



# The Tracker

CULTURE & PUBLIC POLICY



OCTOBER 2021 | ISSUE 13

This monthly Tracker is produced by UNESCO to monitor culture in public policy with regards to the UN Sustainable Development Agenda. It highlights developments within national and regional contexts, as well as emerging debates on culture's contribution to sustainable development. Drawing on a variety of sources, it provides a broad overview of cultural policy trends worldwide at the national, regional and international level and looks at ways in which countries integrate culture into other policy areas.

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## AT A GLANCE

**Cities are a privileged ground for the exercise and recognition or cultural diversity**, a critical endeavor in increasingly fragmented societies. Cities are also laboratories to harness culture to nurture societies' resilience and well being, and underpin environmental sustainability.

**Cutting Edge** this month explores the evolution of policies conducted by cities to maximise the power of urban heritage and creativity in addressing contemporary economic, social and urban challenges.

**Cultural Policy Highlights** contains the latest cultural policy innovations from around the world, including related to sustainable cities, whilst the **Regional Perspectives** section includes updates on regional processes.

The **Culture in the Agenda 2030** rubric covers how Member States' urban policies and culture are linked in Voluntary National Reviews, along with an introduction to the new UNESCO-led Interagency Platform on Culture for Sustainable Development.

**Find Out More** includes the latest news and advocacy materials from UNESCO, including a special section on resources related to cities.

Up to **13%** of city employment in creative industries is concentrated in major cities worldwide

UNESCO-World Bank, "Cities, Culture, Creativity"





## CULTURAL POLICY HIGHLIGHTS

This section showcases a selection of the latest developments in cultural public policy from UNESCO Member States. Whilst reactive measures to the impact of the COVID-19 pandemic on the cultural sector are expected to stimulate adaptations of cultural public policies throughout 2021, there are positive signs that countries and cities are transitioning from recovery measures to longer term strategies to build resilience in their cultural sectors.

The National Assembly of **Togo** has unanimously adopted a Code of Cinema and Moving Images. The legal instrument aims to boost national cinematographic production by drawing on national cultural heritage and creativity.



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The National Geography Society of **Kazakhstan** has unveiled National Parks Development Plans for two sites. Some of the initiatives are part of the country's ecotourism plan that uses green technologies to preserve the environment and include renewable energy communications network and eco-friendly facilities, as well as other tourist infrastructure.



Charyn Biosphere Reserve, Republic of Kazakhstan  
Lukas Bischoff Photograph/Shutterstock.com\*

**Mauritania** has adopted a new three-year Strategy for Culture 2022 – 2024. The Strategy for Culture includes, the construction of a palace of culture and a major cultural monument in the capital, in addition to the establishment of cultural complexes in different cities.

In collaboration with National Museums Scotland in the **United Kingdom** and a social impact business, Scottish schoolchildren have called on world leaders meeting at COP26 to bring about real change to halt climate change. During the "Making Circles" project children took part in a variety of activities, including learning from professional artists and designers about how to use their creative skills to rid the world of waste.



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The National Museum of Art of Guatemala, containing artefacts spanning 3,000 years of the country's cultural wealth, has opened to the general public. With support of the Ministry of Culture and Sports, the museum contains more than 90 masterpieces from the Pre-Hispanic, Colonial and Republican eras.



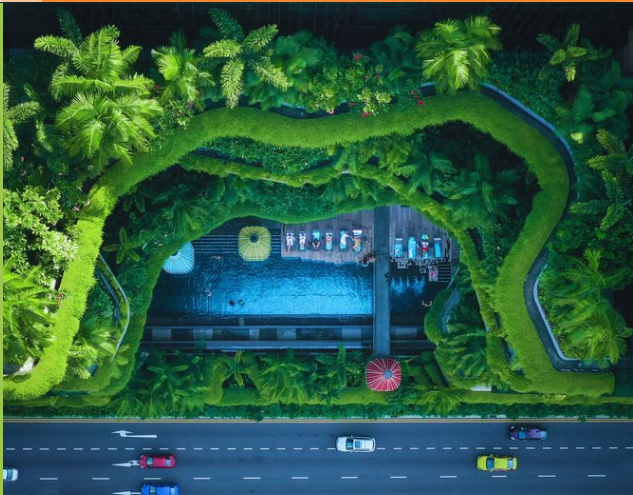
# CULTURAL POLICY HIGHLIGHTS



The Ministry of Culture, Arts and Tourism of **Burkina Faso** has launched the "pilot project on thematic indicators for culture in the 2030 Sustainable Development Goals". These UNESCO-developed indicators grouped into four cross-cutting thematic dimensions measure the contribution of culture to sustainable development. The pilot project will last 6 months.

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The Ministry of Culture of **Egypt**, in collaboration with the National Organization for Urban Harmony has relaunched the "Memory of the City" platform series, including a book which tells the story of Cairo's architectural history and cultural identity. The series aims to raise awareness on preserving Cairo's historical, architectural, and cultural identity.



The Parliament of **Singapore** has introduced the Preservation of Monuments Bill to enhance the preservation and promotion of National Monuments. Updating the 1970 legislation, it aims to expand the definition of 'monument', to allow the preservation of more potential sites of heritage value.

Meriç Dağlı/Unsplash.com



The Ministry of Culture and Sports and the Ministry of Health of **Greece** have joined forces to develop initiatives that use the arts and culture as a preventive and therapeutic treatment for the promotion of citizens' mental health and well-being. The cooperation includes the training of cultural workers and mental health professionals on cultural projects, as well as awareness-raising among mental health organizations and artistic and cultural institutions.

The government of **Costa Rica** has adopted several laws related to culture including the Law to Promote Reading, Books and Libraries and an amendment to the Development Banking Law to help boost the cultural and creative industries.





# CULTURAL POLICY HIGHLIGHTS

The government of **Angola** has joined forces with the nature conservation organization African Parks to develop a 20-year agreement for the rehabilitation, management and financing of two national parks, created in 2011. Wildlife in the parks suffered during successive conflicts in the country and this partnership has been hailed as an important step for the management of their biodiversity



Graphic Node/Unsplash.com



The Ministry of Culture, Youth and Sports of **Oman** has launched a National Cultural & Creative Competition targeting young people through sports clubs. The competition is in line with Oman's 2021-2040 strategy for culture to enhance creativity and cultural diversity.



The Ministry of Education, Culture, Research, and Technology of **Indonesia** has launched an initiative to protect the Riau Malay dialect of the Akit community from extinction. The initiative will involve traditional leaders and members of the arts community to revive language and literature, as well as compile books for the transmission of the language to younger generations including traditional speeches, folk songs, folk tales and jokes.



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The Arts Promotion Centre of **Finland** has launched a call for grants for the promotion of cultural diversity and the fight against racism. Eligible organizations, associations, cooperatives and companies, are to use the grants to promote the inclusion of cultural minorities, support cultural rights and promote intercultural dialogue.



