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## Culture, local governments and Millennium Development Goals



Ajuntament de Barcelona  
Institut de Cultura



United Cities and Local Governments  
Cités et Gouvernements Locaux Unis  
Ciudades y Gobiernos Locales Unidos



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## **Culture, local governments and Millennium Development Goals**

Report commissioned by the Committee on culture  
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# Introduction

The Millennium Development Goals, adopted in 2000, are the most ambitious framework humanity has ever created in which to enhance people's quality of life and promote development. Unfortunately, two very important aspects are virtually missing from them: culture and local government. At the start of this decade, international programmes and national policies had yet to recognise culture as an essential dimension in development, and nor did they see local government as a key institution for change, progress and development

We would like to think that both of these lacks are being remedied. The number of actors committed to the issue of culture and development is rising every year, and literature is growing. Thanks to the enormous amount of work being done by the UCLG – United Cities and Local Governments, the voices of cities and local governments are increasingly being listened to, and their arguments seem to be self-evident: without the direct involvement of the public and their local governments, how can any development strategy be successful? The new approaches to development seek to achieve a greater understanding of local cultural dynamics and accept the need to protect and promote cultural diversity in a globalising world.

This report shows how culture is being built into local development strategies designed to achieve the Millennium Goals. Creativity, diversity and heritage are values which are intrinsic to culture and nowadays are basic building blocks in any development strategy. I strongly recommend that you read the articles by Amareswar Galla, José Antonio González Mancebo and Nil Sismanyazici-Navaie, along with the synthesis report written by Inge Ruigrok. There you will find abundant evidence as to the relationship between culture, local governments and the Millennium Development Goals, together with advice about how to raise awareness and lobby in order to increase the number of institutions that are committed to the issue.

Finally I would like to thank the Spanish Development Cooperation Agency, the AECID, for the firm backing it has given to the process of drawing up this report. The AECID is committed to the struggle against poverty through its Culture and Development strategy, through the Millennium Development Goals Achievement Fund with UNDP, and through other mechanisms that foster a closer cooperation with local governments, including our UCLG Committee on culture.

**Jordi Martí**

Councillor for Culture, Barcelona City Council  
President of UCLG's Committee on culture



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# The missing dimensions of the Millennium Development Goals: culture and local governments

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## Abstract

As they are anchored in the human development paradigm, the Millennium Development Goals provide a holistic framework for improving the quality of human life and promoting development. They also represent the most promising framework for world action as the largest number of world leaders ever were signatory to the Millennium Declaration, while practically all development organizations including the World Bank and the United Nations agencies take the Millennium Development Goals into consideration as they plan their interventions. But two crucial aspects are largely missing in the international benchmark for development: the great potential of culture in contributing to achieving the Millennium Development Goals, and the role of local authorities, who are particularly well-positioned to translate the global objectives into local level meaning and action. The Committee on Culture of United Cities and Local Governments detected these missing aspects, included its analysis in its programme for 2008-2010, and decided to publish this report, with specific articles of Amareswar Galla, José Antonio González Mancebo and Nil Sismanyazici-Navaie, and also commissioning this article to Inge Ruigrok.

This last contribution introduces the crucial link between culture, development strategies and local governments on which this report centers. Firstly, it looks at the momentum the Millennium Development Goals have created for solving pressing global concerns, and provides a genealogy of international policy development in which culture increasingly plays a central role. New approaches to development and international relations acknowledge not only the need for cultural diversity in a globalizing world, but also seek to achieve a better understanding of specific local dynamics to make development aid more effective in culturally diverse environments.

The article argues that despite the difficulty to measure such an abstract concept as culture, the Millennium Development Goals can be localized in meaningful ways through creative policy approaches. As examples from several parts of the world have shown, local cultural policy is a tool to counter exclusion. Culture is also a resource, as antique buildings and other cultural heritage bring value to local economies through tourism and give people a sense of pride of their history. In particular cultural industries, which often are small-scale enterprises, have the potential to strengthen local economies and directly contribute to livelihoods. Such industries are equally central in promoting cultural diversity and ensuring access to culture locally.

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<sup>1</sup> The author would like to thank Elisenda Belda, Francisco d'Almeida, Kim Dunphy, Nancy Duxbury, Eva Garcia Chueca, Oriol Freixa, Máté Kovacs, Jordi Pascual, Hector Pose and Peter Woods for their useful comments and efforts to read previous versions of this article.

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# Introduction

“We must put people at the centre of everything we do”, former United Nations secretary-general Kofi Annan said in April 2000 when he offered his 21st Century action plan, the report that set the agenda for the United Nations Millennium Summit. “No calling is more noble, and no responsibly greater, than that of enabling men, women and children, in cities and villages around the world, to make their lives better. Only when that begins to happen will we know that globalization is indeed becoming inclusive, allowing everyone to share its opportunities.”

For the United Nations, the year 2000 constituted a symbolic moment for a recommitment to its founding Charter and spur new political momentum for international cooperation and solidarity. Looking back on the more than half a century since its foundation, and to a future that is increasingly determined by interconnectiveness and the geographical mobility of goods, people and capital, Kofi Annan contends that the benefits of such process of globalization remain highly concentrated among a relatively small number of countries, and are spread unevenly within them. “There are still billions of people whose lives are not free of fear or want, despite the enormous progress made in the past fifty years.”

It was for these reasons that the United Nations General Assembly decided in December 1998 through resolutions 53/202, 53/239 and 54/254 to convene a high-profile summit on the eve of the first General Assembly of the new millennium at its headquarters in New York. This historical meeting – the Millennium Summit – took place from 6 to 8 September 2000 and brought 170 world leaders together in plenary meetings and round-table sessions. Participating in the summit were also representatives of intergovernmental organizations, parliaments and civil society that have observer status in the General Assembly, such as the European Commission and League of Arab States.

The most important result of the conference was the adoption of the Millennium Declaration, through which member-states reconfirm their commitment to provide multilateral solutions to problems in the areas of development, peace and collective security, human rights and the rule of law, and the strengthening of the United Nations.<sup>2</sup> This document contains a large chapter on commitments to promote development and eradicate poverty world-wide, from which eight goals were distilled, embodying what are perceived as the most pressing global development concerns. These goals became known as the Millennium Development Goals, which serve today as the international benchmark for development-policy making.<sup>3</sup>

The eight Millennium Development Goals have been articulated into 16 sub-objectives and more than 60 technical indicators to measure progress,<sup>4</sup> while they all share the target date of 2015. The first (1) goal is to halve extreme poverty and hunger, secondly (2), to achieve universal primary education for children everywhere, and thirdly (3), and to promote gender equality and the empowerment of women. The fourth (4) goal is to reduce under-five child mortality, and the fifth (5), to improve maternal health. The sixth (6) goal has the objective to reverse the spread of diseases, in particular HIV/AIDS and malaria, while through goal seven (7), member states commit themselves to integrating the principles of sustainable development into their national policies, and reverse the loss of environmental resources. Developing a global partnership for development, with targets for aid, trade, debt relief and access of information, is the eighth (8) goal.

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<sup>2</sup> A/RES/55/2 Resolution adopted by the General Assembly. New York: United Nations.

<sup>3</sup> A/56/326. Road map towards the implementation of the United Nations Millennium Declaration, Report of the Secretary-General. New York: United Nations.

<sup>4</sup> See the United Nations website for the MDG Indicators: <http://unstats.un.org/unsd/mdg/Default.aspx>.



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## A culture of peace and dialogue

Their anchoring in the human development paradigm makes the Millennium Development Goals a holistic framework for improving the quality of human life and promoting development. The goals also represent the most promising framework for world action as not only the largest number of world leaders ever were signatory to the Millennium Declaration, but also because practically all development organizations including the World Bank, the International Monetary Fund, and the United Nations agencies take the Millennium Development Goals into consideration as they plan their interventions.

**Their anchoring in the human development paradigm makes the Millennium Development Goals a holistic framework for improving the quality of human life and promoting development.**

Remarkable, though, is that the internationally agreed framework broadly covers the conventional development areas such as health, education and poverty, while it neglects 'soft' development issues that have become increasingly important such as culture, even in the pursuit of the goals. Culture is only mentioned once in the Millennium Declaration that lays at the basis of the Millennium Development Goals. Culture, here, is linked to tolerance as one of the fundamental values essential to international relations in the twenty-first century. The declaration states that "human beings must respect one other, in all their diversity of belief, culture and language. Differences within and between societies should be neither feared nor repressed, but cherished as a precious asset of humanity. A culture of peace and dialogue among all civilizations should be actively promoted."<sup>5</sup>

**Culture is only mentioned once in the Millennium Declaration.**

Yet, globalization has brought culture to the forefront all over the world, even to such an extent that culture now represents one of the "most urgent issues" affecting international stability and human development in the 21st century.<sup>6</sup> As ideological struggles in the bipolar world faded with the end of the Cold War in the late 1980s, the slogan 'right to roots' is suddenly heard in all corners of the world. Peruvian pan-pipe players in European shopping malls, Brazilian Amazon Indians who join the anti-globalization movement, Masaï who blow new life into traditional dances in 'cultural villages' for western tourists, African village chiefs who demand constitutional recognition to their States, and indigenous sites on the world-wide web: they all show how culture has become a means to claim authenticity.

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5 A/RES/55/2 Resolution adopted by the General Assembly, paragraph 6. New York: United Nations.

6 UNDP (2004). Human Development Report. New York: UNDP.

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Increasingly, it almost became a moral obligation to celebrate cultural differences and to stand up for those who are resisting westernization (Kuper 2000: 219). This trend is a consequence of the spread of democracy as the dominant political system all over world, and the phenomena that are attached to it, namely the rise of a 'global civil society' and the universalization of ideas of human rights and freedoms, including the freedom of expression. Another effect of globalization joins in, namely the possibilities that electronic media and web forums offer to imagine "creative forms of social life that are localized transit points for mobile global forms of civic and civil life" (Appadurai 2001: 7).

**Yet, globalization has brought culture to the forefront all over the world, even to such an extent that culture now represents one of the "most urgent issues" affecting international stability and human development in the 21st century.**

As Jeremy Rifkin, a prominent critic of globalization, writes: "The powers that be have long believed that the world is divided into two spheres of influence: commerce and government. Now organizations representing the cultural sphere – the environment, species preservation, rural life, health, food and cuisine, religion, human rights, the family, women's issues, ethnic heritage, the arts and other quality-of-life issues – are pounding on the doors at world economic and political forums a demanding a place at the table. They represent the birth of a new "civil-society politics" and an antidote to the forces pushing for globalization" (Rifkin 2004).

## Culture conflicts and tensions

Now culture means the affirmation of a specific identity, rather than the transcendence of it, it has also become part of the lexicon of political conflict (Eagleton 2000; Clifford 1988). Although many European states have long struggled with a variety of cultural identities within their borders, such as the Basques in Spain and the Scottish in the United Kingdom, demands for greater autonomy are more than before stated in cultural terms, thus adding legitimacy to what were essentially political claims. Political boundaries through an exclusive national identity also reappeared as the descendents of the colonial subjects European states created joint them as immigrants, jeopardizing the cultural unity that had made empire once possible. Anti-Islamic sentiments following the terrorist attacks on New York, Washington, London, and Madrid in recent years, and the subsequent American-led invasions in Iraq and Afghanistan, enforced the anti-immigration mood and led to calls for a symbolic 'reinvention' of the nation-state.

In the South, particularly in Africa where countries have long struggled with the fragile state frameworks inherited from colonialism, and where colonial hierarchies and classifications continue to inform social relations, the entwining of increased corporate exploitation of valuable resources and the neo-liberal logic of the world economy have only exacerbated insecurities and anxieties among ordinary people across regions, engineering a complex set of cultural conflicts (Nyamnjoh 2007). One stark consequence there, too, is the building or reassertion of boundaries and differences through xenophobia and other exclusionary ideas of citizenships, which serve to distinguish 'locals' from 'foreigners' and 'autochtones' from 'insiders'. Outsiders are increasingly unwelcome, and even violently singled out, as the recent xenophobic violence against fellow-Africans showed in South Africa.

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Renewed affirmations of roots and origins is equally evoked by democratization and multiparty politics as elections have meant again (or for the first time) triggering the fear of being outvoted by 'strangers', whatever their origins. In short, neo-liberal globalization is far from an equalizing process. Rather than creating a sense of common human purpose, it has reinforced the sense and significance of identity and difference, even hardened cultural contrasts and opposition, and at times leading to blunt violence. Such a growing obsession with creating clear boundaries is focused on demands for greater opportunities, economic entitlements, cultural recognition and political representation (Nyamnjoh 2007; Geschiere and Nyamnjoh 2001; Geschiere and Meyer 2003; Friedman 1994; Featherstone 1990).

