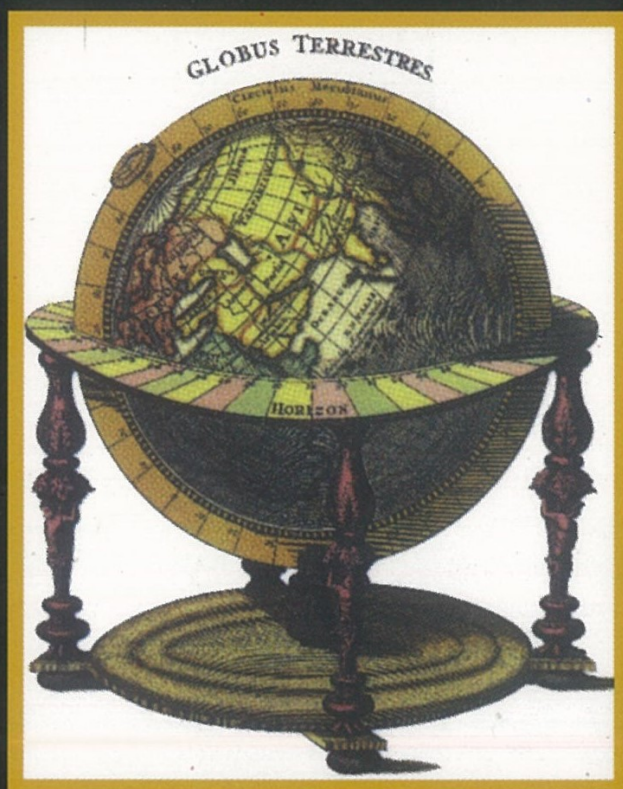




Culture Counts

Towards new Strategies for Culture in Sustainable Development



La Culture Compte

Vers de Nouvelles Stratégies pour la Culture dans le Développement Durable



Culture Counts

Towards new Strategies for Culture in Sustainable Development

Bib. 600005367
Item 100007789
Barcode 000010003555
Call no. 54.C3.I8
Un28
1999
Date 2016162

La Culture Compte

Vers de Nouvelles Stratégies pour la Culture dans le Développement Durable



Preface

Building bridges between the worlds of culture and of finance was the novel aim of an international conference held in Florence from 4 to 7 October 1999, and co-organised by The World Bank and the Government of Italy in co-operation with UNESCO.

We are happy to share the Conference paper Towards New Strategies for Culture in Sustainable Development, prepared jointly by UNESCO and the Government of Italy, with a new audience through this publication. The text contains ideas, principles, priorities and programmes initiatives distilled by both partners from their long-standing and profound commitment to culture in sustainable development. The paper was presented as 'work in progress', as we were confident that its themes would be enriched by the debates during the conference and continue to evolve thereafter. We were pleased to observe that the visions articulated by the paper guided and were endorsed by the reflections of some 800 distinguished participants - government ministers and senior officials, executive heads of financial institutions, mayors, senior foundation and business executives, artists, cultural leaders and academics, NGO activists - from the worlds of both cultural and financial policy-making.

The aim of the paper, to stimulate a new dialogue between the cultural and financial worlds, was fully met. We also sought to impart an important message: development must be a process of creative participation in which all have a part to play. That message has been singularly reinforced. The Florence Conference demonstrated that, across the world, all those responsible for conceiving and implementing development policies and strategies can no longer afford to disregard the central role of culture. The need for clearly articulated cultural strategies is now self-evident. They must be seen as an integral part of the potential available to us as the century draws to a close, determining our progress towards sustainable development in a culture of peace and solidarity.

We need to adopt a new paradigm, based on a rethinking of the methods and the very concept of development. A new paradigm has to offer new approaches and projects which will allow all the peoples of the world to improve their quality of life without sacrificing their own rich heritage of knowledge, know-how, systems of belief, ethics and values, - a paradigm that allows people to decide themselves upon the form and content of development.

As an exercise in bridge building, the Florence Conference could not have come at a better time. At the beginning of a new millennium we must all be particularly receptive to fresh approaches, eager to turn the page and make a new start. It is our shared conviction that one key way to make the most of this new departure and to dispel doubt and disillusionment is to show that decision-makers can - and will - incorporate cultural, ethical and social factors into the policy-making process. We have the means at our disposal to respond to the challenges of our increasingly complex and rapidly changing world. What is still needed is the collective will to do so.

It is our earnest hope that the ideas and initiatives contained in the paper will contribute to generating this collective will, by setting in motion a new dynamic of shared interests and commitments.

Lamberto Dini
Federico Mayor

I. Introduction

1. UNESCO has long been a leading advocate of the need to broaden the development paradigm in ways that embrace the fullness of the human and cultural dimensions of development. As the custodians of a considerable proportion of the cultural heritage of humanity, the people and Government of Italy have for their part adopted and applied policies which demonstrate a profound sympathy with this broader understanding.