Evgeny Eremeev/Shutterstock.com\*

**Paraguay** has adopted a national protocol for action and intervention of the country's underwater cultural heritage. Since 2006, Paraguay has been a signatory of the UNESCO 2001 Convention on the Protection of the Underwater Cultural Heritage, following the discovery of important shipwrecks. This protocol, developed with the support of UNESCO, establishes a framework for safeguarding this heritage through research, preservation, and awareness raising.





# CULTURAL POLICY HIGHLIGHTS

The Ministry of Culture, Sports and Tourism of **Vietnam** has announced a policy for preserving and promoting the traditional culture of ethnic minorities in Phu Tho province. The initiative involves teaching methods to make traditional costumes of the Dao ethnic group and traditional sour meat of the Muong ethnic group, in a broader strategy of promoting tourism.



Claudette Bleijenberg/Unsplash.com



The Ministry of Culture, the Office of Trade, Promotion and Investment of the **Dominican Republic** and the General Directorate of Cinema have announced the Santo Domingo Hollywood International Film Festival. Due to take place next year, the festival aims to be a cultural and tourist event to promote the national film industry.

Aleksandr Rybalko/Shutterstock.com\*

The Ministry of Youth and Culture of **Djibouti** in September held a national online workshop on the UNESCO 1970 Culture Convention, in collaboration with UNESCO officials. The workshop aims to build capacities on measures to prohibit and prevent the illicit import, export and transfer of cultural property, in line with the 1970 Convention, which Djibouti ratified in 2018.

**Azerbaijan** has held the 7th Baku International Book Fair to promote and popularize books and reading, while familiarizing visitors with the print media of both Azerbaijani and foreign publishers. The fair aims to support the publishing business as well as encourage an exchange of experience and views on the development of the book business in the digital era.



**Ukraine** signed an agreement with the European Union to participate in the "Creative Europe" Programme. The EU Programme aims to contribute to the development of culture and creative industries, strengthen cooperation between professionals and promote European values.



Milan Ilic Photographer/Shutterstock.com\*





# Culture and the City: forging place-based & people-centered public policies



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**T**he 21th century has seen a phenomenal shift towards urbanization, the magnitude of which requires governments to fundamentally rethink public policies across the policy spectrum, at both the national and local levels. 6 out of every 10 people in the world are expected to reside in urban areas by 2030. According to the [World Cities Report 2020](#), some 96% of this urban growth will occur in the less developed regions of East Asia, South Asia and Africa. Cities are increasingly at the vanguard of development challenges – such as poverty, inequality, increased tension and environmental degradation. Rapid and uncontrolled urbanization frequently results in social and spatial fragmentation, and a drastic deterioration in the quality of the urban environment. However, cities should not only be seen as a source of challenges, but also as a provider of solutions for a more sustainable future. Reflecting this shift, the COVID-19 pandemic has not only put the spotlight on the vulnerability of cities but also, and more importantly, on their resilience and capacity to support transformative action – a function where culture has a critical role to play.



**In a context where societies are increasingly fragmented, cities stand out as a privileged ground for the full exercise and recognition of cultural diversity**, as spaces where diversity was forged and celebrated across history. The role of cities as open-air laboratories for pluralism will be critical for peaceful coexistence and the strengthening of fundamental rights in the future, as cultural diversity is an intrinsic component of our societies, particularly within the urban setting, under the combined effect of globalization, urbanization and migration. Such a global trend requires public policies to be more systematically inclusive to encompass the diversity of urban communities and fully engage them in the implementation of public policies, thus contributing to expanding citizenship, intercultural dialogue and pluralism and strengthening fundamental rights.





**Around the world, municipal authorities are increasingly investing in culture-based urban strategies to combine economic, social and environmental targets –** a global trend which was stimulated both by the growing demographic weight of cities and the process of decentralization underway in some countries. The decentralization process, in particular, has profoundly impacted the field of culture, leading notably to the reinterpretation or redistribution of competences between national and local authorities, in different ways and to differing degrees. Although local cultural action has often been a part of a city's mandate in the past, in some countries, competencies that were once considered State prerogatives, such as the inventorying of cultural heritage, have now been decentralized to local bodies. Likewise, issues related to cultural access or cultural education, in particular, are increasingly incorporated in the mandate of municipal authorities. In some regions, though, this growing responsibility of municipal authorities is not yet fully matched by appropriate public funding and policy frameworks.



**In many countries, culture is gaining traction in the local policy agenda, not only as a policy domain in itself – focusing notably on cultural participation and access – but also as a transformative or enabling component within other policy domains.** Overall, the global policy landscape has profoundly evolved in the face of critical development challenges, putting cities on the frontline in addressing issues related to social inequalities, job creation, sustainable planning, climate action or education among others – areas which directly intersect with culture. Around the world, culture has also become a vital marker of local distinctiveness, with cultural elements being widely perceived as enhancing the image and attractiveness of a city – a global trend notably reflected by the increasing investment in city-based festivals, cultural events and infrastructure as landmarks for tourism, growth and intercultural dialogue in action.



**This policy shift towards leveraging culture for more sustainable cities is reflected across the 2030 Agenda for Sustainable Development.** So intrinsically linked are culture and cities that sustainable cities are precisely the entry point for culture in the 2030 Agenda for Sustainable Development, where Sustainable Development Goal 11 includes a dedicated target on “Strengthen[ing] efforts to protect and safeguard the world's cultural and natural heritage”. Beyond SDG 11 – which focuses on urban spaces and functions – all 17 SDGs are relevant to cities. Harnessing heritage, creativity and intercultural dialogue can inspire new planning and governance models to foster the creation of decent jobs, combat social inequalities, mitigate urban conflicts and reduce cities' ecological footprint, thus building more inclusive and resilient cities.



**Today, more than half of humanity – 3.9 billion people – lives in cities. By 2050, cities will host 2.5 billion more urban dwellers, making the world almost 70% urban.**

UNESCO



### **Culture for sustainable cities: a growing momentum at the global level**

Over the past decade, culture has gradually taken ground in international policy fora and agenda related to cities, reflecting the shift towards more people-centered urbanization models. The publication of the UNESCO Culture: Urban Future Global Report in 2016 on the occasion of the UN Conference on Housing and Sustainable Urban Development (Habitat III) – held in Quito, Ecuador, in October 2016 – marked an important step forward, also reflecting the growing consensus over the need to reshape urbanization patterns to support human development. The purpose of Habitat III – a major milestone in UN action on cities – was indeed to assess two decades of progress and to set fresh goals for more sustainable cities, in line with the 2030 Agenda. Although the challenges of uncontrolled urbanization were already highlighted at Habitat I, held in 1976 in Vancouver, Canada, and the need the “re-humanize cities” was the motto of UNESCO's contribution to Habitat II in 1996 in Istanbul, Turkey, the multifaceted contribution of culture to forging a more sustainable urban future only took shape in global policy debate at Habitat III. Further strengthening this momentum, culture was also mainstreamed in the New Urban Agenda (NUA) adopted by United Nations' Member States as the action-oriented outcome document of Habitat III. The NUA sets global standards to rethink the way we build, manage, and live in cities and represents a shared vision for well-planned and well-managed urbanization as a powerful tool for sustainable development for both developing and developed countries. Across the process, UNESCO supported Member States in advocating for the central role of culture across the 2030 Agenda, as well as ensuring the integration of culture in the NUA, which mentions culture or creativity no fewer than 35 times.

