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# 4

## Culture and sustainable development: examples of institutional innovation and proposal of a new cultural policy profile



With the support of  
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**Ajuntament de Barcelona**  
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**United Cities and Local Governments**  
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## **Culture and sustainable development: examples of institutional innovation and proposal of a new cultural policy profile**

Study commissioned by the Division of Cultural Policies and Intercultural Dialogue of UNESCO to the Institute for culture, Barcelona City Council, as Chair of the Committee on culture of United Cities and Local Governments – UCLG, in the framework of the process “Towards a new cultural policy profile”.  
With the support of the Spanish Development Cooperation Agency – AECID.

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**Presentation** by Jordi Martí, Councillor for Culture - Barcelona City Council and President of United Cities and Local Governments' Committee on Culture

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# Presentation

One of the most pressing challenges facing all of us who work in the cultural sector is to match our programmes and projects with the sustainable development paradigm. First coined more than two decades ago, sustainable development seeks to ensure that a society's progress does not compromise the welfare of future generations. The first conceptualisations of sustainable development were made in the field of the environment and were marked by the need to reduce the ecological impact of human actions. These conceptualisations, however, did not take into account culture.

Nowadays the sustainable development paradigm has been extended to encompass those values which should structure a society's progress. And of course the values which are intrinsic to cultural processes, such as diversity, creativity or critical thinking, are crucial here. This has been firmly stated by the Agenda 21 for culture, the most significant document for local cultural policies, and also, albeit rather more diffidently, by UNESCO's Convention on Cultural Diversity. At the theoretical level, nowadays neither those of us who work in the cultural sector or indeed anyone else who examines the contemporary world can dispense with the values which culture brings to a society's progress. In practical terms, however, when it comes to mapping out and implementing public policy there is still an enormous gap between cultural actors and work on sustainable development. That gap needs to be reduced, contacts need to be stepped up and new bridges need to be built.

Thus we find the process which UNESCO's Cultural Policies and Intercultural Dialogue Division started up in 2009, called "Towards a new cultural policy profile", to be extremely promising in terms of bringing cultural actors closer to sustainable development. The Committee on culture of United Cities and Local Governments – UCLG was delighted to receive an invitation from UNESCO to draw up a brief study which would constitute the vision of cities and local governments in this process of moving "towards a new cultural policy profile". The study was also supported by the Spanish Development Cooperation Agency, the AECID, which works closely with local governments including our UCLG Committee on culture.

The study presents a number of examples of local institutional innovation which bring cultural actors and the sustainable development paradigm closer together, with special attention being paid to those processes which work on cultural diversity and intercultural dialogue. The study unreservedly advocates including a cultural perspective into all public policies for sustainable development, that is to say it encourages the concept that promotes culture as the fourth pillar of sustainable development. I hope you enjoy reading it.

**Jordi Martí**

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

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## Culture and sustainable development: examples of institutional innovation and proposal of a new cultural policy profile

Paper prepared by Jordi Pascual as coordinator of the Committee on Culture of United Cities and Local Governments, written for the Division of Cultural Policies and Intercultural Dialogue of UNESCO in the framework of the process “Towards a new cultural policy profile”

Boxes and internet documentation were realised by Ester Vendrell.

### Introduction

Despite the will of many researchers and policy makers, despite declarations and conventions... cultural diversity and intercultural dialogue are not considered as important dimensions or elements of sustainable development. The relation between culture and sustainable development is still unclear. The principles of cultural diversity, or intercultural dialogue, or creativity, are not mainstreamed in policies for sustainable development. In brief, culture is a marginal component of sustainable development.<sup>1</sup>

*Eppur si muove.* The **debates** on the relation between culture, local communities and sustainable development are gaining ground in the agenda. Cities and local governments are mainstreaming culture in their urban policies. Examples of institutional innovation are being developed by local governments and civil society. Area-based development processes cannot neglect any more its cultural dimension. This report describes some of these examples of institutional innovation, with some emphasis (as suggested by Unesco) on cultural diversity and intercultural dialogue.

This report suggests **the role of culture in sustainable development** is not only about “using artists to raise concern on climate change” or about “building cultural venues that are efficient in the use of natural resources”. It is not only about the income that cultural industries can bring to the economy. It is not about “asking more” to the cultural circles. These are very important questions that need to be addressed, but they do not articulate the core question. The role of culture in sustainable development is mainly about including a cultural perspective in all public policies. It is about guaranteeing that any sustainable development process has a soul. This is the core question.

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<sup>1</sup> Could it be different? During decades (better to say, centuries) most of human societies have considered cultural diversity as a threat to the future of a community / nation / group.

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This report suggests that a new cultural policy profile could be based on the argument of culture as the **fourth pillar** of sustainable development. Cultural policies are becoming too important for the society not to receive an equal treatment to other spheres of governance (the economy, social equity and the environment). The concepts that cultural policies articulate (which are the intrinsic values of culture: memory, creativity, diversity, dialogue, rituality,...) are too important (for an individual and for a society) not to be allowed to have the capacity to influence the mainstream processes that shape the futures of our societies, at a global and a local level. A critical mass of researchers in several countries around the world (mainly Australia, Canada and Europe...) is already using this image. Some cities are articulating its policies for culture on this image, mainly those that are connected to UCLG's Committee on culture and its declaration *Agenda 21 for culture*.

The report suggests the new cultural policy profile is based on the argument of the fourth pillar, and it gives **ten reasons**: (1) it is a new argument; (2) it offers a wide picture that does not instrumentalise culture; (3) it preserves the intrinsic values of culture (memory, creativity, diversity, dialogue, rituality) as the core; (4) it allows cultural and ecological stakeholders to connect; (5) it contributes to linking culture to social actors; (6) it considers cultural and creative industries as priorities; (7) it empowers the cultural sector; (8) it leads to the involvement of civil society in the elaboration and implementation of policies; (9) it entails the growing importance of culture in international relations, cooperation and diplomacy, and (10) it is a clear and beautiful image.

As suggested by UNESCO, an organisational chart for the **new cultural policy profile** and its relation to sustainable development is provided in annex 1.

## 1. Framework

In January 2009 the Committee on culture of United Cities and Local Governments – UCLG, chaired by the City of Barcelona, was commissioned by the Division of Cultural Policies and Intercultural Dialogue of UNESCO to contribute to the “new cultural policy profile” process.

UNESCO defined this process as follows (quotes from the Concept Note provided by the Division of Cultural Policies and Intercultural Dialogue):

- The new cultural policy profile that UNESCO is framing will therefore address the challenges of sustainable development and peace through a dual approach: one, to develop the cultural sector per se (i.e. heritage, creativity, cultural industries, crafts, cultural tourism), notably by responding to needs for legislation, training in cultural administration, mediation and management of cultural resources; and two, to ensure that culture has its rightful place in all development policies, particularly those related to education, science, communication, environment and social cohesion.

