 and 11, for cultural service provision.

The **innovative targets and indicators** developed and employed by LRGs to suit their own needs, while benefiting from the official SDG indicators (most commonly, 11.4.1) and the Thematic Indicators for Culture recently issued by UNESCO, offer a great **new pool of resources for quantitative data**, with potential for scaling and replication across their peer networks, not to mention national level statistical agencies. The range of indicators encountered in VLRs, listed below, cover the main typologies, in units of numbers, percentages or fluctuation trends, of '**people and groups** affected or benefiting; '**perception and opinion surveys**'; '**institutions**, places and assets', '**programs** and actions'; '**monetary** expenditure, revenue and budgeting'; '**jobs and businesses**' and '**carbon** reduced'.

- **SDG 1:** number of people accessing cultural offers; household spending;
- **SDG 3:** surveys on perceptions of well-being and quality of life;
- **SDG 4:** rate of early childhood schooling; teachers trained; rate of attendance in events; artisans, cultural organizations and schools receiving support; percentage of urban land surface for cultural facilities; number of cultural events and their spectators; cultural clubs; budget spent;
- **SDG 5:** number of women who manage public cultural facilities;
- **SDG 7:** amount of carbon reduction in street lighting for heritage sites;
- **SDG 8:** amount of subsidies granted to cultural professionals during COVID-19; budgets allocated for disseminating corporate social responsibility (CSR) culture; rate of employment of special groups; tourist visitation rates; number of agreements signed; number of affordable workspaces provided to artists; number of Indigenous police officers; number of museums and tourist centres;

- **SDG 11:**
 - o Heritage listing: number of bodies registering their movable cultural property; number of registered historic protection areas; number of representative works of intangible cultural heritage; number of cultural facilities and actors; percentage of residential properties with suitable access; number of assets of cultural institutions; number of cultural facilities; amount of public areas; rate of cultural uses; percentage of the nation's cultural infrastructure; number of cultural events and programs; number of postgraduate programmes; percentage of students;
 - o Public participation and visitation: number of people trained; attendance in awareness-raising activities; number of visitors; percentage of people practicing traditions and customs; number of cultural experiences per household a year; number of music education programs;
 - o Budgets and investments: amount of subsidies; amount of investment in cultural plans; amount of spending on historic building rehabilitation; rate of cultural investment in areas with a predominantly low-income population; amount of funds raised by tax regulations;
 - o Heritage conservation: number of communities renovated; number of benefiting residents and households; number of buildings repaired; number of applications received;
 - o Employment and revenue: number of jobs; amount of tourism revenue; number of businesses and enterprises; valuation of cultural resources;
- **SDG 12:** number of Green Tourism awards; number of youth groups and participants coached;
- **SDG 15:** number of cultural events and visitors;
- **SDG 16:** number of specialized digital strategies and actions with cultural components;
- **SDG 17:** attendance in diplomatic receptions;
- Local City Goals: percentage of Indigenous landowners having a community-based cultural resource management plan in place; number of film projects and equipment lending; rate of events that were cancelled due to COVID-19.



4.1.4_ Cultural Diversity, Participation of Cultural Actors and Localization

The analysis of VLRs provides some insights into specific and relevant issues at the nexus of culture and local and regional policies for sustainable development, mainly related to cultural diversity, cultural actors and participation.

An appreciation is expressed in VLRs of how strategies need to be **adapted and customized according to cultural contexts**, with consideration for cultural diversity, local customs, systems, characteristics and capacities of cities and regions.

“Given their closeness to the people and to the problems, customs, traditions, forms and funds of their States and municipalities, local governments play a crucial role in achieving the goals associated with the SDGs.” (Yucatan VLR 2020)

The value of engaging of **cultural actors throughout the process**, whether in VLR Preparation or the implementation of the local sustainability agendas, is mentioned in many VLRs, to varying degrees. Culture ministries, agencies and NGOs are involved closely in all of consultation, coordination and delivery. The development of strong governance of the cultural sector is recognized as requiring active collaboration between local governments with local cultural actors. The diversity of local stakeholder communities is also appreciated as a cultural resource in itself.