2. As staunch advocates of the cultural dimension of development, both UNESCO and the Government of Italy therefore applaud the growing commitment of the World Bank and other international and regional financial institutions to recognizing culture as an essential ingredient of sustainable development.¹ The Florence Conference is testimony to the enduring commitment of the World Bank in particular, as this gathering builds upon the momentum created by the conference entitled “Culture in Sustainable Development – Investing in Cultural and Natural Endowments” which the Bank organized in Washington, DC in September 1998 with the co-operation of UNESCO.



3. This commitment singularly strengthens the worldwide quest, spearheaded by UNESCO and strongly supported by the Government of Italy, to mobilize increased financing and support for culture

as an integral component of development policy. As national, regional and international financial institutions begin to engage with this challenge, their efforts provide added legitimacy and financial support to the work which governments, non-governmental organizations, foundations, institutions, scholars, activists and public figures around the world have pursued for many decades.



4. A historic turning point in this quest was the World Conference on Cultural Policies (MONDIACULT) held in Mexico City in 1982, laying down the broad definition of culture that has guided the international community in its endeavours ever since. The Conference also led to the United Nations World Decade for Cultural Development (1988-1997), a worldwide programme of reflection and action launched by UNESCO which considerably improved understanding of the interaction between cultural factors and the develop-



ment process and stimulated many concrete projects across the world. It was during the Decade too that UNDP adopted the concept of 'human development', a process of enlarging people's choices that measures development in a broad array of capacities, ranging from political, economic and social freedom to individual opportunities to be healthy, educated, productive and creative and to enjoy self-respect and human rights. These broader frameworks set the stage for the inclusion of culture as a central dimension of development too.



5. Recent years have also seen the first signs of broader thinking on the part of regional and international financial institutions. The latter have begun to recognize the legitimacy of culture in development, leading them to consult local communities and seek their participation rather than face the fiasco of abstract, top-down development models. For example, as early as the 1970s the Inter-American Development Bank (IDB) began offering loans for projects based on an awareness of the importance of culture carried out in a range of domains, ranging from primary rural education to cultural tourism.²



6. The World Bank too has shown readiness to contribute to cultural development by supporting projects that treat culture as an economic resource. But it has also supported projects that highlight the educational benefits of cultural projects and programmes, that promote the participation of local communities, especially in

connection with social cohesion and social inclusion, and that seek to go beyond the 'do no harm' posture and thereby indicate a growing awareness of the intrinsic value of culture over and above its role as an economic asset.³



7. More recently, through the work of the World Commission on Culture and Development, the Intergovernmental Conference on Cultural Policies for Development (Stockholm, March-April 1998), and the publication of a biennial *World Culture Report*, UNESCO has demonstrated even more forcefully that sustainable development and the flourishing of culture are interdependent. Not only are investments in cultural resources indispensable, but sustainable development also requires the strength and vitality of cultures themselves.



8. Indeed, the Action Plan adopted by the Stockholm Conference urged States to 'design and establish cultural policies or review existing ones in such a way that they become one of the key components of endogenous and sustainable development.' It also requested them to 'promote activities designed to raise the awareness of the population and decision-making bodies of the importance of taking into account cultural factors in the process of sustainable development.' The Action Plan called on UNESCO to 'pursue the goal of obtaining the integration of a cultural perspective into the next International Development Strategy and invite the Specialized Agencies



to evaluate their development practices and policies in this perspective.⁴



9. Many donor countries contribute to the financing of cultural heritage preservation in the context of their development cooperation programmes. In view of the needs identified at the Stockholm Conference, however, it is time that such contributions were extended and renewed on the basis of a broader vision not just of heritage itself but also of the central importance to development of living cultures and creativity, as well as of the *raison d'être* for their preservation and regeneration for the benefit of all.



10. Italy for its part is engaged in a wide range of activities to support countries in their efforts to preserve, study and promote their culture and cultural heritage, and to integrate these elements in their

development policies. Italian institutions and Italian development assistance programmes are active in many regions, including the Middle and Far East, the Mediterranean and the Balkan Region, Eastern Europe and the former Soviet Union. Italy's assistance draws on the unique expertise of national and local institutions, civil society and private sector and non-governmental organizations.⁵



11. Recognizing the cultural dimension of development requires us to regard human beings as the principal subject and beneficiary of development which must ensure the broadening of human and social opportunities as well as a harmonious and complementary relationship between nature and culture. Cultural heritage and cultural expression are at the heart of many essential industries, which today are powerful engines of economic growth, generating considerable income and employment, particularly in the emerging knowledge



economy. The economic potential of these industries is fuelled by growing demand for cultural goods and services in an expanding international market place.