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- The new profile intends to propose innovative concepts, planning approaches and flexible strategic infrastructure to provide new orientation in the field of public policy design and programming for sustainable development and mutual understanding based on due consideration of cultural diversity principles and intercultural dialogue, notably as they are now reflected in an internationally recognized body of standard-setting instruments related to culture.
  - The new cultural policy profile shall nurture a new public debate on cultural policies taking into account the dialectic relationship between cultural diversity and intercultural dialogue. It intends to capture and bring into dialogue the new ways in which policies and action address today's cultural diversity and intercultural dialogue challenges, the "new" language used in this regard in the different institutions, research communities, countries and regions.
  - The new cultural policy profile will thus offer a useful tool for policy makers as well as all public institutions and civil society actors to translate principles of cultural diversity and intercultural dialogue into national policy options and concrete initiatives.

It was agreed that the contribution from UCLG's Committee on culture would be a brief report, that could be seen as an "update" of the report the Committee issued in 2006 on "Local policies for cultural diversity", which was published as "Report 1" in our collection (see [www.agenda21culture.net](http://www.agenda21culture.net)).

On 5<sup>th</sup> April 2009 a "circular 26" was sent to all members of our UCLG's Committee on culture asking for contributions and suggestions in order to complete such a report.

A draft report was presented at a Unesco seminar on "Towards a new cultural policy profile" on 6-8 July 2009 in Paris. After the seminar, some weeks were granted to finalise the report.

The document you are reading is the final version. We are grateful to Elisenda Belda, Marie-Eve Bonneau, Pascale Bonniel-Chalier, Jean-Robert Choquet, Kim Dunphy, Nancy Duxbury, Irena Guidikova, Julie Hervé, José-Ramón Insa, Eduard Miralles, Joëlle Oudard and Hector Pose for their critical and useful comments to the draft version.

## 2. Definitions

### I. CULTURE

The concept "**culture**" is extremely complex to define and its semantic field of meaning is so broad, that it inevitably leads to misinterpretations or misunderstandings. In English, French, Spanish and other European languages, it could mean:

- a number of activities related to the arts and the heritage
- the way of life of a community
- a dynamic (individual) process of cultivation

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The meaning of the concept “culture” in non-European languages is not well known. Do we know what concept (or concepts) is used in Arabic, Chinese, Amazigh, Quechua and Urdu to describe each of these three meanings? Perhaps a process to mainstream culture in sustainable development would need to begin by wondering if the Western paradigm for culture (based on fragmentation and instrumentalisation) is worth being deconstructed. Would we perhaps discover that “culture” means “live” in many languages and cultures? Would we perhaps discover that a “cultural policy”, formulated in most of the languages of the world, should *per se* contribute to sustainable development?

## II. HUMAN DEVELOPMENT

Amartya Sen won the Nobel Prize of Economics, partly for his work in conceptualising **human development**, and in linking human development to freedom. For Amartya Sen human development means ‘enhancing the lives we lead and the freedoms we enjoy,’ in other words, ‘expanding the freedoms we have reason to value’. The aim is that our lives are ‘richer and more unfettered’ and that we will be able to become ‘fuller social persons, exercising our own volitions, that is the capacities for deliberate choice, and interacting with –and influencing– the world in which we live’.<sup>2</sup>

Human development is a project which is individual to each person. Conquering the spaces of freedom is an individual aim. But, as Amartya Sen explains, there are bridges to overcome between “raw capacity”, “capability” and “activity”. Public policies are needed to fill the space between “raw capacity” and “capability”, as well as between “capability” and “activity”. This is why, today, cultural policies have become important for human development. But cultural policy makers neither emphasise the founding of policies in human rights nor in human development.

## III. COMMUNITY OR COMMUNITIES

It is relevant to quote now Article 29 of the Universal Declaration of Human Rights (UDHR), which is all too often forgotten. “*Everyone has duties to the community in which alone the free and full development of his personality is possible*”. This article has been controversial, among other issues, because of the usage and reach, of the concept “community”. If this article was to be agreed today, writers may wish to consider turning the singular “**community**” into the plural “**communities**”, reflecting the reality of contemporary cultures, especially plural in our cities, but also the reality of cultural history, always shaped by plural societies, even when many national narratives have aimed to mask or neglect this fact.

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<sup>2</sup> Garrett, Jan; 2003; “Amartya Sen’s Ethics of Substantial Freedom”, <http://www.wku.edu/~jan.garrett/ethics/senethic.htm>, consulted 1 December 2006.

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#### IV. ARTISTS AND ECOLOGICAL ISSUES: A PARTIAL ANSWER TO THE CORE QUESTION

This report focuses on the relation between culture and sustainable development. This relation is understood in a holistic way. This relation is wider than the relation between the artists (and their organisations) and ecological issues, which has been recently analysed in a brilliant manner by John Hartley (Arts Council of England) in the IFACCA report<sup>3</sup> dedicated “to collate examples of good practice in supporting artists or arts organisations with creative and practical responses to ecological concerns (such as environmental sustainability and climate change)” and wanted to identify potential partners with whom to develop work in this area (see box 1).

##### Box 1. IFACCA's D'Art Report

IFACCA is the International Federation of Arts Councils and Culture Agencies. It launches periodical research on topics related to cultural and artistic policies. In April 2008 IFACCA launched a research under the initiative of John Hartley (Arts Council of England). The Council was “looking to collate examples of good practice in supporting artists or arts organisations with creative and practical responses to ecological concerns (such as environmental sustainability and climate change), and wishe[d] to identify potential partners with whom to develop work in this area.” A questionnaire was distributed to IFACCA members and the wider IFACCA network.

The report identified five types of initiatives:

- Arts councils following government initiatives on buildings and processes
- Support for energy management best practice in building-based arts organisations
- Championing best practice in constructing buildings and other forms of capital infrastructure
- Discourse and cultural critique within artistic practice
- Arts projects demonstrating new approaches to social and environmental issues.

Source: Hartley, 2009.

The D'Art report suggests possible next steps in the field of public policies in order to give a sounder answer to the relation between artists and ecological issues.

Our report considers these are extremely relevant questions that need to be addressed in public policies, but considers that this is just a partial answer to a more complex question: the relation between culture and sustainable development.

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<sup>3</sup> See Hartley, J., 2009, 'Arts and ecological sustainability', D'Art Topics in Arts Policy, No. 34, International Federation of Arts Councils and Culture Agencies - IFACCA, Sydney, [www.ifacca.org/topic/ecological-sustainability](http://www.ifacca.org/topic/ecological-sustainability) and <http://www.ifacca.org/media/files/Arts%20and%20Ecological%20Sustainability%20-%20D%27Art%2034.pdf>

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## 3. Context

The approval of UNESCO's Declaration (2001)<sup>4</sup> and Convention (2005)<sup>5</sup> on Cultural Diversity created the current **cultural diversity momentum**. Moreover, other institutional processes have appeared, such as the Alliance of Civilizations (since 2006) or the European Agenda for Culture (2007).

