



Organisation
des Nations Unies
pour l'éducation,
la science et la culture



Culture and development: A response to the challenges of the future?

*A symposium organized within the framework of the 35th session
of the General Conference of UNESCO in collaboration with Sciences Po
and with the support of the Government of the Kingdom of Spain*

Sciences Po, Paris, 10 October 2009



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PROGRAMME

The time has come to rethink our approaches to development if we want to ensure a sustainable future for the generations of tomorrow. Yet, culture, defined as *“the set of distinctive spiritual, material, intellectual and emotional features of society or a social group”* has always served as the inspiration and matrix for all transformations within human societies. Since it is dynamic by nature, culture provides various well-suited opportunities. In the context of the current global crisis, might not culture, given its rich diversity, be part of the solution for sustainable and more equitable development? Should we not move culture to the forefront of our thinking on models for development and for international cooperation?

9.30 - 10.00 am Welcome coffee

10.00 - 10.15 am Opening of symposium

- **Mr Richard Descoings**, Director, Sciences Po
- **Mrs Françoise Rivière**, Assistant Director-General for Culture, UNESCO
- **Mr Antonio Nicolau Marti**, Director of the Cultural and Scientific Relations, *Agencia Española de Cooperación Internacional para el Desarrollo* (AECID), Ministry of Foreign Affairs and Cooperation

10.15 am - 1.00 pm Round table – I “Development through culture, it works!”
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Why are decision-makers, local authorities, the private sector and civil society, taking an increasing interest in culture in its various forms as a contributing factor to economic development on a human scale? Because experience has shown that "it works" in terms of economic performance and human development, but also because cultural resources are infinite if one knows how to apply their creative potential and preserve heritage. Culture, as a source of identity, is also a powerful factor of economic and social innovation as well as of mobilization for development projects. Examples at local or municipal levels, as well as at national and international levels, show that culture, as a development “resource that cannot be relocated”, has a high potential for attracting businesses, job creation, generating income and investment, while providing a matrix in which anyone can invent the terms of his/her development.

Panel:

- **Mrs Nina Obuljen**, State Secretary, Croatian Ministry of Culture
- **Mr Francisco d’Almeida**, Director-General, Culture and Development Association, France
- **Mr Mike Van Graan**, Director, African Arts Institute, Cape Town
- **Mr Jordi Martí**, President of UCLG's Committee on Culture, Cultural Advisor, Barcelona City Council (Union of Cities and Local Governments)

- **Prof Jiang Wu**, Vice President of Tong Ji University, Shanghai. Former Director of Urban Affairs, Shanghai Municipality
- **Mr Patricio Jeretic**, International Consultant in Development and the Economy of Culture

Moderator: **Mrs Marie-José Alie**, Director in charge of Diversity, France Télévision

Questions:

1. *How can culture, in its broadest sense, be more effectively integrated, into local, national and regional development programmes? What are the obstacles?*
2. *What measures should be taken to promote public and private sector partnerships to foster development through culture? Must financial matters be reconciled with culture?*
3. *Educate, raise awareness of the role of culture in development and train public and private actors: how and with which methods?*
4. *Is it possible to develop without destroying or degrading cultural heritage?*
5. *Which result and performance indicators could measure actual development through culture?*
6. *Do “culture and development” projects have a measurable “cultural bonus”?*
7. *Is respect for cultural diversity through dialogue between cultures a factor of economic growth?*

Discussion

1.00 – 3.00 pm Lunch break

3.00 – 5.45 pm	Round Table II – Culture, a new lever for international cooperation
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Despite the fact that culture is not strictly speaking reflected among the eight Millennium Development Goals (MDGs) adopted by the international community in 2000, it is clear that the MDGs cannot expect to be achieved without properly taking into account the cultural dimension. The 2005 Paris Declaration on Aid Effectiveness and the 2008 Accra Agenda for Action have launched a constructive debate by stressing the need to further adapt to various national situations, and to increase the participation and ownership of beneficiaries of development projects. Towards this end, it would appear that culture must play a decisive role. The creation of participatory and democratic cooperation frameworks, respectful of the diversity of cultures and the dignity of persons associated with investment in training and capital for cultural development, are key points that should be considered to ensure that the international cooperation is truly placed at the service of development.

Panel:

- **Mr Jean-Michel Debrat**, Deputy Director-General, Agence Française de Développement (AFD)
- **Mr. Francesco Lanzafame**, Deputy Representative, Inter-American Development Bank (IDB) in Europe
- **Mr. Giorgio Ficarelli**, Head of Cultural Section, Directorate General for Development (DG DEV), European Commission
- **Mr Marcel Leijzer**, Deputy Director, Development Assistance Department, World Tourism Organization (UNWTO)
- **Mrs Louise Haxthausen**, Chief of the UNESCO Office in Ramallah, Palestinian Territories

Moderator: **Mrs Hanifa Mezoui**, Lecturer on MDGs at Sciences Po, Paris. Permanent representative of the International Association of Economic and Social Councils and Similar Institutions (AICESIS) to the United Nations and ECOSOC

Questions:

1. *How could an enhanced cultural dimension contribute to more sustainable projects and to a better integration of international initiatives and programmes in the development strategies of partner countries (e.g., MDGs and particularly issues related to poverty, women, HIV/AIDS and the sustainability of development)?*
2. *What types of new training can be implemented – through cooperation programmes – to a) better take into account culture – cultural context, tourism potential and cultural industries – in the strategies, programmes and cooperation projects for development and b) to reinforce their sustainability?*
3. *Can development aid be made more effective by taking into account cultural factors in response to the conclusions of the 2005 Paris Declaration on aid effectiveness and the 2008 Accra Agenda for Action?*
4. *How can international organizations concretely encourage cooperation between, on the one hand, financial and economic ministries and institutions, and, on the other hand, cultural ministries, public institutions and civil society bodies, in partner countries?*
5. *As a follow-up to the Paris Declaration and Accra Agenda for Action, is it necessary to undertake a new phase emphasizing the decisive role of culture in development and paving the way for re-establishing the principles underlying development cooperation?*
6. *How can the UNESCO conventions in the field of culture inform and influence cooperation programmes?*

Debate

5.45 – 6.00 pm Closing of symposium

FOREWORD

Françoise Rivière
Assistant Director-General for Culture
UNESCO

In the context of the current world crisis, when new solutions are being sought – although preliminary studies suggest that the cultural sector has been largely unaffected by the crisis – UNESCO welcomed the opportunity afforded by the 35th session of the General Conference, held in October 2009, to place culture back at the centre of the debate on development.

This was the context in which the symposium on “Culture and development: a response to future challenges?” was held at Sciences Po on 10 October 2009, with the support of the Government of the Kingdom of Spain, to reopen the intellectual debate on the “cultural” component, which could provide a new key to sustainable and fairer development. The time seems particularly right to focus on culture’s capacity for permanent renewal, owing to the creativity of individuals, peoples and societies, and on the capacity for devising alternative models of development rooted in each country’s rich cultural diversity.

We must remember that the broadening of the concept of culture in the last 20 years has been an important factor in demonstrating the central role of culture in development. When UNESCO was founded shortly after the Second World War, the term “culture” was used to refer primarily to artistic production in the fine arts and literature. It was clearly stated in the Declaration of the 1978 Bogotá Conference on Cultural Policies that culture “as the sum total of the values and creations of a society and the expression of life itself is essential to life and not a simple means or subsidiary instrument of social activity”. Today, the benchmark definition of culture, set out in the UNESCO Universal Declaration on Cultural Diversity adopted in 2001, draws on the conclusions of the World Conference on Cultural Policies (Mexico City, 1982), the work of the World Commission on Culture and Development (*Our Creative Diversity*, 1995) and the Intergovernmental Conference on Cultural Policies for Development (Stockholm, 1998). It defines “culture” much more broadly “as the set of distinctive spiritual, material, intellectual and emotional features of a society or a social group, and as encompassing, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs”. Recognition of the broader scope of culture thus led to the principle of a cultural policy based on recognition of diversity within and among societies. The outcome, on the eve of the new millennium, following the unanimous adoption of the UNESCO Universal Declaration on Cultural Diversity, was the designation of cultural diversity as the “common heritage of humanity”.

No fewer than seven international conventions have been drawn up by UNESCO since the 1950s in order to preserve the many aspects of cultural diversity, as viewed from the double perspective of heritage and contemporary creativity. In its heritage aspects, cultural diversity is embodied in the immovable tangible heritage, with many cultural sites and monuments protected under the 1972 Convention and, of course, that of 1954 in the event of armed conflict. Although the intangible heritage probably constitutes the most representative expression of the cultural genius of humanity and holds out the promise of transmitting cultural diversity to future generations, it had long been given scant attention until it was recognized in a Convention adopted in

2003. Finally, contemporary creativity, which had hitherto been protected only by copyright under the 1952 Convention, revised in 1971, is now also protected under a standard-setting instrument adopted in 2005, namely the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, the last building block in the standard-setting structure developed by UNESCO to defend cultural diversity.

In a word, the integrative role of heritage and of creativity in preventing or resolving tension and conflicts has already proven its worth and action to those ends must be continued. Similarly, only a spirit of solidarity, geared entirely to poverty reduction, will ensure that developing countries, great providers of creative diversity, can benefit from it to the full.

Although none of the eight development goals for the new millennium set by the international community in 2000 explicitly refers to culture, there is broad agreement that they can only be achieved if culture is taken into account, regardless of whether it is a question of poverty reduction, child and maternal mortality, the environmental sustainability of development, the empowerment of women or combating the HIV/AIDS pandemic. Moreover, this has been borne out by international cooperation and development assistance, which draw increasingly on culture.

Donors, ever more aware of the indispensable role of culture in development projects, support projects that combine the rehabilitation and promotion of cultural expression, social cohesion and respect for the environment through an integrated approach to culture. It seems to me that it can safely be said that it is now definitely a thing of the past to consider cultural projects only in terms of the restoration and preservation of the monumental heritage *per se*. This activity is now viewed quite differently in that it is a means of job creation and income generation, and a vehicle for dialogue and reconciliation.

The Spanish Government again sets an example. Through its action in the field of culture, UNESCO has enjoyed a long-standing and rewarding partnership with Spain, for which culture has long been the hallmark of its strategy for development cooperation through its unfaltering commitment to the promotion of cultural diversity and to the key role of culture in and for development. This is borne out by the emphasis that Spain has placed on culture in its cooperation plan for 2009-2012 and its substantial contribution to the United Nations system, through the Fund for the Achievement of the Millennium Development Goals (MDGs). The contribution provides funding for 18 specific programmes under which an integrated approach is taken to development, illustrating the cross-cutting contribution of culture to the processes of national development. Moreover, Mr Antonio Nicolau Martí, Director of Scientific and Cultural Relations at the Spanish Agency for International Cooperation for Development, has shown strong personal support for the Symposium by attending its opening.