## The need for an intercultural dialogue

These claims for recognition and equality have challenged Eurocentric ideas that have long prevailed in international development policy-making, and that are to some extent still recited today. Inspired on the Enlightenment idea of a sure move towards a higher dimension as citizenship of the world, culture in this view mostly refers to less sophisticated people in far-out places. In the short run, culture is seen as a barrier to modernization (or industrialization and globalization), but with the 'right' policy tools and decisions, modern civilization would in the end trample over local, less efficient traditions. Culture is invoked when it becomes necessary to explain why people are clinging to irrational goals and self-destructive strategies. Similarly, cultural resistance, and not policy failures, is said to defeat development projects. Democratic systems modeled on western blueprints crumble because it is alien to the traditions of a nation.

The new tensions converged on culture increasingly put such a viewpoint on the backbench as the necessity of an 'intercultural dialogue' as the best guarantee to avoid a 'clash of civilizations' (Huntington 1996) was felt stronger. In the academia and in policy circles, the concept of multiculturalism was coined, which sees not the worker or the citizen as the main protagonist in the new world order, but the cultural actor. Politics are dictated by cultural identity, according to this viewpoint, and they are about the control of culture. People's identity, thus, is central to the notion of multiculturalism, which is an individual matter that must be lived out in the world, in dialogue with others (Taylor 1994, Turner 2006, Appiah 2001).

In the wake of 11 September 2001, UNESCO came with the Universal Declaration on Cultural Diversity, which powerfully underlines the value of a culturally plurist world. The declaration underscores the concept of cultural rights, which should be applied among and within states, and emphasizes "the dynamic nature of all cultures as they draw strength from their own traditions yet only really flourish when they come into contact with others." This wide-ranging instrument, a first for the international community, considers cultural diversity "as necessary for human kind as biodiversity is for nature."<sup>7</sup>

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7 Universal Declaration on Cultural Diversity, 2 November 2001. Paris: UNESCO.

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Also the United Nations Development Program (UNDP) brought culture in its policies, even insisting that the adoption of policies recognizing cultural differences “is the only sustainable approach to development in diverse societies.”<sup>8</sup> This view reflects how the objectives of development interventions have changed. There is an increasing focus on capacity building and on basing programs on resources that already exist in the program environment to ensure their continuity. The people involved are no longer passive target groups to be mobilized but active stakeholders with an interest as owners of the development process.

### United Nations Development Program (UNDP) brought culture in its policies, even insisting that the adoption of policies recognizing cultural differences “is the only sustainable approach to development in diverse societies.”

Although UNESCO started its attempts to put culture on the international policy-agenda in 1982, when it organized the World Conference on Cultural Policies in Mexico City, a major impulse came in 1996, when the World Commission on Culture and Development that UNESCO had created three years earlier published the report *Our Creative Diversity*.<sup>9</sup> An intergovernmental conference on Cultural Policies for Development followed two years later in Stockholm, during which a plan of action was adopted. The UNESCO-commission believed that the conventional policy model, by which authorities offer cultural activities and services to their citizens, had outdated. Not only had such a top-down approach become too costly, it also often overlooked the needs of minorities living within the boundaries of the member-states. The commission stated that development is not just something economical. A new approach was necessary: policies that do not restrict culture to the arts and cultural heritage, but also have eye for various worldviews, lifestyles and cultural habits.

Significant, too, was that the process accumulated nine years after the publication of the World Commission report, in 2005, into the signing of the UNESCO *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*. The treaty is a sort of Kyoto-protocol for culture as it recognizes the negative, homogenizing effects of globalization. The trade agreements made by the World Trade Organization, including the General Agreement on Trade in Services (GATS) are oriented towards liberalization of the global market. These agreements would also apply to the cultural sector, which would make it increasingly difficult for countries to support their own artists and cultural institutions with subsidies, as such measures go against the principle of free trade.

### UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions is a sort of Kyoto-protocol for culture.

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8 UNDP (2004). *Human Development Report*. New York: UNDP.

9 *Our Creative Diversity*. Report of the World Commission on Culture and Development. Paris: UNESCO.

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The UNESCO-convention serves as a legal basis for an exception to the international trade rules for the cultural sector within GATS. To counter-balance these negative effects, the treaty recognizes the distinctive nature of cultural activities, goods and services as vehicles of identity, values and meaning. It also acknowledges the right of member-states to draft policies that encourage diversity of cultural expressions on their territories and equitable access to all forms of cultural expression from all over the world. Although the negotiations, which started in October 2003, were all but a smooth process, the convention entered into force as a binding international legal instrument relatively quickly, on 18 March 2007. The number of 30 signatory states had already been reached by December 2006. Today (April 2009), the 98 signatories out of 193 member-states also include a large number of developing countries, and represent more than half of the world population.

## Culture as a pillar of development

The Millennium +5 Summit in September 2005 in New York – the follow-up high-profile summit that the UN General Assembly convened through resolution 58/291 of 6 May 2004 to review the implementation of the Millennium Declaration and to inject new energy into the pursuit of the vision embodied in it – somewhat echoes the agreements made within UNESCO. In its resolution on the World Summit Outcome, the General Assembly states that “acknowledging the diversity of the world, we recognize that all cultures and civilizations contribute to the enrichment of humankind. We acknowledge the importance of respect and understanding for religious and cultural diversity throughout the world. In order to promote international peace and security, we commit ourselves to advancing human welfare, freedom and progress everywhere, as well as to encourage tolerance, respect, dialogue and cooperation among different cultures, civilizations and peoples.”<sup>10</sup>

Still, culture is in itself not an integral part of any of the so widely referred to Millennium Development Goals, let alone that it forms a goal in itself. The World Summit on Sustainable Development, which took place in Johannesburg in 2002 and which was next to the conference on financing for development in Monterrey, Mexico, a major United Nations conference to reach global consensus on issues related to poverty, only officially recognized the ecological, social and economic dimensions of development, and not the cultural one. Only a few sentences in the outcome-report are dedicated to culture, and these merely refer to “protecting local traditions and cultures” in natural resource management or tourism projects.<sup>11</sup>

Similarly, Poverty Reduction Strategy Papers (PRSP), which developing countries have to draw up to qualify for World Bank support, serve as the framework for coordinating and monitoring sectoral policies and programs to ensure coherence towards the attainment of the poverty reduction targets, but the cultural sector generally plays a marginal role in such an important national plan (Arterial 2006). Cultural issues are more often integrated as instruments to further the objectives of other development sectors, rather than as major pillars of the strategy. An exception forms the relative prominence of cultural industries: several African countries acknowledge the potential and value cultural industries have for wealth creation and employment opportunities for the poor.

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10 A/RES/60/1 Resolution adopted by the General Assembly, paragraph 14. New York: United Nations.

11 A/CONF.199/20. Report of the World Summit on Sustainable Development. New York: United Nations.

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The Netherlands-based Humanistic Institute for Development Cooperation (Hivos), which supports arts and culture projects in Africa, Asia and Latin America, propagated during a conference it organized in 2005 under the much-telling theme *Beyond Diversity*, to include culture as the 9<sup>th</sup> MDG. The organization felt that such an essential element in social development processes, as culture should be equated to food certainty, health and education. The creative potential of local communities, and the potential of creative imagination as a pillar of economic and human development, should be recognized. Support to culture helps people to define their future and to go forward.

But the initiative did not get very far. The main problem is that attached to the MDG are specific targets, indicator frameworks, plans of action, and other mechanisms to calculate the outcome and impact of the support that has been put into it. International development cooperation has to be accounted for. Culture is abstract and hard to measure. It already starts with its definition. Perhaps today, there is a general consensus that culture is leant and not carried in our genes like race, and, moreover, that this common culture has advanced over time (Kuper 2000: 227). UNESCO defines culture as “the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value system, traditions and beliefs.”<sup>12</sup> There is, thus, a broad agreement about what culture involves: essentially, ideas and values, the cosmology, morality, and aesthetics, all which are expressed in symbols. But then, still, how to support such a symbolic system, and how to capture the measurable process, if at all? We are still far from reaching a consensus in this matter.

## Localizing the Millennium Development Goals

Besides the near-absence of culture in international development strategies, the role envisaged for local and regional governments in these strategies is still equally minimal. Particularly in the developing world, expertise in evaluation of cultural activity that aims at achieving particular goals is often lacking. Local government is often the weakest link in the state system as it has recently been set up, especially when there is a tradition of state centralism, a lack of governmental capacity or when a country recently emerged from warfare.

**Besides the near-absence of culture in international development strategies, the role envisaged for local and regional governments in these strategies is still equally minimal.**

As a meeting of United Cities and Local Governments (UCLG) in New York observed in September 2008, the current aid effectiveness debate continues to be mainly focused on improving aid at the national level.<sup>13</sup> The same counts for the implementation of Poverty Reduction Strategy Papers (PRSP), even as local government is crucial for efficient service delivery and the development of social and physical infrastructure.

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<sup>12</sup> Mexico Declaration of Cultural Policies, 6 August 1982. Paris: UNESCO.

<sup>13</sup> United Cities and Local Governments (2008). Local government inputs for the high level event on the Millennium Development Goals, New York September 2008. Barcelona: United Cities and Local Governments.

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In an attempt to 'localize' these goals and to translate them into concrete actions to be achieved at the local level, the United Cities and Local Governments (UCLG) requested a formal advisory role for local and regional governments at the United Nations. It felt that the efforts made to achieve the Millennium Development Goals have been based particularly on local development strategies, while the involvement of local governments was too narrow.<sup>14</sup> It also launched the Millennium Towns and Cities Campaign in 2005, which was joined by more than 1000 local authorities from all over the world who showed their commitment and advocated their involvement in achieving the targets.

These efforts were partially fruitful. When the United Nations General Assembly met five years after the adoption of the Millennium Declaration, in September 2005, it explicitly recognized for the first time the role of local authorities in contributing to the achievement of the Millennium Development Goals.<sup>15</sup> Also the United Nations Economic and Social Council (ECOSOC) recognized the key role played by local authorities for a more efficient development aid during a meeting in July 2008. But until now, the status of local authorities within the United Nations remains inadequate as these have yet to be recognized as constituting a level of government and are as yet unable to collaborate directly with the General Assembly sharing their expertise and political contribution.

## Local cultural policies and development

Cities and local government are also not explicitly mentioned in the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, even though the document does mention the local level, alongside the national and international levels, for instance in its goal "to promote respect for the diversity of cultural expressions and raise awareness of its value."<sup>16</sup> A comprehensive guideline for placing culture at the centre of local government policies exists as Agenda 21 for Culture, which was adopted by the 4th Local Authorities Forum for Social Inclusion of Porto Alegre, held in Barcelona in May 2004 as part of the Universal Forum of Cultures. The Agenda 21 for Culture recommends to UNESCO to recognize cities as territories where the principles of cultural diversity are applied, especially those aspects related to coexistence, democracy and participation; and to establish the means for local governments to participate in its programs.<sup>17</sup>

**A comprehensive guideline for placing culture at the centre of local government policies exists as Agenda 21 for Culture**

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14 UNESCO (2005). Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Paris: UNESCO.

15 A/RES/60/1 Resolution adopted by the General Assembly, paragraph 174. New York: United Nations.

16 UNESCO (2005). Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Paris: UNESCO.

17 Agenda 21 for Culture, article 59.

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While Agenda 21 for Culture offers local governments an opportunity to create a long-term vision of culture as a pillar in development, it also proposes concrete tools that could be developed.<sup>18</sup> Firstly, local authorities could develop a local cultural strategy, which is a document that describes the cultural priorities of a city, including an implementation timetable, follow-up and evaluation indicators and monitoring procedures.<sup>19</sup> In such a cultural policy-making process, all cultural agents in a territory along with the citizenry and the public administration should be engaged. In this way, the document establishes mutual responsibilities between these three interest groups, ensuring a more effective process. A second possibility is to formulate and adopt a charter of cultural rights and responsibilities, based on the Universal Declaration of Human Rights. Again, the effective development of such a charter relies on active participation of all groups with a stake in the process.

Thirdly, local governments could establish a culture council, a public body that addresses the most relevant cultural issues of a city. Such a council would normally reflect the diversity of cultural agents, while its role could either be strictly consultative or also include the capacity to take executive decisions. A fourth measure that local authorities could take, moreover, is the implementation of 'cultural impact' assessments in their policy processes. Such measures usually already exist for evaluating the economic, social and environmental impacts of local development projects. Yet public or private initiatives often also involve significant changes in the cultural life of cities, which could be evaluated through a cultural impact assessment, which is a document developed in consultation with the citizenry and cultural agents to be applied to all policy and program making within a territory.