But the institutionality has its limits:

- The task of deconstructing / reconstructing collective identities (that implicitly cultural diversity and intercultural dialogue entails) is very difficult for the vast majority of nation states.
- The civil society has not yet articulated a global movement for cultural rights, cultural diversity or intercultural dialogue. There is no cultural Greenpeace or Amnesty International. There are seeds, such as Culture Watch Europe, the INCD - International Network for Cultural Diversity,<sup>6</sup> the Federation of Coalitions for Cultural Diversity or the World Cultural Forum. No solid role of culture in sustainable development will be attained without loud voices of civil society.
- Cities and local governments are an emerging actor, but the world organisation of cities is still a young organisation.

The connection between culture and sustainable development is poor.<sup>7</sup>

- The results of the summits of Rio de Janeiro (1992) and Johannesburg (2002)<sup>8</sup> do not include much cultural content (although there was a noticeable progress in the decade 1992-2002). The triangle of sustainability includes the intrinsic values of culture as a tool for social cohesion or as an instrument for economic development. It does not yet fully understand the values that culture brings to a society.
- The UNDP summit of 2012 (where? when?) would be an interesting target for those preoccupied by the current situation of culture in sustainable development and convinced to upgrade its centrality in the global agenda. UNESCO should rapidly launch an international process, probably based on the results of this "Towards a new cultural profile" exercise that advocates for a sound inclusion of culture in sustainable development. Bold progress is needed to stock the progress made in our decade 2002-2012.
- The Convention on the Protection and Promotion of the Diversity of Cultural Expressions (Unesco 2005) mentions this relation in two articles (box 2 and 3).

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4 UNESCO, 2001, "Universal Declaration on Cultural Diversity", <http://unesdoc.unesco.org/images/0012/001271/127160m.pdf>, consulted 16 March 2009.

5 UNESCO, 2005, "Convention on the Protection and Promotion of the Diversity of Cultural Expressions", [http://portal.unesco.org/en/ev.php-URL\\_ID=31038&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=31038&URL_DO=DO_TOPIC&URL_SECTION=201.html), consulted 16 March 2009.

6 <http://www.incd.net>, consulted 16 March 2009.

7 Final Communiqué of the Expert Meeting on Mainstreaming Principles of Cultural Diversity and Intercultural Dialogue in Policies for Sustainable Development, UNESCO, May 2007.

8 World Summit on Sustainable Development, Johannesburg, 2002

## Box 2. Convention of 2005

Article 2, paragraph 6. Principle of sustainable development.

Cultural diversity is a rich asset for individuals and societies. The protection, promotion and maintenance of cultural diversity are an essential requirement for sustainable development for the benefit of present and future generations.

Article 13. Integration of culture in sustainable development.

Parties shall endeavour to integrate culture in their development policies at all levels for the creation of conditions conducive to sustainable development and, within this framework, foster aspects relating to the protection and promotion of the diversity of cultural expressions.

Source: [www.unesco.org/culture/en/diversity/convention](http://www.unesco.org/culture/en/diversity/convention)

## Box 3. Draft operational guidelines for “article 13” of the Convention of 2005

The second extraordinary session of the Intergovernmental Committee of the Convention of 2005 met in Paris on 23-25 March 2009 in order to discuss the “draft operational guidelines” of several of its articles.

Article 13 was discussed.

The Draft operational guidelines for article 13 (annex II, pages 10, 11 and 12) contain a holistic understanding of the relation between culture and sustainable development, as for example:

- *General consideration number 2*: “The economic, cultural, social and environmental aspects of sustainable development are complementary.”
- *Guideline 1*: “Since economic, environmental, social and cultural systems are interdependent and cannot be considered separately, sustainable development policies and measures should be formulated, adopted and implemented in concert with all the relevant public authorities in all sectors and at all levels.”

The Draft operational Guidelines include the following eight “measures related to the integration of the diversity of cultural expressions into sustainable development”:

8. In order to integrate and foster aspects related to the protection and promotion of the diversity of cultural expressions as elements of their sustainable development policies, Parties are encouraged to:
  - 8.1 provide the necessary conditions for creative abilities to flourish by taking into account the needs of all concerned artists, professionals and practitioners in the cultural sector with special attention to the needs of women, social groups and individuals in disadvantaged geographical areas;
  - 8.2 foster the development of viable cultural industries and in particular of micro, small, and medium enterprises working at the local level;
  - 8.3 encourage long-term investment in the infrastructure, institutions and establishment of legal frameworks necessary for the viability of cultural industries;

- 
- 8.4 raise awareness among public authorities and their partners, local stakeholders and the various components of society, of the challenges posed by sustainable development and the importance of taking into account its cultural dimension;
  - 8.5 build sustainable technical, budgetary and human capacities in cultural organizations at the local level by, inter alia, facilitating their access to financing;
  - 8.6 facilitate sustained, equitable and universal access to the creation and production of cultural goods, activities and services, particularly for women, youth and vulnerable groups;
  - 8.7 consult and include public authorities responsible for issues related to the diversity of cultural expressions, as well as civil society and representatives of the cultural sector involved in the creation, production, distribution and dissemination of cultural activities, goods and services;
  - 8.8 invite civil society to participate in the identification, elaboration and implementation of development policies and measures related to the cultural sector.

The “draft operational guidelines” had to be approved by the second ordinary session of the Conference of Parties (15-18 June 2009). Results were not yet available at the time (30th June 2009) of writing this report.

Source: [http://www.unesco.org/culture/culturaldiversity/2ext.igc5\\_en.pdf](http://www.unesco.org/culture/culturaldiversity/2ext.igc5_en.pdf)

David Throsby was commissioned by UNESCO to write the document “Culture in sustainable development: insights for the future implementation of Art. 13”.<sup>9</sup> The document of David Throsby suggests very important guidelines “for policy formulation aimed at integrating culture into sustainable development” (see box 4).

These guidelines for policy formulation aimed at integrating culture into sustainable development have been inspiring in the writing of our report. Nevertheless, Throsby suggests that “they can best be made operational through a broad-ranging conceptualisation of the cultural industries and their potential place in any country’s development agenda”. Throsby argues that this is an “essentially pragmatic” argument.

Cultural diversity and intercultural dialogue will stay as vague areas of wishful thinking, remaining at the margins of the global agenda unless a bold strategy is adopted to connect culture to sustainable development. The findings of this report do not support this (perhaps pragmatic but certainly) reductionist strategy, because it moves very important questions (intercultural dialogue, governance of cultural policies, education) away of the holistic relation between culture and sustainable development.

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<sup>9</sup> Throsby, David (2008), “Culture in sustainable development: insights for the future implementation of Art. 13”, Unesco, Convention on the Protection and Promotion of the Diversity of Cultural Expressions, January 2008.