The Symposium afforded an opportunity for these issues to be addressed in depth at the two round tables. The first round table, entitled "Development through Culture Works!", has shown, through actual examples, that such an assertion is not merely a pious hope but very much a reality, and that elements such as a people's ownership of its cultural heritage or its cultural creativity can have a positive effect, not only on economic growth but also human development at both the individual and community levels.

The second round table dealt with international cooperation, one of its challenges being the need to make development assistance more effective. The 2005 Paris Conference and the Accra Conference of 2008 established the basic principles governing the notions of ownership, alignment with national priorities and harmonization of assistance programmes. These matters were addressed in greater depth by the round table, which focused on the acknowledgement of cultural factors, both in relation to resources and to context, in order to make some progress towards improving the effectiveness of development aid.

To help us in our deliberations, we invited speakers who actively promote the cause of culture. The eleven panellists were drawn deliberately from a variety of backgrounds, both geographically and in terms of their academic and professional interests, in order to provide an interdisciplinary view. We considered it useful also to call on two moderators, Ms Marie-José Alie, who heads the department responsible for diversity at France Télévision, and Ms Hanifa Mezoui, who lectures on MDGs at Sciences Po and is the Permanent Representative of the International Association of Economic and Social Councils and Similar Institutions (AICESIS) to the United Nations and to the United Nations Economic and Social Council (ECOSOC). They have had the challenging task of moderating the discussions and encouraging the exchanges.

This publication contains the full text of the speakers' statements. It ends with a few concluding remarks drawing on the wealth of the discussions at the Symposium. It is to be widely distributed to illustrate the first in a series of symposia initiated by UNESCO on the theme of culture and development.

Round table I

“Development through culture works!”

Panel:

- **Mrs Nina Obuljen**, Secretary of State, Ministry of Culture, Croatia
- **Mr Francisco d’Almeida**, Director, Culture and Development Association, France
- **Mr Mike Van Graan**, Director, African Arts Institute, Cape Town
- **Mr Jordi Martí**, President of the Culture Commission of United Cities and Local Governments (UCLG), Cultural Adviser to the City Council of Barcelona
- **Prof Jiang Wu**, Vice-President of Shanghai University
- **Mr Patricio Jeretic**, International Consultant in the Development and Economics of Culture

Moderator: **Ms Marie-José Alie**, Head of Diversity, France Télévision

Development through culture, how can it work? Translating concepts into policy and action

Nina Obuljen
State Secretary for Culture and Media, Ministry of Culture
Croatia

For at least three decades the topic of culture and development has been one of the central elements of cultural policies around the world. *Our Creative Diversity – UNESCO Report on Culture and Development* inspired researchers and intellectuals as well as policy-makers and cultural operators to look for new policy tools in order to ensure the adequate position of culture in overall development strategies and policies.

The question worth asking at this seminar is where we are 15 years after the publication of this report. My reflections are not an attempt to give an overview, but rather to remind us of some of the key principles as well as to raise a few questions that I find particularly pertinent for our debate.

Importance of development

Firstly, no matter how self-evident this might seem, it is important to remind ourselves of a general consensus about the importance of development which has been confirmed on the highest political level with the adoption of the Millennium Development Goals (MDGs). Without investment in development projects and development policies we cannot achieve global stability, and we cannot deal with the most pressing challenges of today's world: poverty reduction, terrorism, hunger, energy supply, global warming, disease, etc. Even though culture and cultural development are not specifically mentioned among the MDGs, development through culture has been achieving more prominence on the global development agenda.

Global crisis

Another point that needs to be raised is the fact that the situation in which we live today has drastically changed. Due to the economic crisis and slowing down of economic development, most donor countries are also going through fundamental economic crisis. As a result, resources for culture are becoming scarce; there are budgetary cuts which have an impact both on national budgets and on resources available for international aid. This is a challenge because the importance of culture, highlighted in so many documents, has to be confirmed now, in these times of crisis, in terms of policy and actions, which is an extremely difficult task. Unfortunately we can already see that in their reactions to the crisis, most governments are looking primarily at economic and financial policies and measures, and the role of culture as a vehicle for development does not figure on the agenda. This is why one of the crucial questions to address remains declared specificity of culture. What is so specific about culture that qualifies culture as an important element and how can it be one of the vehicles of development, one of those elements that can bring economies out of the current crisis?

There is a need for radical re-thinking of the concept of development. The current crisis proves that there are no ready-to-use concepts and formulas and that it is necessary to take cultural differences and specificities into account.

While this is open for discussion, I am convinced that with the adoption of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions we agreed upon a document which can be a powerful tool in affirming the role and

position of culture on the global agenda, and which is necessary to ensure that culture is not ignored when designing overall development plans.

Developed vs. developing world

We have lived in a world where the division between the economically developed and the developing world has been for many years one of the starting points for the discussion of various policies on the global level. At the same time, we – from the cultural field – always highlighted that economically poor countries can be culturally rich. When reflecting about culture, there are a certain number of questions that are pertinent for developing countries, but also for many countries that belong to the developed world or are found somewhere in between, such as transition countries.

Everything starts with the assessment of the levels of development. While there are many indicators to measure economic achievements, we are still looking for the appropriate indicators to assess/measure cultural development and especially to map the (economic) potential of the cultural field. Following this assessment, it is necessary to design projects that will focus on the use of culture as a vehicle for economic development and ensure that culture becomes an integral part of development programmes.

What measures should be taken to promote public and private sector partnerships to foster development through culture? Must financial matters be reconciled with culture? Full implementation of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions could certainly be one of the ways to promote public and private sector partnerships. If we go along the proclaimed goals of the Convention and we look at both cultural and economic aspects of cultural goods and services, it is evident that financial matters must be reconciled with culture. A good example is certainly a bilateral agreement between the European Commission and Caribbean States which includes a very concrete cultural component.

Another good example is the initiative of the UNDP/Spain MDG Achievement Fund in the area of “Culture and Development” which represents a unique example of various United Nations agencies acting together with local partners in order to promote development programmes targeted on culture and cultural development. In the preparatory phase of assessing and evaluating the projects, there were some conceptual problems, in particular with regard to the difficulty of measuring “cultural impact and relevance” or proposed projects, but this was successfully overcome, thus resulting in the series of innovative developments.

These conceptual problems often spill over to practical implications of conceiving and monitoring the cultural component of development projects, which is why, in my opinion, UNESCO should continue to work on the issue of culture and development and link this topic with all relevant priorities. For example, developing a system for monitoring the 2005 Convention (with special focus on the provisions dealing with development) will be useful for the better monitoring of concrete projects (i.e. UNDP/Spain MDG Achievement Fund in the area of “Culture and Development”).

**Local areas and culture:
where identity and creativity generate wealth**

Francisco d'Almeida
Director-General
Association for Culture and Development
Grenoble, France

It is at the local level of region, city and district that the forms through which culture contributes to development are most clearly visible. Cities such as Kingston, Johannesburg and Dakar are places where cultural goods linked to the history and identity of their inhabitants are produced. In these places, local creativity fosters new activities that are generating employment. This has had positive effects on local enterprises upstream and downstream of the culture sector and on the resources of the people themselves. Thus, the quest for new sources of growth and employment for local development has led some States and local authorities to implement cultural programmes for local development.

In Morocco, under a project developed by the Moroccan Cinematographic Centre and the Regional Council of Souss-Massa-Drâa, the film industry is playing an active part in the social and economic development of the region. Foreign films made here generate an annual turnover of more than \$100 million and provide livelihoods, either directly or indirectly, for more than 90,000 people, including craftspeople, film extras, technicians, hoteliers and shopkeepers.

A place's cultural history and identity also contribute to the creation of new employment for the residents of that locality. The City of Johannesburg boasts some landmark achievements in this respect, in Newtown and in Kliptown/Soweto.

Faced with the problems of poverty, poor housing and crime in some districts and the need to meet the cultural challenges of the new South Africa, it embarked on two ambitious urban renewal projects in these two prominent districts.

The town centre, Newtown saved, thanks to artists

After crisis, many businesses moved out of the district. The buildings that they had occupied fell into a serious state of disrepair and made the historic district very unsafe. Avant-garde artists were drawn to the vacant premises which they occupied in 1977. Realizing the potential benefits of the artists' presence, the Johannesburg Development Agency drew up an urban renewal project to transform Newtown into a cultural district. The Agency contributed to facilities dedicated to the practice and dissemination of the arts – theatre, music, dance, the visual arts and the cultural heritage.

Working with designers and artists, it installed new street lighting and signs and built the centrally located Mary Fitzgerald Square, designed for the holding of major events. In addition, art galleries, craft shops, advertising agencies and architects' offices were opened, thus providing economic outlets for creative works.

By giving this district a new image based on creativity, innovation and art, the City's Development Agency transformed it not only into a vibrant, income-generating area, thanks to the activities of artists and businesses in the culture sector, but also into an attractive district that is now one of the hubs of cultural life in the new South Africa.

Kliptown, Soweto, a symbolic district

It was also an urban development agency that gave impetus to the renewal of this part of Soweto, the symbol of resistance to apartheid and the place where the Freedom Charter was adopted in June 1955. Inhabited by a poor and unskilled population, living in makeshift housing and trading, for the most part, informally, income-generating activities and jobs were needed for its inhabitants.

The development strategy drew on political history and the local cultural life to boost the economy through activities linked to culture and tourism. Thus, in addition to new housing, a central square, the Walter Sisulu Square of Dedication, was also built. It was built for traders and has a multipurpose centre, a hotel, a tourist office and shops. Facilities to host cultural events were added and are sustained by a very dynamic network of cultural associations. Memorials such as the Kliptown New Freedom Charter Monument have been constructed.

It is thus obvious that, at both Newtown and Kliptown, the culture sector has been a decisive factor of social and economic development by changing the image of these areas and enhancing the value of the site.

Music and local development in Côte d'Ivoire

In Côte d'Ivoire, with the support of UNESCO, the International Organization of the Francophonie and the bilateral cooperation agencies of France and Spain, music is being used as a vehicle for local development. In Abidjan, the local authorities, supported by Culture and Development and the Chamber of Commerce, have joined forces with the Ministry of Culture and private economic operators to create an area of economic and cultural activities. This area, which has been given the name Nzassa, is under construction in the historic district of Treichville. It will bring together different but complementary artistic, educational, technical and commercial activities.

As a resource centre that brings together an incubator for cultural enterprises, rehearsal premises for music and dance, performance areas and shops, Nzassa is being developed on the edge of the lagoon, and due account will be taken of the environment to comply with town planning requirements.

Challenges that must be taken up

In short, culture, the embodiment of a locality's identity, is a tool for innovation and development when it is combined with the policies of other sectors under a cross-cutting approach. However, such an approach raises two major challenges.

There is no denying that the linkage of different fields of action, procedures and types of skill often meets with a cool response from agencies that do not work in the field of culture and are not aware of the social and economic contribution of culture. Furthermore, it also entails the risk of instrumentalizing culture.