**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.**

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New Urban Agenda







UNESCO has also stepped up its work on cities across its **Culture Conventions and programmes over the past 20 years, leveraging culture to promote more people-centered urban development models.** Building on the different components of culture – tangible and intangible heritage, the creative economy, cultural tourism, museums and other local cultural institutions – UNESCO advocates for a comprehensive approach to culture as a social, cultural and economic resource for the sustainable development of cities. This approach is underpinned by the definition of culture laid out in the UNESCO 2001 Universal Declaration on Cultural Diversity as “the set of distinctive spiritual, material, intellectual and emotional features of a society or a social group that encompasses art and literature, lifestyles, ways of living together, value systems, traditions and beliefs.” Culture in an urban setting is thus characterised by these features, from both a functional and anthropological perspective.

**Leveraging culture for sustainable cities has been a particular area of focus for the 1972 World Heritage Convention over the past decades.** Whilst urban heritage is the most represented category on the World Heritage List, urban sites are faced with critical conservation issues – including unplanned infrastructure, uncontrolled tourism developments and urban densification – that affect the physical integrity and the authenticity of both the monuments and the urban layout. Every year, the World Heritage Committee examines an increasing number of World Heritage sites faced with urban pressures. In that context, the UNESCO World Heritage Cities Programme has been assisting States Parties in the challenges of protecting and managing their urban heritage since 2001 and now comprises of 318 properties. A number of policy tools were developed such as the World Heritage Cities Labs that bring together experts to discuss innovative strategies to address contemporary challenges and the Urban Notebooks newsletter for the World Heritage Cities community. This work is framed by the UNESCO 2011 Recommendation on the Historic Urban Landscape (HUL) which is intended to guide policy-makers in integrating policies and practices of conservation of the built environment into the wider goals of urban development that respect the “historic layering of cultural and natural values and attributes”. It goes beyond the notion of ‘historic centre’ to include the broader urban context and its geographical setting, including a site’s topography, geomorphology, hydrology and natural features. It also includes infrastructure above and below ground, open spaces and gardens, land use patterns and spatial organization. The HUL approach applies to all historical cities – not only World Heritage sites – and shifts focus from ‘monuments’ to the urban fabric as a whole, also encompassing intangible dimensions of heritage related to diversity and identity, including social and cultural practices and values.

View of Shela town on Lamu island. Przemyslaw Skibinski/Shutterstock.com\*





**The Historic Urban Landscape (HUL) approach was implemented in many historical and heritage cities around the world, thus demonstrating this comprehensive approach to culture and urban development.** It has received particular interest in the Africa region, where approaches to culture often closely associate tangible and intangible dimensions, reflecting the link between people and their environment. In a region which stands as the fastest urbanising area in the world – whose urban population is expected to double over the next 25 years from today's 472 million inhabitants – the HUL approach is particularly relevant to address critical sustainable development challenges, while also fostering community engagement. To better manage transformation in complex and dynamic settings, the HUL approach was implemented in several World Heritage cities including Asmara (Eritrea), Saint Louis (Senegal) and the Stone Town of Zanzibar (the United Republic of Tanzania). UNESCO is also initiating projects at four World Heritage properties namely the Tombs of Buganda Kings at Kasubi (Uganda), the Royal Palaces of Abomey (Benin), Koutammakou, the Land of the Batammariba (Togo, Benin), and the Historic Town of Grand-Bassam (Côte d'Ivoire).

**Demonstrating and strengthening the role of creativity to forge sustainable cities is another component of UNESCO's advocacy, particularly through the UNESCO Creative Cities Network (UCCN),** created in 2004, whose 246 members have placed creativity at the heart of their development plans. Covering seven creative fields: Crafts and Folk Art, Media Arts, Film, Design, Gastronomy, Literature and Music, cities also cooperate actively at the international level. Creative cities mobilize their creative potential to forge innovative solutions to economic, social and environmental challenges, thus directly contributing to the implementation of the 2030 Agenda at the local level. Innovating economic growth patterns in the post-industrial era, redesigning the city through culture and creativity, expanding knowledge and skills to prepare for the future of work, sustaining social innovation and citizenship, stimulating urban regeneration through public spaces, are among the numerous areas of experimentation, as reflected in the UNESCO publication 2018 Voices of the City. Such engagement was particularly evident in the context of the global lockdown during which the creative sector was particularly hard hit. For example, in July 2021, the UCCN and the City of Santos (Brazil) engaged in a dialogue to "Build back better through culture and creativity" on the role of culture and creativity in urban recovery and actions for building resilient, inclusive and people-centred cities in the long-term. As a follow-up to the 2020 'UNESCO Creative Cities' Response to COVID-19' publication, the Creative Cities Network is engaged in pursuing longer-term reflection building on lessons learnt from the health crisis.



**The importance of living heritage in sustainable urban settlements is also increasingly acknowledged in line with the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage.** Cultural practices, representations, expressions, knowledge systems and skills of communities, groups and individuals are closely linked with the transmission of social values, including in the urban setting, as well as creativity nourished by traditional know-how. Communities of long-term residents in cities have been transmitting their heritage for generations, including elements listed on the UNESCO Representative List of the Intangible Cultural Heritage, such as Float Festivals of Japan or Carillon (bell) Culture in Belgium.



Cultural expressions of communities and groups are growingly featured in municipal cultural programmes as a witness of the evolving diversity of urban communities. As rural and migrant populations are converging on cities, bringing along their living heritage, public policies need to encompass the increased diversity and address the growing demands, notably pertaining to social services or access to culture.

**In that light, deepening the understanding of the impact of contemporary urban processes on living heritage is an important endeavour.** The [Dive into Intangible Cultural Heritage tool](#), which demonstrates, among others, the linkages between SDG11 and living heritage concepts and practices, is a step forward. Whilst living heritage in urban setting is still primarily understood in relation to community values or traditional skills for maintaining historic buildings, it has often been neglected when mapping cultural and creative industries. Not all intangible cultural heritage is appropriate to income-generating activities – and measures should be taken to avoid over-commercialization or commercial misappropriation. In 2018, UNESCO launched the '[Intangible heritage and creativity for sustainable cities](#)' project, to identify income-generating living heritage practices, which are key to the sustainable development of the communities, such as traditional crafts, performing arts, as well as construction-related practices and traditional occupations. Pilot projects in George Town (Malaysia) – a World Heritage City, Harare (Zimbabwe) and Kingston (Jamaica) – Tbilisi (Georgia) and the UNESCO Creative City for Music, Ayacucho (Peru), have helped to demonstrate the importance of living heritage in urban communities' resilience, also highlighting areas of vulnerability. A further project will be launched in Irbid (Jordan) and the lessons learned made publicly available to promote the role of living heritage in sustainable urban development.