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#### Box 4. David Throsby on culture and sustainable development

These are the principles for culturally sustainable development that could be seen as a checklist against which particular policy measures can be judged:

- intergenerational equity: development must take a long-term view and not be such as to compromise the capacities of future generations to access cultural resources and meet their cultural needs; this requires particular concern for protecting and enhancing a nation's tangible and intangible cultural capital.
- intragenerational equity: development must provide equity in access to cultural production, participation and enjoyment to all members of the community on a fair and non-discriminatory basis; in particular, attention must be paid to the poorest members of society to ensure that development is consistent with the objectives of poverty alleviation.
- importance of diversity: just as sustainable development requires the protection of biodiversity, so also should account be taken of the value of cultural diversity to the processes of economic, social and cultural development.
- precautionary principle: when facing decisions with irreversible consequences such as the destruction of cultural heritage or the extinction of valued cultural practices, a risk-averse position must be adopted.
- interconnectedness: economic, social, cultural and environmental systems should not be seen in isolation; rather, a holistic approach is required, i.e. one that recognises interconnectedness, particularly between economic and cultural development.

These principles can be seen as a checklist against which particular policy measures can be judged.

Source: [www.unesco.org/culture/en/diversity/convention](http://www.unesco.org/culture/en/diversity/convention)

## 4. The role of cities and local governments

Cities cannot defend teleological discourses on the “cultural identity” of their citizens, as nation-states do (or used to do). Cities have always been the point of destination of immigrants, who, after a few years, become inhabitants and citizens. The identity of cities is obviously dynamic: it has always balanced the expression of traditional cultures with the creation of new cultural forms.

The essential cartographies of cities look very much alike. Citizens request democracy at a local level, services delivered with efficiency, processes that are transparent, a facilitating local government, a city as an open-ended system, a city that creates new meaning with its inhabitants.

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Cities and local governments cannot be absent from the debate on the role of culture in globalisation, because:

- The space makes sense.
- Cities are the spaces where globalisation becomes clearly and immediately obvious.
- Citizens exercise their cultural rights at a local level.
- The human development is based on the provision of local services.
- Creative processes take place in cities.
- New shared imaginaries are originated in cities.

A number of recent United Nations reports have repeatedly revealed the need for states, international and inter-governmental bodies to listen to the voice of cities and to work with them on the implementation of their strategies. For example, the report on the relations between the United Nations and civil society, known as the Cardoso Report (2004)<sup>10</sup>, or the report elaborated by Jeffrey Sachs (2005) on the Millennium Development Goals<sup>11</sup> and the world struggle against poverty. These reports recognise that cities and local governments have a priority role as elements of democratisation and efficiency.

One of the main challenges of our societies is to give visibility to and to legitimise the processes of construction and reconstruction of citizens' *imagineries*, or narratives. Cities are ready to act in the world today both with the universalistic formula "think global, act local", and also with its *diversalist* complement "think local, act global".

At the end of the 20th century, cities had won a place on the international scene. The unification of world municipalism in United Cities and Local Governments (May 2004)<sup>12</sup>, has undoubtedly been a milestone. In the field of cultural policies, UCLG adopted an *Agenda 21 for culture* as a reference document.

The *Agenda 21 for culture*<sup>13</sup> is a commitment of a local government with the citizenry to elaborate and implement cultural policies and programmes. It can also be considered as a declaration of cities for cultural rights. It is also an example of the political innovation needed to link culture to human development. The *Agenda 21 for culture* aims to reinforce the cultural pillar of cities. The contents of *Agenda 21 for culture* can also be summarised thematically: (a) culture and human rights; (b) culture and governance, (c) culture and territory, (d) culture and social inclusion, (e) culture and economy.

Why are cities using *Agenda 21 for culture*? Adopting *Agenda 21 for culture* does not guarantee more resources, but it holds great symbolic importance: it expresses a city's commitment to make culture a key part of urban policies, and a commitment of the local government to elaborate and implement cultural policies and programmes with the community. Last, but not least, it is also a sign of solidarity and cooperation with cities and local governments worldwide, a sign which is not a minor thing in our days. *Agenda 21 for culture* is considered to be an opportunity for every city to create a long-term vision of culture as a basic pillar in its development.

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10 [www.un.org/dpi/ngosection/cardoso.html](http://www.un.org/dpi/ngosection/cardoso.html)

11 [www.un.org/millenniumgoals/](http://www.un.org/millenniumgoals/)

12 <http://www.cities-localgovernments.org>

13 <http://www.agenda21culture.net>

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The document “Advice on local implementation of Agenda 21 for culture” deals with the governance of culture at a local level, provides general recommendations that may be useful to any local government and suggests four specific tools as examples:

1. Local cultural strategy
2. Charter of cultural rights and responsibilities
3. Culture council
4. Cultural impact assessment

## 5. Culture as the fourth pillar of development

How do we advocate for culture in public policy making? Policies for development are built on three pillars: the economic pillar has to do with creating wealth (18th century); the social pillar redistributes this wealth (19th century), whilst the third pillar, the ecological (second half of 20th century), watches over responsibility for the environment. They make the “**virtuous triangle**” of sustainable development (figure 1).

It was developed in the second half of the 1980s (Brundtland’s<sup>14</sup> report being its key document. It was successfully consolidated afterwards (Rio de Janeiro 1992, Aalborg 1994 and 2004, Johannesburg 2002) and is used today in local, national and global strategies as a pattern for analysis and public action. For example, the Lisbon strategy<sup>15</sup>, the foundation of the European Union for its policies until 2010, is based on this virtuous triangle. But, where is culture?

The Australian researcher Jon Hawkes has formulated the need to structure a new “pillar” for sustainability. His document *The fourth pillar of sustainability. Culture’s essential role in public planning*<sup>16</sup> is recognised as a masterpiece for local policy making.

The cultural actors know better than anybody that the circle of development cannot be squared without the **fourth pillar**: culture. The framework proposed by Jon Hawkes is extremely powerful. As cultural actors and agents, we, need strong metaphors and images to raise awareness on the cultural dimension of human development, and to secure a solid role for culture in public action.

It is difficult for anyone to advocate for culture without creating bridges with the other spheres of governance. The fourth pillar allows us to advocate for culture to be at same level of significance for the development of a society as the economy, the social and the environmental.

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14 See UN Department of Economic and Social Affairs [Division for Sustainable Development] <http://www.un.org/esa/sustdev/>

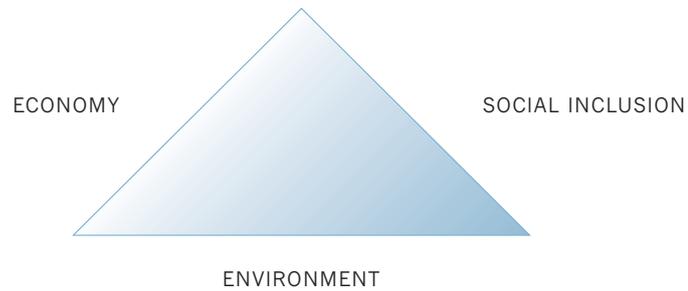
15 See [http://ec.europa.eu/growthandjobs/index\\_en.htm](http://ec.europa.eu/growthandjobs/index_en.htm)

16 Hawkes, Jon; 2001; *The fourth pillar of sustainability. Culture’s essential role in public planning*, Cultural Development Network, Melbourne, 69 pp. <http://www.cultureandheritage.govt.nz/cwb/pdfs/Jon%20Hawke%20-%20Fourth%20Pillar%20of%20Sustainability.pdf>, consulted 16 March 2009.