The **cultural aspect of participation in delivering the SDGs** is validated in the UCLG-UN-HABITAT VLR Guidelines, Volume 2, which states that “truly encompassing reviews should be able to include communities, civil society, marginalized groups, and a genuine representation of the **diversity of their territory** in their assessment. In several cases, the SDGs have resonated tremendously with specific cultural facets, traditions, tacit knowledge and territorial links that many populations have developed over centuries of local development and the pursuit of more sustainable relationships with their environment. (...) This resonance has often fostered commitment to the 2030 Agenda and elicited the emergence of **highly localized and original approaches** and strategies towards a co-created and inclusive sustainable future. The ‘spirit’ with which Hawai’i has joined the localization process or the effectiveness with which cities like Bristol and São Paulo have engaged with the diversity of their communities show to what extent the SDGs can catalyse a demand for sustainable change that is already sweeping through society.”

The VLR Guidelines also highlight the importance of supporting LRGs across the globe in VLR preparation, and that the scope of VLRs can go beyond reporting and monitoring the achievement of the 2030 Agenda: they can be key enablers of political dialogue, civic engagement and inclusive urban and territorial planning. The same goes for their work around culture, a tool particularly suited to connect people, sectors and governance levels with its transversal nature.

Culture is a key instrument for **localizing the SDGs**, through **connections between local, national and international** cultural mandates or actors. Reference is made in VLRs to international networks such as the regional ‘capitals of culture’, the ‘UNESCO Creative City’ and ‘World Heritage Sites’ and international peer networks such as the UCLG Agenda 21 for Culture. National level equivalents of such networks to bring cities and regions together on cultural topics also exist in many countries.

Culture is an area characterized by the **mobilisation of local resources** to drive SDG delivery. In particular, **cultural diversity can enable bottom-up approaches** to flourish. Local governments are often cited as needing more resources and support from their national governments in areas such as infrastructure and service provision. But culture may be an exception to this rule; while cultural ministries are often allocated very small portions of national budgets, LRGs, especially large cities and metropolitan regions, may actually find more resources for tasks such as cultural heritage preservation, and investment in cultural programs and facilities.

Going further beyond, culture can be mainstreamed for **wider impact in the UN Decade of Action, pointing the way to a more collaborative approach to delivering the SDGs**. An observation made by non-governmental circles, the UN MGoS mechanisms among them, is about the shortcomings of **accountability** at national government levels, with the ‘rosy portrayal’ of Member States in VNRs being challenged by ‘shadow reports’ prepared by civil society. VLRs have a lesser degree of this problem, for several reasons. There are more opportunities for local governments to partner with civil society stakeholders, and present an accurate, honest assessment of conditions ‘on the ground’, self-critical and ready for real change in sustainable development.

The UCLG-UN-Habitat VLR Guidelines’ assessment echoes this idea: “VLRs have been a source of **trust and co-ownership** between local governments and their communities, constituencies and territory, which were engaged as peers in policy-making in order to make localization closer to their needs and a vehicle of actual local progress.” Cultural actors, programs, mobilization and capacity-building tools, as well as the ease with which culture can synergize with many sectors like education, peace-building, social cohesion, tourism, creative industries, heritage, agriculture, environmental conservation, help to **nurture and accelerate the development of these relations** of trust and co-creation.



Figures 231-232

Mexico City 2017, pp. 36-37;
2020 Sao Paulo VLR p16.



4.2. KEY MESSAGES AND RECOMMENDATIONS

Based on the findings of this analysis of VLRs, and building on the documents of the Culture 2030 Goal campaign, in particular the 2019 'Culture in VNRs' Report', our key messages and recommendations are listed below.