Consequently, there is yet another major challenge, namely to broaden the perspective beyond the social and economic dimensions of culture and to regard it also as a dimension in its own right, expressing a unique view of the world and enabling each person to express himself or herself to the world through creativity.

A pluralistic, even holistic, approach must therefore be taken in successively addressing the challenges arising from the interaction of culture with the other dimensions of the human adventure of development.

Culture and Development: A Response to the Challenges of the Future

Mike Van Graan
Director
African Arts Institute
Cape Town, South Africa

The first of the seven questions being dealt with by this round table is “How can culture, in its broadest sense, be more effectively integrated into local, national and regional development programmes?”

This question raises many other questions, questions I ask because they are deeply relevant to the continent where I live; where despite more than 50 years of development interventions, 27 of the world’s poorest 29 countries may still be found; where only 9 countries – out of 53 – have a life expectancy of more than 50. I ask because I live in a country that has had its highest levels of sustained economic growth – generally regarded as the key driver of development – and yet, during that same period, unemployment grew to its highest-ever levels, the gap between rich and poor escalated to one of the widest in the world, and important human development indicators such as life expectancy, health, literacy and educational levels have stagnated or declined.

I hear the rhetoric of the end of development being the optimal conditions for all to enjoy their full human rights. And I live in a country with one of the best constitutions guaranteeing such rights; and yet these rights are undermined daily by the incredible violence against women and children and citizens are held hostage by violent acts of criminality. Then I see other countries, criticized for a lack of human rights, and yet their citizens enjoy the right to life, safety and long life. I am told that democracy is fundamental to human development, yet we have had four elections and our human development indices are in decline, while Libya, with little pretension to democracy, is the country rated the highest on the Human Development Index in Africa. Western donor countries with whom Africa has had historical, colonial ties promote the free market as a necessary adjunct of development, yet a new player on the continent – China – has State-led economic policies accounting for one of the highest rates of sustained growth in recent times, with massive investment in Africa, and representing different values, ideas and worldviews.

Which begs the questions: What do we mean by “development”? Which development models shall we use? Whose interests does development serve? Is it to create global markets for goods and services from wealthy economies so that development is but the handmaiden of capitalism? Is it to ensure that some countries become major players in regional or global economies and so can assert their own, or counter the hegemony of others? Is it to serve some broader religious or ideological imperative where individual human beings matter less than the interests of powerful political elites? Is it to buy allies in the war on terror, or in the fight against cultural, political or economic domination by one or other regional or global power? How we answer these will determine our response to the question of how effectively to integrate culture into local, national and regional development programmes.

For development is, by its very nature, an act of culture. Whatever interests it serves, it is based on values, worldviews, ideas and ideological assumptions implying that a community, a country or a region is in need of “development”. Through the

development process, the values, beliefs and ideas of the beneficiaries of development are acted upon and change, so that development and culture co-exist in a dynamic and creative tension, with each informing and sometimes giving rise to aspects of the other, not just in a linear fashion, but simultaneously. I have seen individuals who, during the struggle against apartheid, were selfless, dedicated to the collective good and modest, but who, once benefiting from development, have become greedy, selfish and displaying the most grotesque values associated with wealth accumulation.

Which raises a further question: Is development, even if it starts out in a progressive manner, rooted in the culture of the supposed beneficiaries, but ends up serving ideological, economic and cultural interests of dominant blocs, then not potentially the greatest threat to cultural diversity? People who may be materially poor can be rich in culture and values; those who are materially well-off can be culturally impoverished.

Then, what do we mean by “culture in its broadest sense”? Do we mean the anthropological understanding of culture that refers to the totality of human existence? Do we mean the arts as creative expressions in their own right, or do we only mean the strategic application of the arts for development purposes? In which case, is the highest expression of the cultural dimension of development now, essentially, the creative industries?

There is no doubt that the creative industries have been key drivers of economic growth in developed countries, but what do they mean for a continent that, according to UNCTAD’s Report on the Creative Economy, accounts for less than 1% in world trade in creative goods and services? With the creative industries mooted as an answer to development challenges in Africa, are we not guilty yet again of imposing a development driver that is appropriate in one context on another, and, ironically, a cultural driver at that?

For how possible and sustainable are creative industries in countries where most people live on less than \$1 per day? This is not to say that there is no market for creative goods, but the market might not respect intellectual property rights, with creative goods and services being pirated and distributed at much lower prices.

The introductory note to this round table speaks about “culture, as a ‘development resource that cannot be relocated’”, and yet much of Africa’s raw material – its creative talent and cultural heritage – has been relocated to the stages and museums of the developed world for which it generates income rather than for their lands of origin. The introduction states further that “culture ... provides a matrix in which anyone can invent the terms of his/her development.” A few weeks ago, a South African man married four women on the same day, a practice consistent with his polygamous Zulu culture. For the women, was this their use of a cultural matrix to escape the entrapment of poverty? But then, where does this fit into the Millennium Development Goals that seek to empower women rather than make them dependent on men?

In conclusion, I would like to make the following five recommendations in answer to the question: how can culture be more effectively integrated into development programmes?

1. Develop a toolkit that clearly articulates what is meant by development, by culture, by the cultural dimension of development, with practical examples and strategies and that would appeal to politicians, government officials, NGOs, cultural practitioners and development agencies. I sometimes think that one of the key obstacles is that we – those of us committed to the principle of the cultural dimension of development – are confused, too generalized and so are poor marketers of what we mean;
2. The key drivers must be civil society, rather than governments – hence the emergence of the Arterial Network, a network of African artists, NGOs, etc. committed to making the creative sector work for them and for their societies. Key obstacles are the lack of understanding and lack of political will, so responsibility should be given to those with direct interests in furthering the cultural dimension of development;
3. Establish a cultural development index: to assess and monitor where and what action should be taken; and
4. Establish bi-national commissions – civil society and government partners from developed and developing countries – to determine, manage and monitor culture and development strategies. A key obstacle has been the absence of planning and of a driver;
5. Perhaps a percentage of development aid should be allocated to culture and development strategies, but then there must be capacity to use this.

Whatever, I do think we need to be both more creative and a lot more rigorous in making the case for culture and development IN developing world contexts.

The key recommendations I would like to make are:

- (a) that the ambassadors for this are within the developing countries themselves; establish bi-national commissions – civil society, government to establish plans, programmes and to learn from each other and to monitor and do;
- (b) build capacity;
- (c) African creative cities.

Development through culture, it works, but it might work better if:

- (a) there was greater clarity about the terms used;
- (b) proponents marketed the concept and practice better to the most important stakeholders;
- (c) there was more rigorous evaluation of successful projects as well as unsuccessful practices in this regard;
- (d) there were more informed, credible ambassadors and practitioners of this from within the “developing” world.

Key obstacles are:

- (a) lack of understanding by politicians and government agencies;
- (b) lack of political will;
- (c) lack of support and/or capacity in implementation;
- (d) lack of carrot and stick measures to encourage implementation;

- (e) absence of a critical mass of national/regional models;
- (f) perception of culture and related activities as luxuries in the context of “real development”.

Key consideration: While the creative industries, cultural capitals and arts generally are key to economic growth and human well-being in developed societies, can this model be imposed in developing contexts where poverty and limited markets with disposable income could compromise the sustainability of creative industries, i.e. do creative industries lead to the emergence of markets or is the existence of markets a prerequisite for creative industries?

The “developing world” is not homogenous and, on a continent like Africa, different countries are in different stages of development. It is impossible then to create a “one-size-fits-all” approach; rather, it is necessary to develop responses appropriate to varied political, economic and social conditions.

Conclusion

The cultural dimension of development has been in vogue for decades, with much interest, but limited demonstrable success – at least in the developing world. Perhaps it is time, rather, to concentrate on the development dimension of culture.

Cities and cultural ecosystems

Jordi Martí
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From the analysis of cultural development trends we could recognize the central position that cities and local governments have achieved in recent years. Cities are identified as attractors of growth and innovation in a critical period where classical economic development solutions are under discussion. No doubt we need to make new proposals – more balanced, less destructive – where cultural policies will be called to give an optimal answer to development concerns.

A number of cities, of which I would like to include Barcelona, and numerous cultural activist and urban planners, argue for a long-term vision, to plant the seeds of sustainable development where culture will play a central role. Confronting those who argue for using culture and creativity as an instrumental tool for city development, we deeply believe in the intrinsic value of culture to move forward our futures.

With the following lines I would like to give my views on this topic and contribute with my experience at the head of Barcelona cultural policies on how we can achieve strong cultural policies for a sustainable development. Indeed, it seems crucial to me to link the debate on cultural development trends together with the policy action that a large number of local governments are already carrying out.

Culture as the fourth pillar of development

First of all, there seems to be general agreement on the idea that we need new paths for development. Sustainable measures call for a less destructive system with limited existing resources. It is in this field that culture has key contributions to make. The virtuous development triangle (economic growth, social cohesion, sustainability) which has been implemented over the last three decades should be rethought. In fact, the Australian researcher Jon Hawkes has already formulated the concept of placing culture as the fourth pillar of development. An idea which was central in the formulation of *Agenda 21 for culture*, without being mentioned.

The contribution from the economic dimension to the culture sector has been largely argued and proved over, at least, the last 20 years with major examples well known to us all. This is why we now need to go a step beyond. The knowledge-based economy is no doubt a less aggressive system with our resources, and it also generates values and contents for a more extensive development not only measurable in terms of audience impact or labour market development; it is time for the cultural dimension contribution to the economic sector.

The social balance also needs a contribution from the cultural dimension: globalization and demographic changes have introduced the identity and memory dimension of local communities as a key factor in managing intercultural contemporary societies. Again the culture dimension is required.

Those are the visions shared by the members of the United Cities and Local Governments Committee on Culture with the *Agenda 21 for culture* as its guiding document. We argue for the centrality of cultural policies in the urban agenda, the introduction of culture as the fourth pillar of development, and we pledge to build up a global policy agenda from our local experience. However, as cultural practitioners we

know very well that it will only be possible with identifiable projects capable of giving sense and coherence to the exercise of putting the pieces together and building “the telling of the story” we will later diffuse.

Ideas that are turned into identifiable projects

At the moment when we are beginning to carry out those proposals, the first question arises: Where could those ideas then be implemented? From my point of view cities are, without doubt, the most adequate breeding grounds for cultural development. They are laboratories in which to develop creativity and promote art excellence in their various public spaces; they are settlements where diversity is enforced: religious, social, ethnic, age, and gender diversity; and furthermore they are points in a network mostly connected to the global flow of contents and innovation.

In an analogy with sustainable development theories, we could identify local cultural sectors existing in our contemporary cities as singular cultural ecosystems. They are complex and diverse as natural environments; they are unique, as each is the heritage of a singular identity and history; and they are fragile, as they deal with intangible values related to the arts and culture framework.