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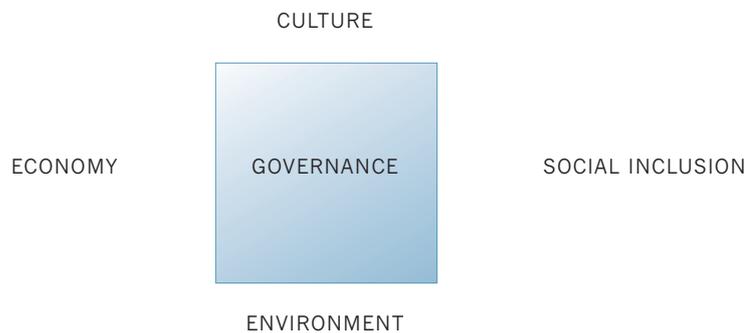
It neither neglects a certain degree of overlap nor the complementarity with each one of the other pillars. The fourth pillar offers a strong metaphor and creates solid bridges.

**Figure 1. The old triangle of sustainable development**



In a society with a growing diversity (not only ethnical diversity), that needs to value knowledge and life-long learning, that is connected (at least potentially) to all the societies of the world... You, he, she, I, we... need to build a cultural pillar (figure 2) that helps us to understand the world, by discovering that our roots, our traditions, our cultures, are not self-evident, by building on our human development through the access to, and practice with, cultural activities.

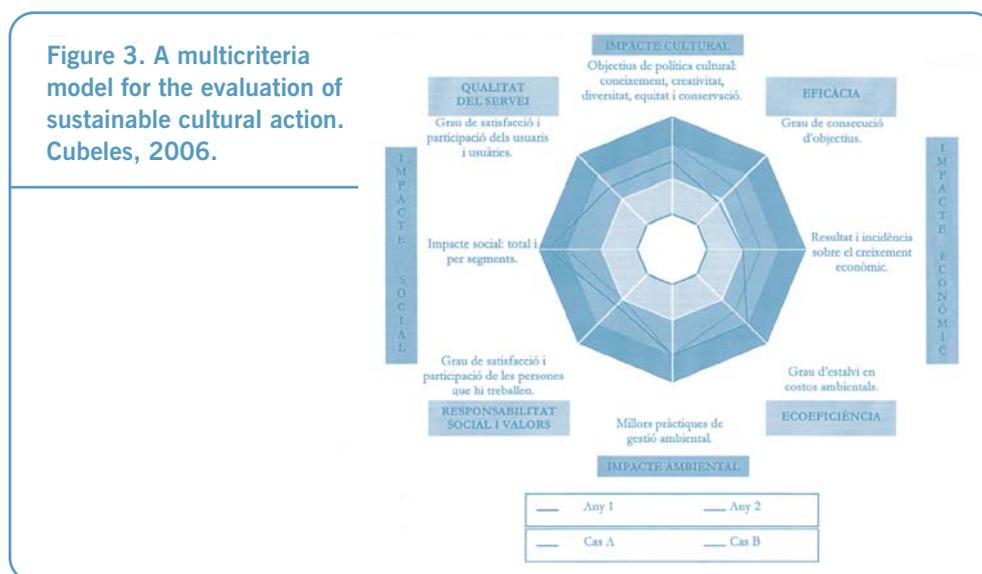
**Figure 2. The new square of sustainable development.**



In recent years, this metaphor has become widespread. The argument of culture as the fourth pillar of sustainable development is used in many regions of the world. Two recent examples can become good illustrations.

On 12 June 2009 the Observatoire des Politiques culturelles of France and the City Council of Barcelona co-organised the seminar “Culture, sustainable development and local governments: what challenges for the next decade”. Two authors showed very similar figures. Both are reproduced below (figures 3 and 4).

Xavier Cubeles, researcher in cultural policies (Laboratory of Culture, Barcelona Media - Centre of Innovation), explained the report “Culture and sustainability”, commissioned in 2006 by the Department for culture of the Government of Catalonia. The report suggests a multicriteria model for the evaluation of sustainable cultural action, based on the four pillars and the relations among them.<sup>17</sup>

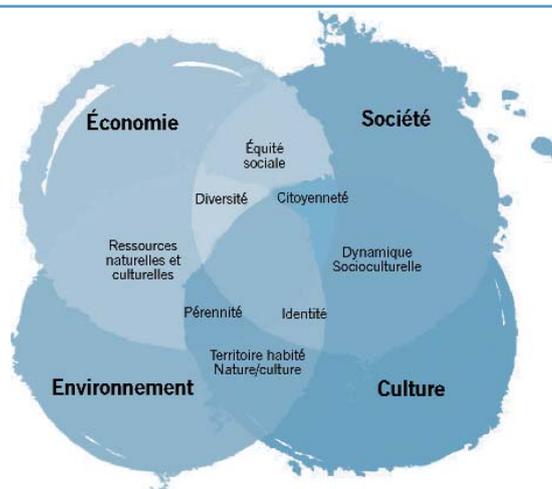


Josee Blackburn, director for policies in the Ministry for culture of the Government of Quebec presented the plan « Notre culture, au cœur du développement durable - Plan d'action de développement durable 2009-2013 ». <sup>18</sup> Her presentation included the slide below. Further information on the plan can be found in box 12.

<sup>17</sup> Cubeles, Xavier, 2006, Cultura i sostenibilitat, Direcció General de Cooperació Cultural, Departament de Cultura, Generalitat de Catalunya.

<sup>18</sup> Ministère de la culture, la communication et la condition féminine du Gouvernement du Québec, 2009, « Notre culture, au cœur du développement durable - Plan d'action de développement durable 2009-2013 ». Presentation of Josee Blackburn, on 12 June 2009 for the seminar “Culture, sustainable development and local governments: what challenges for the next decade”

**Figure 4. The four pillars of sustainable development.**  
 Ministère de la culture, la communication et la condition féminine du Gouvernement du Québec, 2009.



Source: Annette Viel, consultante en patrimoine

## 6. Examples of institutional innovation

The examples that follow below cannot be considered as examples of an exhaustive process of involvement (and posterior analysis) of all the members of UCLG's Committee on culture. This process was out of the reach of this paper. The examples described in this chapter have been obtained after a: (a) process of consultation with some members of the Committee on culture of UCLG (see box 5 on Circular 26 below) and (b) an analysis of recent bibliography in the field of cultural policies, sustainable development and institutional innovation.