"Achieving truly sustainable development [will] ask the whole of society, all of us, for a profound review of the values and priorities of life, which cannot be done without the complicity of the education system, the agents of culture and the media." (Barcelona VLR 2019)

The VLRs issued by the pioneering LRGs of the world provide a strong foundation, albeit incomplete, to **bridge the 'culture gaps' in local SDG implementation and reporting**. Culture is present at various levels of policy and action presented in VLRs; these represent a majority but not all VLRs, and the mainstreaming of culture in sustainable development in many of these is partial, still leaving a potential for a fuller engagement with culture. Culture should ideally feature consistently in VLRs as a main policy driver and enabler, recognized at a higher level of planning and policy and throughout the full spectrum of goals and themes. The overall development strategies of territories should take into account cultural factors and contributions.

The UCLG-UN-Habitat VLR Guidelines, Volume 2 recommends that "[LRGs] develop a multi-level collaborative culture of governance based on **whole-of-government and whole-of society approaches** to encourage the involvement of local institutions and communities, as well as local ownership of the SDGs and their implementation through vertical and horizontal cooperation," that they "support the emergence and adoption of diverse reporting tools, methods and practices that are more tailored to the differences in context and capacities at the local level and between local governments," and that "VLRs are drivers of innovation." To achieve this, there is an **inevitable need to consider cultural dimensions and needs**, in order to be able to incorporate diversity, and intersectoral and transversal connections, which support a **holistic human capital approach**.

There are a **great number of replicable good practices** in the existing VLRs, the adoption of cultural components in local development strategies, the creation of dedicated culture plans and cultural data collection mechanisms, and the involvement of cultural actors throughout the entire planning, implementation and monitoring processes, being only a few examples to highlight. **These should be promoted and adopted within the community of practice of local SDG implementation.**

As recommended in the section for VLRs of the 2019 'Culture in VNRs' report, **issues that continue to need consideration in future VLRs** include the need to improve coordination among local government agencies to ensure municipal departments for culture are part of the reporting exercise, the importance of involving local cultural communities in the localization of the SDGs, and the need for global networks and research centres that are elaborating international templates for VLRs to explicitly include culture as a key dimension in the local implementation of the SDGs, so as to link people, rights, places, cultures and development.

To reiterate the core messages of our previous report, the global response to the 2030 Agenda has not been ambitious enough, and we are not – yet – on track to meet the SDGs. The ever-growing climate emergency, compounded by new crises such as the COVID-19 pandemic, present such **urgency**, that **culture should be at the heart of the response**, as a crucial, needed force.

As global networks in the field of culture, our fundamental position is to “**place culture at the heart of sustainable development**”. More specifically, we believe the 2030 Agenda and the SDGs would be more complete and coherent if a **single Goal devoted to Culture** existed, with a clear set of culture-related targets and indicators, under this and other Goals. Just as other **policy areas with cross-cutting relevance** have their own dedicated goals, so too should culture.

In other words, the evidence presented in this report, and in that on Culture in VNRs, shows that simply hoping that culture will be mainstreamed into SDG delivery, without a dedicated goal, is not enough. The reality is that references to culture in the SDGs do not sufficiently acknowledge the many ways in which cultural aspects influence and contribute to sustainable development, therefore necessitating further awareness-raising.

Our ultimate goal is for the achievement of a **full synergy of culture with all other dimensions of sustainable development**, for the well-being of ‘**People**’ and the ‘**Planet**’, for all human beings and societies to live materially and spiritually ‘**Prosperous**’, ‘**Peaceful**’ and fulfilling lives. This can only be facilitated with the exercise of cultural rights for all, including the right to take part in cultural life, and for a thorough engagement with culture in its different aspects, forms and elements – traditional and novel, material and immaterial, commercial and non-commercial – which involves a diverse range of ‘**Partnerships**’, among all kinds of actors, at all levels.