Strong cultural planning and policy action is the most valuable means to take care of and grow our cultural ecosystems. Facing the thesis which argues for the role of cultural and arts administrations as executors of an engineering of static tools and means (huge art venues, temporary events, enormous cultural institutions), we are committed to “gardening and cultivating” our cultural ecosystems, preparing the necessary soil to make them grow, looking after their growth and ensuring their richness and diversity. It is necessary to promote projects with a clear and coherent basis.

Moreover, at a time when the gap between politics and social urban reality is increasing, and when we are suffering from a lack of participation in public affairs, it is particularly important to give enough space to the formulation of those plans and ideas before executing our programmes. Creating spaces for dialogue and participation would be one necessary strand, but it will also be important to clearly define the kind of policies we need to develop to make these projects possible.

Principles to implement a new cultural policy agenda

Based on my experience as culture councillor and with the idea in mind of linking the sphere of ideas and thinking with the sphere of projects and execution, we could think of some principles which in a way could define a new policy agenda:

- *A clear and solid message should be delivered.* Our policies should be based on a coherent and accountable programme based on a wide and large vision. Our actions are not isolated but related to a global cultural framework where we integrate our actions. Strategic planning exercises and participatory boards do reinforce this effort.

- *A wish to transform our reality.* Although innovation is an overused word, it is true that we need to introduce risk in our everyday action and try to introduce new services, new proposals in the programmes we carry out. It is a sort of leitmotif which is particularly appropriate when dealing with intangibles such as culture action and the arts.

- *Complexity as the background to our work.* Multiple and complex realities underlie our work: modernity vs. tradition, diverse cultural origins, or various individual

interests merging in the public space. Our action must be based on the assumption of this complexity, and not on the idea of simplifying it.

- *A clear leadership to push forward our action.* Successful projects need strong leadership to carry out commitments. An inspiring vision is fundamental to organize and realize projects in the arts.

- *A commitment to planning before action.* We urge linking the dimension of ideas and debate with our final action. It is necessary to stress our planning abilities and tools to prepare the execution of cultural projects. Participation is particularly relevant when preparing cultural development plans.

- *An investment in the long term.* We must be aware of the complexity of evolving the cultural process and the need to invest in sustainable projects. To say it simply, cultural projects need time to be developed and implemented.

It is clear to me that this list only represents an approach to defining the strategic lines we should try to follow. It aims neither to be an exhaustive list of operational indicators nor a magic set-up to be strictly followed. These are the ideas that should guide our action from strategic thinking to the cultural action.

From the agenda to the executive project: The example of Barcelona

Solid projects can only prove their validity through implementation. Unless long and exhaustive literature exists on cultural policy action, there has not always been opportunity to implement this agenda. The group of member cities of the Committee on Culture of UCLG has particularly stressed its efforts to execute a new policy agenda based on placing culture at the heart of cultural development plans. The city of Barcelona has chaired this committee from its creation in 2005.

As Barcelona Culture Councillor I have had the chance to lead a team of people committed to cultural development in the city. Since 2007 we have implemented a number of transformations in the local cultural ecosystem, which goes in the line with the arguments I have developed below. The case of Barcelona is just a small part of a global movement of cities, but let me use this example as I have actively worked on it over the last years.

The Barcelona action has focused mainly on three strategic policy axes which define our current project:

- to reinforce support for artistic and cultural production projects;
- to develop participatory tools for shaping local cultural policies;
- to strengthen the proximity and community dimensions of cultural projects.

The first axis of these actions has been to reinforce support for artistic and cultural production projects. Traditionally the promotion of local cultural development has been based on the promotion of artistic exhibition policies: more museums, more festivals, more cultural centres, etc. However, an ambitious cultural capital has to take into consideration the existence of a dynamic artistic community within it. A solid basis of musicians, performers or visual artists generates the existence of new projects and new proposals feeding a dynamic cultural sector.

Barcelona as a cultural metropolis needs to stress its support for local cultural creators. This is the aim of the new *Art factories programme*, which aims to set up 20,000 m² of public venues exclusively for cultural and artistic production, such as a

rehearsal space for dance and theatre, a music resource centre, studios for visual artists or a training centre for circus artists. This programme is accompanied by an extension of the grant support line to existing artistic production sites in town.

A second strand on the innovations introduced in Barcelona cultural policy has been the development of participatory tools for shaping local cultural policies. No doubt a more complex cultural ecosystem demands a much better performing cultural administration. It is no longer possible to plan cultural policies reflecting one sole voice. Only by means of contrast and discussion can the orientation of cultural policies be redefined.

This is the case with the Barcelona Culture Council, a new body recently introduced within the Barcelona cultural ecosystem. From the successful experience of the debates and discussions to draft the *New Accents 2006 – Culture Strategic Plan*, Barcelona City Council decided to make this dialogue more stable and decided to create this new body. *Barcelona Culture Council* is a mixed body – an executive organ and an advisory body. It decides on the grants and awards programmes of the city, it advises on the artistic nominations to be taken and it reports annually on the situation of local cultural programmes. This is also the case with the Barcelona Culture Foundation a public-private partnership experience where private donors, committed to local cultural development, meet the most relevant Barcelona Cultural institutions. No doubt it will be a key partnership in the implementation of ambitious cultural projects.

Finally, the third dimension enforced by our action has been to reinforce the local and community dimension of cultural projects. It seems that the notion of cultural democracy has to be enlarged. At this time of knowledge-based societies, where contents and messages flow quicker than ever, it is essential to develop cultural participation, where individuals are not only cultural consumers but also cultural activists.

This has been the case with the huge investment made in Barcelona at the public libraries network, which has more than doubled its number of libraries and total size over the last 10 years. Libraries had become a reference local cultural centre where individuals find and exchange resources to develop their knowledge skills.

And this has been the case with the promotion of research and educational programmes at our cultural institutions. The organization of workshops, guided itineraries, children friendly activities, etc. is an example of this new profile of activities which tries to make cultural participation more intensive. Cultural institutions are currently adapting their communication tools to extend audiences and offer more cultural services.

An Arts Schools programme will also soon be presented to reinforce cultural participation. It is clear that an ambitious after-school arts programme is the most efficient way to develop individual skills for cultural participation.

To sum up

It seems important to me to boost ideas and policies to promote a new cultural policy agenda. I believe in the importance of intensive discussions and exchanges on the configuration of this agenda. Only through an open and deep participation could priorities be identified and actions settled. However, good ideas only prove their

value through their implementation. The cultural policy agenda should be transformed into concrete and local actions to stimulate innovation in urban policies.

According to the global context and the state of cultural policy debate, it seems appropriate to me to suggest the introduction of a number of innovations claiming for a new policy agenda. Sustainability argues for a sort of *slow cultural policy development*, where priority will be settled in processes and methodologies as well as in final results. Creative projects for our cities will only be possible with a wide range of proposals dealing with artistic and cultural production processes, participatory and cultural governance resources and a local and community approach. Given the key importance of the policy domain we are dealing with it is essential to take a long-term look, to avoid the ephemeral and be more ambitious with our executive actions.

Cultural considerations in Shanghai's development

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Shanghai is the largest city in China. In the past 20 years, Shanghai has been well known as one of the hottest lands in the world, in terms of its large-scale and high-speed development. Besides its economic development, Shanghai has also paid great attention to its cultural development.

Cultural facilities

With the urban development of Shanghai, the construction of public and functional cultural facilities has been enhanced in an all-round way. Since the 1990s, starting from the Oriental Pearl TV Tower and the Shanghai Library, a number of public cultural facilities have been successively completed, which leads Shanghai to be a cultural centre of the country. Shanghai Grand Theatre, Shanghai Oriental Art Centre, and Shanghai Concert Hall now have become very popular public places. The Shanghai Cultural Plaza (3,000-seat musical theatre) and Shanghai Expo Performance Centre (20,000-seat theatre) are under construction. More than 50 museums have been built by the Shanghai Municipal Government, such as the Shanghai Museum, Shanghai Art Museum, Shanghai Science and Technology Museum, Shanghai Natural History Museum, Shanghai Urban Planning Museum, Shanghai Sculpture Space, Shanghai Film Art Centre, etc., and many private museums have been built as well, such as the Shanghai Haishu Art Museum, Shanghai Contemporary Arts Centre, Shanghai Modern Arts Museum, Zhengda Contemporary Arts Museum, etc. According to the master plan of Shanghai, 50 more museums will be built in the next few years.

Historical heritage conservation

In the past 10 years, Shanghai has paid a lot of attention to historical conservation. There, 12 Historical and Cultural Areas in the centre and 32 in the suburbs have been defined by the municipal government, and 632 historical heritage landmarks have been listed. The first local law of China relating to historical conservation was established in Shanghai 20 years ago. A well operated administrative system has been framed in Shanghai for many years, according to the above law. All the conservation areas and individual landmarks have been legally protected. Within the so-called conservation area, all the buildings and other physical elements have been defined as preservation elements or not. All the pieces of land have also been defined as land that can be developed or not. If new development is allowed, the height, size of building, coverage of land, GFA, material, colour, etc. are to be seriously controlled. Not only traditional architectural landmarks such as the European Bund or Chinese Yu Garden, but also new commercial development such as Xin-tian-di, a renovation of an old residential block, have now become the most popular tourist areas. The history of the city is now mostly understood as one of the most important attractions of the city.

The creative industry

In the past few years, re-using old factories or warehouses to be so-called creative industry areas, has become a large-scale movement. More than 100 formal industrial areas or factories have been re-used as new creative industry parks. On the one hand, more and more artists and designers from not only all over China but also all

over the world are coming to Shanghai, and becoming a very large group of people interested in using this sort of area. On the other hand, not only art galleries and design firms, but also more and more fashion shops, restaurants, coffee shops and bars come into these areas, so that those new creative industrial areas are increasingly popular with the ordinary citizen, and become their favourite places.

The World Expo of Shanghai

Next year, Shanghai will host the World Expo. The theme of the Expo is “Better city, better life”. The Expo itself is exactly a cultural event. Shanghai does not only suppose the Expo should be a best opportunity to show the Chinese culture to the world, and to show the cultures of different countries of the world to Chinese people, but also tries to re-use the former factory housing to be the new Expo pavilions, to give more significant meaning to the Expo. And moreover, Shanghai tries make more cultural facilities and larger cultural areas through the Expo. After the Expo, the site will be easily transformed into a new cultural zone for Shanghai. In that way, we should say that the post-Expo is more meaningful than the Expo itself to the city.

Conclusion

Culture and development always seem contrary. But could we develop culture and even preserve traditional culture through economic development, or promote economic development in a more cultural way? The answer should be yes. There are several good examples in Shanghai. Xin-tian-di, one of the most successful commercial developments, uses the historical and cultural elements very well as a “selling-point”. And the World Expo next year, no doubt, will very much promote the economic development of the city. Another example is the creative industry of Shanghai. There is a very short history of creative industry in Shanghai – only a few years – but now the income of the creative industry already contributes some 8% of the total GDP of the city. And Shanghai is trying to increase this figure to a higher percentage in the next few years.