### Box 5. Circular 26 of UCLG's Committee on culture

This circular:

- communicated the agreement of the Committee on culture to contribute to the project "Towards a new cultural policy profile of the Division of Cultural Policies and Intercultural Dialogue of UNESCO
- announced that a brief report on "institutional innovation in local policies for cultural diversity and intercultural dialogue" was being prepared,
- highlighted the report would focus on policies and programmes (not in specific projects)
- called for contributions from members of UCLG Committee on culture

Source: [www.agenda21culture.net](http://www.agenda21culture.net)

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The examples of this chapter have been classified in these five areas:

- a. Local government initiatives for interculturality
- b. Civil society initiatives for local cultural governance
- c. Local government initiatives for culture and sustainability
- d. Initiatives for culture and sustainability undertaken by artists
- e. National and international networks and platforms

#### A. LOCAL GOVERNMENT INITIATIVES FOR INTERCULTURALITY

In the last decade, an important topic has made an impact on the elaboration, the implementation and the evaluation of local cultural policies. This topic is cultural diversity and intercultural dialogue. Cities and local governments have been thinking about adapting its policies and programmes to a more diverse composition of the local population.

UCLG's Committee on culture analysed this topic in the paper "Local policies for cultural diversity" (box 6), finished in September 2006, which includes a compendium of more than 50 case-studies as well as a general presentation.

##### **Box 6. "Local policies for cultural diversity"**

The study "Local policies for cultural diversity" summarises current practices on cities and local governments. The study was commissioned to the Barcelona City Council's Institute for Culture, by the Division of Cultural Policies and Intercultural Dialogue of UNESCO. The study was analysed by UCLG's Committee on culture in October 2006. The study was the basis for the official policy papers "Advice on local implementation of Agenda 21 for culture" and "Cultural indicators and Agenda 21 for culture" that were approved in October 2006.

The conclusions of the study "Local policies for cultural diversity" are reproduced below:

- Diversity is constitutive of culture. It challenges many of the official discourses on culture and cultural policies, especially those that were based on homogeneity and/or have democratic deficits. Diversity provides a new set of conceptual lenses to describe current local policies; and it will probably articulate new cultural policies. We are probably living a situation in which the paradigm that articulates cultural policies is changing.
- Cities are including cultural diversity considerations in their local policies, while diversity has manifold meanings: contents, actors or ethnic. The concepts of a "local cultural ecosystem" or "cultural ecology" facilitate the understanding and allow the implementation of cultural diversity considerations into policies.
- Governance becomes a crucial priority; between the local government and the citizens, with a "relational" approach that allows citizens to participate in cultural life, and in deliberative cultural policies; between a leading municipal department for culture that bases its work on the intrinsic values of culture and co-operates with those departments/agencies (education, social inclusion, economic development...) that include cultural considerations in their work; between the several tiers of government (international organisations, national governments, local authorities) in long-term accountable programmes.

The full report (in English) and an executive report (in English, French and Spanish) are still available on-line.

Source: [www.agenda21culture.net](http://www.agenda21culture.net)

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Recent case-studies, or practices, or good-practices could be included in a possible new edition of this report. Nevertheless, the conclusions of the report would not vary. As an example of a recent practice, the programme “Barcelona Diàleg Intercultural” could be evoked (box 7).

#### **Box 7. “Barcelona Diàleg Intercultural”**

Barcelona Diàleg Intercultural was developed within the framework EC initiative European Year of Intercultural Dialogue (2008). It could be understood as the local implementation of this pan-European initiative. The programme developed through the whole 2008.

The thesis of the City Council is that cultural diversity is an inherent reality of all contemporary cities. New urban scenarios will depend on the ability to accommodate the diversity of cultural expressions to which they are home, as well as in generating spaces of meeting and dialogue between people with diverse cultural backgrounds.

The programme intended (a) to strengthen current intercultural projects, such as the Intercultural Mediation Service (b) to launch new cultural projects, such as the night of Ramadan, (c) to hold a public social debate on interculturality (one of the results was the report “Towards Policy of accommodation of the cultural diversity in Barcelona” written by professor Ricard Zapata-Barrero, and (d) to launch a new local governance structure on intercultural issues, namely the municipal Plan for interculturality.

<http://www.bcn.cat/cultura/dialeg/eng/index.html>.

The Council of Europe launched in 2007 a pilot programme on intercultural governance. The name of the programme is “Intercultural cities” (see box 8 for more information on the programme). The Council of Europe obtained the support of the European Commission (under the special call for projects that was funded on the occasion of the European Year of Intercultural Dialogue). The programme includes exchange of good practice, city-to-city mentoring, training and design of new processes and structures for intercultural governance. The programme helps participating cities to adopt a comprehensive, strategic approach to managing diversity by designing intercultural strategies and developing initiatives. The programme has two strands “Governance and policies” and “Awareness and exchange”. The Eurocities network was involved as a partner to the strand “Awareness and exchange” (see box 9 for more information on this strand). This programme is probably the most complete international programme for intercultural governance.

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### Box 8. “Intercultural Cities”, a programme of the Council of Europe

The Intercultural Cities programme is a joint action of the Council of Europe and the European Commission. Its general objectives are to stimulate an inclusive debate and policy reformulation in pilot cities on the basis of an intercultural approach to migration, integration and social cohesion; to encourage pilot cities to develop comprehensive intercultural strategies, and to elaborate model intercultural strategies and strategy development and evaluation methods as an example and inspiration for other cities in Europe.

The background of this programme is the thesis that as communities across Europe grow increasingly diverse, their governance models, their public and media discourse, the management of their institutions and their policies determine whether this diversity becomes an asset or a threat. Successful cities and societies of the future will be intercultural: they will be capable to manage and explore the potential of their cultural diversity to stimulate creativity and innovation and thus generate economic prosperity and a better quality of life.

The programme addresses local communities that are aware that the diversity of their population, often a source of tension, conflict and even violence, can be managed as a resource. The programme is not simply about exchange of good practice and city-to-city mentoring. Interculturality requires a cultural change that can be achieved through simultaneous action at several levels: public perceptions, political processes and structures, social integration. The programme will help participating communities to adopt a comprehensive, strategic approach to managing diversity by designing intercultural strategies and developing initiatives in all of these areas.

Strand one, “Governance and policies”, is developed by the Council of Europe. It involves visits to cities where in depth analysis and discussions on policies and approaches using a specially developed tool, the “policy assessment grid”. The programme cities participating in this strand are Berlin Neukölln (Germany), Izhevsk (Russian Federation), Lublin (Poland), Lyon (France), Melitopol (Ukraine), Neuchâtel (Switzerland), Oslo (Norway), Patras (Greece), Reggio Emilia (Italy), Subotica (Serbia) and Tilburg (the Netherlands). A group of international and national experts works with the authorities and other actors of the pilot cities. Strand two, “Awareness and exchange”, is developed by EUROCITIES network (please see below box 8 on the Eurocities strand of the Intercultural Cities programme).