### **An important initiative that attempts to draw local authorities and culture closer into the worldwide policy-framework is the Millennium Development Goals Achievement Fund (MDGF) launched by the Spanish government and UNDP.**

Although the objectives of Agenda 21 for Culture are, of course, related to sustainable development and poverty relief, they are not as such explicitly connected to the Millennium Development Goals.

An important initiative that attempts to draw local authorities and culture closer into the worldwide policy-framework is the Millennium Development Goals Achievement Fund (MDGF). As Jose Antonio González Mancebo explains in detail in his interesting contribution to this report, which we highly recommend to all readers, the Spanish government and the United Nations explicitly established the MDGF in 2006 to reinforce local development leadership. The fund not only incorporates culture and development as one of its thematic windows to achieve the Millennium Development Goals, it also acknowledges the importance of culture in its seven other windows. Currently, there are 59 eligible countries, while the fund has awarded \$ 700 million to 129 Joint Programmes in 49 countries.

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<sup>18</sup> Advice on local implementation of the Agenda 21 for Culture. Document adopted on 24 October 2006 in Barcelona, at the first meeting of the Working Group on Culture of UCLG.

<sup>19</sup> See: Cultural Indicators and Agenda 21 for Culture. Document adopted on 24 October 2006 in Barcelona, at the first meeting of the Working Group on Culture of UCLG.



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As González Mancebo writes on the Culture and Development window, “the Fund committed to the vision of culture as an extremely effective practical instrument for achieving the Development Goals and opened up a specific Culture and Development window with \$95 million headed by UNESCO. This provided a wide range of work options in the field of the “capital gains” of culture referred to above and received 50 bids. 18 Joint Programmes were approved with a per programme allocation of between \$3 million and \$9 million over three years. These programmes were started up in 2007 and 2008 and will have annual results monitoring which conditions the financial flow for the following year. It should be noted that work is being done in Africa, Latin America, Asia, Eastern Europe and Arab countries, and this will afford exchanges of experiences and knowledge management opportunities which will be extremely useful when it comes to building a best practice database.”

Interesting is the way the MDGF seeks to overcome the problem of measuring such an abstract thing as culture’s impact on improving people’s quality of life. Assessment mechanisms are not perceived as a final act but rather as part of the program formulation and management cycle. “That way building in lessons learnt and the configuration of the knowledge management system based on evidence supplied by the programmes and coordination processes for the actors who take part in them is continuous”, González Mancebo explains. “Refurbishing a public square does not in itself impact on development. What matters to us, for instance, is knowing whether this new space articulates marginalised areas and enables more children and women to have safer access to public spaces, or whether a craft market opportunity has been generated which enhances access for producers or traders.”

## Cultural approaches to local development

Culture thus has the potential to directly play a part in achieving the Millennium Development Goals. José Antonio González Mancebo mentions four areas in which this is the case: economics, social cohesion, environmentally sustainable cultural tourism and building participatory citizenship. Economically, the significance of culture lays in its ability to generate income from creativity and cultural tourism, raising income levels, jobs, and greater opportunities for young people and women, and therewith contributing to achieving Millennium Development Goals 1, 3 and 8. “The added value culture brings to social cohesion through enhanced access and sustainable use of public spaces and cultural and natural heritage that results from urban regeneration schemes led by public institutions”, Mancebo writes. “The effect on town and country planning can be demonstrated as culture drives the adoption of measures which cut down on environmental impact or foster the development of basic services and projects for decent housing (MDG 7). The gender impact of these actions is obvious as they expand inclusive public spaces for women and help to reduce violence. Also far from negligible are the rise in economic activity and the consequent increase in income that is brought about by such regeneration schemes (MDG 1 and 8).” Furthermore, according to Mancebo, “the added value culture brings to building participatory citizenship that can exercise rights and benefit from basic social services through ramping up non-formal education and access to new technology via cultural centres and facilities or alternative media outlets such as local radio and television stations (MDG 2, 3, 4, 5 and 8).”

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Localizing the Millennium Development Goals means setting in motion processes of translating the objectives into local level meaning, choosing local development priorities, and planning for their realization. It is about developing local shared visions about development and planning for their realization, complete with systems of accountability, monitoring and evaluation. Underpinning such a task are local ownership and inclusive decision-making. And practically synonymous to such an undertaking is decentralization. Devolving powers to local governments and communities is increasingly promoted today to bring government closer to people and to stimulate local development. As Manuel Castells (1998) has pointed out, the “era of globalization was also the era of localization of polity”.

**Culture thus has the potential to directly play a part in achieving the Millennium Development Goals. José Antonio González Mancebo mentions four areas in which this is the case: economics, social cohesion, environmentally sustainable cultural tourism and building participatory citizenship.**

As culture is located where people are, in their daily lives, it seems that cultural policies and local governments almost logically go together. For starters, because the new social movements that have sprung up to counter the negative impact of globalization such as *Movimento dos Trabalhadores Rurais Sem Terra* in Brazil and the Landless People Movement in South Africa that often focused on indigenous rights and the protection of the traditional soil, have increasingly pro-local and decentralized orientations. Additionally, the local environment also is the foremost stage for understanding potential cultural barriers or cultural factors that might contribute to development. As professor George Hagan, the Chairman of Ghana’s National Commission on Culture, recently told a seminar in Accra, “African countries had not made much progress towards achieving the MDG’s objectives even though it was half-way through the 2015 deadline because these countries were yet to examine the cultural practices that could either facilitate or impede on its attainment.”

**Localizing the Millennium Development Goals means setting in motion processes of translating the objectives into local level meaning, choosing local development priorities, and planning for their realization.**

The ways culture can be included in a positive way, and even given central stage, by local authorities in their development strategies are multiple, as the various authors in this report show, and demand a dose of creativity in policy-making itself. The arts, for instance, have proven to be a powerful vehicle to communicate and make development objectives known to a broad audience that might be difficult to reach through conventional communication tools. Theatre has played a key role in this respect as it is often successfully tried in HIV/AIDS public awareness campaigns on the African and Asian continents where the disease is often too much a cultural taboo subject to be tackled effectively by other means. Besides fostering engagement with social issues, the arts also has the power to stimulate dialogue, participation and understanding between communities that have a hostile past such as in Northern Ireland, but now try to find ways to reach out to each other.

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In Brazil, the emphasis of national cultural policy is to counter exclusion. The focus is on local cultural projects and the poorest populations. Communities enjoy a considerable level of autonomy in designing and conducting projects: the goal of the cultural policy is to adapt to the specific arts practices, rather than vice versa. The approximately five hundred local projects that the Ministry of Culture supports via the government institution Funarte (*Fundação Nacional de Arte*) are considered to be *pontes de cultura* ('cultural bridges'). Together they form a network that is geared towards strengthening and distributing Brazil's multifaceted culture. Besides, art has the potential to serve as a mobilizing force that changes society. Former Culture Minister Gilberto Gil propagated once that every slum should have its own music studio, and community radio stations are needed in rural areas.

**The ways culture can be included in a positive way, and even given central stage, by local authorities in their development strategies are multiple, as the various authors in this report show.**

Elsewhere, local authorities explicitly connected social and territorial development to culture. In West Africa, for instance, the charter of Ouagadougou, which was approved in April 1997, has been used in local planning in the cities of Ouagadougou (Burkina Faso) and Treichville (Ivory Coast), among others, to bring cultural content to marginal areas. Confronted with the problems of poverty, crime and degradation of the urban environment, the City of Johannesburg embarked on two ambitious programmes aimed at urban renovation in Newtown and Kliptown, two of its symbolic neighborhoods. Both became cultural districts through urban renovations, blowing new life into the local economy through activities linked to culture and tourism. In the Caribbean, moreover, music festivals and carnivals are central points for the development of cultural industries, and the promotion of the cultural heritage of a region.

**Amareswar Galla argues that the challenge for local governments is to develop ways of engaging with community cultural diversity through integrated local area planning.**

In this respect, as Amareswar Galla argues that the challenge for local governments is to develop ways of engaging with community cultural diversity through integrated local area planning. We would like to invite you to read his text fully in which he provides details of, and gives context to, the strong commitment that Vietnam demonstrated for the Stockholm Action Plan on Cultural Policies in Development and to Local Agenda 21. As Galla writes, "In 2000, the local and provincial governments in Quang Ninh Province, especially Ha Long Bay areas, came together to address the challenges of reconciling two non-negotiable principles in a country trying to address Millennium Development Goals. Conservation is non-negotiable. Community development is non-negotiable. The way forward had to be explored. The methodology that was developed bringing the two principles together is sustainable cultural development."

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Especially Galla's explanation of the Ha Long Ecomuseum project is interesting, which brings people and their heritage together. It is an example of an innovative approach that could be adopted by local authorities. "While the external heritage model brings in a dichotomy between the natural and cultural, validating the natural for the recognition of World Heritage values, the local self-empowerment process through the Ecomuseum has been able to mainstream a local holistic approach to the total environment, challenging the imposition of an externality on local values." Galla continues by explaining that "the integrated systems concept or Ecomuseum views the entire Bay and its hinterland as a living museum and employs an 'interpretive' approach to its management. Interpretive management sees the components and processes of the Bay and its hinterland of Quang Ninh Province as continuously interacting with each other in a constantly changing equilibrium. By intensive research and monitoring, local heritage workers seek to 'interpret' what is happening to that equilibrium and to make carefully planned interventions to change the balance of the components when necessary. An important feature of this approach is that it views human activity, past and present, as fundamental components of the total environmental resource. The culture, history, traditions and activities of the human population on and around the Bay are as much a part of the heritage as the caves and plants on the islands and are in continuous interaction with it."

Culture is also a resource in other ways, as antique buildings and other cultural heritage bring value to local economies through tourism and give people a sense of pride of their history. An initiative in this area is the SIRCHAL program that the French Ministries of Culture and Foreign Affairs set up in 2001, aimed at the revitalization of historic city centers in Latin America and the Caribbean. It enables bilateral program to be carried out through the organization of international seminars on the revitalization of historic city centers in Pirenópolis (Brazil), Caracas (Venezuela), and Cartagena de Indias (Colombia), among other cities throughout the region. This way of working consolidates cooperation between government authorities, civil society and the private sector.

## **Nil S. Navaie shows how culture can actually strengthen local economies and directly contribute to livelihoods.**

As the contribution of Nil Sismanyazici-Navaie to this report evocatively shows, culture can actually strengthen local economies and directly contribute to livelihoods. Although we would like to invite you to read the text in full, we will here provide a brief overview of the concrete steps local authorities can according to the author take to provide an enabling environment for cultural industries to flourish and contribute to the achieving of the Millennium Development Goals at the local level. First, local governments should research the nature and impact of creative enterprises on their economies, and secondly, incorporate them in annual plans. Important, Sismanyazici-Navaie states, is not to forget rural areas as "the surfacing of a world food crisis has drawn attention to the need of developing the agricultural sector, attending to the necessities of the rural population as well as balancing the influx of populations from rural to urban." Local authorities should emphasize what the author calls "the cultural component of agri-culture", which means the cultural resources that can generate livelihoods.

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Cultural products and services such as music, crafts and design not only have economic value through their commercialization, cultural industries are also “central in promoting and maintaining cultural diversity and in ensuring democratic access to culture.”<sup>20</sup> A key role is, again, attained to local authorities. As the Creative Economy Report points out, “the role of governments is crucial for the formulation of public policies to nurture a solid, self-sustainable creative economy able to compete at the multilateral level. The main point is not whether governments should be leading or responding to calls from their creative industries but how to put in place a plan of action and effective mechanisms to articulate tailor-made policies to stimulate creativity and improve the competitiveness of creative products with the best competitive advantages in world markets while preserving cultural identity.

## Conclusions and recommendations

International frameworks and national policies have not yet recognised culture as a crucial component of development.

There has been progress in the last years. New approaches to development seek to achieve a better understanding of local cultural dynamics to make aid more effective. They also acknowledge the need to protect and promote cultural diversity in a globalizing world. There is a growing bibliography. The number of actors increases.

This report has provided evidences of programmes and policies that consider culture as a resource in the implementation of MDGs. We would like to say that the critical mass is near.

The following recommendations are written as a contribution to achieve this critical mass:

### TO INTERNATIONAL ORGANIZATIONS

- To acknowledge the importance of cities and local governments in helping to achieve the Millennium Development Goals.
- To acknowledge arts and culture as crucial components of any development program aiming to achieve the Millennium Development Goals.
- To stimulate donors to create programs on “culture and development” within UNDP, and in cooperation with other UN agencies.