12. Cultures and cultural activities also enrich us in many ways that cannot be measured quantitatively. They have become ever more powerful vectors of identity and communication. Creative expression in all its forms helps to shape society, develop our understanding of ourselves and of others, and give us a sense of pride in who we are. The values of culture also provide the building blocks of identity and belonging, mould attitudes to work, saving and consumption, motivate political behaviour and inspire collective action. Thus culture affects development action and conditions its viability. It can provide dynamic resources for successful development or, if ignored, provoke development failure.⁶



13. These understandings of culture and development are fully shared by UNESCO and the Government of Italy. But too few people of influence are ready to recognize



that investment in cultural resources is of crucial importance. While culture is on the ascendant in public awareness everywhere, it remains a low priority in the development policies of most countries and this is reflected above all in the level of resources accorded to it. In these times of financial stringency, particularly in developing countries, government expenditure on culture is unlikely to increase unless there is a radical change in attitudes in this respect, and which are in turn translated into political will.




14. While countless declarations and recommendations have been made at both the national and the international levels, the gap between this discourse and actual practice remains very wide. Inadequate financing, insufficient resources and the only partial recognition of the economic and social importance of culture bode poorly for the role that cultural assets must play in any viable development policy. More and more, decisions and action affecting cultural development are being taken outside the specifically cultural sector, for example in the sectors of social policy, education, science and technology, communication or urban development, the market and international trade.



15. One major cause of this state of affairs is the conceptual divide between the people in the cultural field – creators, custodians, researchers, educators and transmitters of the cultural heritage and cultural life – and those responsible for economic





and financial policy-making. Reducing the gap between the two camps is a matter of urgency. Those in the economic domain are reluctant to admit that the estimation of culture involves a wide range of values, of which economic values are but a single dimension. Those in the cultural camp do not sufficiently appreciate the role that economic factors play in the enhancement of culture and cultural heritage.

◆◆◆

16. Yet another problem is the inadequacy of public-private partnerships for investment in cultural resources; participation by local communities too is limited as is the involvement of civil society in general.

◆◆◆

17. Many ministries responsible for cultural affairs devote their attention mainly to the cultural heritage and to the subsidized arts sector, for instance theatre, music and so forth, without addressing cultural production and consumption as a major economic sector in its own right. Hence too few governments take a proactive stance with regard to the cultural industries. The interconnections between subsidized, commercial and voluntary cultural activities are still not sufficiently recognized. This is one of the reasons why few governments have gathered statistics on such measurable cultural phenomena as the performance of the creative industries, their rates of growth and the impact of initiatives taken to encourage them. Also lacking are the basic frameworks needed to develop indicators of cultural well-being in the broadest sense. In developing countries

few government organizations and budget appropriations related to culture are justified on the basis of the collective benefits that cultural projects provide. The externalities attached to cultural projects and programmes are rarely recognized as being conducive to development, whereas they are in fact economically beneficial and enhance domestic culture itself.⁷

◆◆◆

18. Another critical gap is that governments rarely apply a cultural perspective to the resolution of key development issues such as poverty alleviation or social cohesion. In point of fact, the social benefits of activities in cultural heritage and cultural expression may well be greater in developing countries than in industrialized societies. Externalities can be stronger because private consumption and participation are constrained by lack of education, limited per capita income or barriers created by traditional beliefs. Conversely, the market area for private 'users' of culture is smaller in developing countries.⁸

◆◆◆

19. While efforts are already under way to reduce these gaps, the Florence Conference provides a major opportunity to advance significantly along this path and build new connections for this purpose. In fact, it is only if a much broader range of actors and institutions begin to work together, in particular by defining intellectual common ground, that better ways of unlocking the economic and social power of culture can be identified and applied.

II. Principles

20. Sustainable development and the flourishing of culture – the ever-changing flow of human meanings, memories and bonds – should be seen as interdependent.



21. The impact of culture on the form and content of development is pervasive and profound. So too is its converse: the many impacts of development on culture. These impacts are both positive and negative; for example, technology opens up new opportunities for contemporary expression yet places much of the tangible and intangible heritage under threat. It behoves us to better understand and channel both sets of processes.



22. Cultural policies must be defined and implemented as part of coherent strategies which are coordinated with the policies of other sectors that have significant implications for cultural life, since it is essential that the relationship between culture and development is taken into account and that decision-makers are able to promote positive interaction between the different sectors. Only on this condition, and with this in mind, will it be possible, moreover, to find a satisfactory and lasting solution to the problem of cultural funding.