Source: <http://www.coe.int/interculturalcities>.

The Eurocities network participated in the European Year of Intercultural Dialogue with its own strand within the programme “Intercultural cities”. 23 members of the Eurocities network took part in a scheme of “ambassador visits” from one city to another one. Each city appointed two ambassadors – a local politician with responsibility for intercultural dialogue and a representative of young people. Both ambassadors were accompanied on their visits by the city's contact person. The 23 visits took place on the occasion of major local events and festivals around the theme of intercultural dialogue (mainly festivals specially conceived to reinforce the processes of interculturality). During these visits each city organised a special session (“Living together in Europe”) dedicated to an exchange between the ambassadors of the host city and the ambassadors of the visiting city. Each visit was accompanied by an exhaustive programme, including the analysis of those new structures that each city is creating in the field of the governance of interculturality.

### Box 9. Intercultural cities – the Eurocities strand

EUROCITIES is the network of major European cities. It was founded in 1986. Today, the network brings together the local governments of more than 130 large cities in over 30 European countries. The network is a platform for its member cities to share knowledge and ideas, to exchange experiences, to analyse common problems and develop innovative solutions, through a wide range of Forums, Working Groups, Projects, activities and events. Europe is facing a whole series of big challenges that require a determined and effective response from public authorities. These include: ensuring the economic prosperity and sustainable development of our cities and regions, creating new opportunities for employment, strengthening social cohesion, and protecting our environment for future generations. These challenges can only be properly addressed if the different levels of public administration - cities and regions, national governments, and European institutions - are all working together.

Culture and creativity are a vital aspect of our societies, and people need access to a wide range of arts and cultural activities. Europe's cities are home to a rich mixture of people including migrants from all parts of the world, and this diversity represents a valuable source of cultural wealth and human potential. Eurocities believes that culture and creativity should be supported by public policies at all levels, including the European level, and that the impact of culture on the economic development and social cohesion of cities should be recognised.

In 2008, Eurocities participated in the European Year of Intercultural Dialogue with a cooperation within the programme "Intercultural cities". 23 members of the Eurocities network took part in a scheme of ambassadors visits from one city to another one. For this purpose, each city appointed two ambassadors – a local politician with responsibility for intercultural dialogue and a representative of young people. Both ambassadors were accompanied on their visits by the city's contact person. Visits took place on the occasion of major local events and festivals around the theme of intercultural dialogue. During these events each city organised a special session ("Living together in Europe") dedicated to an exchange between the ambassadors of the host city and the visiting city on intercultural dialogue. The visits were accompanied by an exhaustive programme, including the analysis of the new structures that each city is creating in the field of the governance of interculturality.

The 23 participating cities were: Amsterdam, Barcelona, Belfast, Bergen, Berlin, Bologna, Bristol, Cologne, Espoo, Genoa, Ghent, Glasgow, Lublin, Lyon, Malmoe, Nantes, Nottingham, Oslo, Riga, Turin, Toulouse, Warsaw and Zaragoza.

The 23 events selected by the host city could be classified as follows: 5 (art, music, performing arts or film) festivals, 2 city festivals, 2 carnivals and 2 parades, 8 intercultural festivals, 1 international week, 1 spiritual gathering and 1 library "borrow a living book" project. An in-depth analysis of the local events would show the "state of the art" of the relation between local cultural production and intercultural dialogue.

This programme finished with a declaration of 12 points and a document of Recommendations of 8 points.

Source: [www.eurocities.eu](http://www.eurocities.eu).

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The Eurocities strand of Intercultural cities finished with a series of recommendations to local governments:

1. Recognise that an intercultural policy if applied in a city requires an integrated approach, taking into account all major policy areas (social cohesion, planning, housing, culture, education...).
2. Stimulate diversity and intercultural cooperation by serving as an example to citizens.
3. Facilitate and promote intercultural activities and gatherings throughout the city by involving art institutions and civil society actors more closely.
4. Emphasise the benefits of cultural diversity on the prosperity, attractiveness and the creativity of the city.
5. Make sure policy makers and civil servants are well trained and have basic intercultural competences.
6. Target different groups living in certain areas to discuss new developments of common and public interest.
7. Support structural exchange and cooperation within the city between schools (and other formal youth structures over and above educational establishments) that are predominantly attended by children from majority groups and those that are attended predominantly by children from minority groups.
8. Encourage teachers and students to use existing concepts and practical applications of intercultural education in elementary schools.
9. Work closely with the local media and use new technologies.
10. Measure and evaluate progress of the city's strategies by using indicators of openness and interculturalism.
11. Where applicable consider developing interfaith consultative bodies.
12. Learn from other cities, engage and stimulate constant exchange of policies and practices with other cities in Europe. Make the most of the EUROCITIES network.

## B. CIVIL SOCIETY INITIATIVES FOR LOCAL CULTURAL GOVERNANCE

The original energy for a rich, diverse and connected local cultural system is the civil society. Agenda 21 for culture recognises the founding importance of civil society for local cultural system in its article 11, in which “the autonomous initiative of the citizens” is recognised as the “basis of cultural freedom” at a local level.

“Cultural policies must strike a balance between public and private interest, public functions and the institutionalisation of culture. Excessive institutionalisation or the excessive prevalence of the market as the sole distributor of cultural resources involves risks and hampers the dynamic development of cultural systems. The autonomous initiative of the citizens, individually or in social entities and movements, is the basis of cultural freedom.”

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One of the main elements hampering the understanding of culture as a crucial element of local cultural policies is the lack of cohesion of the local cultural civil society.

- In some cases, the organisations that group artists are just too weak.
- In some other cases, they are solely focused on the advancement of sectorial agendas (the cinema, the working spaces for visual artists or the lack of preservation of archaeological sites...) to name just a few random examples, there are many more. Of course these topics are extremely important and deserve some corporate bodies to defend and to advocate for them. But these topics are, by definition, narrow. And they do not necessarily reach the citizens. And, if they reached the citizens, these may wonder what added value the “sectorial cultural cause” has for them; just a few citizens would be able to trace this added value.
- The British researcher John Holden has elaborated on the distance between the professional cultural circles and the average citizen. In his inspiring document “Cultural value and the crisis of legitimacy”, Holden (2006, 10) states that “the ‘cultural system’ has become a closed and ill-tempered conversation between professionals and politicians, while the news pages of the media play a destructive role between politics and the public.” Holden affirms “the problems are clearly systemic, but the solutions must start with the cultural professionals (...) This will require courage, confidence and radicalism on the part of professionals in finding new ways to build greater legitimacy directly with citizens. The evidence so far suggests that such an approach would be successful and would serve the aims of all concerned – politicians, the professionals themselves, and above all the public”.
- On many occasions the cultural civil society organisations, only unites for a specific activity / campaign. Once the objective is attained, the joint forces melt away.
- Also, in many cases, very often, after a cultural campaign led by civil society organisations, the local / national cultural departments react and take on board the aim of the campaign. The official narrative, written some years after the campaign, disguises, conceals or hides the origin of the movement. The canonical examples of these practices fall within the field of heritage preservation and conservation, but in recent years the struggle for local cultural diversity has also given many examples.