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<sup>20</sup> United Nations (2008). Creative Economy Report, pp. 11. New York: United Nations.

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#### TO NATIONAL GOVERNMENTS

- To bring a cultural perspective to national development plans as a whole, with objectives and actions that show how culture impacts on, and is impacted by, activities in areas such as education, health, urban planning and economy.
- To recognise different cultural needs and demands made by people and organizations in a territory, including both cultural actors and the rest of the citizenry.
- To build capacity for local officials, so as to strengthen the relationships between the regional, national and international public administrations, in order to orientate the securing of new economic resources for culture at the local level.
- To establish mechanisms for consultation and agreement with local governments, directly or through their networks and federations, to make new legislation, rules and systems for funding in the cultural field.

#### TO LOCAL AUTHORITIES

- To map cultural resources, to approve a long-term cultural development plan based on citizen needs, and to establish a system of cultural indicators to monitor policies and programmes.
- To guarantee that the main development plan of the city includes a strong cultural component.
- To include culture as content for local programmes that aim to achieve the Millennium Development Goals.

**There has been progress in the last years. There are evidences of policies and programmes. There is a growing bibliography. The number of actors increases. A critical mass is near. The recommendations that conclude this article are a contribution to achieve the critical mass.**

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## Locating culture in sustainable development

**Professor Amareswar Galla, PhD**

Expert on integrated local area planning, sustainable heritage development and poverty alleviation through culture. Founding Director of the Pacific Asia Observatory for Cultural Diversity in Human Development.

The challenge for local governments in the coming decade is to develop ways of engaging with community cultural diversity through integrated local area planning. In doing so integration of the intangible with the tangible illustrators of cultural values becomes a poignant reminder of how object and site centred that we have been so far. Capacity building takes on a different meaning. It is more than working with materials or places. It is going beyond locating the context for cultural change and place making in a dynamic and rapidly globalising world. In doing so the extent to which the practitioners become proficient in their interpersonal skills and acquire the competency for relationship building with the diverse stakeholders at different levels becomes significant.

In rethinking our purpose wherever we are the inevitability of the accelerated pace of globalisation in all its forms provides the challenging background. What is the location of cultural diversity in the context of globalisation? How do we reconcile the global and local, beyond the rhetoric, through our local civic spaces for engagement between all the stakeholders? Where do we see the role of local, regional, state and national institutions as mediators of our sense of place and identity? (Appadurai 2000) The role of civic spaces such as museums, libraries and galleries at local government level for intercultural dialogue and sustainable cultural development is yet to be adequately debated and developed. Major meetings of the World Commission for Culture and Development, both held in Manila in mid 1990s called for an integrated approach to culture and nature in understanding sustainable development. But the binary of nature and culture continues to plague our local policies.

### How do we reconcile the global and local, beyond the rhetoric, through our local civic spaces for engagement between all the stakeholders?

First and foremost we need to interrogate the extent to which we have the capacity to take on these challenges and whether or not the programmes we implement have started transforming their strategic approaches through relevant and measurable community inputs and engagement. The possibilities through demonstration projects in countries such as Vietnam have proven useful. My work in Vietnam is started with inputs into the final report of the World Commission for Culture and Development. What impressed most people is the strong commitment that Vietnam demonstrated for the Stockholm Action Plan on Cultural Policies in Development and to Local Agenda 21.

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To begin with Vietnamese were keen on how culture reflects values - economic, social and environmental - providing a humanist perspective as enunciated in the Pérez de Cuéllar Report of the World Commission on Culture and Development "Our Creative Diversity", '...it is culture that defines how people relate to nature and their physical environment, to the earth and to the cosmos, and through which we express our attitudes to and beliefs in other forms of life, both animal and plant.' This appreciation of culture and the diversity of cultural expression across time and space can be a foundation for social empowerment and development into the future. In particular Vietnamese popularised the culture in development paradigm from Our Creative Diversity. 'Development divorced from its human or cultural context is growth without a soul. Economic development in its full flowering is part of a people's culture...Unlike the physical environment, where we dare not improve on the best that nature provides, culture is the fountain of our progress and creativity.'

What has been critical for developing a strategic community engagement approach is the preservation of tangible heritage and safeguarding the intangible heritage values with a holistic conservation ethic that informs the formative holistic paradigm of sustainable cultural development.

In 2000, the local and provincial governments in Quang Ninh Province, especially Ha Long Bay areas, came together to address the challenges of reconciling two non-negotiable principles in a country trying to address Millennium Development Goals. Conservation is non-negotiable. Community development is non-negotiable. The way forward had to be explored. The methodology that was developed bringing the two principles together is sustainable cultural development. This is the beginning of an on-going project without an end, like all living and organic culture in development projects, the Ha Long Ecomuseum, which informs over a dozen demonstration projects including the Cua Van Floating Cultural Centre, the world's first such space on the sea.

In October 2006 the Prime Minister of Vietnam was so impressed by the capacity and proven results of the culture in development method that he inscribed the cluster of projects in the different local government areas under the rubric of the Ha Long Ecomuseum, including a local government project dedicated to the living heritage of fishing communities, on the list of National Museums of Vietnam.

Ha Long Bay, Ha Long City and the part of Quang Ninh Province which surrounds it is an area of rapid economic and urban growth. Quang Ninh, which has a population of just over a million, together with Hai Phong and Ha Noi, forms a large triangular area of dense population and economic activity which is developing rapidly. The main Coal mining area of Viet Nam with reserves exceeding eight billion tons lies immediately beside the Bay and large amounts of limestone, kaolin, clay and sand are extracted to supply an important construction material industry. Large merchant ships cross the Bay en route to the two large ports of Hai Phong and Cai Lan. These and five other smaller ports, cater for an export trade, which is projected to more than quadruple in the next decade. The Bay itself supports a valuable fishing and seafood industry and attracts large numbers of tourists.

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The number of visitors from 1994 to 2007 has grown from 120,000 to nearly 2.1 million. If this rate of growth is sustained, the local government areas will attract in excess of 3 million domestic and foreign tourists per annum by the year 2020. The continuing reconstruction of the Vietnamese economy in line with the doi moi reform process launched in 1986 and designed to lead the country towards a more market orientated economy is already proving to be successful in addressing poverty and enhancing the quality of life for the people of Viet Nam. Many new factories, industrial zones and export processing zones have begun operating in recent years. As participation by private industry is expanding further and markets are becoming more open, expanding commercial activity in the Ha Long area is placing further pressure on the Bay's fragile environment and ecosystems.

Increasing commercial activity and restructuring, urbanization and greater levels of disposable income for a growing number of people have led to a rise in social problems and placed pressure on the culture and values of the population of Ha Long City and its surrounding area. Wider exposure to international markets has brought about fluctuations and changes in local employment and widened the gap between those who have benefited and those unable to take advantage of the new opportunities. Mindful of the danger of unrestrained and un-coordinated development, the local and provincial authorities jointly developed a 'Master Plan for the Development of Ha Long Bay to the Year 2020'. It provides a coordinated planning framework to manage the development that could affect the Bay. Nevertheless, at the present time and for the foreseeable future, many of the foregoing activities conflict with efforts to manage the sustainable development of the marine resources and Outstanding Universal Values of Ha Long Bay as a World Heritage Area. Clearly identifiable examples of direct conflicts are the increasing numbers of tourists and the corresponding demand for wider access to caves and grottoes, expansion of commercial shipping and tourist vessels, fishing by using illegal methods and coal mining. Such activities, as they are currently managed, are incompatible with the conservation of the Bay's environment, biodiversity and landscape values.

**The most important intervention made by the local community stakeholder groups is the reclamation of the control of their cultural values through the Ha Long Ecomuseum project which brings people and their heritage together.**

A framework of legislation has been put in place by the Vietnamese Government and the Quang Ninh Provincial People's Committee to regulate activities across the Bay and its hinterland. It lays down environmental conditions for the operation of industrial activities and sets safety and hygiene standards for tourist and transport activities. Working closely with Ha Long City and other nearby local authorities, the management is actively pursuing measures to control and reduce the environmental threat of water and atmospheric pollution of the Bay from solid, liquid and gaseous waste products. Thus an integrated approach is envisaged to bring cooperation and coordination across the local departments and civic bodies

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The most important intervention made by the local community stakeholder groups is the reclamation of the control of their cultural values through the Ha Long Ecomuseum project which brings people and their heritage together. While the external heritage model brings in a dichotomy between the natural and cultural, validating the natural for the recognition of World Heritage values, the local self-empowerment process through the Ecomuseum has been able to mainstream a local holistic approach to the total environment, challenging the imposition of an externality on local values.

The integrated systems concept or Ecomuseum views the entire Bay and its hinterland as a living museum and employs an 'interpretive' approach to its management. Interpretive management sees the components and processes of the Bay and its hinterland of Quang Ninh Province as continuously interacting with each other in a constantly changing equilibrium. By intensive research and monitoring, local heritage workers seek to 'interpret' what is happening to that equilibrium and to make carefully planned interventions to change the balance of the components when necessary. An important feature of this approach is that it views human activity, past and present, as fundamental components of the total environmental resource. The culture, history, traditions and activities of the human population on and around the Bay are as much a part of the heritage as the caves and plants on the islands and are in continuous interaction with it.

## Human and natural ecosystems are interdependent.

The Ecomuseum assumes that all human and natural ecosystems are living, developing organisms that cannot be 'preserved' in a particular isolated state and that human and natural ecosystems are interdependent. The ultimate goal of conservation is the sustainable development of all aspects of the province. Moreover, as a national demonstration project it is resulting in multiplier effects in not only Vietnam, but also Thailand, Cambodia, Philippines, South Korea, China, and Australia.

In societies that are committed to the principles of inclusiveness, locally-grounded organisations are critical mechanisms for effective advocacy, networking, people-centred research and locally controlled infrastructure development. In addition to the promotion of inclusiveness, community networks facilitate better economic outcomes (Galla, 1995).

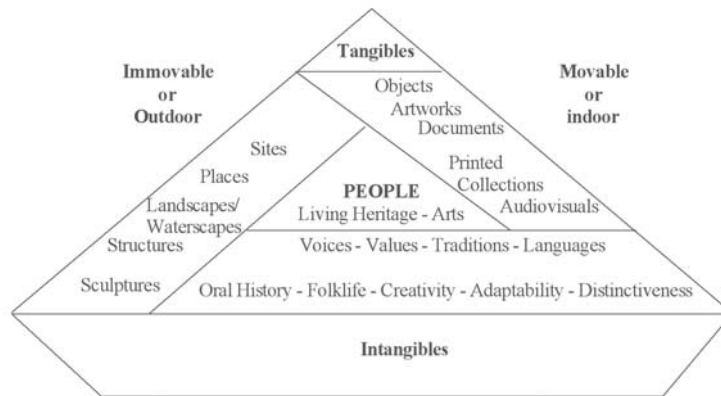
<p><b>ADVOCACY</b></p> <ul style="list-style-type: none"> <li>• Promotion of membership interests in cultural development</li> <li>• Access to IGO/INGO cultural agencies by the museum/heritage agency membership</li> <li>• Use of media including diversity of regional resources for museum and heritage education in different languages</li> <li>• Formation of pressure groups for lobbying with government and non-government agencies on critical issues: e.g. Prevention of illicit traffic in cultural Property; cultural diversity promotion etc.</li> <li>• Promotion of principles of participation by membership</li> <li>• Locally/Community-grounded post-colonial museum and heritage practice</li> </ul>	<p><b>NETWORKING</b></p> <ul style="list-style-type: none"> <li>• Sharing human and infrastructure resources</li> <li>• Enhancing communication channels through newsletter, workshops, forums, digital media and symposia</li> <li>• Working towards equitable cultural practice</li> <li>• Forming collaborative strategic partnerships</li> <li>• Preventing single member co-options and marginalisation on councils and committees</li> <li>• Providing mechanisms of support for delegates on policy-making bodies</li> <li>• Articulating regional, state and national networks with international agencies</li> </ul>
<p><b>RESEARCH</b></p> <ul style="list-style-type: none"> <li>• Enabling cultural control and copyright</li> <li>• Maintaining ethical and negotiated standards of professional practice and research</li> <li>• Consultation, participation and negotiation</li> <li>• Language diversity</li> <li>• Gender, youth and aging concerns</li> <li>• Environmental concerns and sustainable development</li> <li>• Regional linkages (E.g. Pacific-Asia)</li> <li>• Input into policy papers of IGOs and INGOs</li> <li>• integration of tangible and intangible heritage</li> </ul>	<p><b>RESOURCES</b></p> <ul style="list-style-type: none"> <li>• Access to infrastructure development</li> <li>• Making training accessible</li> <li>• Incentive funding – fund raising</li> <li>• Use and development of regionally based resource centres</li> <li>• Promoting corporate support for sponsorship and so on</li> <li>• Maximising on available resources through cooperation and coordination</li> </ul>

An integrated local area planning practice is based on a holistic paradigm and is necessarily achieved through collaborative endeavours. Understanding values from the contextual standpoint and locating culture in sustainable development requires integrated approaches to both the tangible and intangible resources as illustrated in the following diagram. (Galla, 1993).