The **avenues of action recommended in the 2019 VNR Report**, to accelerate implementation of 2030 Agenda and prepare for future global agendas, remain largely valid and adaptable to the sub-national context:

- **Consider culture from the outset** in development planning frameworks and reporting, use culture-related targets and their indicators more actively, in each individual policy area;
- **Conduct wider consultation** in elaborating both SDG delivery plans, and in the VLRs evaluating their progress, engaging relevant cultural actors;
- Grow a **coherent community** around culture and sustainable development, expand beyond existing networks, mobilize resources of governmental, non-governmental and business actors;
- **Disseminate existing evidence and improve data collection**, support evidence-based research; design and implementation of quantitative and qualitative indicators, taking into account the UNESCO Culture 2030 Indicators;

Also recommended is for **cultural sectors to strengthen their own efforts** and contributions to responses to the challenges of our time, being bolder on issues such as human rights, gender equality, and all inequalities, as well as the struggle against climate change. Culture 2030 Goal Campaign members have already mobilized to this end, their members reaching out to their constituencies and partners at local, national, regional and global level, to strengthen integration of the cultural dimension in the SDGs.



Some **additional recommendations** for the Community of Practice arise from this analysis of VLRs:

- **For the Global Task Force on LRGs / UCLG/ UN-Habitat:** Culture should be included to a larger degree in the general reviews of and guidance for future VLRs. A constant stream of new VLRs is now in motion, as a healthy sign of an exponentially growing ecosystem, and global movement for SDG localization. This has no set cycle, and no single coordination body like the UN provides for the VNRs; advantages may be explored for VLRs to be in synchronicity with VNRs. LRGs within the Community of Practice should be encouraged to consider and integrate the cultural dimension in future VLRs, taking assistance from the Culture 2030 Goal campaign as needed.
- **For Local and Regional Governments:** We recommend that the **good practices** in this analysis are examined and adopted by LRGs in their future VLRs, that the contribution **of culture** to sustainable development policies in general, and to the SDGs in particular (not only the traditionally culture-focused Goal and Targets such as 4.7, 8.3, and 11.4, but all Goals) is explored and activated in their own contexts. LRGs can invest in capacity-building for **cultural literacy**, through regional peer networks and programs, and carry out audits of what more they could be doing to realise the potential of culture, such as through the '**Culture 21 Actions**' developed by UCLG's Agenda 21 for Culture.
- **Cultural actors:** Without becoming siloed out of the general Community of Practice, cultural actors can develop their own networks, to explore possibilities of 'cultural VLRs' or take the initiative to advocate for culture in VLRs in their own territories.



Figure 233

Pittsburgh 2020 VLR, p.44.

4.3. A CULTURE CHECKLIST

To help mobilise synergies of 'culture action' and 'local action' for success in accelerated SDG implementation in the Decade of Action, a '**Culture Checklist**' for LRGs to conduct a sound VLR process is presented below. Going through the items in this list can also help cities and regions to evaluate their engagement with culture, identify gaps and opportunities, and create new strategies.

GUIDING QUESTIONS TO START WITH:

- What is the **cultural DNA of your territory** (the culture of governance, business, participation, social cohesion, land management, etc.)? What cultures are strong, can they be capitalized on, which ones need to be nurtured? Can this self-awareness help design more effective policies and strategies for your locality?
- Who are the **key cultural actors** in your territory? What is your relationship with them, have you reached out to them? What connections do you or they have to cultural actors at national and international level?
- Have you considered the **role of culture** in building sustainable local development **as a whole**?
- Have you incorporated culture and **cultural actors** at **each stage** of your development planning, implementation and monitoring?
- Have you checked the cultural elements, context and implications of your **policies** to achieve each of the SDGs?
- Have you made **links** between cultural actors and initiatives that may have relevance and potential synergies?
- Have you **leveraged cultural tools and institutions** to mobilize and accelerate action and awareness for your development policies?
- Do you have a general **culture policy and/or culture plan**? How can these connect with plans and projects in the territory?
- Have you thought about how **cultural projects can be a connector** for multi-level and lateral partnerships for SDG implementation?
- Have you benefited from the Agenda 21 for Culture- '**Culture 21 Actions**' and Self-Assessment methodology, featuring the nine thematic areas of Cultural Rights; Heritage, Diversity and Creativity; Culture and Education; Culture and Environment; Culture and Economy; Culture, Equality and Social Inclusion; Culture, Urban Planning and Public Spaces; Culture, Information and Knowledge; Governance of Culture?