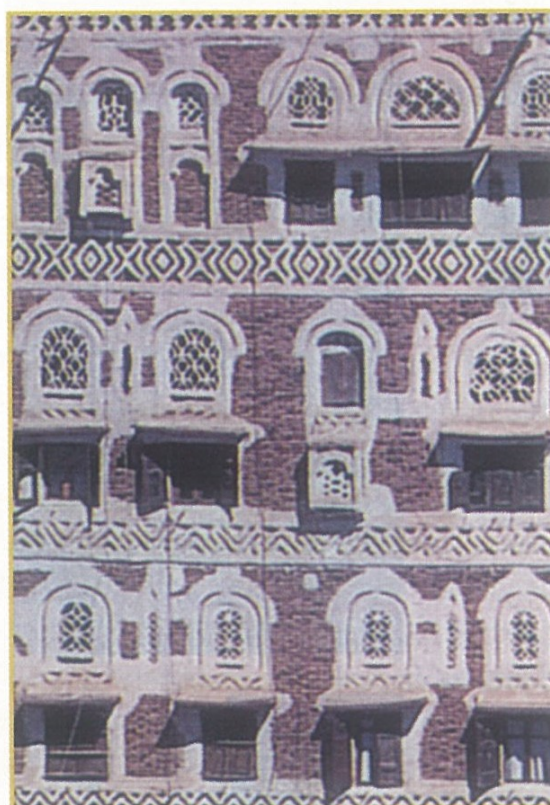



23. It is not simply a matter of how to consider and use cultural assets for devel-

opmental ends but to go beyond such an instrumental vision and to award culture a constructive, constitutive and creative role. We must therefore envision development in terms that encompass cultural growth and community well-being. Thus purely economic opportunities must be reconciled with meanings and values, including non-use values. Once this is recognized, then poverty of spirit, of belief and of expression are bound to be perceived to be as debilitating as poverty of goods. By the same token, the safeguard of cultural diversity is as important as the achievement of economic self-sufficiency.



24. For development to be sustainable, the dynamics of cultural interaction must be taken into account. This interaction





serves to highlight the proximity and hence the solidarity of peoples that have grown, from time immemorial, out of the movement of people, the close links that have been forged over time through material and economic exchanges worldwide, and the spread of ideas, values, skills and spiritual traditions. Intercultural dialogue and its interreligious dimension – which is illustrative of the cultural pluralism of every society and is a strong bonding factor between communities – is therefore a crucial dimension of sustainable development. The fundamental notions of heritage, identity and creation – in the sense that these are dynamic processes – can thus be seen to be plural in nature and hence reinforce the different types of solidarity which are essential for peace and development.

◆◆◆

25. Culture should be regarded as an asset rather than a burden, particularly when the returns on investments in culture are measured in social, educational and cultural terms – and not just financial ones – and the importance of those returns in the long term, as opposed to their immediate benefit, is adequately recognized. Investing in all forms of culture, past and present, means constituting a major form of social and human capital. As cultural assets can be engines of economic regeneration in both rural and urban settings, their sustainable economic use should be recognized as an integral component of all preservationist efforts. Governments as much as the private sector need to adopt this inclusive vision of culture and acknowledge that investing in culture can bring economic as well as social returns, providing a learning



and enhancing creative experience for individuals, institutions, businesses and communities.

◆◆◆

26. Government at whatever level, the private sector and civil society can and must all be allies in cultural and social development. Governments accordingly should take the initiative in fostering new forms of infrastructure and in-kind subsidies and in discovering complementarities between public and private financing, between subsidies and investment, and between cultural consumption and cultural production.

◆◆◆

27. Safeguarding the tangible and intangible cultural heritage for future generations can only proceed satisfactorily if it is consistent with the economic, social and cultural development of today's generations. Consequently, the ability of today's generations to transmit the cultural heritage to future ones will depend on the

government and other sectors for the financing and support of cultural projects so as to build up a corpus of best practice in this area.



Mechanisms and programmes

International framework for cultural statistics

43. The international research agenda envisaged in the Stockholm Action Plan, for which UNESCO has been asked to develop guidelines, requires support both for its elaboration and for its realization at national and international levels. Within such an agenda, a comprehensive research programme, led by UNESCO in cooperation with national, regional and international financial institutions as well as UNDP, could be launched to create hard data on the linkages between culture and development with a view to devising an internationally agreed framework, in particular for cultural indicators of development, based on a broader interpretation of culture than the one currently in use.



International financing of culture best practice network

44. As part of its newly launched cultural policies for development programme, UNESCO could envisage, in cooperation with regional and international financial institutions and national development cooperation agencies, the constitution of a record of best practice regarding the financing of cultural projects at all levels,

from grassroots to national, that deal innovatively with financing limits and constraints and are based on new coalitions of support and earned income.

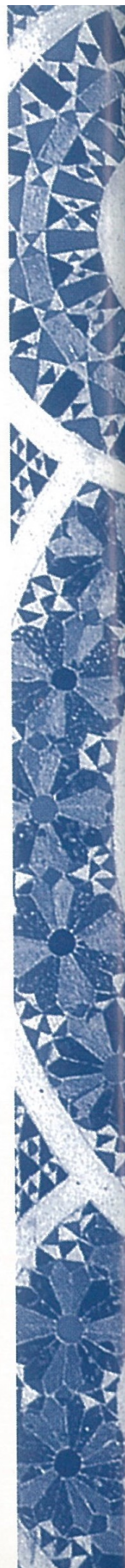


III.3 Priorities with regard to cultural life and the cultural industries

45. Measures that foster the 'creative economy' are necessary in order to allow all citizens to participate fully in the global culture while ensuring that their own unique voices are not drowned out in the process. When the market is the sole arbiter, quality and creative experimentation may be compromised. It is urgent, therefore, to offer creators, artists and entrepreneurs the kinds of incentives that will stimulate production, distribution and consumption in domestic cultural industries. Cultural entrepreneurs everywhere should be given opportunities to generate products and services of their own choice which can compete in domestic, regional and global markets. Schemes should be envisaged to ensure that new creative undertakings can access venture capital and that the venture capital markets understand the creative industries. Synergies are also needed between the subsidized and the commercial creative sectors in order to promote creative industry exports.