**An integrated local area planning practice is based on a holistic paradigm and is necessarily achieved through collaborative endeavours.**

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## HOLISTIC REPRESENTATION OF CULTURAL AND HERITAGE RESOURCES



**Total Natural & Cultural Environment**

©A.Galla & PYu

In recent transformative projects, the developmental action plans are facilitated through systematic integrated local area planning with the primary stakeholder voice being articulated using community driven methodologies. It is understood that integrated local area planning is where a community grounded approach is used to plan for an integration of resourcing, service design and delivery, within a distinct locality delineated physically in settlement terms, as well as by community of interest. It can include planning for single issues or programs at the local level or across agencies and their programs. It can be integrated with physical planning or it can focus on social planning or cultural planning issues alone. Local area planning can be addressed across larger areas, such as local government authorities or districts, by combining a series of local area plans into one planning project.

### The goal is to contribute to more effective community building, by strengthening local capacity for action.

The planning approaches taken involve full participation by the local community, drawing on local skills and expertise, and providing for empowerment of the local community through the plan's development and implementation. In developing a community based plan the opportunities to include strategies that empower local communities are prioritised, making them better able to provide for their own needs. The goal is to contribute to more effective community building, by strengthening local capacity for action. The empowerment model for local planning used in these initiatives:

- recognises that local people are well placed to know what they need
- recognises that values and priorities vary from place to place
- strategically places resources to maximise access by local people
- gives local people resources to meet their own needs
- gives control over resources to local communities
- develops the management skills of the local community

The case studies of recent projects in the Pacific and Asia demand changes in the way we approach in integrating culture in development. The following models of interaction in community engagement provide an overview of the transformations that are needed. Model I is the most familiar for most people. It is a one way street with very limited engagement with the voices of people. Model II is becoming popular and there are many show and tell presentations which enable us to scope the possibilities. However, Model III is the most challenging as it requires a mind shift in the way heritage conservation is conceptualised, understood and practiced. (Galla, 2008).

## MODEL OF ENGAGEMENT

<b>Project Concern</b>	<b>Model I – Participation as Consultation</b>	<b>Model II - Participation as Strategic Partnership</b>	<b>Model III - Participation as Community Cultural / Action</b>
Who initiates the project?	Usually external researcher / specialist	Community specialist or the external researcher/specialist	Community cultural specialist /elders/curators/activists
What is the extent of community participation?	Community members or groups are informants	Community members or groups are co-workers in project development & outcomes	Community cultural control & development
What is the extent of community involvement?	Usually terminates upon the professional receiving the requisite amount of information. Characterised by limitation to the initial involvement stage	Community involvement is on-going from planning, through implementation and evaluation stages. Assumes a role for the community in joint decision making	Community control leads to on-going community cultural leadership and cultural reclamation
Where is the location of expertise?	Expertise resides with the external agency which is empowered with the knowledge.	Expertise resides with both the professional and the community ⇒ mutual empowerment	Expertise is part of shared community cultural heritage and values
What is the nature of information flow and heritage communication?	One way from the community to the external professional	All participants generate information and contribute to joint project development; information flow is between and among all participants	Community grounded information from generation to generation with strengthening cultural self-esteem, continuity of culture and heritage
Is the process empowering?	Community is disempowered	Community is empowered to participate in the mainstream	Community is able to continue in the mainstream through self-empowerment.
Intangible Heritage	First Voice is marginalised or even silenced	Space for articulating First Voice	First Voice is the driver

The last two decades in particular have seen the reworking of cultural policies from a hegemonic “first world” construct into an inclusive post-colonial practice, which has resulted in a transformative cultural discourse. In this process, engagement with the increasingly important concept of the intangible heritage, standing alongside the long-established approach to the physical heritage, has been challenging for the ‘establishment’ working in heritage management, whether institutions, organisations or professional workers in the sector.

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Recognition of cultural diversity and enhancement of opportunities to broaden cultural liberties are a key part and essential goal of development policies. This was expressly recognised by the UNDP - United Nations Development Programme's Human Development Report for 2004, when for the first time it included a discussion of the right to diversity and cultural identity as a human right.

Culture is on the development agenda. Cultural cooperation has a measurable impact in terms of improving people's quality of life. There is still some way to go in deepening and making use

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A preliminary approach to these issues makes it necessary to ask what definition of poverty is to be used, and in which development model culture can play an essential role and cultural cooperation can fulfil its potential.

Poverty does not allow for a simple definition. It is clear that a person is poor when they do not achieve a certain level of income or do not have stable and sufficient access to the foodstuffs required for subsistence. Nonetheless, poverty also exists when gender, ethnicity or the absence of channels for participation in public spaces constitute factors for discrimination and economic and social exclusion as well as unequal treatment; or when geographical or language barriers impede access to basic services in water supply, sewerage, health and education. It would seem more accurate to say that a person is poor when they lack something essential for realising themselves as a human being and hence are in a situation of vulnerability; when they are subject to the absence or limitation of rights and opportunities either individually or collectively, in the present or with a deferred impact in the future.

**In any comprehensive vision of the struggle against poverty, it would be wrong to ignore the direct link with exclusion on cultural grounds as one of its causes.**

In consonance with these multiple faces of poverty, and in line with the argument of Nobel Prize winner Amartya Sen, there is an individual and collective right to human development which is realised by increasing the political, economic, social and cultural opportunities and abilities of individuals and peoples to achieve and sustain a life with dignity. This multidimensional vision of development, and the solidarity required to attain it, need to have intergenerational reach through the conservation of the environment and be founded on inclusion and dialogue, striving to preserve global public goods such as peace, freedom, security and respect for cultural diversity.

Human beings play an active role in development and they exercise rights and have duties. Governments and social actors are correlatively obliged to guarantee, protect and foster these rights and respond by making an unqualified contribution to the globalisation of solidarity and tackling the causes of poverty. In contrast to the failure of economics-based policies which relied on general access to higher levels of development and the logic of growth in national and individual incomes to reduce inequality, it is clear that making headway with this other model of existence and coexistence entails maintaining complementary international, national and local public policies geared towards the various fields and goals of development over time. These will include governmental and non-governmental efforts to achieve hoped for results at each stage of medium- and long-term processes.

There is also a need to define that agenda of minimum expected results for each stage in order to guarantee a common denominator in the orientation of policies and resources, together with a joint review of general progress in development for people stemming from the impact of actions taken. Hence the fundamental reference value of the development agenda, which many of us conferred on the Millennium Declaration as it provided a clear framework of measurable goals.

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Let us now turn back to culture. In a way similar to UNESCO's definition (1982), we might call it "the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group [and that] includes not only arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs". Respect for the right to preserve and manifest this identity is a necessary condition and forms part of this global vision of development.

Development does not call for homogenisation but rather the inclusion of respect for cultural diversity in public policy and its free expression and exercise balanced against the exercise of other personal rights, together with recognition of the existence of other cultures and of the value of dialogue and coexistence with them. In practical terms, any cooperation intervention for development which disregards the beneficiaries' commitment to ownership and dispenses with the methods and codes with which they identify would be neither feasible nor sustainable.

It is equally important to emphasize that fact that policies and actions geared towards fostering mutual knowledge and cultural exchanges are a determining factor in preventing social conflict and wars or in restoring coexistence after them, and hence they weave a peace culture that is essential for development.

## Development does not call for homogenisation but rather the inclusion of respect for cultural diversity in public policy.

The institutional strengthening of cultural policy and cultural management are also vital. Stress can be placed on their orientation towards ensuring universal access to cultural goods and services, as it helps to create a critical spirit and opens up key participatory options to shape the responsible conscience of individuals and groups and further social cohesion.

Alongside these "capital gains" of peace and social cohesion, and as has been pointed out by Professor Alfons Martinell (*Quorum*, Spring 2007), it is worthwhile highlighting, without any pretension to being exhaustive, other points of added value brought by culture which aid in achieving goals in other development sector policies and attaining the Millennium Goals and Targets. I shall thus mention at least four areas in which culture makes a direct contribution to development:

1. The added value culture brings to economics through generating income from creativity with a direct impact on raising income levels and the generation of decent jobs for young people and women (MDG 1, 3 and 8).
2. The added value culture brings to social cohesion through enhanced access and sustainable use of public spaces and cultural and natural heritage that results from urban regeneration schemes led by public institutions.

The effect on urban and country planning can be demonstrated as culture drives the adoption of measures which cut down on environmental impact or foster the development of basic services and projects for decent housing (MDG 7). The gender impact of these actions is obvious as they expand inclusive public spaces for women and help to reduce violence.

Also far from negligible are the rise in economic activity and the consequent increase in income that is brought about by such regeneration schemes (MDG 1 and 8).

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3. The indirect impact on the increase in cultural tourism (as long as it is environmentally sustainable), which entails the generation of income and jobs and greater opportunities for young people and women (MDG 1, 3 and 8).
  4. The added value culture brings to building a participatory community that can exercise rights and benefit from basic social services through informal education and through access to new technology via cultural centres or alternative media outlets such as local radio and television stations (MDG 2, 3, 4, 5 and 8).

Development needs culture. As I pointed out at the start, this field needs specific budgets and programmes. International development cooperation policy needs to give rise to specific instruments such as the one described below.

## The Millennium Development Goals Achievement Fund

The Millennium Development Goals Achievement Fund (the MDGF) was set up under the terms of an agreement signed in December 2006 by the Spanish government and the United Nations, represented by the United Nations Development Programme (UNDP), which acts as its administrator. The Fund seeks to help achieve the Millennium Goals by reinforcing local development leadership and ensuring quality in its cooperation interventions and the involvement of public and private actors in accordance with the principles of the Millennium and Paris Declarations and the Accra Agenda.

### The Millennium Development Goals Achievement Fund was set up under the terms of an agreement signed in December 2006 by the Spanish government and the United Nations.

The Fund operates at the country level and its actions come under National Development Plans. The process begins with a public call for Joint Programmes backed by the United Nations System Resident Coordinator and the advocacy of the national government. There are 59 eligible countries and eight thematic windows:

- Gender equality and women's empowerment
- Environment and climate change
- Culture and development
- Economic governance
- Youth, employment and migration
- Conflict prevention and peacebuilding
- Childhood, food security and nutrition
- Development and the private sector

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Terms of reference are drawn up for each window to guide the bids, which are assessed on technical grounds by a committee of twelve experts made up of six independent professionals and six UN staff members. The committee is coordinated by a Director from one of the agencies most closely linked to the window concerned. So far \$700 million has been awarded to 129 Joint Programmes in 49 countries.

Both the terms of reference and the assessment criteria stress:

- A focus on results with evaluable impacts on enhancing the living conditions of meta groups.
- Strengthening public policy and civil society networks to foster social cohesion and growth to benefit the poor (the OECD's Development Assistance Committee's "growth pro poor" doctrine).
- Respect for cultural diversity and gender equality.
- Innovation.

Also required is coordination with the United Nations system that is consistent with the features of its reform as passed by the General Assembly. This means that the agencies which take part in a programme must give evidence of the added value of their contribution to the solution for the identified problem and work together.

## **The Fund committed to the vision of culture as an extremely effective practical instrument for achieving the Millennium Development Goals.**

The Fund committed to the vision of culture as an extremely effective practical instrument for achieving the Millennium Development Goals and opened up a specific Culture and Development window with \$95 million headed by UNESCO. This provided a wide range of work options in the field of the "capital gains" of culture referred to above and received 50 bids. 18 Joint Programmes were approved with a per programme allocation of between \$3 million and \$9 million over three years. These programmes were started up in 2007 and 2008 and will have annual monitoring whose results will condition the financial flow for the following year. It should be noted that work is being done in Africa, Latin America, Asia, Eastern Europe and Arab countries, and this will afford exchanges of experiences and knowledge management opportunities which will be extremely useful when it comes to building a best practice database.