Culture, medium of development

Patricio Jeretic

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As a function of identity and civilization, culture is a crucial component of development. Sectors of cultural activity are also an important factor of social and economic development and a rich resource on which developing countries can draw.

Culture plays an important part in structuring society and is an important element in an individual's growth and development. This intrinsic value of culture in no way contradicts its economic dimension, for the cultural events, products and services that are derived from artistic creation and from the resources of the tangible and intangible cultural heritage constitute the various material forms of artistic and cultural expressions and are thus a form of crystallization of cultural diversity.

Through cultural goods, services and events, the different forms of cultural expression can be exchanged, moved and viewed and valued and marketed. This brings to the fore a series of operators who discharge creative, productive, reproductive, disseminating, marketing, training and conservation functions or provide the technical services required to carry out these activities. These products and services altogether constitute the cultural sectors' contribution to the economy. It is in this sense that the expression "economics of culture" can be used.

The cultural sectors comprise a number of lines of activity composed of creative artists, managers, enterprises, institutions and other contributors; each line constitutes a valuable chain in its own right, as its activity can be measured in economic terms. The most important lines are music, film and the audiovisual media, publishing, the visual arts, the performing arts, the tangible and intangible heritage, radio, cultural multimedia, the crafts industry (arts and crafts), culturally oriented fashion and design, cultural events broadcasting, cultural tourism and others. They often operate interdependently, they are closely interrelated and they have the scope for environment-friendly development that is sustainable (since the raw material – creativity – is inexhaustible) and status-enhancing for "producer" and "consumer" alike.

These lines of activity are increasingly known as "creative industries" or "cultural industries". It would probably be more accurate, however, to call them "sectors of cultural activity", since they are not all "industrial" in nature.

The functions required for a line of activity to be sustainable are not necessarily all commercial. Some functions, which enable a sector of activity to be structured, developed and enduring, must be supported by the community. Communities are generally willing to play this role because culture and cultural goods and services are perceived as indispensable to the society's well-being and embody significant positive societal externalities.

The economic effects and impact of culture take several forms:

- high economic added value of activities associated with the sectors of cultural activity;
- an engine of and resource for local development;

- improvement of the country's international position and competitiveness;
- positive impact of culture on the creativity of individuals;
- improvement of people's capacity to adapt to social and economic changes;
- promotion of the revitalization and rebirth of towns and communities;
- endogenous development without relocation;
- job-creating activities;
- potential exports for developing countries;
- diversification of the economy;
- development of small enterprises in the sector;
- potential source of income for the most disadvantaged sectors;
- activities not easily relocated, the raw material being local.

Culture is an important resource that gives rise to income-generating activities for the people of poor countries, especially in regions that have few other resources and few comparative advantages. Persons active in the cultural sector must therefore have cutting-edge expertise in order to devise and apply effective development strategies so as to structure these sectors of activity by ensuring that all functions are in place to make the line of activity sustainable. As with any other sector of activity, strategies and public policies must be implemented in order to develop the sector. Unfortunately, as developing countries, whose institutional capacity is low, often do not meet the requirements for achieving these goals, support from development partners is vital if governance in this sector is to be improved.

Although the intention is not to justify cultural development in purely economic terms, the potential contribution of culture to social and economic development must be clarified, explained and promoted among political and economic decision-makers so that culture will be given a higher priority in action programmes adopted by governments and national and international authorities and a greater role in society as a whole.

It should be pointed out that the inclusion of culture in international cooperation programmes can take several forms:

- culture as a cross-cutting (mainstreaming) component of international cooperation programmes and activities: culture, as an aspect of civilization and customs, is taken into account in the design and various forms of implementation of cooperation initiatives and activities in all areas to ensure that they are adapted to local customs and perceptions;
- cooperation programmes designed to provide direct support for cultural sectors: support for cultural lines of activity and improvement of governance in the field of culture;
- cooperation programmes designed for other sectors, but with an impact on cultural sectors: for example, urban planning or sanitation, which concern the built-up heritage and which may entail the restoration of monuments and historical districts, etc. and have an impact on cultural tourism;
- transverse programmes that partly cover cultural sectors such as, training programmes for which some trades people/workers in the sectors of cultural activity are eligible; support programmes for very small-enterprises (VSEs) and for small- and medium-sized enterprises (SMEs), which may sometimes include cultural enterprises.

Round Table II “Culture, a new lever for international cooperation”
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Panel:

- **Mr Jean-Michel Debrat**, Deputy Director-General, French Development Agency (AFD)
- **Mr Francesco Lanzafame**, Deputy Representative, Inter-American Development Bank (IDB) in Europe
- **Mr Giorgio Ficarelli**, Head of Cultural Section, Directorate General for Development (DG DEV), European Commission
- **Mr Marcel Leijzer**, Deputy Director of the Development Assistance Department, World Tourism Organization (UNWTO)
- **Ms Louise Haxthausen**, Head of the UNESCO Office in Ramallah, Palestinian Territories

Moderator:

Ms Hanifa Mezoui, Lecturer on Millennium Development Goals (MDGs) at Sciences Po and Permanent Representative of the International Association of Economic and Social Councils and Similar Institutions (AICESIS) to the United Nations Economic and Social Council (ECOSOC)

Culture, the basis of development

Jean-Michel Debrat
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France

May I begin by thanking the Government of the Kingdom of Spain for making this seminar possible. The policy lines expressed this morning by its Director of Cultural and Scientific Relations impress by the breadth of the themes covered. I am pleased to add that the French cooperation department is keenly interested in these proposals. Moreover, we subscribe fully to Spain's proposal that UNESCO should be the reference point for this policy.

As you will note, the French cooperation department is already doing a great deal in the field of culture, and has been doing so for a long time – but fresh impetus is no doubt desirable, not for the nonetheless justifiable reason of supporting culture, but because we believe that culture is a necessary foundation of development.

It is known that no single factor determines development and that no culture is either particularly “suitable” or “unsuitable” for development (as claimed in some culturalist arguments). It is also known, from an operational point of view, that many areas of development depend on cultural factors. Underestimation of the role of cultural factors in the development of human societies can make development programmes fail in some cases. This subject – which is actually a very practical one – is therefore not a doctrinal topic, as can be seen from projects post-evaluation reports: more than half of the causes of failure in development projects or policies concern social or identity issues (in the sense of group representations, forms of societal organization, lifestyles, know-how, and production and selling skills). “Culture” is therefore being used here in the broadest sense of the word.

It must be borne in mind at the outset that any development project is first and foremost a political project sustained by cultural references and based on myths. It should not be forgotten that culture provides politics with the myths and utopia without which it is nothing.

To be more specific, there is no development project, therefore, that does not have this dimension. Each project requires mutual knowledge and trust, which are crucial if globalization and respect for cultural diversity are to be reconciled. One such example is the Mediterranean region, typical of a geographical area where culture and development permeate each other and where each town is its own original heritage, and its social and economic blueprint. Here, too, we share common ground with Spain and naturally with Italy; in fact, with all Mediterranean countries on the northern and southern shores.

Can better integration of cultural factors improve the effectiveness of development assistance?

This point is indisputable, to the extent that adaptation to national situations is crucial to development. All development projects require involvement and ownership by the local population. This is one of the lessons learned from the Paris Declaration on Aid Effectiveness (2005).

Acknowledgement of local cultural specificities is therefore one of the conditions that determine the success of development programmes. For development presupposes consistency between the cultural values and behaviour of all the social actors. Development agencies cannot dispense with a cultural analysis of action that they propose to take: discussions about health, education or urban development that do not take into account the codes and cultural habits of the partner country are doomed to failure. Accordingly, it is pointless to discuss health without analysing sociological and religious aspects (therefore, when discussing the delicate subject of fertility in Niger, the AFD has recourse to the services of a Tunisian female technical assistant). As to education, the primary factor is the child's place in the family, which is a cultural issue.

Take the issue of languages, for example. Some development programmes can be impeded, if there is no translation into the local language. One of the conditions that determine their success is that they must be understood in order to be accepted and appropriated by the partner country. Misunderstandings arising from the use of divergent terminology or symbolic representations can cause failure. Suffice it to think of the difficulties of translating the vocabulary used for the prevention of certain infectious diseases, often a taboo subject. These concerns are particularly acute in Africa, which has nearly 2,000 different languages.

On a completely different note, people save money in very different ways in Africa and Asia, which must be taken into account, for example, in planning a microfinancing programme.

Management-sharing structures and procedures that respect the diversity of people and cultures must therefore be established through development initiatives. For example, the method chosen by the AFD consists in delegating project implementation to a "local contracting authority" (the State, a public institution, a town hall or an association). Thus, the question of access to water in Port-au-Prince, Haiti – seemingly a technical problem – is, in fact, primarily a sociological and cultural problem, for unless the mechanisms of the culture concerned are analysed, the best mechanisms for improving the situation cannot be determined.

Another example concerns the need, when promoting rural development, to take peasant cultures into account, by involving local producers' associations.

Developers must make every effort to promote areas and localities where the development and culture are closely linked.

(a) Urban policy must therefore incorporate simultaneously a definition of town planning and enhancement of the existing heritage – both of which build social ties.

Together with UNESCO, we are strengthening the ties between heritage and development in our endeavour also to restore urban unity, between the centre and the periphery, so that towns will simultaneously offer employment opportunities, provide places for a shared urban culture and be economically and culturally productive. The quality of the architecture and of urban planning are two of the imponderables that can make a town successful in every respect. However, such dynamism is only possible if there is an overall view, underpinned by a cultural and political project.

Luang Prabang in Cambodia is a good example, but there are others such as Angkor, Tyr, Tripoli, Kairouan and Saint Louis in Senegal. An urban development project can

neither be sustainable nor appropriated by the local population if local cultural factors (the importance of the centre, of the market, etc.) are not taken into account. The challenge is to preserve the heritage while improving the people's living conditions. Rarely considered a potential development factor, heritage is nevertheless a matter of concern to the community. In urban planning, the street, the district and the town must be regarded as communal spaces. Heritage rehabilitation can contribute to development only if it first of all serves the interests of the population. Hence the importance of urban planning. A sanitation project generates multiple "added values" for the inhabitants who then live in an urban space that has been renovated and embellished, while remaining true to history. The intangible added value of the cultural dimension of development is added to the measurable and tangible added value.

(b) Educational policy should first of all strengthen basic education (combating illiteracy) and promote the acquisition of a common knowledge base so that education can be linked to modernity and the place of education in the development of innovation can be defined. The aim of the AFD's initiatives is to build up, around the training centres, working communities that create culture, a common body of knowledge and entrepreneurial and human relations.

(c) Lastly, the financing of cultural industries in their own right is another dimension of the work of development institutions. For they can provide the capital and long-term credit that these industries may lack, or guarantees for loans that they require.