46. For this reason, culture should be considered as a distinct domain in all multi-lateral negotiations on international trade and investment, and governments should establish for this purpose interministerial mechanisms to define and negotiate



national positions with regard to trade in cultural goods and services and for the protection of intellectual property rights. They should also support the work recently initiated by UNESCO which, in response to professional opinion from around the world, is currently devising measures designed to promote international debate on the appropriate strategies required in international negotiations, on possible contents and procedures of governmental action, as well on the situation of specific cultural industries in different regions.



47. There is a specific need also to set up mechanisms that can contribute to the goal of poverty alleviation by helping traditional artists and craftspeople, particularly the most destitute, to manage their activities and protect their rights in relation to the market, both local and world-wide.



Mechanisms and programmes

Fund for the production and distribution of films made by film-makers in developing countries

48. Dedicated soft-loans lines could be created for this purpose by regional and



international financial institutions, linked as the case may be with the obligation to participate in regional cross-guarantee mechanisms under their aegis. UNESCO could in due course ensure project assessment from the cultural and professional viewpoints.



Co-operative distribution mechanisms between developing countries to promote the international distribution of particular categories of cultural goods

49. A soft-loans credit line could be opened for this purpose by regional and international financial institutions, particularly in regard to books and crafts. The aim should be to reach intraregional and international markets for books and crafts from developing countries by encouraging private entrepreneurial initiative. UNESCO could identify needs and potential private partners at the regional or sub-regional level, carry out feasibility studies and assess submissions received by various financial institutions.



Establishment of statistics on the import/export of different categories of cultural goods

50. A programme could be launched to assemble reliable worldwide statistics on quantities, categories and turnover of cultural goods for use in improving marketing studies and strategies. In developing countries, this task could be combined with training and data collection at the national

level. The UNESCO Institute for Statistics, together with other units, could take on this task in cooperation with the International Trade Centre.



III.4 Priorities with regard to intercultural dialogue

51. The importance of dialogue between cultures and civilizations in promoting peace and sustainable development justifies the top priority to be given to the mobilization of resources for the implementation of programmes designed to foster awareness of the processes of interaction and mutual enrichment generated by the long memory of relations between peoples and cultures. It is this dynamic of pluralism which gives structure to the different forms of social and cultural organization. This multidisciplinary approach requires that intercultural projects should be designed by teams comprising historians, geographers, teachers, economists, sociologists and science popularizers. The same approach, which promotes mutual knowledge of people, their values and their creations, and their tangible and intangible cultural heritage, should be adopted for the design and implementation of cultural tourism projects.



Mechanisms and programmes

Cultural itineraries

52. In cooperation with the World Tourism Organization (WTO), UNESCO could develop programmes to set up cultural itineraries, particularly in regions or

sub-regions which have been the cross-roads or melting-pot of different cultures and civilizations. This would entail the establishment – in conjunction with planning departments – of projects at sub-regional, regional and/or interregional level in most cases. These projects would involve the identification, restoration and promotion of the physical and intangible heritage; places of remembrance; the stimulation of both traditional and modern cultural and artistic forms of expression, including crafts; and the identification of itineraries combining nature and culture. The implementation of these kinds of projects to promote subregional and/or regional integration requires the introduction of specific funding mechanisms.

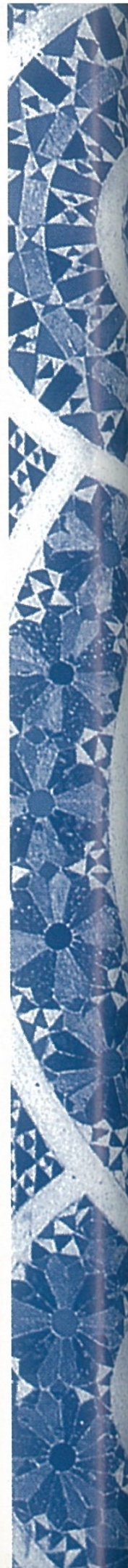


III.5 Priorities with regard to cultural heritage, tangible and intangible

53. The highest priority needs to be given to the implementation of the principles enshrined in the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage, the 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, the 1954 Convention for the Protection of Cultural Property in the Event of Armed Conflict, and other international instruments adopted under the auspices of UNESCO.



54. The Government of Italy believes that the greatest challenge in this domain is the preservation of the monumental built



heritage, archaeological sites and cultural landscapes. These types of artefacts and natural assets should be recognized as the most meaningful signs of previous civilizations and culture.