TABLE 1. TITLES OF THE 18 JOINT PROGRAMMES IN THE “CULTURE AND DEVELOPMENT” WINDOW  
TABLE 1. TITLES OF THE 18 JOINT PROGRAMMES IN THE “CULTURE AND DEVELOPMENT” WINDOW

	<b>Title of the Joint Programme</b>	<b>Budget</b>	<b>Situation</b>
Albania	Albania’s Cultural Transformation: From Isolation to Participation	3,260,000	Signed
Bosnia-Herzegovina	Improving Cultural Understanding in Bosnia and Herzegovina	8,000,000	Signed
Cambodia	Creative Industries Support Programme	3,300,000	Signed
China	The China Culture and Development Partnership Framework	6,000,000	Signed
Costa Rica	Intercultural Policies for social inclusion and generation of opportunities	4,800,000	Signed
Ecuador	Development and Cultural Diversity to reduce Poverty and promote Social Inclusion	5,500,000	Signed
Egypt	The Dahshur World Heritage Site Mobilization for Cultural Heritage for Community Development	3,095,000	Signed
Ethiopia	Harnessing Diversity for Sustainable Development and Social Change	5,000,000	Draft
Honduras	Creativity and cultural identity for local development	8,000,000	Signed
Mauritania	Heritage, tradition and creativity for sustainable development in Mauritania	7,500,000	Signed
Morocco	Cultural Heritage and the Creative Industries as a Vehicle for Development in Morocco	5,000,000	Signed
Mozambique	Strengthening cultural and creative industries and inclusive policies in Mozambique	5,000,000	Signed
Namibia	Sustainable Cultural Tourism in Namibia	6,000,000	Signed part 1 / part 2
Nicaragua	Cultural Recovery and Creative Productive Development on the Caribbean Coast of Nicaragua	8,486,000	Signed
Palestine Territory	Culture and Development in the occupied Palestinian Territory	3,000,000	Signed
Senegal	Promoting Initiatives and Cultural Industries in Senegal	6,500,000	Signed
Turkey	Alliances for Culture Tourism (ACT) in Eastern Anatolia	3,800,000	Signed
Uruguay	Strengthening Cultural Industries and improving access to the cultural goods and services of Uruguay	3,370,000	Signed
<b>TOTAL – all the Joint Programmes</b>		<b>95,611,000</b>	

Source: Millennium Development Goals Achievement Fund, [http://www.undp.org/mdgf/culture\\_jp.shtml](http://www.undp.org/mdgf/culture_jp.shtml)

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But even more important is the fact that culture is in all of the Fund's windows. They do not merely see cultural diversity as a reference point but rather include products, activities and budgets in programme formulation which are cultural cooperation for development. For instance, numerous programmes in the "Gender", "Youth, employment and migration" and "Private sector and development" windows involve actions designed to drive cultural and creative industries.

In addition windows such as "Economic governance" and "Environment and climate change" feature use of traditional mechanisms and techniques for participatory governance or for handling territory and natural resources. And of course in the "Conflict prevention and peacebuilding" window, peace culture and intercultural dialogue account for a large part of each Programme's components.

## Culture is in all of the Fund's windows.

An exhaustive tour of the various lines of intervention which are provided for in the Joint Programmes is beyond the scope of this article, but I shall nevertheless set out below the most commonly used and significant ones:

- Orientation towards ethnic minorities and social groups in marginalised urban areas.
- Actions geared towards consolidating respect for diversity and cultural freedom by giving it legislative backing and including it in all governmental sector policies, combined with recognition for the role of culture in National Development Plans.
- Strengthening the State's cultural institutionality compatible with decentralisation and social participation in management: systematisation of the information and statistics required for decision making, cultural management training for human capital and the inclusion of culture in local and community development plans are strategies used in many programmes.
- Fostering creativity and driving cultural and creative industries by enhancing product quality and ease of access to markets, with special attention paid to the participation of women and young people and geared towards "growth pro poor" and fair trade; that is to say with a redistributive vision of wealth.
- Recovery for social use of public space and tangible and intangible cultural and natural heritage linked in many cases to the development of environmentally sustainable cultural tourism.
- Setting up cultural facilities which foster social cohesion by enabling free cultural expression and access to knowledge; these facilities may be physical or virtual such as community radio stations or new communication technologies.

I would not wish to close without commenting on the measurement of progress in processes and results geared towards improving people's quality of life, in other words about the assessment mechanism which the Fund sees not as a final act but rather as part of the programme formulation and management cycle. That way building in lessons learnt and the configuration of the knowledge management system based on evidence supplied by the programmes and coordination processes for the actors who take part in them is continuous.

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I will do that by quoting a paragraph from an assessment report on one of the bids submitted for the Culture and Development window: "It would seem possible to improve the detailed explanation of the link between the bid and the Millennium Goals and Targets. Likewise the analysis which justifies the intervention takes an excessively general approach, often with a focus separate from Culture and Development, when what is required is the provision of objective data and indicators that demonstrate the problem of weakness in terms of the institutionalisation of culture and the measurable benefit, in terms of development, of adopting a strategy designed to strengthen this institutionalisation. Or when it is a question of identifying the situation of people and groups for whom cultural exclusion is a cause of poverty and the enhancement of culture assets may generate substantial improvements in their lives.

"A more focussed analysis is called for that specifies potential beneficiaries, geographical action areas and the core lines which make it possible to describe the initial position and compare it with the expected outcomes of the Joint Programme by drawing up indicators that are not only quantitative for actions put in place but also qualitative and focussing on impact."

The renewal of a public square does not in itself impact on development. What matters to us, for instance, is to know whether this new space articulates marginalised areas and enables more children and women to have safer access to public spaces, or whether a craft market opportunity has been generated which enhances access for producers or traders. Running cultural management training workshops is not an end in itself; what is more significant is the impact of this training on preserving such-and-such heritage or its effect on the lives of users of a cultural centre.

It will be necessary to move forward in building specific indicators for measuring culture's impact on development, and in all probability the demands of the reality of the Fund will contribute to this. The accurate process of drawing up the programmes in a way similar to that set out above, together with the introduction of indicators we might term classic, provide a more reasonable starting point for assessing the efficacy of a culture and development intervention.



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## Achieving MDGs with local creativity

A Brief Overview of Culture and Sustainable Local Development  
with a Focus on Public-Private Sector Synergies.

**Nil Sismanyazici-Navaie with contributions from  
Pelin Yenigun-Dilek and Elif Ertem**

Arts for Global Development, Inc

## Abstract

The localization of the MDGs brings new perspectives in addressing not only global concerns, but also recognizing their interconnectedness with local issues. As the inevitable phenomenon of 'glocalization' is taking place the role of culture is redefined, locally and globally. Heightened mobility of populations, the access and use of information and communication technologies worldwide, the emergence of a 'generous' generation, and the shift towards the Creative Age, all have (or will have) an impact on the way MDGs are achieved, including scale and speed. Comprehensive approaches, in particular public and private collaborations that integrate arts and culture in development have already presented multiple benefits for local communities that are in transition or for those who aim to maintain their competitive edge and sustainability.

## Introduction

At a time when hybrid societies emerge due to heightened mobility of populations and the pull and push forces of globalization; when localization that celebrates individuality becomes ever more important than popular global trends; and when their amalgamation construes the inevitable phenomenon of 'glocalization', culture, a complex and rigid, and yet at times fluid and flexible societal, spiritual, and intellectual capital, plays a critical role in helping realize socio-economic and political progress at multiple levels.

Culture, a term difficult to define, encompasses indeed every aspect of our lives, from a way of living, to learned social manners and interactions that are transferred from one generation to another; and all the norms, institutions and social structures that hold civil spheres, from local to global, together.<sup>1</sup> Culture also absorbs the elements of the 'creative sector that includes not only human, organizational and physical assets; but also many types of arts disciplines and related commercial activities from advertising, architecture, the art and antiques market, cultural tourism, crafts, design, fashion, digital media, to television, radio, music, computer games and software, performing arts, publishing, and others. Culture shapes and simultaneously is shaped by the knowledge society and impacts the institutions that are necessary to advance life quality for all.

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The information and communication technologies have been without a doubt imperative in globalization and shaping the culture of glocal social consciousness<sup>2</sup>; from effective e-government applications that grant openness to public sector, to social new media, such as blogs, podcasts, tweeters, and more, that have been instrumental in encouraging ordinary individuals with digital access to instantly become worldwide known advocates of some humanitarian cause. While certainly there are efforts that aim to minimize the digital gap between the more privileged communities and underprivileged, the world is moving from the Information into the Creative Age where creativity and understanding of cultures have become more critical in everyone's life. Creative Age puts the creativity, innovativeness, imagination, ingenuity, and productive talents of people first, recognizes the defining environmental factors that shape one's culture, appreciates people's diverse backgrounds and cultural differences, and harnesses their full creative talents to build the infrastructures, build businesses that sustain triple bottom lines, and enable economic growth.

**Culture, a complex and rigid, and yet at times fluid and flexible societal, spiritual, and intellectual capital, plays a critical role in helping realize socio-economic and political progress at multiple levels.**

It has been close to three decades that the economists have recognized the importance of the human factor in development and that international organizations such as UNESCO have taken a holistic view of culture, including social and economic aspects. About a decade ago global leaders identified the Millennium Development Goals (MDGs) that put people first in the development agenda and were to be achieved by 2015. When national government leaders made their promises in year 2000, these global goals were somewhat lost in translation when issues received limited consideration at local levels. Most of the local governments have been challenged by their internal matters, in addition to limited dialogue with their central governments and meager support from national and international leaders. Hence localization of the MDGs has not yet occurred at the level and scale that development experts and respective stakeholders would have expected.

**Localization of the MDGs has not yet occurred at the level and scale that development experts and respective stakeholders would have expected.**

This article intends to briefly focus on the creative/artistic components of culture that may be helpful in attaining the MDGs, especially in elevating poverty and creating local positive change. It also touches upon some key tactics that aim to reinforce local governments' role in the socio-economic development process with 'creativity'.

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1 Sismanyazici Navaie, N. 2004, 'Societal Arts Marketing: A Multicultural, Interdisciplinary and International Perspective' in Kerrigan, F., Fraser, P., and Özbilgin, M. (eds) Arts Marketing, Elsevier Butterworth-Heinemann, Oxford.  
2 Trend Watching February 2009, Trend Briefings. Website: <http://www.trendwatching.com/trends/pdf/trendwatching%202009-02%20GENERATION%20G.pdf>.

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# MDGs and Culture: Creative Solutions to Socio-economic Challenges

*Eliminating extreme poverty is the ultimate goal of the MDGs; eliminating poverty that ends hunger, provides universal education, facilitates gender equity, offers adequate child and mother health, combats HIV/AIDS, creates environmental sustainability, and furthers global partnerships. According to the United Nations MDG 2008 Report<sup>3</sup>, significant results in many areas have been already achieved due to political will and targeted investments; however ongoing conflicts, rising food prices, and the current global financial crisis have left many people impoverished.*

When there are 300 million people living on less than \$1 a day; almost 2/3 of women in the developing world work in vulnerable jobs as unpaid workers; nearly 7,500 people become infected with HIV every day and 5,500 die from AIDS; almost one billion people do not have access to drinking water; and a new born child in a developing country is over 13 times more likely to die within the first five years of his/her life than a child born in an industrialized country; *why should local governments, especially in developing regions, consider culture as a complementing option for sustainable development?*

Analyzing culture in conjunction with the environment is essential to understand the barriers to development. When 'people' are at the core of development, it is impossible not to think of strategies that resonate with them; with the way they think, live, produce, and communicate. All through history people have created and used culture-based methodologies to explore new or improved ways of thinking, living, producing, and communicating.

While "everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits"<sup>4</sup> culture has not been identified as one of the key MDGs. There have been numerous discussions in the past whether or not cultural development should be considered, perhaps as MDG number 9. Throughout history world leaders have constantly underlined the importance of arts and culture in defining a nations' strength and building civilizations, and yet just recently culture has been recognized as an integral component of all MDGs.<sup>5</sup> Still globally at its embryonic stage, investments in cultural development (i.e., investing in culture not merely for the sake of culture, but to be adopted across the spectrum of development), have already presented significant improvements, especially at local levels.

It has been long recognized that advancing the arts and culture create jobs, generate tax revenues, and stimulate economies through tourism and consumer purchases, while promoting social inclusion, cultural diversity and human development. When urban and rural sites have the potential of cultural appeal, they also attract other businesses to invest (including infrastructure related initiatives, transportation, water use, security, waste management, health, education, hospitality, etc.). Businesses that are seeking a competitive edge for instance choose locations that have access to a creative and quality workforce.

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3 UN Department of Economic and Social Affairs (DESA) 2008, The Millennium Development Goals Report.