Mr Jalaghania was actively involved in the pilot project 'community-based inventorying of ICH in Old Tbilisi' and was able to share his experiences via digital platforms through the support of local team despite the restrictions faced during the pandemic. © UNESCO



**Providing evidence base on culture's contribution to urban sustainability is particularly critical to inform public policies at the local level.** To help Member States harness the power of culture for improved economic, social and spatial outcomes, UNESCO has developed [Thematic Indicators for Culture in the 2030 Agenda](#), which can be applied at both the national and city level – thus also fostering synergies between different levels of policy implementation. The Culture|2030 Indicators aims to measure and monitor the progress of culture's enabling contribution to the national and local implementation of the Goals and Targets of the 2030 Agenda for Sustainable Development. Grouped by environment and resilience, prosperity and livelihoods, knowledge and skills, and inclusion and participation, some of these indicators can be applied at city level. They are currently being piloted in over 10 cities worldwide, in Burkina Faso, Colombia, Costa Rica, Croatia, North Macedonia, Morocco, Philippines, Portugal, Romania, Serbia, and Viet Nam. Likewise, data on investment of Member States to safeguard cultural and natural heritage collected by UNESCO Institute for Statistics (UIS) as part of the implementation of target 11.4 of SDG 11 also encompasses the growing engagement of local authorities. The [UIS summary report](#) published in June 2021 on the occasion of the first data release underlines in particular that five of the countries participating in the survey (Belarus, Brazil, France, Turkey, Spain) reported higher expenditure by local authorities than at the national or federal level pointing to the importance of municipalities in preserving heritage. Culture was also integrated in other city-related global measurement instruments, particularly the [Global Urban Monitoring Framework](#) developed by UN-Habitat.

## Culture: a source of urban vitality

**Culture accounts for a growing, although insufficiently documented, portion of urban economies and employment.** More than 80% of the global economy is generated in cities. City-based cultural economy relies on all components of culture, from museums and large-scale cultural industries in, for example, the film or music sector, to smaller scale traditional crafts or performances. Furthermore, according to the recently published UNESCO-World Bank position paper [Cities Culture Creativity](#), up to 13% of city employment in the creative industries in major cities worldwide. Prior to the COVID-19 pandemic, the creative sector contributed annual global revenues that were estimated to have reached US\$2,250 billion – 3% of global Gross Domestic Product (GDP) – and employed more young people than any other sector. Cultural tourism is another core component of urban economies. In 2019, [prior to the global lockdown, tourism injected US\\$8.9 trillion into the global economy](#), or 10.3% of global GDP, with cultural tourism accounting for an estimated [40% of all tourism worldwide](#).

**Up to 13% of city employment in creative industries is concentrated in major cities worldwide**

UNESCO-WB publication on Cities, Culture, Creativity

Olena Yakobchuk/Shutterstock.com\*





**Public policies implemented by municipal authorities increasingly harness the economic impact of culture.** Some cities are investing in culture to explore more inclusive, locally-based economic patterns, while others seek to leverage culture and creativity to transition to post-industrial economic models, focused on knowledge and innovation. Safeguarding heritage is also a strategic priority for many small- to medium-sized cities, particularly in developing countries, where heritage-related activities account for a large proportion of the economic flows and local jobs. Over time the focus of local tourism strategies has shifted to encompass not only monuments, museums and religious sites but also intangible cultural heritage, such as cuisine, handicrafts, festivals and performing arts.

## Cities for all: the transformative role of culture

**Urban areas are home to extremely diverse groups of people, a diversity which has been nurtured by global urbanization and migration processes and which calls for more inclusive public policies.** Fostering access to culture for all – including persons with disabilities, refugees, migrant populations, Indigenous Peoples, and those with differing incomes, identities and orientations – while also supporting full policy engagement is a critical condition for sustainable development. Many cities are undergoing demographic transitions from youth booms in the Global South to the “silver tsunamis” of the Global North. Cities must respond to the specific needs of these groups, notably in terms of cultural participation and access. Local authorities are also on the front lines of migration and a 2016 UNESCO publication “[Cities Welcoming Refugees and Migrants](#)” also provided practical advice on ways to encompass cultural diversity. Beyond the humanitarian lens, local authorities are challenged to address migrants as integral to the socioeconomic development with culture being harnessed to foster a sense of belonging.



**Culture is uniquely placed to enable social inclusion and pluralism in cities, converging the expectations of all communities, including disadvantaged groups, and offering a shared space for dialogue, citizenship and ownership in which cultural diversity is fully appreciated and valued as a resource.** The 2017 Position Paper of UN Habitat entitled “The Right to the City” characterises this right as a new paradigm for cities “with cultural diversity, which respects, protects, and promotes diverse livelihoods, customs, memory, identities, expressions, and sociocultural forms of its inhabitants.” This diversity and connectivity also make cities sites of innovation, exchange, learning, dialogue and cooperation, and are, as such, the very spaces in which creative solutions to contemporary challenges will be found. Since 2004, the [International Coalition of Inclusive and Sustainable Cities - ICCAR](#) has been assisting city-level authorities in combating discrimination in their capacity as policy maker and service provider in areas as diverse as education, employment, housing provision and culture. Its more than 500 members organized in seven networks advocate for global solidarity and collaboration to promote inclusive urban development free from all forms of discrimination.





**Urban cultural infrastructures, such as museums and heritage sites, can also offer civic spaces for intercultural dialogue and knowledge sharing and contribute to social cohesion and mutual understanding through the mutual appreciation of the diversity of cultures.** Heritage conservation processes can facilitate dialogue and inclusion for different urban communities or social groups to build a consensus on the value of their common heritage and create a sense of belonging in respecting diversity. The UNESCO 2015 Recommendation concerning the protection and promotion of museums and collections, their diversity and their role in society stipulates that “Museums as spaces for cultural transmission, intercultural dialogue, learning, discussion and training, also play an important role in education (formal, informal, and lifelong learning), social cohesion and sustainable development.” For example, the Museum of Memory and Human Rights of Santiago, Chile (a member of the ICCAR Network), in 2019 hosted the “Us and Them” exhibition demonstrating how racism is a social construction. Museums can be particularly instrumental in the context of reconciliation processes – notably in post-colonization contexts or in the aftermath of conflicts – to bridge divided communities and resume dialogue. Likewise, heritage sites reconstructed in the wake of conflict by different ethnic communities that were once divided – many of which are located in cities such as the Mostar Bridge in Bosnia and Herzegovina for example – can act as open-air museums, allowing populations to engage with their history and facilitating the transmission to younger generations, thus contributing to building an appreciation of cultural diversity, intercultural dialogue and pluralism.