55. Governments should give priority to identifying and promoting ways in which the conservation and adaptive reuse of historical monuments and sites as well as intangible cultural assets such as traditional performing arts, handicraft know-how and other forms of traditional knowledge can contribute to regional and local economic regeneration. This should be made an integral component of all regional and urban development strategies.



56. Local communities should be directly associated with the conception and management of urban rehabilitation projects designed to reintegrate historic sites into the daily life of towns and cities. As a corollary, there is a need to ensure that tourism revenues are used to conserve heritage resources equitably and to strengthen community development and local capacities.



57. It is therefore imperative to develop projects to teach populations about their own heritage. With this in mind, it is recommended that all the possibilities afforded by the new communication technologies (databases, multimedia, resource networks) be used and developed. Particular attention should also be paid to the lesser-



known aspects of heritage, such as the collections of small museums which stand as living testimony to local and regional cultures, these being the foundations on which the concepts of pluralism and cultural identity are based. Databanks need to be set up, and high-quality information material on the heritage produced, before any transfer of knowledge can take place. This must be done in a way which guarantees both the rights of the countries owning the heritage and control by communities of their 'memory'. These data banks may serve as a source of income.



58. Museums have always played a key role in building cultural identity and awareness. In this perspective, it is important for museums to stress ways of contributing to contemporary creativity, in addition to being 'treasure houses' of the creativity of the past. In this connection, the active role of museums in providing knowledge about and enhancing the status of these cultural resources within their communities must be reaffirmed and reinforced. Through cultural policies, museums should be able to play a useful role in the quest for new cultural relations in the context of globalization and the safeguarding of cultural diver-

sity. In particular, their contribution could consist in providing scientific material and the ethical and legal foundations required if the cultural heritage is to be used for the purposes of social development. Museums should therefore pay more attention to issues such as the promotion of cultural pluralism, reflecting the multiple cultural identities of the communities they represent. They should respect acquisition policies that are in accordance with guidelines issued by UNESCO and other international organizations. Museums in industrially developed countries should also cooperate with museums in developing countries with a view to the return of cultural property to its countries of origin (through long-term loans *inter alia*) and with a view to developing twinning arrangements for restoration, training of personnel, and so forth.¹⁰

59. With regard to cities and historic centres, it is necessary to encourage governments – and local governments in particular – to adopt a more advantageous fiscal policy for private owners and occupants of buildings which are valuable heritage sites, as well as for private investors (foundations, patrons, associations) who wish to become involved in a rehabilitation project.

60. It is also essential that adequate means be made available to ensure that all regional/urban planning projects take proper account of the existence of cultural heritage, so that a proper balance is struck between, for instance, archaeological and

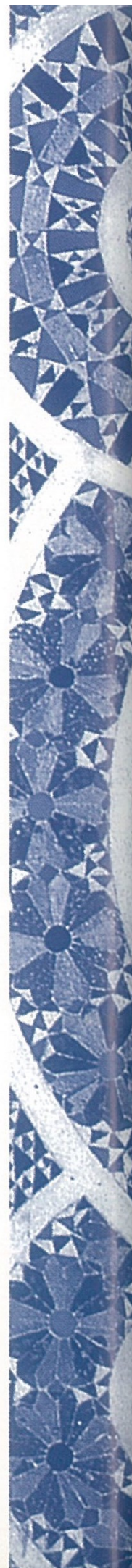
historical remains and landscapes on the one hand, and new buildings and facilities on the other.

61. As part of the overall strategy that is necessary for the conservation and restoration of the architectural heritage, an international programme of maintenance, mapping, risk analysis conservation and monitoring is urgently needed.

62. As regards training in this domain, one of the main goals to be achieved is the propagation of general methodological principles of planning and implementing the restoration of built monuments, the organization of archaeological sites and the preservation of cultural landscapes in accordance with the guidelines contained in such internationally accepted texts as the 1964 Venice Charter.

63. Both UNESCO and the Government of Italy stress the importance of sustaining and developing the practice of periodical maintenance of built assets, in order to prevent and/or mitigate decay of materials and damage of structures. To reach this pivotal goal, ad hoc technical guidelines should be prepared on the basis of the specific characteristics of each local heritage.

64. Both UNESCO and the Government of Italy also stress the importance of devel-



oping conservation and restoration activities according to guidelines which, on the one hand, guarantee respect for historical values and, on the other, ensure safety and durability. The importance of identifying and implementing pilot projects should be underlined in this regard.



65. Both UNESCO and the Government of Italy stress the importance of ensuring the safety of archaeological finds at both planning and implementation stages of all urban and regional planning projects. To this end, unknown archaeological property should be systematically researched and documented as a necessary preliminary step while such interventions are still at the planning stage.