Two concluding points can be made:

Firstly, the question could be addressed to the aid stakeholders themselves: is there not an impugnable "culture" within development organizations? Development organizations have their own language, concepts and thought patterns, indeed even their own software. This was very much in evidence under the structural adjustment programmes, through which a dominant economic culture (the "one-size-fits-all" theory), inconsistent with realities on the ground which differed from one country to the other, was introduced.

The relevance of language specific to development organizations, such as the jargon of the Development Assistance Committee (DAC) of the Organisation for Economic Co-operation and Development (OECD) or the Millennium Development Goals (MDGs) discourse, remains questionable to this day. Should our "international organization" culture really be imposed on aid-recipient countries? Should we not adapt to the culture of each country in which we operate instead?

Lastly, it must be remembered that development entails societal dynamics that necessarily have deep-seated cultural features characteristic of the society in question: it cannot therefore be achieved *in opposition to* the culture (as typified by the practice of conditionalities), but *in harmony with* it (by the negotiation of contracts). This point may seem academic, but is not in the least so: it informs highly practical recommendations based on lessons learned from projects. The question is therefore one of negotiating not with counterparts who have been trained in our countries but with those who represent social reality; this raises the problem of translation in the fullest sense of the word. Far from being a constraint, culture is a means of support. Development requires procedures endogenous to a society, since only the members of that society itself can effect social change. The cultural dimension is not ornamental, it is central to development.

Culture as an asset for development: Why international cooperation is key

Francesco Lanzafame
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Inter-American Development Bank (IDB), Europe

Culture and Development

There are many direct links between culture and development. To achieve sustainable human development, culture must be integrated into the broader picture through dynamic and interactive ways as one important influence, among others. Culture is not the only factor that determines a community's identity and prospects for growth, but is one of many and must be placed in its proper context. Culture is part of the resources that societies have available in order to promote their development and achieve higher levels of welfare for its integrants. As any other form of capital, it must be used efficiently and rationally, avoiding its subutilization (e.g. deteriorated heritage) or its massive exploitation (e.g. massive tourism).

Contribution of Culture to Latin America and the Caribbean (LAC) development

Cultural heritage, cultural products and culture-related activities are also assets that can be put into production to generate employment and income. At the same time, an increasing demand for new professions and skills is emerging from the impact of new technologies that are influencing traditional jobs and represents a new opportunity for economic development and employment generation.

Culture-related activities represent a significant contribution to the regional economy. Despite the difficulty in finding comparable and exhaustive data in the region, the following table (Tab.1) provides an estimate of the contribution of cultural activities (including cultural heritage and cultural industries) to the GDP in the last decade.

Table 1: Contribution of culture to the GDP
(Data do not include tourism)

Country	Contribution of cultural sector to the GDP	Year of data
Argentina	3%	1993
Brazil	6.7%	1998
Colombia	2.01%	2001
Chile	2%	Average 1990-1998
Ecuador	1.79%	2001
United States of America	7.75%	2001
Paraguay	1%	Average 1995/1999
Uruguay	6%	1997
Venezuela	2.3%	2001

Source: OEA 2004

Cultural products and material heritage are assets that can be put into production to generate employment and income (Tab. 2). An increasing demand for new professions and skills is emerging from the impact of new technologies that are influencing traditional jobs and represent a new opportunity of economic development and employment generation.

Table 2: Contribution of culture to employment

Country	Contribution of cultural employment to global employment	Year of data
Argentina	3.2%	1994
Brazil	5%	1998
Colombia	27,724 employees	Various data between 1999 and 2002
Chile	2.7%	Average 1990-1998
Ecuador		2001
United States of America	5.9%	2001
Paraguay	3.3%	1992
Uruguay	4.9%	1997
Venezuela		2001

Source: OEA 2004

Main Challenges and IDB's areas of intervention

The promotion and execution of programmes in this sector usually require a significant amount of resources and a wide integral vision and understanding of challenges, making it necessary to combine efforts among several government levels and the private sector.

This integrality/complexity of interventions often requires institutional innovations for the execution of necessary activities. At the same time, the difficulty in finding comparable and exhaustive data to estimate the possible contribution of cultural activities (including cultural heritage and cultural industries) to the GDP represents an obstacle for national and local government and private firms to invest more in the sector.

For that reason the IDB has been working on three main areas of operation:

- cultural heritage rehabilitation, including historic centres, archaeological sites and intangible heritage;
- institutional strengthening and training;
- cultural industries development.

Cultural heritage rehabilitation

The Bank has a very active portfolio dealing with the rehabilitation and revitalization of cultural heritage sites in the Region.

In this context, the Bank has focused mainly on the rehabilitation of historic centres as part of urban development projects; it also contributed to the rehabilitation of archaeological sites, usually in the context of tourism development projects. In a few cases, when it was complementing and supporting wider operations, the Bank also financed more specific activities, such as the creation or renovation of museums, libraries and significant buildings.

The Bank has done this with its ordinary capital and with the support of bilateral donors who are helping with non-reimbursable funds.

The rehabilitation of historic centres has been an important instrument in allowing the reintegration of a significant amount of urban goods (buildings, public spaces and monuments) into the urban economy, and has been able to generate income and employment. While there are many possible productive uses of heritage, the most

direct connection between culture and economic development is the long-established policy of preserving and enhancing culture as a foundation for tourism. Today, culture-based tourism is the fastest-growing segment of the sector. In 2003, tourism generated US \$32,000 million of direct income in the region. That represents 7.3% of total exports and 59% of total commercial exports (Altes, 2006).

Institutional strengthening and training

The Bank can play a direct role in supporting governments to improve the use of public expenditures for cultural activities and products. The acknowledgment of the role of culture in the socio-economic development of regions requires rethinking the role of the State in the sector. Therefore, the Bank can also assist governments with increasing the funds available for these projects, promote reforms that provide incentives for recuperation (regulation, elaboration of land and property register, tax and incentives, development rights, etc.) and to support initiatives to promote public/private partnership. These can benefit national, State and local governments.

Cultural industries

This is a recent area of involvement and expansion in IADB activities. In economic terms, the cultural industries sector is one of the fastest-growing sectors of the world economy, with forecasts placed at 10% annual growth (UNCTAD, 2004).

Whereas the dominant industries of the nineteenth and twentieth centuries depended on materials and factories, science and technology, the industries of the twenty-first century will depend increasingly on the generation of knowledge through creativity and innovation matched with rigorous systems of control (Laundry-Bianchini, 1995).

The growth of cultural industries is accounted for by rapid techno-economic change in production, distribution and marketing and it is complemented by the emergence of an intergovernmental framework and a regime of copyright regulation, liberalization under WTO-GATT, and UNESCO's protection of cultural diversity. At the same time, in the context of modern globalization, developing countries and particularly the Latin American and Caribbean (LAC) countries are increasingly recognizing the role of the cultural industries in contributing to their economic growth, developing cultural resources and building traditional identity (Throsby, 2002).

Contribution of cultural industries to GDP in LAC

The statistical measurement of these activities is fraught with many methodological problems and is characterized by scarce and inconsistent data. The available statistics indicate that the average contribution of this sector to GDP in Latin America, without considering the cultural tourism sector, is around 3.5% to 4%. This compares with an average of 5% to 6% in Europe, and 7% to 8% in the USA (Tab. 3), a major leader in the field.

Table 3: cultural Industries' contribution to GDP (1999)

<i>Subsectors</i>	<i>World (US \$ billion)</i>	<i>US (US \$ billion)</i>
Advertising	45	20
Design	140	50
Film	57	17
Music	70	25
Publishing	506	137
R&D	545	243
Software	489	325
Video Games	17	15
Other	371	138
TOTAL	2,240	960

Source: Howkins, 2001.

It is important to underline that Europe and the United States of America are characterized by a more homogeneous situation than LAC. In LAC there is an important dissimilarity between the countries, due for example to the geographical dimension, to the volume of the market, the political history and actual condition. This situation implies some difficulties in defining a picture of the region, so it has to be understood that the average of data could reflect an *artificial* condition. To better understand these difficulties it is enough to compare the data of Mexico that is close to 6% of GDP and the data of a country such as Paraguay where the contribution reaches only 1%. Moreover, there is a bunch of countries with a complete lack of data.

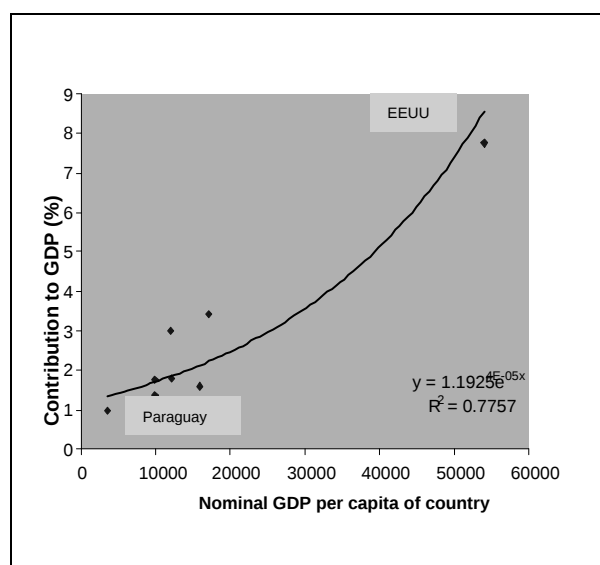
Table 4 provides the cultural industries' contribution to GDP for a number of LAC countries over the period 1993-2005. As it appears in the table, available data do not cover the entire period for all countries. Indeed, there is a strong need for accurate and comparable data across countries.

Table 4: CI contribution to GDP in LAC, 1993-2005

	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
Argentina	6.60%	...	...	...	...	...	...	2.32%	2.40%	2.47%	2.63%	2.85%	3%
Brazil	...	...	...	...	...	...	...	1.64%	1.57%	1.50%	1.57%	1.46%	1.36%
Chile	2.30%	2.50%	2.70%	2.20%	2.00%	2.80%	...	2.00%	1.80%	1.90%	1.90%	1.80%	...
Colombia	...	...	2.30%	2.10%	2.10%	2.00%	2.00%	1.83%	1.83%	1.81%	1.77%	...	...
Ecuador	...	...	...	...	...	0.80%	...	...	1.79%	...	...	...	...
Mexico	5.40%	...	...	...	...	5.70%	...	...	...	...	...	...	...
Peru	...	...	...	...	...	...	...	0.40%	0.40%	0.50%	0.60%	0.60%	0.60%
Paraguay	...	...	1.00%	1.00%	1.00%	1.00%	1.00%	...	...	...	...	...	...
Uruguay	...	...	...	2.82%	3.10%	3.30%	...	3.05%	2.92%	2.97%	3.15%	3.36%	3.43%
Venezuela	...	...	...	...	...	2.30%	...	1.40%	1.40%	1.40%	1.60%	...	...
USA	5.30%	5.65%	5.95%	6.10%	6.35%	7.00%	7%	7.60%	7.75%	...	...	...	...