**Public spaces in cities are vital areas where culture can not only foster social cohesion, but also help advance the exercise of cultural rights.** They offer places for communities to access and practice culture, and where cultural diversity can be acknowledged, celebrated and made visible, thus fostering respect and exercise of cultural rights. Rapid urbanization poses many challenges related to public space. In a 2019 report on public spaces, the UN High Commissioner for Human Rights urged States to recognize the importance of available inclusive, open and accessible public spaces for the enjoyment of human rights, which centers on cultural rights, including offering a diversity of cultural events in public spaces and display of artwork in public spaces. This has been clear following the restricted access to public space during the pandemic. Cities have harnessed culture to restore the civil role of public spaces, such as the Charoenkrung district of Bangkok (Thailand), a UNESCO Creative City for Design, where public spaces were provided for local artists to create and decorate, resulting in over 60 new artworks, as well as support for local creative industries. Multicultural events such as Notting Hill Carnival in London or the Chinese New Year Festival and Parade in San Francisco also provide platforms to express their culture while enjoying a diversity of cultural expressions – an essential step to build pluralistic and peaceful societies.





Even when communities are ripped apart by inter-communal violence, culture is often vital to repair damage to the social fabric, particularly as many conflicts are driven by cultural factors with cultural heritage increasingly being targeted as symbols of cultural diversity. So persistent is the problem that in 2017, the UN Security Council adopted resolution 2347 declaring the deliberate destruction of heritage as a war crime. The 2018 UNESCO-World Bank position paper Culture in City Reconstruction and Recovery offers operational guidance for policymakers and practitioners for the planning, financing, and implementation phases of post-crisis interventions for city reconstruction and recovery – both in post-conflict and post-disaster situations. Examples include engaging the local community in the restoration of the Djingareyber Mosque in Timbuktu (Mali) following the 2012 conflict. Among more recent examples, the UNESCO's flagship initiatives LiBeirut & Revive the Spirit of Mosul clearly demonstrate the power of culture following the explosion in the capital of Lebanon in 2020 and the effects of conflict on the Iraqi city. A UNESCO-EU partnership in Yemen Cash for Work also demonstrates how restoration of urban heritage following conflict and natural disaster can provide youth employment opportunities.



As part of its LiBeirut initiative, UNESCO designed a unique project to revive cultural life through a 3-day festival baptized TERDAD (Resonance) held from 2 to 4 July 2021  
© UNESCO



### Heritage and creativity: catalysts to advance the urban and climate agenda

As well as being a driver for economic and social progress, culture, heritage and creativity can also bring solutions to spatial urban challenges in expanding urban areas. Vernacular heritage, for example, based on the use of local construction materials and building techniques can also inspire contemporary locally-adapted architecture for climate change resilience. The rehabilitation of former industrial areas can also help meet the increased demand for housing, whilst valorising industrial heritage. UNESCO's World Heritage Canopy highlights a wide range of examples of how World Heritage Cities can provide heritage-based solutions for sustainable futures, including water management systems in Bangalore (India), pedestrianisation strategies in Graz (Austria), the revitalisation of the souk in Cairo (Egypt) and a guidebook for urban and architectural regulation of Cidade Velha (Cabo Verde) that aims to raise-awareness on protecting its heritage.

Likewise, the creative sector can bring a strategic contribution to sustainable mobility and help evolve urban paradigms towards more inclusive, people centred urban strategies. Only half of the world's urban population has convenient access to public transport, leading to problems of segregation and environmental sustainability. UNESCO Creative Cities of Design, such as Puebla (Mexico) or Helsinki (Finland), have harnessed creative design to improve local transport systems, thus engaging citizens in shaping more quality, culturally-responsive urban environments and fostering wider equitable access to public spaces as well as social interaction. Other cities, including Krakow (Poland), Seattle (USA) or Icheon (Republic of Korea) – have expanded access to culture in transportation facilities: public libraries in bus stops, exhibitions in metro stations, gastronomic food trucks around train stations or music instruments made available within train stations are among the examples around the world.

Being both major contributors to climate change and active players in climate action, cities are also leveraging culture for environmental sustainability, thus contributing in particular to the implementation of SDGs 12, 13, 14 and 15. Cities occupy approximately 3% of the Earth but account for 60-80% of energy consumption and 75% of carbon emissions. Since 2016, 90% of city dwellers breathed air that did not meet the safety standards set by the World Health Organization. In this context, culture and creativity can act as a driver for cities to stimulate ecological transition, in line with the Paris Agreement. The creative sector can boost imaginative thinking, sparking an adaptation to sustainable production and consumption patterns. For example, UNESCO Creative Cities of gastronomy are particularly engaged towards strengthening rural-urban linkages or encouraging more sustainable agricultural patterns or the City of Chengdu (China) that has worked with 4,000 of local restaurants to install clean fuel. From Bergen (Norway) to Mexico City (Mexico) and Parma (Italy), cities are increasingly investing in urban and peri-urban agriculture development to strengthen urban-rural reciprocity as well as to promote the use of recycled materials and organic wastes including from the food industry.







Meanwhile Creative Cities of Literature engage the general public in reflecting on climate change, thus supporting behavioural change, such as Melbourne, Australia. The safeguarding of urban communities' intangible practices and knowledge, can also bring substantial contribution to foster climate change adaptation.

**Similarly, World Heritage Cities act as observatories of climate change and laboratories for climate adaptation.** Urban cultural heritage is affected by climate change, from the rising waters in Venice (Italy) to the building erosion in Hoi An (Viet Nam). With a degradation of physical attributes often comes the gradual loss of cultural and social practices. Earlier this year, UNESCO launched the Urban Heritage Climate Observatory, alongside the Group on Earth Observation (GEO) and the GEO Office of Greece, to better understand and document the impact of Climate Change on World Heritage cities. Likewise, the Flexible mechanism developed under the leadership of Greece in cooperation with UNFCCC, WMO and UNESCO seeks to build knowledge on the impact of climate change on cultural heritage, including in urban setting. They can also act as laboratories to experiment sustainable, low carbon solutions to issues such as housing, transportation or urban conservation, as outlined in at 2014 UNESCO compilation of case studies "Developing Historic Cities: Keys for Understanding and Taking Action". Furthermore, the iconic status of World Heritage Cities can be harnessed as a means of stimulating prompt awareness raising to a large audience about the risks associated with climate change.