4 Universal Declaration of Human Rights, 1948, art.27, Paris.

5 Osabutey, Phyllis D. 2008, 'Focus MDGs on culture, historic experience... Professor Hagan advocates'. The Ghanaian Chronicle, Article: Vol. 18 Edition No.:155 Website: <http://db.ghanaian-chronicle.com/thestory.asp?id=5910> and The Ghanaian Times, National Commission on Culture Press Release, 'Workshop on Culture and MDGs Held', 26 May 2008. Website: <http://www.ghanaculture.gov.gh/index1.php?linkid=65&archiveid=1244&page=1&date=26/05/2008>.

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According to the *UNDP Creative Economy 2008 Report* creative sector is among the most dynamic and emerging sectors in world trade. Trade in creative goods and services have increased at an unparalleled average annual rate of 8.7% between 2000 and 2005, with export growth rates of 8.8% annually between 1996 and 2005. Based on preliminary UNCTAD figures, world exports of creative products in all regions and groups of countries were valued at \$424.4 billion in 2005 as compared to \$227.5 billion in 1996. As indicated by John Howkins, a leading authority on creativity and innovation, and author (in 2001) of 'The Creative Economy', the creative economy was worth \$2.2 trillion worldwide in year 2000, with an annual growth rate of 5%.<sup>6</sup>

The UNDP report indeed acknowledges the differences and gaps between developing and developed countries; from GDP contributions of creative industries and the enormous advantages that the developed countries have in terms of creative goods and services to limited commercialization of cultural products, and the lack of institutional resources to manage copyright collection and payment in developing countries. It is important to understand the reasons behind these differences that create an imbalance between developed and developing countries. It is difficult to compare countries, as there has been a lack of precise definition of culture, data, measurements, and an operational framework. Unfortunately, one of the difficulties in developing countries is collecting statistical data on social and cultural indicators. Compared to macroeconomic indicators, social and cultural indicators are usually limited in content and they are announced with a considerable lag.<sup>7</sup>

The size of countries, the size of their populations in need, the level of strength and capacities of their human capital, the existing natural and cultural resources, infrastructure and others have an impact on the way culture plays a role in the speed and scale of the overall development. Obviously, one would expect the type and level of culture-based investments and the anticipated return of investment to differ between local entities, from a small village in Africa to a metropolitan urban site in the US. Today more than half of world's population lives in urban areas due to the fact that the adversities of rural life encouraged migration to towns and cities. This however has not helped the migrated individuals or the indigenous city dwellers escape the cycles of poverty or better progress towards the MDGs. Lack of or limited urban planning coupled with partial resources have left many urban populations in developing regions in slum conditions with myriad problems.

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<sup>6</sup> UNDP Creative Economy Report 2008.

<sup>7</sup> In social capital index, indicators such as doctor per 100,000 person, theatre per 100,000 person, newspapers per 1,000 person, percentage of females going to school, number of NGO's per 1,000 person, literacy rate, net migration ratio, electricity consumption per person are used.

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## So, what can local governments do?

The National Governors Association Center for Best Practices published recently the “*Art and the Economy: Using Arts and Culture to Stimulate State Economic Development Report*”<sup>8</sup> which presents state leaders with some strategies to help understand the value of culture in empowering their constituencies (annex 1). Although the report looks into this issue from a ‘US state’ perspective<sup>9</sup>; cities, municipalities or any other local structure within a developed or developing country context can implement these strategies. A similar approach has been also detailed in the UNDP Creative Economy 2008 Report. The following section briefly touches on some of these steps that may help local governments to consider investing in culture to achieve the MDGs:

A) IT IS IMPORTANT FOR LOCAL DECISION MAKERS DO RESEARCH TO UNDERSTAND WHAT THE CREATIVE ENTERPRISES ARE, WHERE THEY ARE AND WHAT THEY CONTRIBUTE TO THE ECONOMY.

- Ongoing mapping of arts/cultural assets and maintaining an inventory of these assets will help establish baselines to measure the life span and effectiveness of such assets, and their long-term impact in that environment. Special online and interactive tools have been invented in the US to help organize this knowledge; such as the Cultural Economic Development Online Tool (CEDOT) and the CultureCount (culturecount.org) that gather relevant data pertaining to the arts and culture field. These tools and the learnings from them can be shared with local governments in the developing countries.
- Once decision makers develop their own local creative industry knowledge it is critical for them to also understand these industries’ correlated environment, including the relationships with their suppliers, producers, distributors, and consumers. Creating a situational analysis of the value chain would be helpful in assessing their effectiveness of these industries in the long run.
- To analyze the real social and economic value success metrics should be established for not only multi-million private and public culture centers, but also for those micro-enterprises, self-employed, and nonprofit organizations.

B) AFTER LOCAL GOVERNORS/POLICY AND DECISION MAKERS IDENTIFY THE PIVOTAL CREATIVE INDUSTRIES OF THEIR COMMUNITIES; THEY SHOULD INCORPORATE THE ‘ARTS AND CULTURE’ IN THEIR ANNUAL PLANNING SESSIONS. THIS WILL HELP ADOPT STRATEGIES THAT SUPPORT AND STRENGTHEN THESE INDUSTRIES:

- Based on the outcomes of the asset mapping, target a relevant creative sector to invest in (this may be on cultural heritage, film industry/festival, music festival or the local culinary arts).
- Strengthen the infrastructure and scale up the efforts of nonprofit, small-medium sized arts and cultural organizations through technical assistance, sustainability programs and capacity building initiatives.

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<sup>8</sup> National Governors Association Center for Best Practices 2009, *Art and the Economy: Using Arts and Culture to Stimulate State Economic Development Report*.

<sup>9</sup> In the US, creative economy workers make up at most about 25% of the workforce. According to the Americans for the Arts, 2.98 million people across America work for 612,095 arts-centric businesses. This represents 2.2% of US employment and 4.3% of businesses. Another study of American for the Arts that focused only on the nonprofit arts industry presented that the nonprofit arts industry generates \$134 billion in economic activity every year, resulting in \$24.4 billion in all tax revenues. Overall the nonprofit arts industry provides 4.84 million full-time jobs and \$89.4 billion in household income. Below is a table that presents primarily the US local creative economy in numbers. The intention with this summary table is just to show the population of a US state or a city, the size of their local cultural economy compared to a developing country population and GDP. In our interdependent and interconnected world, when looking into global competition, and sustainable and fair growth, and considering how cultural investments play a role in local development, one should bear in mind these differences. The purpose with this table is not to correlate necessarily the size of the population with the scale and speed of development; but to highlight the enormity of gap between the local investments in an industrial country setting vs. the overall economic power of an emerging one.

- Expand the use of digital know-how and existing institutions such as public higher education for job trainings, focus on preliminary and secondary level arts education initiatives and establish collaborative programs across industries to share resources and provide a constructive environment to strengthen the local creative workforce, encourage innovative thinking and product development, reinforce entrepreneurship and stimulate commerce.
- Understand the importance of copyright and intellectual property right. There is growing evidence that addressing intellectual property theft accelerates investments that are critical for countries to be competitive in today's world economy; advance in technology, provide their citizens with incentives to create, innovate, and expand new knowledge, benefit from foreign direct investment and technology transfer, and advance workforce for future innovations.<sup>10</sup>
- Industry assistance, such as investment incentives and tax concessions are other strategies that local governments can implement to support their private partners that are playing critical roles in supporting the local cultural economy, providing livelihoods and generating income.

## Local policy and decision makers should incorporate the 'arts and culture' in their annual planning sessions.

- Organize an engaging public activity or an event that showcases the commitment of local officials' interest in the creative sector. This will help establish a broad base of support from local, national and even international entities, not only for the cultural efforts but also for the much needed local human and physical infrastructure.
- Encourage public-private partnerships and inner/inter-city and inner/inter-village collaborations.

Just recently *Sister Cities International*, the only U.S.-based organization dedicated to creating long-term city-to-city relationships between U.S. and communities abroad, announced the launch of a major program to support urban communities in Africa. With funding from the Bill & Melinda Gates Foundation, totaling \$7.5 million, cities across the United States will work with their sister city counterparts throughout Africa to help local African governments and community organizations acquire the tools and capabilities for successful urban planning and management.<sup>11</sup>

Multi-sectoral and multidisciplinary collaborations can enhance cross learning experiences and create opportunities to support existing cultural efforts, or even convert abandoned and underprivileged spaces into creative hubs to achieve positive economic outcomes. For example in the Philippines, *RagstoRiches*<sup>12</sup>, a for profit company, empowers women living near a dumpsite 'Payatas' through reusing, or as they call it, "upcycling" scraps of cloth thrown away by textile and garment factories in the area. Through innovative partnerships and engagement of the country's top fashion designers, Rags2Riches today is able to not only provide sustainable livelihoods for women in Payatas, but also advocate respect for the environment and supply eco-friendly products for socially conscious buyers.

<sup>10</sup> Gantchec, D. 2008, *Assessing the Economic Contribution of Creative Industries*, World Intellectual Property Organization, Geneva. Website: [http://www.wipo.int/edocs/mdocs/sme/en/wipo\\_smes\\_ge\\_08/wipo\\_smes\\_ge\\_08\\_topic03.ppt](http://www.wipo.int/edocs/mdocs/sme/en/wipo_smes_ge_08/wipo_smes_ge_08_topic03.ppt)

<sup>11</sup> Sister-Cities International 2009. Press Release.

<sup>12</sup> RagstoRiches Website: <http://www.rags2riches.ph/>

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In Argentina, *Odisea20*<sup>13</sup> was established as a cultural project in the largest shantytown of Buenos Aires, Villa20/Lugano; giving its diverse inhabitants an artistic platform through an art gallery, a film theater, a publishing house and a music label that are accompanied by a social club and a film and TV production company. Founder of *Odisea20*, Mar Roisi, musician and film/TV maker, discovered the place first as a film set and then gradually evolved it into the idea of actually a space to produce film and TV; renting it out to French, Spanish, German and Dutch productions. The revitalization of the area helped integrate the impoverished inhabitants into the society, generate income, and address the stigma attached to individuals living in shantytowns.

Transforming abandoned spaces into creative spaces creates job opportunities and new businesses, as it was the case for instance with one of the United States' largest multidisciplinary centers for contemporary performing, visual and media arts. Massachusetts Museum of Contemporary Art is founded in a 19<sup>th</sup> century electronics factory after the Sprague Electric Company closed down in 1985. Turkey's first Modern Art Museum (*Istanbul Modern*)<sup>14</sup> is located in a converted warehouse. Ottoman Empire's first coal-fired thermal power plant (Silahataraĝa Elektrik Santrali) is today Turkey's *SantralIstanbul*<sup>15</sup>, a university, contemporary arts and energy museums with several facilities that provide services from international arts residence programs, to educational projects, concert salons, open air amphitheater, cafes, and sports areas. All these multipurpose cultural arts facilities have engaged thousands of people annually and contributed to the rejuvenation of relatively underprivileged neighborhoods and the local economy.

#### C) DON'T FORGET THE CULTU-RURAL APPROACH.

When thinking about local development the focus should not be only on cities. The surfacing of a world food crisis has drawn attention to the need of developing the agricultural sector, attending to the necessities of the rural population as well as balancing the influx of populations from rural to urban. The attempt here is not to emphasize only the policies and investments necessary for building the agricultural infrastructure and training the workforce about new technologies for the most productive yield, but the cultural component of agri-culture. Rural settings like urban have many cultural resources that can generate livelihoods. With strategic planning led by local governments, rural resources can turn into cultural goods, creating visibility for the village, supporting its constituents from farmers, weavers, woodcrafters to artisans<sup>16</sup>. 'Cultu-rural' tourism can flourish by converting unused historic buildings and barns into arts spaces to be rented out for arts camps or other social activities; focusing on the culinary arts through horticulture; creating marketable and eco-friendly goods that are made from crop residues, developing educational initiatives that strengthen urban-rural and cross-cultural dialogue, as well as building/strengthening local media, design and communication opportunities.

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13 Norder, L. 2007, 'Art and Culture in a shantytown in Argentina' Power of Culture. Website: <http://www.powerofculture.nl/uk/current/2007/february/odisea20.html>

14 Istanbul Modern Website: <http://www.istanbulmodern.org>

15 SantralIstanbul Website: <http://www.santralistanbul.org>

16 Burnham, L.F. 2006, "Growing Together: Artists and Farmers Meet in Lancashire", a-n magazine, Artists Information Company, England.