Source: Inter-American Development Bank's elaboration on country level-data¹

Graph 1: Cultural industries' contribution to GDP according to country's level of development



Source: Cuenin, 2009

Conclusions

International cooperation can play a direct role in supporting governments by identifying with more precision which factors prevent the maximum possible contribution of culture to development. This is a necessary condition for the identification of concrete actions that can generate positive impacts and are financially and politically viable.

¹ Ministry of Culture of Argentina – provide incentives CAB Convenio Andres Bello – The Competitive intelligence Unit.

To move in this direction it is necessary to look at culture as an additional factor of production and not just as a simple commodity. In this way, the necessary public and private support will be obtained in situations where the resources are always limited in a context of multiple needs.

Once culture has been put in this context, international cooperation must keep working with governments and local communities in several directions: improving the use of public expenditures for cultural activities and products; assisting with increasing available funds; promoting reforms for operating in the sector; and identifying instruments, methodologies and innovative areas of intervention. The coordination of donors is essential in supporting countries and local communities in finding sustainable solutions and design programmes.

Is there a new EU strategy for culture as a key tool for international cooperation and development?

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Culture in external relations today means first of all a way for better understanding and identification of the best channels for true dialogue. It also means a deeper way to cooperate with partner countries on development issues.

Important mistakes in international relations have been caused during all post-World War II period, and even more importantly during the last 20 years, by the lack of cultural understanding of different societies and of the process of change ongoing in specific foreign countries. Deeper mutual understanding of the different cultural backgrounds and characteristics of societies is a fundamental basis for better calibrated and more constructive external relations.

If our societies have reached different levels of development and have developed different characteristics it is mainly because of their different cultural heritages and developments. Only through a real cultural exchange can we achieve true and effective cooperation.

Genuine development solutions to development challenges can only be real solutions if the cultural dimension of the challenge identified and the cultural consequences of the solution envisaged are previously well clarified.

The success of the recent Colloquium that the Commission has organized last April on the subject of "Culture and creativity as vectors for development" has confirmed how the place of culture in our external relations can be important not only to facilitate better understanding, to facilitate dialogue and to prevent conflicts, but also as an important factor for economic and social development. Cultural activities not only are important for building better citizenship, for boosting tolerance, openness, respect and genuine curiosity between different communities in society or between neighbouring countries, but they can at the same time contribute highly to the generation of income and job opportunities at national and local levels.

The most developed countries in the world also have a very high rate of participation of the cultural industry in the creation of the GDP and in export activities. And even at local level, as an example, the interaction between preservation of cultural heritage, development of cultural tourism and production of art-crafts and cultural industry outputs related to the local cultural heritage can create a very interesting virtuous circle highly beneficial to the local economy and employment. Investing in culture and in the cultural industry is also a way of better supporting the socio-economic development of a country, guaranteeing, at the same time, a better level of access to the information and greater chance of more mature citizenship for the country's inhabitants.

The European Union and the Commission are increasingly giving to the role of culture within international cooperation key attention. The adoption of the European Agenda for Culture in a globalized world in 2007 and the following "European Council Conclusions on the promotion of cultural diversity and intercultural dialogue in the

external relations of the Union and its Member States” in November 2008 are establishing a new important framework in this direction. This framework is reinforcing the commitment already included in the most important international agreement signed by the European Union in terms of development cooperation with third countries: the Cotonou Agreement signed in the year 2000. The Cotonou Agreement clearly foresees culture as a key element in all levels of EU cooperation with the countries from the Africa, Caribbean and Pacific countries, strengthening by the way what had already been stated in the previous Lomé Convention and within the European treaty itself.

A comprehensive strategy of international cooperation should take into due consideration the four dimensions of the interaction between culture and development:

- the cultural dimension of development;
- the intercultural dialogue;
- the interaction between identity and innovation;
- the socio-economic impact of the cultural industries.

The cultural dimension of development

In many occasions and in different countries, ambitious development plans failed because of attempts to import development models from abroad, not adapted to the local culture. The underestimation of the local, traditional cultural behaviours and models bring a lack of perceived identity, motivation and, consequently, participation to a given development strategy.

Intercultural dialogue

Culture can promote dialogue among different components of society: intercultural, interethnic and intergenerational. It can also promote cross-border cooperation and international dialogue, help prevention of conflicts, peace-keeping and reconciliation, consolidating a more mature citizenship and sense of responsibility towards the community.

Identity and innovation

Culture strengthens the identity of a community, and at the same time can allow a better opening towards other identities. Artists are at the centre of the creativity of a society. Creativity favours innovation and evolution of traditional cultural models.

Cultural industries

This is one of the most interesting markets in post-industrial societies, generating high opportunities for human resources training and development, for employment creation and for revenue-generating activities. They can make an important contribution to a participatory and sustainable development and at the same time to efforts to strengthen democracy and pluralism.

Which strategy? The cultural dimension is increasingly present at various levels of the International Cooperation activity of the European Commission:

- as a cross-cutting, mainstreaming element guaranteeing more appropriate design of development strategies for each country, increasing the consideration of the cultural dimension of development in all cooperation projects;

- as an inter-State and regional vehicle for dialogue and better understanding;
- as a thematic issue to support the interregional circulation of contents and a sustainable and participatory socio-economic development;
- as an element to favour a better interchange between Europe and third countries.

This comprehensive strategy can be implemented through different tools:

- national Indicative Programmes (institutional framework, non-State actors' participation, creative infrastructure, local initiatives);
- regional programmes (cross-border dialogue, peace-keeping, production facilities);
- interregional and thematic programmes (access to culture, cultural governance within civil society/private sector, creative production and distribution);
- cultural protocols within trade agreements (EPA) favouring better access to international markets for cultural products and services;
- external dimension of Community programmes (Media Mundus, Culture 2007, Erasmus Mundus) (intercultural exchanges).

The Commission is negotiating during these same days with UNESCO a new facility in order to support the countries that have ratified the 2005 Convention to put in place better national cultural policies, based on the recognition and the promotion of cultural diversity. It is important to make available to the countries which ratified the Convention the necessary tools to create a genuine policy of recognition of cultural diversities and to promote the positive effects of these on societies.

Better governance in the cultural field is an essential part of this effort to enhance the possibilities of cultural cooperation at international level, not only within the public sector, but also, and sometimes even particularly, within the civil society and the private sector. It is important to stress that a real cultural policy should not be implemented only by State actors; the role of civil society is a fundamental one if we are not to risk confusing cultural policy with "propaganda" of a given model.

Consequently, the UNESCO Convention on the Protection and Promotion of Cultural Diversity gives us an additional and very important tool to support not only better policy-making, but also the free participation of civil society and the private sector in the development of societies at local and national levels. The European Commission is proud to be committed to cooperating in such a concrete manner with UNESCO for the protection and promotion of cultural diversity and to consequently promoting better understanding at international level.

Cultural tourism and poverty reduction

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One of the main objectives of the World Tourism Organization (UNWTO) is to promote the **sustainable development of tourism** in Member States in order to contribute to the Millennium Development Goals and to worldwide socio-economic development.

To ensure that tourism is developed in a sustainable manner, UNWTO always emphasizes the need to:

1. Make optimal use of environmental resources that constitute a key element in tourism development, maintaining essential ecological processes and helping to conserve natural heritage and biodiversity.
2. Respect the sociocultural authenticity of host communities, conserve their built and living cultural heritage and traditional values, and contribute to intercultural understanding and tolerance.
3. Ensure viable, long-term economic operations, providing socio-economic benefits to all stakeholders that are fairly distributed, including stable employment and income-earning opportunities and social services to host communities, and contributing to poverty alleviation.

The development and promotion of cultural forms of tourism can often serve as a viable way to derive socio-economic benefits from the cultural heritage of a destination, while respecting the socio-cultural authenticity of the host community. To make optimal use of this opportunity, development agencies can help empower local communities to participate in the planning and organization of tourism development in their area and support them in finding employment in or selling products to large tourism enterprises, or to establish their own small, medium or community-based tourism enterprises. In several of its projects and activities, in particular through the ST-EP (Sustainable Tourism for the Elimination of Poverty) Programme and the "Culture and Development" projects of the Spanish MDG Achievement Fund, UNWTO provides support to local communities and governments in developing and promoting cultural forms of tourism, as an opportunity to contribute to local economic development. UNWTO is also collaborating with the World Heritage Centre and several partner organizations in the promotion and development of sustainable tourism at World Heritage sites, in particular through developing guiding principles and a capacity-building programme for tourism development at heritage sites as well as by raising public awareness on World Heritage.

The ST-EP Programme was launched in 2002 and aims at reducing poverty levels through developing and promoting sustainable forms of tourism. UNWTO is undertaking a number of activities to materialize the ST-EP Programme. It has organized 18 regional and national training seminars on tourism and poverty reduction, in order to build capacities among public officials, NGOs, the private sector and communities in developing countries, with a total participation of over 1,500 officials so far. Continuous research activity by UNWTO has led to the publication of

four reports, providing evidence of the impact of tourism in reducing poverty levels, as well as recommendations on how to maximize these impacts. UNWTO received support for the ST-EP Programme from the Government of the Republic of Korea, the Netherlands Development Organisation SNV, the Italian Government and a wide range of other development agencies and private sector organizations. With this support, 84 ST-EP projects are already under implementation, benefiting 30 developing countries in Africa, Asia, Latin America and the Balkans. The ST-EP projects focus on a wide range of activities, such as training of local guides and hotel employees, facilitating the involvement of local people in tourism development around natural and cultural heritage sites, establishing business linkages between poor producers and tourism enterprises, providing business and financial services to small, medium and community-based tourism enterprises, and development and promotion of community-based tourism initiatives. In accordance with the Paris Declaration on Aid Effectiveness, the ST-EP projects are formulated in collaboration with national tourism administrations, in line with their tourism policies as well as the countries' poverty reduction strategies. The project targets and results are planned and measured at output, outcome and impact levels, using the United Nations results-based management approach. UNWTO always encourages national tourism administrations to establish coordination platforms for donors that are interested in and/or working in the tourism sector. Whenever possible, UNWTO joins forces with other development agencies for the formulation and implementation of ST-EP projects in order to merge available resources and expertise.

In Konso, **Ethiopia**, UNWTO is executing a ST-EP project that aims to develop and promote Konso district as a major location for culture-based and rural tourism in Ethiopia, where the local community is engaged in organizing excursions to their unique historic villages and providing accommodation at community campsites. By promoting Konso as a unique cultural tourism destination in Ethiopia, the number of visitors to the district has grown significantly in the past three years, which has helped create additional opportunities for local people to benefit from tourism development through providing agricultural products and handicrafts to tourists and tourism enterprises, or through obtaining employment in tourist establishments.