ELEMENTS OF A VLR TO CHECK FOR CULTURAL ENGAGEMENT:

- **INSPIRATION AND AMBITION:** Draw from the distinctive culture, identity and heritage of your territory to inspire the VLR vision
- **CULTURAL ACTORS:** Identify and include cultural actors in preparation process
- **CULTURE AS A DIMENSION OF SUSTAINABILITY:** Recognize culture explicitly alongside society, economy and environment as a driver of development
- **CULTURE IN THE STRATEGIC REVIEW CHAIN:** Recognize and express cultural aspects of the strategy, policy, planning instruments, budgets, actions and evaluation; include both specific headings for culture in strategic plans, and dedicated cultural plans
- **CULTURE IN REVIEW OF PROGRESS IN SDGs:** Integrate cultural considerations across the board, in review of all Goals and Thematic Headings, in particular SDGs 4, 5, 8, 10, 11, 16, 17 and the 'Agenda 21 for Culture Actions'
- **REVIEW OF PROGRESS IN THE 'CULTURE TARGETS':** Assess delivery of culture-focused Targets: 4.7, 11.4, as well as 8.3, 8.9, 12.b, 14.7, 16.10.
- **INDICATORS AND STATISTICS ON CULTURE:** Adapt UN and UNESCO indicators and/or devise new local ones to fit your needs, and develop a consistent process of longitudinal, disaggregated data collection
- **SPOTLIGHT CULTURE CASE STUDIES:** Include selected in-depth case studies
- **SPECIAL ISSUES IN IMPLEMENTING CULTURAL POLICIES:** Consider multi-level connections, education and mobilization, diversity and customizing according to local and Indigenous culture, cultural rights and access
- **VISUALS:** Employ the use of inspiring, illustrative and appropriate visual material with cultural themes
- **KEYWORDS:** Be mindful of the frequency and diversity of culture-related terms in the VLR text.



Figures 234-236

La Paz 2018 VLR, pp.44 and 60;
Mexico City 2020 VLR, p.44.





INFORMATION ON THE 'CULTURE GOAL CAMPAIGN' MEMBERS

Culture 2030 Goal Campaign

Contact: culture2030goal.net/
info@culture2030goal.net

Arterial Network: Arterial Network is a dynamic pan-African civil society network of artists, cultural activists, entrepreneurs, businesses, NGOs, institutions and donors active in the creative and cultural sectors in Africa. Established as a non-profit, membership-based organization, Arterial Network operates across the continent in English and French, with its membership structures and various partnerships with organizations and networks active in the creative sector. This enables Arterial Network and its members to engage in all aspects of the creative sector across disciplines, borders and regions to create more connectivity across the continent and catalyze collaboration. It is headed by an elected Steering Committee, which represents the five regions of the continent. The five main areas of intervention of Arterial Network to support the arts are advocacy (through the Artwatch Africa project), capacity building (through the African Creative Cities project and the Regional Meetings), market access, knowledge management and information dissemination (through its communication tools and projects and programs in collaboration with other member organizations or not). The Vision of Arterial Network is to ensure a vibrant and prosperous African creative sector, engaged in quality creative practices that contribute to positive and lasting changes in governance policies, as well as in cultural, economic and living environments. The mission of Arterial Network is to create civil society networks of cultural actors and to empower their work for the cultural dimension of development.