66. Both UNESCO and the Government of Italy stress the importance of disseminating knowledge of the most advanced

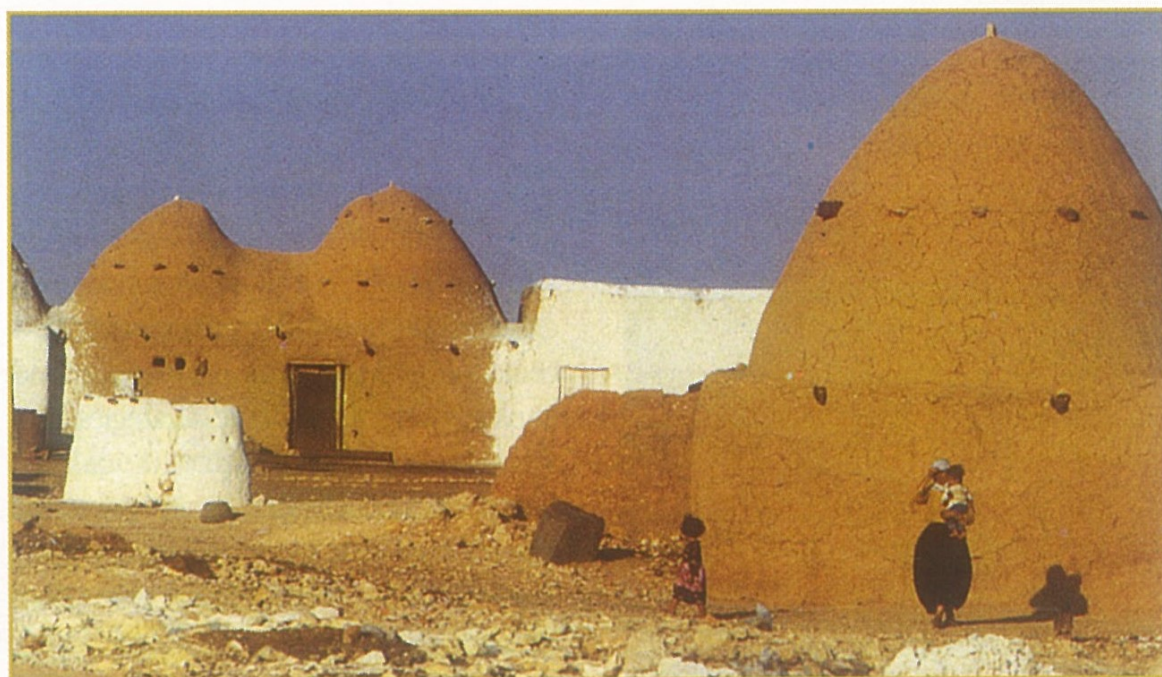
restoration materials, techniques and technologies. It is vital, however, to ascertain their compatibility (both physical and cultural) with historical buildings and their environment. The advisability – both economic and technical – of using such new methods must also be evaluated as compared with traditional measures.



Mechanisms and programmes

Reinforcement of the World Heritage Fund and of the activities of the World Heritage Centre

67. Such an undertaking would involve the establishment of a set of mechanisms to bolster the financial and human resources available to UNESCO's World Heritage Centre. Only in this way can the representativity of the World Heritage List be increased through the inclusion of sites in countries whose cultural heritage is insufficiently or not at all represented. The mechanisms to be put in place would necessarily be closely linked to the augmented



capacity-building effort cited in paragraph 72 below and could include the increase of voluntary contributions by States Parties to the World Heritage Fund, the provision of expert services for technical cooperation activities, and national or international income-generating initiatives based on the World Heritage List.



International audiovisual database of intangible cultural heritage

68. UNESCO and other organizations could establish an international audiovisual database for the intangible cultural heritage in order to contribute to the identification and preservation of intangible cultural heritage assets. Elements contained in this database could be used for income-generating activities such as the production of CDs, video and television programmes. In the case of traditional handicrafts, images contained in the database could provide ideas for contemporary craft production; mechanisms would accordingly be needed to ensure that the local community whose

cultural assets are so documented are the beneficiaries of the income earned.



Establishment of an international programme for adaptive reuse of traditional knowledge

69. Traditional pharmacopoeia, medicine and healing techniques as well as know-how in construction techniques or handicraft production all have considerable potential in a contemporary context. However, many countries that are rich in traditional cultural assets are not aware of what traditional knowledge they should turn to account, nor are they equipped to identify it and exploit its potential. It would be appropriate, therefore, to envisage a programme, to be established by UNESCO in cooperation with other competent organizations, to advise governments and the communities concerned on the identification and selection of traditional knowledge for contemporary reuse and possible commercialization.



Promotion of cultural tourism

70. Sustainable cultural tourism – in other words tourism which ensures the safeguarding of the cultural heritage in close conjunction with local populations – could be promoted by drawing up and implementing appropriate strategies and measures in partnership with cultural tourism actors, whether public, private or international (UNDP, World Bank, World Tourism Organization, etc.). These could include the following: a research pro-



gramme based on case-studies, including the creation of databases on 'best practices' and measures which have yielded positive results; the creation of a mechanism for dialogue on sustainable tourism strategies between culture and tourism professionals, local and national authorities and the competent intergovernmental organizations; and the search for funding mechanisms which take into account the number of visitors to the tourist sites and the cost of maintenance and upkeep of the sites.