In **United Republic of Tanzania**, the ST-EP Programme is supporting the Tanzania Tourist Board to expand and diversify cultural tourism activities in the country. By 2007, 24 cultural tourism enterprises were active in the country, receiving some 30,000 tourists a year. By developing a marketing strategy and providing training to existing and new cultural tourism enterprises, this figure is expected to grow to 50,000 tourists a year by 2011. The cultural tourism enterprises are managed by local people and are offering excursions, accommodation, meals and handicrafts to tourists. On average, some 20 local people gain a direct income per cultural tourism enterprise, whereas a part of the income is also invested in community development projects in the area.

In the **People's Democratic Republic of Lao**, the ST-EP Programme helps manage tourism development in and around the Viengxay caves, based on the important natural, historic and cultural features of the site. A master plan for the town of Viengxay and a heritage interpretation plan for the caves were formulated. Training on tourism development, site interpretation, marketing and English language was provided to selected government officials and community representatives. A series of familiarization trips was organized for the media and the travel trade, which resulted in coverage on the BBC World Service, in the *New York Times*, and in *USA Today*, among others. The expected growth in tourist arrivals will create new opportunities

for local people to find employment in tourism establishments or provide goods and services to tourists and tourism enterprises.

These are some examples of ST-EP projects with a cultural tourism component, through which UNWTO endeavours to show **best practices** of how the tourism sector contributes to poverty reduction. **UNWTO would be keen to collaborate** with other United Nations agencies and development organizations to share its experience and expertise in similar tourism development projects in other areas.

Culture as a lever for international cooperation

Louise Haxthausen

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The reality of international cooperation in the field shows that the promotion of cultural diversity as an integral part, and possibly a lever, of cooperation cannot be taken for granted. To this day, it is still a challenge that must be taken up by UNESCO and other development stakeholders that have an interest in culture. Cultural cooperation in aid of crisis and conflict countries is particularly symptomatic of these difficulties, since in these situations, the promotion of culture in such situations is often regarded as a luxury. However, it also affords many opportunities for culture and development to be linked specifically when rebuilding identity and the country, thus confuting the argument that culture causes division and confrontation but showing that it can contribute to economic and social development and to peacebuilding.

Cultural cooperation today is blighted by many prejudices: as culture is regarded either as an obstacle or a luxury, it often remains on the sidelines of development cooperation. As a result, in the field, cultural cooperation has largely developed, and continues to develop, in isolation, independently of development aid without being linked strategically to development.

Cultural cooperation is still perceived as elitist and interventionist, since it has been characterized until recently by strategies and forms of action that were very largely influenced, not to say imposed, by the developed countries. Cultural cooperation may have an elitist image because it was originally designed for the heritage, with emphasis on archaeological excavations or the safeguarding of endangered monuments, for instance. When those cultural cooperation projects were being drawn up, the concerns and development needs of local communities living on or close to the sites were minor considerations. Nor was any provision necessarily made under those projects to build local professional capacities in culture-related trades.

Those cultural cooperation practices do account for development stakeholders' persistent scepticism about the ability of culture to make a lasting contribution to national or local development.

Nevertheless, in recent years – the last two decades, say – there has been a conceptual and operational shift of considerable proportions. The question “Who owns culture?” has been an important catalyst in challenging traditional approaches to cultural cooperation. Developing countries and minorities now basically demand cooperation that fully respects them and meets their needs. New strategies and forms of action, based on mutual respect for needs and expectations, were therefore developed and sought not only to involve the local population but also to acknowledge that a cultural activity or institution and a country's or community's living culture had a wider, social or economic role to play in furtherance of social cohesion and development.

In view of the new forms of cultural cooperation that are being actively promoted by UNESCO and other partners, can it be said that culture has become a lever of international cooperation? To some extent, it has. In the last decade, many developing countries have given priority to culture in their national development plans.

This is true, in particular, of countries currently affected by conflict – Afghanistan, Iraq and the Palestinian Territories – which have made culture a core feature of reconstruction and development and have accordingly assigned to it a positive and catalytic role. Moreover, more donors are beginning to show an interest in supporting development projects that have a strong cultural component.

The result for UNESCO has been field projects combining, for example the promotion of culture, dialogue and social cohesion. The project to restore the Al-Askari mausoleum in Samarra, Iraq, is a case in point. The mausoleum is of major religious importance to Shi'a Muslims, since the tenth and eleventh Imams are buried there. The mausoleum has been the target of two successive attacks – one in February 2006, the other in June 2007 – which destroyed the great dome and the two adjacent minarets. In this project, which might have been a “mere” restoration project, intercommunity dialogue is crucial because the majority of the city's inhabitants are Sunni Muslims. Owing to the involvement of the local communities, fundraising, a public awareness campaign and advocacy for ancient and recent practices of “peaceful coexistence” between the two communities have been built into the project.

UNESCO also endeavours to contribute to reconciliation by protecting the archive heritage, which is critically important to the survival of the collective memory of societies affected by conflict, in particular. Thus, in Afghanistan, the French National Audiovisual Institute (INA), in cooperation with UNESCO, has begun a programme to digitize the national audiovisual archives (radio and television) of the Afghan Film Institute (feature films) and Commander Massoud's personal archives. This was a *priori* a purely technical cooperation programme, but the project also provided for dissemination of restored films and documentaries in order to raise the general public's awareness of their recent, albeit often unknown, past. It was thus possible under the project (indirectly) to address the often crucial issue of the manipulation of history in post-conflict countries. The material used could be of particular significance in a future process of truth and reconciliation on the civil war years in Afghanistan.

Finally, although the political and security situation may be difficult, it does seem apposite to promote the potential that culture holds for the economic development of countries affected by conflict. This is particularly true of the Palestinian Territories, where cultural tourism is potentially a major factor of economic development. In this context, UNESCO has embarked on a cultural routes identification and implementation project based on cooperation between the Palestinian authorities, UNESCO and several donors, including the MDG Fund.

The project, currently focused on the West Bank, is designed to promote tourism with a difference: quality versus quantity, ecotourism and the discovery of natural and cultural sites that are not well known. This is completely different from the current approach, under which tourism infrastructure is being built up and is concentrated only around a few sites – such as Bethlehem – which is often detrimental to the conservation of the site. In such situations, tourism is hardly profitable to the Palestinian economy, including the Palestinian cultural industries, because tourists often spend only one day in one place. In short, tourism is currently mainly religious in nature, although the West Bank has an abundance of “secular” sites and monuments that date back to prehistorical times, to the crusades and to the Byzantine and Ottoman periods.

It is hoped that the project will show that the promotion of cultural diversity and the promotion of economic development are complementary and can be mutually

reinforcing. The project also has the advantage of bringing a large number of stakeholders together round the same table, to discuss cultural tourism. It thus contributes not only to interministerial cooperation on a priority field of development but also to the mobilization of cooperation among United Nations agencies, to stronger interaction between government authorities and non-governmental cultural organizations and, lastly, to cooperation with the private sector.

These few examples of UNESCO's work in the field illustrate that culture genuinely has the potential to become a lever for development, even in the poorest countries, notably those affected by war.

Success is not, however, a foregone conclusion. There is still a great deal of advocacy work to be undertaken and, in that regard, the UNESCO Conventions in the field of culture may be particularly useful.

Owing to these conventions, the primacy of national responsibility, notably of government authorities but also of grassroots communities, for the protection and promotion of cultural diversity has been asserted and strengthened. This is a very important step in ensuring ownership and in phasing out the interventionist approach to cultural cooperation.

Through these conventions too, a broad definition of culture that links it closely to human development and goes far beyond the heritage approach in acknowledging that culture is first and foremost a living, dynamic reality, has been recognized as the standard.

Lastly, these conventions have also reaffirmed international solidarity, which is necessary if the promotion of culture is to be fully integrated into development cooperation. There is still a great deal to be done, however, if international solidarity is to be integrated more systematically into international cooperation in the field. The role of the United Nations – whose specialized funds, programmes and agencies hold mandates that cover the entire spectrum of development – and of donors in that regard is crucial.

CONCLUDING REMARKS

These few concluding lines contain the salient points made in the discussions at the two round tables, “Development through culture works!” and “Culture, a new lever for international cooperation”, respectively.

The importance of interaction between culture and development has been recognized for more than a decade. Culture is now more frequently perceived as a means of gaining access to development, especially as a means of promoting and sustaining strong economic growth. It is also perceived as an end product of development, in that it “gives meaning to our existence”.

Culture can generate income, especially through tourism, cultural industries and crafts, and can contribute to a region’s and a country’s sustainable development. It has been recognized that culture influences people’s behaviour, their contribution to the economic development process, their social development and their well-being.

No culture is more conducive than another to economic performance; there are only sustainable development strategies that are ill adapted to sociocultural realities. Sustainable development strategies are not culturally neutral and must be adapted to interaction with cultures as vigorously as possible.

A persistent problem is that of measuring the contribution of culture to development, which requires the generation and collection of quantitative and qualitative reliable and comparable data. UNESCO is working towards that end and, accordingly, the revised UNESCO framework for cultural statistics approved in October 2009 should permit optimized international comparability of data, wherever possible or relevant. It remains now for UNESCO to activate the framework through sustained advocacy and capacity-building at the country level.

As to the circle of partners engaging in dialogue on “Culture and Development” and on actual cooperation, it is noteworthy that it has grown considerably, as borne out by the panel of participants in the symposium and the institutions that they represented, which were but a sample of the many institutions active in that field in every region of the world: intergovernmental organizations, development banks, international cooperation institutions, United Nations agencies and non-governmental civil society organizations. Exchanges and cooperation with the private sector, and especially with financial investors, should nonetheless be developed further, particularly on perceived risks linked to investment in the cultural sector.

In the light of the Paris and Accra Conferences of 2005 and 2008 respectively, it is now more urgent than ever to adapt development cooperation standards to the cultural context and to abandon the “one-size-fits-all” model of development aid. Besides, the Millennium Development Goals will certainly not be met if culture – that is, the cultural dimension of development and cultural resources in the broadest sense, all generators of social and economic growth – are not genuinely taken into account.

What role should UNESCO play? Besides its standard-setting core of conventions, UNESCO is promoting, under the theme “Culture and Development”, international solidarity and democratic governance as necessary components for achieving its constitutional goals of constructing “the defences of peace in the minds of men” and of strengthening cooperation between nations and between peoples. In that context,

UNESCO must coordinate the work of all stakeholders in order to increase theoretical and practical knowledge on the subject by establishing, for example, a knowledge management system.

In view of the growing number of symposia and meetings held locally, nationally and internationally in all regions of the world (not to mention the proliferation of Internet sites dedicated to relations between culture and development), we are gratified that the idea that culture is an indispensable component of all sustainable human development and a guarantor of peace, both goals of the United Nations and its Member States, is gaining ground.

I am convinced that, together with you, the organizations that you represent, the international community of nations and the peoples represented at the United Nations and UNESCO, we are on the right track and that we must therefore continue along those lines as resolutely as before to ensure that culture will at last take its rightful place in the development process.

Françoise Rivière
UNESCO, October 2009