Contact: www.arterialnetwork.org/

President Pierre Claver Mabilia (Congo-Brazzaville) <pierreclaver.mabilia@gmail.com>

Culture Action Europe: Culture Action Europe (CAE) was established in 1994 under the name of European Forum for Arts and Heritage (EFAH) – Forum Européen pour les Arts et le Patrimoine (FEAP) under the Belgian law. Predominantly as 'network of networks', EFAH-FEAP aimed to maintain continuous dialogue and knowledge exchange between the cultural sector in Europe and EU policymakers. The association changed its name to Culture Action Europe in 2008 and diversified its membership, opening it up to public and private organisations, both large and small. This change was mirrored in the mission and advocacy policies of CAE. It adopted a new strategy, advocating for access to the arts and participation in culture as a fundamental right of every citizen. It has continued lobbying for public investment in culture and the arts as the main force for the development of a sustainable and more cohesive Europe. Today, CAE is the major European network of cultural networks, organisations, artists, activists, academics and policymakers. CAE is the first port of call for informed opinion and debate about arts and cultural policy in the EU. As the only intersectoral network, it brings together all practices in culture, from the performing arts to literature, the visual arts, design and cross-arts initiatives, to community centres and activist groups. CAE believes in the value and values of culture and its contribution to the development of sustainable and inclusive societies.

Contact: www.cultureactioneurope.org/

Secretary General Ms Tere Badia <secretarygeneral@cultureactioneurope.org>; Policy Director Mr. Gabriele Rosana <gabriele@cultureactioneurope.org>; Communications and Community Director Ms. Natalie Giorgadze <natalie@cultureactioneurope.org>

ICOMOS: The **International Council on Monuments and Sites (ICOMOS)** works for the conservation and protection of cultural heritage places. It is the only global non-government organisation of this kind, dedicated to promoting the application of theory, methodology, and scientific techniques to the conservation, protection, use and enhancement of the tangible and intangible cultural heritage. ICOMOS is an Advisory Body for the implementation of the UNESCO World Heritage Convention, reviewing nominations and ensuring the conservation status of properties. Through decades of studies, conferences and discussions, ICOMOS has built the philosophical and doctrinal framework of cultural heritage on an international level, and helps the evolution and distribution of these ideas through its advocacy. Our strength lies in the high standard of integrity that our members set themselves in their work to meet local and global needs, and in the professional and geographic diversity of our membership. Recently, ICOMOS has issued essential guidance on the contributions of cultural heritage to the defining issues of our time, namely the report '[The Future of Our Pasts: Engaging Cultural Heritage in Climate Action](#)' and '[Heritage and the SDGs: Policy Guidance for Heritage and Development Actors](#)'.

Contact: www.icomos.org

Director General Ms Marie-Laure Lavenir; Director of International Secretariat Ms Gaia Jungeblodt <gaia.jungeblodt@icomos.org>; SDGs Working Group Board Liaison Peter Phillips; SDG Focal Point Mr Gabriel Caballero <gabriel.caballero@icomos.org>

IFCCD: The **International Federation of Coalitions for Cultural Diversity (IFCCD)** is the voice of cultural professionals around the world. It brings together some thirty organizations representing creators, artists, independent producers, distributors, broadcasters and publishers in the book, film, television, music, live performance and visual arts sectors. The Federation was created as a result of a major mobilization of civil society in favour of the adoption and subsequent ratification of the [UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions](#). It is incorporated in Canada and its General Secretariat is located in Montreal. The French Coalition for Cultural Diversity represents the IFCCD at UNESCO in Paris.

Contact: www.ficdc.org

General Secretary Ms Nathalie Guay <nguay@cdc-ccd.org>; French Coalition Ms Laure Gicquel <contact@coalitionfrancaise.org>

IFLA: The **International Federation of Library Associations and Institutions (IFLA)** is the primary global organisation for libraries and library and information workers. It is a membership organisation, made up of about 1500 members from 150 countries, many of whom are in turn associations with their own members. It is focused both on supporting exchange, collaborations and capacity building within the profession, and advocating for libraries with decision-makers and other partners.