**In the face of the increasing frequency and intensity of natural hazards – the impacts of which are disproportionately affecting urban areas – culture and creativity are major sources of resilience.** Each year, more than 200 million people are affected by storms, floods, cyclones, and earthquakes, a situation that is being exacerbated by climate change, particularly in the Caribbean and Pacific SIDS. Furthermore, armed conflicts are increasingly causing widespread destruction in cities, with tangible and intangible cultural heritage targeted to erase the identities of communities. As they emerge from crises, these cities find themselves faced with the need to reconcile communities, to promote economic development, and to manage complex social, spatial, and economic transformations. In many instances, such crises have affected historical areas of great importance that were at the core of local identities and represented significant assets for local economic life.



Hoi An Ancient Town, Vietnam  
Tang Trung Kien/Shutterstock.com\*





### **Leaving no one – and no place – behind: rehumanizing cities through culture**

**The cities of today and tomorrow are facing new, unprecedented challenges.** Although occupying only a small percentage of the world's landmass, they produce large amounts of global waste and are increasingly vulnerable to the impact of natural disasters and climate change. Rising inequality and migration – driven in many cases by conflict and poverty – make cities the focal points for new social cleavages, for exclusion and discrimination. Culture within cities is also under pressure, with urban heritage sites' authenticity being encroached upon, the delicate balance of living heritage practices being disrupted and cultural diversity being threatened due to social exclusion.



**Yet, culture is also a powerful driver for urban innovation, resilience and transformation across the broad policy spectrum.** Supporting the inclusion of and peaceful interaction between urban communities from all backgrounds, building a sense of belonging, shared or multiple identity/ies, expanding new pathways of economic growth which are more locally anchored, improving the quality of urban spaces, housing or transportation facilities, reaching out to disadvantaged urban areas to foster more inclusive patterns, are among the concrete, tangible contributions of culture in our urban environment. Not only is culture present within our daily life as urban dwellers, but it also informs public policies across various domains – from urban policies themselves to education and social inclusion. Documenting and measuring this contribution of culture to sustainable cities, including through the city level implementation of the UNESCO Culture|2030 Indicators, will be critical to identify needs and hone policies.



**Looking forward, a more systemic alliance and synergy should be forged between city-level and national public policies.** Nowhere else than in cities can the transversal role of culture be experimented, demonstrated and amplified. Such a wealth of knowledge has the potential to inform national policymaking towards more culturally sensitive public policies, including those pertaining to urban development. Municipal authorities are indispensable actors to expand access to culture and support social inclusion – policy targets which particularly require field engagement and knowledge – thus also contributing to wider, national policy goals notably enshrined in national cultural policies. Such a collaboration between national and local decisionmakers should be more systematically encouraged, including through knowledge platforms and policy dialogue.

**Investing in culture provides the ground for a “new deal” for urban policies in increasingly multicultural cities, by supporting global citizenship at the local level, and contributing to the exercise of fundamental rights, pertaining notably to access to culture, education and information, as well as to the freedom of expression. Such a new deal will help forge a more sustainable urban future, building on the value of culture as a public good to re-humanise the urban space.**



Andrea Frazetta

The Panafrican Film and Television Festival of Ouagadougou (Festival panafricain du cinéma et de la télévision de Ouagadougou or FESPACO) held its biennial film festival in Burkina Faso to honour African filmmakers. During the event, the UNESCO Assistant Director-General for Culture participated in a high-level panel entitled "Film industry in Africa: trends, challenges and growth opportunities", alongside Ministers of Culture from Gabon, Chad and Togo, as well as representatives from the ministries of culture of Côte d'Ivoire and Senegal. The event presented the recent [UNESCO publication](#) of the same title. The African Film Industry publication is the first ever complete mapping of the continent's film and audiovisual industries, and highlights that this sector currently employs an estimated 5 million people and generates \$5 billion in annual revenues across Africa. Created in 1969, the 2021 FESPACO edition takes place during the African Union Year of Arts, Creativity and Heritage.

[The African Union has opened its pavilion at the Expo 2020 Dubai](#), being held from October 2021 to March 2022 (as it was delayed due to the global health crisis). Part of the pavilion named "Our Heritage" will be dedicated to showcase the journey of the rich African culture, showcasing music, film and dance from the continent, profiling young talent, women - past and modern heroines - cityscapes and cultural artefacts to re-introduce Africa to the world.



Al-Ahsa Oasis, an Evolving Cultural Landscape, a UNESCO World Heritage site in Saudi Arabia, IPOGEA'

The Arab League Educational, Cultural and Scientific Organization (ALECSO) has launched a new initiative called Gifted Arabs that aims to discover and nurture talented young people and build their capacities in the Arab world towards a thriving future. The initiative is launched in partnership with the Saudi Arabian King Abdulaziz and His Companions Foundation for Giftedness and Creativity (Mawhiba).



On October 14, the Islamic World Educational, Scientific and Cultural Organization (ICESCO), launched ICESCO International Think Tank for Thought, Letters and Arts, under the theme, "Culture for Rethinking the World." The platform is an international open-source digital platform that brings together scientists, researchers, and intellectuals from around the world, focusing on culture and science as a knowledge pillar and a steppingstone for understanding the current political, educational, social and economic phenomena. It also seeks to render culture and knowledge a key lever in light of the unfolding digital transformation and embrace a new cultural and creative approach likely to ensure linguistic and intellectual diversity.





Angkor, in Cambodia's northern province of Siem Reap  
Sakdawut Tangtongsap/Shutterstock.com\*

On 7 October, the Association of Southeast Asian Nations (ASEAN) launched its first State of Climate Change Report ahead of the global climate change conference in the UK. The report provides an overall outlook on the state of climate change in the ASEAN region and makes reference to the The Regional Action Plan for the ASEAN Heritage Parks (AHP) 2016–2020; an important nature conservation plan which stipulates seven goals, strategic actions, and specific activities to implement the actions and notes that there is a new plan under development.



On September 21, tourism ministers of the ASEAN countries issued a joint media statement affirming their commitment in implementing The Post-COVID-19 Recovery Plan for ASEAN Tourism. It follows the publication of a study earlier in September of the Study on the Impact of COVID-19, and Recommendations for Policies and Best Practices for the Post-COVID-19 Recovery Plan (that was commissioned by the ministers in December 2020) that makes several recommendations related to culture, including related to cultural industries (as part of creative economy) "in particular, crafts, artisanal goods and services, performances and exhibitions that are related to tourism". It also recalls the Strategic Plan for Culture and Arts that aims to "harness the contribution of the creative industries towards innovations, generating livelihoods and supporting economic development in the ASEAN Member States".

The ASEAN City of Culture for 2021-2022 was officially launched Siem Reap town, Cambodia, by the Ministry of Culture and Fine Arts in collaboration with the a body tasked with managing the Angkor Archaeological Park. The ASEAN City of Culture movement began in 2008 and aims to strengthen ASEAN identity and increase the prominence of ASEAN inside and outside the region by celebrating Southeast Asian arts and culture.