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Not long ago the Indian government in collaboration with local entities and the UNDP launched the *Endogenous Tourism Project*<sup>17</sup> which involves NGOs, local communities and artisans and aims to strengthen community-private and public sector partnerships and develop necessary infrastructure for facilitating rural tourism. The UNDP has committed \$2.5 million for the project. Currently 31 qualified-pilot villages have been identified across the country that will be catalysts to boost employment opportunities, connect the rural populations to the outside world, provide market access to rural artisan products, and accelerate the process of development.

In Turkey private sector initiatives based in Istanbul but geared to support the local rural potential is also on the rise<sup>18</sup>. Anadolu Kultur (AK) founded with the support and participation of individuals and institutions from various cultural disciplines, aims to disseminate participatory and pluralistic art practices focusing on social development and to facilitate mutual understanding through cultural dialogue<sup>19</sup>. Diyarbakir Arts Centre (DAC) as its first branch office aims to make Diyarbakir a national and international center of attraction in terms of art and culture, by implementing activities that assemble artists both national and international. One of the best examples of collaboration of local government with the private sector is in Kars (a city in the eastern part of Turkey, neighboring Azerbaijan and close to Georgia and Armenia). In 2004 AK began collaborating with Kars Municipality to organize Caucasus Cultures Festival and support cultural collaborations in the region. In February 2005 Kars Art Centre was founded together with Kars Municipality. As the only multi-purpose space in the city, the center has become a venue where residents of Kars gather for various occasions that aim to overcome the prejudices and clashes within the ethnically diverse region and promote the inclusion of its young citizens in art-making.<sup>20</sup>

D) INCORPORATING THE ARTS/CULTURE IN THE TOURISM STRATEGY IS TRULY INEVITABLE WHEN THE OVERALL OBJECTIVE IS ABOUT ACHIEVING ECONOMIC EMPOWERMENT.

Numerous studies have indicated cultural tourism as a key component of economic growth, offering local communities a diversified and sustainable means for creating jobs and attracting revenue. Cultural heritage whether interpreted from an urban or rural lens is in deed a common value that strengthens nations and adds importance to socio-economic development. Although hybrid civilizations are emerging due to the globalized and highly-technologically interconnected world, differentiation – individualism in the sense of seeking unique local identities is becoming more apparent. If planned, managed, and controlled by accountable governments in collaboration with other local entities, cultural tourism can provide new employment opportunities, help alleviate poverty, curb the out-migration of youth and other marginally-employed community members, enhance and safeguard heritage, bring in much-needed foreign currency and investment, revitalize traditional building and craft industries, and strengthen local people's self-respect, values and identity. By unique branding of the city or village, organizing cultural events and activities, creating one-of-a kind products, marketing their unique arts and heritage offerings from goods to destinations, local governments can attract more domestic and foreign visitors and augment the impact of tourism as a contributor to economy.<sup>21</sup> One of the important roles of local governments is to strategically plan, develop, brand and market their cultural tourism in collaboration with the associated sectors and businesses.

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17 Colors of India - Rural Tourism, 'It's A Niche That India Can Offer' Website: [http://www.colorsofindia.org/index2.php?option=com\\_content&do\\_pdf=1&id=21](http://www.colorsofindia.org/index2.php?option=com_content&do_pdf=1&id=21)

18 EDAM and Deloitte Turkey, February 2009, 'A Competitiveness Index for Turkey'.

19 Citizens without Boundaries, 2007-2008 A Documentation, interview with Osman Kavala, p. 47-48 and Kultur ve Sanatta Farklı Bir Girişim Anadolu Kultur, 2002-2007

20 Turkey-Europe Arts Networking For Intercultural Dialogue, Anatolian Cities and Art by H. Fazil Ercan Dialogue p.30-31.

21 Meleisea, E. (UNESCO Bangkok Culture Unit) 2005. Cultural Tourism and Sustainable Development of Cultural Heritage. Website:

<http://cms.unescobkk.org/index.php?id=2752>

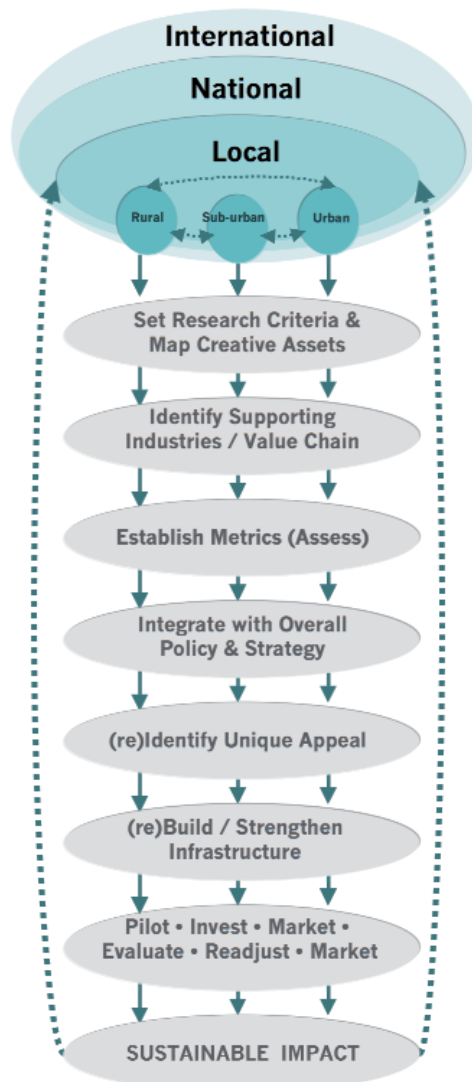


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## Concluding Thoughts

In today's interdependent world setting collaboration within and across sectors is fundamental when addressing developmental concerns. There are hundreds of successful creative social enterprises, for profit and nonprofit entities worldwide that local governments can provide additional support to scale up efforts and help reduce poverty.

While individual-focused creative public programs are necessary to build and strengthen the human capacity central to any kind of development scheme, enhancement of community-based creative initiatives supported by local governments is also critical to sustain development. Whether it is about restoring cultural heritage or developing a modern performing arts center, culture is central to local development from urban to rural and anything in between them. Even though the institutions of local governments vary greatly between countries, their role in voicing the issues of their constituents and providing opportunities for and with the people is principally similar. Regardless of having limited legislative, financial and other public roles and resources, as opposed to central governments, local governments' are (can be) very influential especially in bringing resources together and building local public-private sector synergies to help achieve the MDGs.



## Annex 1

Arts, Culture and Creative Economy								
State/City	Population of State/City	Year	# of Employees	Revenue	Economic Contribution of Culture/ Arts/ Creative Sector	From the Developing World: Population, GDP, and Country		
State of Arkansas, USA	2,834,797 (2007 census)	Annual	27,000	\$927 million	Creative Sector - 3 <sup>rd</sup> largest employer after transport/logistics and perishable/processed food	2,125,262	\$ 1,598 (Millions USD)	Lesotho
State of North Carolina, USA	9,061,032 (2007 census)	2006			\$3.9 billion	8,935,000	\$ 5,566 (Millions USD)	Benin
State of Massachusetts, USA	6,449,755 (2007 census)	Annual			\$4.23 billion	6,296,803	\$ 1,665 (Millions USD)	Sierra Leone
State of Maryland, USA	5,618,344 (2007 census)	2005/06	13,101 fulltime jobs in 2005 13,762 fulltime jobs in 2006	In 2005 the arts industry generated \$35.1 million in state and local taxes; and \$37.8 million in 2006	In 2005 11.4 million and in 2006 13.1 million people attended arts events  Arts audiences generated \$308 million in direct spending on goods and services in 2005; \$335 million in 2006  In 2005 arts organizations generated \$154 million in direct spending on goods and services; \$165 million in 2006  The total economic impact of audience spending and arts operation in 2005 was \$970 million; in 2006 \$1.05 billion	5,073,000	\$ 1,316 (Millions USD)	Eritrea
Washington DC, USA	588,292 (2007 census)	Annual (2009 Preliminary report)			\$ 5 billion	520,000	\$ 2,415 (Millions USD)	Suriname
New York City, USA	8,107,000	2002	309,142			8,629,900	\$ 31,240 (Millions USD)	Azerbaijan
Tucson, Arizona, USA	507,362	Between 1999-2000	Nonprofit arts orgs. employed 1,747 people	\$40.7 million total income		513,000	NA	Western Sahara
Dallas Metro area, Texas, USA	1.3 million (2007 census)	Annually			\$22 Billion to the local economy (representing ~35% of state total)	1,185,000	\$2,890 (Millions USD)	Swaziland
London City, UK	7,371,000	2002	525,000			7,466,000	\$ 12,279 (Millions USD)	Honduras
Montreal City, Canada	2,371,000	2003	98,000			2,671,000	\$ 3,894 (Millions USD)	Mongolia
Paris City, France	11,130,000	2003	113,000			11,477,447	\$ 11,411 (Millions USD)	Zambia

Table 1, Source(s): Maryland State Arts Council: Economic Impact of the Arts in Maryland, 2006 Report; John C. Gordon and Helen Beilby-Orrin, International Measurement of the Economic and Social Importance of Culture, Organization for Economic Co-operation and Development (OECD), 2007; and "Arts and the Economy: Using Arts and Culture to Stimulate Economic Development", National Governor's Report 2008; 'Arts and Economic Prosperity: The Economic Impact of Nonprofit Arts Organizations and Their Audiences (2002); Pavlakovich-Kochi, Vera and Charney, Alberta H. "Arts in Tucson's Economy: An Economic and Tax Revenue Impact Study of Major Arts Organizations in Metropolitan Tucson, May 2001, The University of Arizona, Office of Economic Development; The Perryman Group, "The Catalyst for Creativity and the Incubator for Progress: The Arts, Culture and the Texas Economy, 20001; "Creative New York' by Center for an Urban Future (2005) 2007 GDP List by the International Monetary Fund

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## Biographical notes

### **Inge Ruigrok**

Inge is an expert on governance, and culture & development, and currently works as an independent consultant. Whilst she holds a MA degree in Political Science, she recently completed a PhD dissertation on the political rebuilding of local governance in Angola. Most of her professional career has been in journalism, particularly in Southern Africa, where she was based in the 1990s. She has been involved in various editorial projects, including as the author of a book on Mozambique, and as an editor and policy-expert for the Power of Culture.

### **Amareswar Galla, PhD**

Professor Amareswar Galla is educated in both south and north India including the prestigious Jawaharlal Nehru University, New Delhi. He is one of the leading experts in the world on integrated local area planning, sustainable heritage development and poverty alleviation through culture, and has worked extensively in Vietnam, South Africa, the Pacific, Europe, Asia and Australia. He is responsible for several international knowledge platforms: intangible heritage [www.ijih.org](http://www.ijih.org); [www.onmuseums.com](http://www.onmuseums.com); [www.onsustainability.com](http://www.onsustainability.com); [www.on-climate.com](http://www.on-climate.com). He is the first Professor of Museum Studies in Australia at the University of Queensland and founding Director of the Pacific Asia Observatory for Cultural Diversity in Human Development: [www.pacificasiaobservatory.org](http://www.pacificasiaobservatory.org).

### **José Antonio González Mancebo**

He has a degree in Law from the University of León (Spain) and became a civil servant in the Social Security Administration Technical Unit in 1986. Between 1986 and 1996 he held several posts in Castilla y León and Pontevedra. In 1996 he moved into international development aid as General Coordinator for the Spanish Aid Agency in Guatemala, a post he also held in Colombia in 1999 and 2000. He played an active part in the peace and development processes in both countries. From 2001 to 2004 he headed the Solidaridad Internacional NGO in Honduras. In mid-2004 he was appointed Director of the Spanish Aid Agency's Planning and Review Office and later on Deputy Director General of Development Policy Planning and Review. In these posts he coordinated the drawing up of the Spanish Aid Agency Master Plan for 2004-2008, the Annual International Aid Plans. Since mid-2007 he has been working in New York at the headquarters of the United Nations Development Programme – UNDP as a senior advisor to the Spain-United Nations Millennium Development Goals Achievement Fund Secretariat.

### **Nil Sismanyazici-Navaie, MS**

Nil is a communications strategist, the founder of Arts for Global Development, Inc., an advisor to arts-infused international development projects, and the creator/editor of internationally known art'ishake® e-magazine. Nil has given numerous presentations, led workshops, curated exhibitions, and published articles/papers primarily around the arts and its involvement with the social sphere. She conducts culturally sensitive research, analysis, and develops communications solutions as well as good governance and creative strategies for local and international entities. Nil studied fine arts at the Mimar Sinan Arts Academy in Turkey, received her BA in International Relations and Economics from the University of Maryland and Masters in Development Management from the London School of Economics, and completed an intensive Social Marketing program at the McDonough School of Business, Georgetown University.

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