Contact: www.ifla.org

President Ms Barbara Lison; Secretary General Mr Gerald Leitner; Policy and Advocacy and SDG Liaison Mr Stephen Wyber <stephen.wyber@ifla.org>

IMC: Founded in 1949 by UNESCO, the **International Music Council (IMC)** is the world's largest network of organizations and institutions working in the field of music. IMC promotes access to music for all and the value of music in the lives of all peoples. Through its members and their networks, IMC has direct access to over 1000 organisations in some 150 countries and to 200 million persons eager to develop and share knowledge and experience on diverse aspects of musical life.

Contact: www.imc-cim.org

Secretary General Ms Silja Fischer <s.fischer@imc-cim.org>



UCLG Culture Committee/ Agenda 21 for Culture: The **United Cities and Local Governments (UCLG)**, the global network of cities and local and regional governments, has a Committee on culture whose mission is “to promote culture as the fourth pillar of sustainable development through the international dissemination and the local implementation of Agenda 21 for Culture”. The Committee is chaired by Buenos Aires, Lisbon and Mexico City, and vice-chaired by Barcelona, Bilbao, Bogotá, Jeju, Porto Alegre and Rome. UCLG has several key documents on culture: the [Agenda 21 for culture](#), approved in 2004 by cities and local governments from all over the world to enshrine their commitment to human rights, cultural diversity, sustainability, participatory democracy and creating conditions for peace; the political declaration ‘[Culture: Fourth Pillar of Sustainable Development](#)’, adopted in Mexico City in 2010; and [Culture 21 Actions](#), approved in Bilbao in March 2015 on the occasion of the first UCLG Culture Summit. UCLG organises the [International Award “UCLG – Mexico City – Culture 21”](#) on Cultural Policies every two years, hosts a [database of good practices](#) on “culture in sustainable cities”, convenes a [global Culture Summit](#) also every two years, runs programmes to support the elaboration and implementation of cultural policies ([Leading Cities](#), [Pilot Cities](#), the “[Seven Keys on Culture and the SDGs](#)” and [Culture 21 Lab](#)) and fully supports the [advocacy campaign Culture 2030 Goal](#) to advocate for culture in the UN 2030 Agenda and the Sustainable Development Goals.

Contact: www.agenda21culture.net/

Coordinator Mr Jordi Pascual <culture@uclg.org>





CREDITS

The report can be reproduced for free as long as the authorship is mentioned. We recommend the following quote:

Culture 2030 Goal campaign (2021), "Culture in the Localization of the 2030 Agenda: An Analysis of Voluntary Local Reviews". Published in Barcelona, Paris, Abidjan, Montreal, The Hague and Brussels, in the frame of the 4th UCLG Culture Summit taking place on 9-11 September 2021.

This report was written by Dr. Ege Yildirim (ICOMOS), with contributions from Jordi Pascual and Marta Llobet (UCLG), Stephen Wyber (IFLA), Silja Fischer (IMC), and Gabriel Caballero (ICOMOS). Support in the analysis of keywords was provided by Ilgem Coban (Urban Planner).

The report expresses the consensus of the members of the campaign. The report does not necessarily reflect the exact views of each one of its members. Please refer to each one of the members of the campaign for these individual views.

The members of the campaign would like to thank all people that have participated in making this report possible.

Acknowledgments:

Members of the Campaign (alphabetical order):

Arterial Network: President Mr Pierra Claver Mabilia

Culture Action Europe: Secretary General Ms Tere Badia

ICOMOS: Director General Ms Marie-Laure Lavenir, Director of International Secretariat Ms Gaia Jungeblodt, SDGs Working Group members Cecilie Smith-Christensen, Bekeh Ukelina, Olimpia Niglio

IFCCD: General Secretary Ms Nathalie Guay, French Coalition coordinator Ms Laure Gicquel

IFLA: President Ms Barbara Lison, Secretary General Mr Gerald Leitner, Former President Ms Glòria Pérez-Salmeron

Partners and Colleagues

UN Special Rapporteur in the field of cultural rights: Ms Karima Bennoune