The Pacific Community Centre for Ocean Science in September convened a virtual event entitled "Vaka Moana – Weaving Traditional and Modern Science to Understand Current and Future Ocean Conditions", during which Pacific Islanders shared their experiences and the value of using both traditional knowledge and modern science in their day-to-day life.





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Members of the European Union (EU) Parliament adopted a resolution on 27 September for common minimum social standards for artists and cultural workers. The Culture and Education Committee called upon the EU Commission to propose a "European Status of the Artist", setting out a common framework for working conditions and minimum standards for all EU countries, while fully respecting member states' competencies on their labour market and cultural policy. The resolution also called for cross-border mobility programmes for young creators and innovators and better protection for authors and performers from dominant streaming platforms.



The EU Commission has published a new report that provides recommendations to ensure high-quality architecture and built environment. The report, entitled "Towards a shared culture of architecture - Investing in a high-quality living environment for everyone", is the outcome of a Member State expert group, which proposes key criteria to assess the quality of places as well as policy recommendations to create a shared culture of architecture.

A new report - Commissioned by the European Union National Institutes for Culture (EUNIC), the British Council and the Institut für Auslandsbeziehungen (ifa) - examining the linkages between culture and conflict and peace has been published. Entitled "Cultural Relations - Key Approaches in Fragile Contexts" the report offers evidence and recommendations to the EU, EU Member States and other interested countries, EUNIC members and partners on how cultural relations can enhance peace and stability.



# LATIN AMERICA AND THE CARIBBEAN



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The Central American Integration System (SICA) has held its first Youth Cultural Meeting, with the objective of promoting learning and networking to strengthen the impact of youth in the management, protection and promotion of cultural heritage in the region. The 32 young people from the eight countries that make up SICA - Belize, Costa Rica, El Salvador, Guatemala, Honduras, Nicaragua, Panama and the Dominican Republic - agreed on a Declaration that includes youth proposals on cultural heritage in the region, which will be presented to the Council of Ministers of Culture of CECC-SICA.



On Oct. 8, new dates were announced for the Caribbean Festival of Arts (CARIFESTA). This major cultural festival of the sub-region was postponed due to the continued challenges surrounding the COVID-19 pandemic and its prolonged devastating impact not only on the economy of Antigua and Barbuda but also on the entire Caribbean Community. Antigua and Barbuda, the host country for the 15th CARIFESTA, announced the new dates following consultations with the Caribbean Community (CARICOM) Secretariat, under whose auspices the festival takes place. CARIFESTA began in 1972 as a unique opportunity to "depict the life of the people of the Region, their heroes, morals, myths, traditions, beliefs, creativity and ways of expression".



## URBAN POLICIES IN THE VOLUNTARY NATIONAL REVIEWS



Sustainable Development Goal (SDG) 11 aims to “make cities and human settlements inclusive, safe, resilient and sustainable”, whose Target 11.4 also emphasises “efforts to protect and safeguard the world’s cultural and natural heritage”. In their Voluntary National Reviews (VNRs) submitted to the UN to monitor progress towards the SDGs, several Member States make reference to cultural heritage within cities, in line with this target. Other VNRs also cite initiatives that could be linked to the achievement of other SDGs, such as SDG 8 (decent work and economic growth) when citing tourism or SDG 10 (reducing inequalities) when citing housing or public spaces.

## LAWS AND POLICIES TO PROTECT URBAN HERITAGE

**Mexico** cites its law on Cultural, Natural and Biocultural Heritage of Mexico City, enacted in October 2020, which aims to guarantee the conservation, restoration, and enrichment of heritage in the city. **Zambia**, meanwhile, highlights its main legislation, which guides urban development while ensuring the preservation of cultural and natural heritage and the environment. **Slovenia**’s 2017 architectural policy agenda is cited as a tool for fostering, social cohesion and cultural identity in urban areas through the protection of cultural heritage and the promotion of creativity through concert halls, galleries, museums, theatres or libraries. **Cabo Verde** and **Seychelles** both mention urban management plans to safeguard historic centres, as well as cultural and natural heritage.



Luis Boucault/Shutterstock.com\*







## INVESTMENT FOR TOURISM AND THE CREATIVE SECTOR

Several countries also cite a strong level of investment in culture in urban areas, such as **Bulgaria's** Sustainable Cities Fund, for urban development and cultural heritage projects in Sofia and southern Bulgarian regions, **Tunisia's** "Cities of Civilizations" Programme, which aims to protect cultural heritage or Panama's investment in heritage conservation. **Germany's** urban development assistance aims to build vibrant centres, rehabilitate vacant buildings and invest in cultural and creative industries. Sometimes, investment is explicitly linked to tourism policies, including **Thailand's** budget for urban cultural and heritage conservation, linked to its World Heritage Tourism Project or the Historical, Cultural, and Religious Tourism Project or **Morocco's** recent multi-partner project to rehabilitate seven old cities to enhance attractiveness for tourists.



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## INNOVATION FOR THE URBAN SPACE

**Uruguay**, places emphasis on its public spaces, citing Montevideo, which is adapting to a new cultural demand requiring innovative solutions to meet the needs for new gastronomic, sports and open cultural facilities and activities. **Cyprus** underscores the Nicosia International Festival 2019 – Under the Walls, which aims to revitalise the city centre through performing arts (theatre, dance, music) and cultural productions. The city of Copenhagen in **Denmark** is implementing an action plan to make sporting and cultural "mega events" more sustainable and aims to be an international leader in this initiative. Finally, two countries cite contemporary reflection on architecture that meets current urban needs whilst being culturally relevant. **Estonia's** VNR mentions the 5th Tallinn Architecture organized by the Estonian Centre of Architecture, which aims to ensuring adequate and affordable housing in the modernization of Soviet-era housing districts. Meanwhile, **Austria** cites the Closing Conference of the European Year of Cultural Heritage, held in Vienna in 2018, which focused "Baukultur": the preservation and development of quality, sustainable and culturally relevant buildings and cities.



## UNESCO INTERAGENCY PLATFORM ON CULTURE FOR SUSTAINABLE DEVELOPMENT



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Launched in May 2021, the Inter-Agency Platform on Culture for Sustainable Development (IPCSD) brings together several United Nations sister agencies of UNESCO, as well as regional intergovernmental organizations and development banks. It was created in recognition of the fact that culture not only contributes to sustainable development, both directly and indirectly, but that culture also touches a wide range of development areas, including the mandates of several multilateral organizations. Capitalising on the competitive advantages of each organization, it contributes to the UN-system "Delivering as One", as we enter the Decade of Action to achieve progress towards the United Nations 2030 Agenda for Sustainable Development.