International programme to expand capacity-building for the cultural heritage

71. Training needs for the conservation and reuse of the cultural heritage are so extensive and diverse that the combined resources of the various institutions providing or supporting training are far from sufficient. To remedy this situation, a programme should be established to rationalize the use of existing resources and, in a spirit of cooperation between governmental and private funding sources, to explore new methods and mechanisms for the funding of training activities.



International mapping, risk analysis and monitoring of the architectural heritage

72. The Government of Italy proposes to launch and support an international programme of mapping, risk analysis and monitoring. The programme initially will map and classify architectural heritage around



the world on the basis of its state of conservation or decay, identifying predictable risks that could be reduced by appropriate maintenance and preventive measures. The next stage will identify priorities, using a broadly conceived cost-benefit analysis that encompasses historical value, the state of conservation or decay of the cultural property, and the specific conditions of its environment. Training specialists to evaluate damage and risk should be made an integral part of the process (cf. the previous proposal on capacity-building). A final step will be the preparation of guidelines to establish common criteria for conservation work throughout the world, taking account of local and traditional techniques. While these activities should be carried out by local authorities, international organizations such as UNESCO should provide expertise for the necessary analytical work and promote financial support for programmes of this kind.

1. While we recognize that the term 'culture' is used in many different senses, these have been grouped under two main headings for the purposes of this paper. The first of these covers the diverse manifestations of human intellectual and artistic creativity, past and present, i.e. both the cultural heritage and living forms of cultural expression. Together with the persons and institutions responsible for their transmission and renewal, these constitute the 'cultural sector'. At the opposite end of the spectrum is culture as the distinctive way of life of a particular group of people. The concept of 'sustainable development' refers to a process in which economic activities meet today's needs while protecting and enhancing the human, cultural and natural resources that will be needed in the future. Sustainable development, being a concept that encompasses all aspects of life for present and future generations, was defined by the World Commission as 'not only access to goods and services, but also the flourishing of human existence in all its forms and as a whole'. This conception also underlies the thinking in Agenda 21 adopted in the 1992 Declaration on the Environment and Development.

2. Thus, under the COPESCO project carried out jointly by UNESCO and the Government of Peru, with financing from the IDB, many cultural properties were restored and interpreted for the enrichment, both spiritual and material, of beneficiaries who included first and foremost the local populations concerned. Another striking example was the restoration of the historic city of Quito, a project also supported by the IDB, which has illustrated a far broader perspective on cultural heritage as both collective memory and economic resource, combining historic conservation with the socio-economic regeneration of the conserved urban fabric, improving the interactions between the habitat and the people who live there, and fostering micro-enterprises that can generate income for the inhabitants and raise their standard of living.

3. The World Bank has demonstrated its commitment to this broader awareness through, for example, the Urban Development and Decentralization Project in Mali, Revitalization of Traditional Culture in Solo, the St Petersburg Rehabilitation, the Bolivia Indigenous People Cultural Heritage Fund, and the Fez Rehabilitation Project, among many others.

4. As Federico Mayor, UNESCO's Director-General, pointed out in his opening address to the Intergovernmental Conference on Cultural Policies for Development, 'Culture is much more than knowledge coupled with creative ability. It is forged by each individual's everyday behaviour. How, then, can governments conceivably fail to take it into account? It must become a permanent component of national policy, just as it must be part and parcel of international strategies for trade, communication, training - in short, for development.'

5. In the last ten years Italy's contributions through bilateral and multilateral channels have amounted to US\$ 60 million. Furthermore, under the terms of a recent agreement with the World Bank, Italy envisages the strengthening of its contribution to culture in sustainable development by establishing a trust fund for the purpose.

6. As James Wolfensohn has pointed out, 'In a world that is becoming increasingly globalized and where there are pressures for a similar culture throughout all our countries, what is abundantly clear is that it is essential for us to nurture, to revere, and to support the culture and history of the countries in which we operate. Very simply, we do not believe that you can move forward unless you have a recognition of the base and the past from which we have come.'

7. When economists talk about 'externalities' they mean the benefits (or the costs) of an item that cannot be measured by a market transaction. Externalities can be both positive and negative.

8. Although exports are certainly important and ought to be increased, exclusive reliance on foreign users is bound to reduce the domestic externalities and may even prevent the flourishing of the country's culture. For example, where cultural tourism impedes the normal activities of a historic city centre, taxpayers may be much less willing to support public funding of the preservation or rehabilitation projects involved.

9. The principles which inspired the Venice Charter and which have been widely adopted throughout the world are now part of an Italian legal instrument, the Carta Italiana per il Restauro 1972, which has become the administrative framework for all public works. It is accompanied by detailed instructions on the conservation and restoration methods to be employed.

10. Italy has recently agreed to return the Axum obelisk to Ethiopia and is now restoring the Venus of Leptis Magna, before returning it to Libya.