*Culture should no longer be considered as a policy domain in isolation from other policy areas, but rather as a transversal dimension of public policies. Our goal is to build more systemic collaboration between our agencies and respective mandates, in order to strengthen synergies in the field of culture.*

– Ernesto Ottone R. Assistant Director-General for Culture, UNESCO

### MAIN OBJECTIVES

- 1 Strengthen the relevance, efficiency and cohesiveness of cross-UN interventions and actions in areas relevant to culture**, both regarding the cultural sector itself and the contribution of culture to other policy domains, with a view to better address needs expressed by Member States through the pooling of resources and the sharing of experiences and good practices;
- 2 Facilitate inter-agency dialogue and joint mechanisms, reflections and activities** pertaining to monitoring, documenting and analyzing the impact of the COVID-19 pandemic on the cultural and creative sector, as well as the ways to leverage culture's contribution to the socio-economic recovery at national, regional and global levels;



**3 Federate efforts in supporting Member States in their respective policies** at the national level to inform and strengthen cultural policies and promote the inclusion of culture in other public policy areas; and

**4 Strengthen advocacy efforts on the role of culture for the achievement of the 17 Sustainable Development Goals**, in particular in the context of the Decade of Action, with a view to upscale, accelerate and further demonstrate the impact of culture on sustainable development processes and frameworks.

## AREAS OF FOCUS

The work of the Platform is structured around three transversal thematic areas, which cut across the different domains of culture while also reflecting core components of culture's contribution to the Sustainable Development Goals.



## MEMBERS OF THE IPCSD

Food and Agriculture Organization (FAO) | International Labour Organization (ILO) | UN-Habitat | UN High Commissioner for Refugees (UNHCR) | UN Women | United Nations Conference on Trade and Development (UNCTAD) | United Nations (UN) | Department of Economic and Social Affairs (UNDESA) | United Nations Development Programme (UNDP) | United Nations Environment Programme (UNEP) | United Nations Population Fund (UNFPA) | United Nations Framework Convention on Climate Change (UNFCCC) | World Health Organization (WHO) | World Intellectual Property Organization (WIPO) | World Meteorological Organization (WMO) | World Tourism Organization (UNWTO) | World Trade Organization (WTO) | Office of the United Nations High Commissioner for Human Rights (OHCHR) | Organization for Economic Cooperation and Development (OECD) | African Development Bank | Asian Development Bank | Inter-American Development Bank | Islamic Development Bank | The World Bank

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**CITIES, CULTURE, CREATIVITY: LEVERAGING CULTURE AND CREATIVITY FOR SUSTAINABLE URBAN DEVELOPMENT AND INCLUSIVE GROWTH (2021)**

This report, co-authored with the World Bank, presents a framework for action for cities to become more creative by enabling sustainable ecosystems in which cultural and creative industries can attain their full potential to contribute to economic growth, social inclusion and innovation

**DISCOVER**

**UNESCO CREATIVE CITIES' RESPONSE TO COVID-19 (2020)**

Culture and creativity have been identified as important building blocks for the future of cities, and now, amidst a global crisis, the sector is proving that it is more important than ever, providing an opportunity to shape a better future for cities that will benefit all its inhabitants.



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**CULTURE | 2030 INDICATORS (2019)**

The Culture|2030 Indicators establish a methodology for demonstrating culture's role and contribution to the implementation of the UN Sustainable Development Goals. It aims to help decision-makers, including at city-level by building a coherent and strong narrative on culture and development that is evidence-based.



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**CULTURE: URBAN FUTURE; GLOBAL REPORT ON CULTURE FOR SUSTAINABLE URBAN DEVELOPMENT (2016)**

This Report provides a wealth of insights showing the power of culture as a strategic asset for creating cities that are more inclusive, creative and sustainable.

**DISCOVER**



## UNESCO RESOURCES ON CITIES: MAJOR PROGRAMMES AND TOOLS



### UNESCO WORLD HERITAGE CITIES PROGRAMME

The World Heritage Cities Programme, created in 2001, aims to assist countries in the challenges of protecting and managing their urban heritage, particularly the 318 cities on the World Heritage List. It also promotes the UNESCO 2011 Recommendation on the Historic Urban Landscape, which is a tool to integrate policies and practices of conservation of the built environment into the wider goals of urban development in respect of the inherited values and traditions of different cultural contexts.

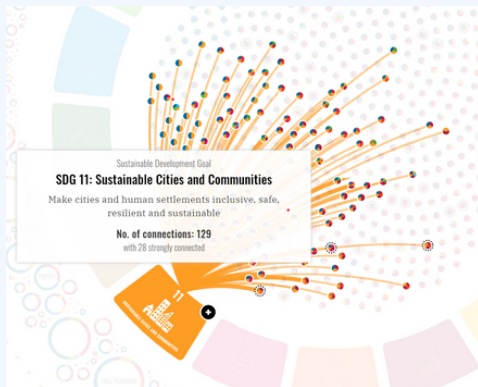
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### UNESCO CREATIVE CITES NETWORK

Created in 2004, the 246 cities of this network work together to place creativity and cultural industries at the heart of their development plans at the local level and cooperate actively at the international level.



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### DIVE INTO INTANGIBLE CULTURAL HERITAGE

This tool proposes a broader conceptual and visual navigation through close to 500 elements inscribed on UNESCO's Lists of the 2003 Convention including related to SDG 11.

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### UNESCO CITIES PLATFORM

The UNESCO Cities Platform gathers eight UNESCO networks and programmes, and reflects the transversal approach the Organization's work with cities towards implementing the seventeen Sustainable Development Goals.



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## UNESCO NEWS AND PUBLICATION

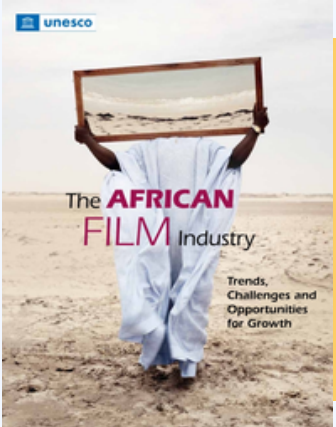
### THE AFRICAN FILM INDUSTRY: TRENDS, CHALLENGES AND OPPORTUNITIES FOR GROWTH

UNESCO has launched the first complete mapping of Africa's film and audiovisual industries, which currently employ an estimated 5 million people and generates \$5 billion in revenues each year.

**ALSO:** Netflix & UNESCO launch groundbreaking competition in Sub-Saharan Africa to find Africa's next generation of filmmakers



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### STUDY ON MARINE WORLD HERITAGE SITES

UNESCO has launched an ambitious project using cutting edge environmental DNA, known as eDNA, to understand the richness of biodiversity of UNESCO's marine World Heritage sites.

[READ MORE](#)

### EMBLEMATIC MAYAN STELA RETURNS TO GUATEMALA

On 25 October, UNESCO hosted a ceremony for the voluntary handover of a fragment of stela no. 9 from the Piedras Negras archaeological site in Guatemala.

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We are counting on partners to support its production in other UNESCO official languages, to expand the global discussion on culture and public policy.

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Published in 2021 by the United Nations Educational, Scientific and Cultural Organization  
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ISSN: 2789-0821

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