Can a city care for the existence of a strong civil society initiatives for local cultural governance?  
Yes, it can.

- At least, the local government can identify those (young, tender, spontaneous) groupings, movements, campaigns or initiatives that wish to include all the civil society cultural sectors, and to build alliances with other civil society organisations, either dedicated to human rights, gender equality, environmental issues or the fight against poverty.
- A local government can decide not to undermine the seeds of groupings, movements, campaigns or initiatives. Sometimes the temptation is too high, as they can easily be accused of being partisan or biased. (Perhaps this is the reality in some cases, but it is not the case in most of cases.)
- A local government can decide not to swallow the seeds of groupings, movements, campaigns or initiatives. Here again, the temptation is too high. A local government can create a specific committee dedicated to a difficult topic, inviting all NGOs, foundations, associations and groups that have gathered around the topic, to join that specific committee. The meetings of the committee can be instrumentalised, its work can be delayed, conclusions can be postponed, etc. These are wrong practices.

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- The article “Challenges for local cultural development (abridged)” that Jon Hawkes has written on the occasion of the 5th anniversary of Agenda 21 for culture describes 22 tendencies “within government that inhibit an effective relationship between government and communities, particularly in pursuing local cultural development objectives”.

The original energy for a rich, diverse and connected local cultural system is the civil society. Two very good examples can be recalled (boxes 10 and 11).

#### **Box 10. Culture Montréal**

Culture Montréal is an independent non-profit organization bringing together people from all backgrounds interested in promoting culture in all its forms as an essential element of Montreal's development. It is, therefore, a place for reflection, dialogue, and action aimed at the cultural community, political and business decision-making entities, and citizens. Through research, analysis, communication, and educational activities, Culture Montréal is involved in defining and recognizing Montreal culture in all its richness and diversity.

The official foundation of the organization on February 28, 2002 capped a decade-long period of reflection involving the Montreal cultural community. Especially important for the birth of this organization were the events celebrated in 2001. In spring and summer, a series of professional meetings and workshops involving representatives of the Montreal's artistic and cultural sectors was celebrated. In October, Culture Montréal organized the Cultural Summit, which laid the ground for citizens to come together to promote culture at the heart of Montreal's development.

Culture Montréal is a cultural network composed of hundreds of people —artists, cultural workers, and citizens— who share Culture Montreal's vision. It is financially supported by its members, the Quebec Ministry of Culture and Communications, the Cirque du Soleil and the Ville de Montreal and is member of the Les Arts et la Ville, the Canadian Conference of the Arts and the Canadian Arts Coalition.

Culture Montréal works through committees, which are working groups composed of members of the organization to whom the board of directors has given the task of developing an analysis, points of view and recommendations that contribute to Culture Montréal's platform, policy statements and action plan. Since Culture Montréal's action plan is largely linked to the expansion of the City of Montreal, the organization's actions are related to the wider political, economical and social contexts. With this in mind, the theme committees are encouraged to channel their reflections according to the cultural and political issues at stake in the city.

Source: [www.culturemontreal.ca](http://www.culturemontreal.ca).

The activities of Culture – Montréal has enormously contributed to the cultural policies of Montréal. A very relevant element is its membership: it is open to any citizen that is interested in the progress of local cultural policies. This openness allows the widening of the local debate (and more interesting). In brief, “culture” (and the debates on the local policies) does not stop in the artistic stakeholders, but it reaches another scale: that of the contribution of culture in sustainable development.

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The tandem between a strong civil society organisation and a committed local government, working side by side, is a good balance. They may have different agendas and affiliations (of course), but they can choose to have a loyal and strategic alliance. The added-value of this alliance is huge: it benefits the whole society and it guarantees that cultural policies are considered a crucial component of sustainable development. Montréal is probably the leading example of institutional innovation in this field.

Another interesting example is found in Spain, in the city of Ciudad Real.

#### **Box 11. Círculo de Bellas Artes de Ciudad Real**

Citizen participation in the social life is an undoubted symptom of the democratic richness of a society. The individual must recover the space that the [Spanish] Constitution recognizes after him for the free exercise of his civil responsibility: "It corresponds to the public powers....; to remove the obstacles that prevent or make his plenitude difficult, and from facilitating the participation of all the citizens in the political, economic, cultural and social life" (article 2). The life in community cannot leave aside the active implication in topics that interest us all. The indifference is an enemy of the real and free citizenship, since the passivity reduces the democratic quality and limits our freedom.

Why the Circle is born? The Circle is born as a natural reaction of different groups and persons linked with the cultural and artistic ambience of Ciudad Real, before the current existing cultural model in our city characterized by a cultural policy obsolete and archaic, dependent on the partisan interests of every moment and unable to give answer to the current demands of an increasing sector in importance.

What is the main aim of the Circle? The Circle aims to create conscience of the need of organizing and of structuring the cultural sector of Ciudad Real, to dignify the artistic creation, to promote the demands of the sector, to request an active role in the definition of the cultural policies of the different tiers of administration, by means of the dialogue and a real citizen participation.

What are the objectives of the Circle? (a) To promote actively the artistic and cultural development of our locality from citizen participation; (b) To articulate a channel that makes the participation of the artists possible, defending their rights and interests in the political, social, cultural development... (c) To look over the fulfillment of the legislation, calls, and other regulations (...) as well as to encourage new laws for the sake of a major artistic and cultural development, (d), To encourage alliances among the cultural associations, spreading the democratic coexistence, the pluralism, the multiculturalism, and the respect to the human rights(...).

Source: <http://www.circulodebellasartes.org>

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## C. LOCAL GOVERNMENT INITIATIVES FOR CULTURE AND SUSTAINABILITY

Local governments have begun to include the relation between culture and sustainable development in their programmes during this decennium. The number of municipalities that make an explicit connection is scarce. A previous consideration must be made: cities understand the relation between culture and sustainable development in various ways.

Some initiatives understand this relation as “culture is becoming the fourth pillar of sustainable development”: this is probably the case of the processes undertaken by Geneva, Lille, Angers and the government of Québec. These initiatives are mainly related to governance and seek to guarantee that culture is considered in the local / national strategies for sustainable development.

The City of Geneva is including a cultural dimension in the local implementation of the Aalborg commitments (box 12).

### Box 12. Aalborg commitments and culture: the city of Geneva

Le 23 avril 2008 le Conseil administratif de la Ville de Genève (exécutif) a décidé de signer les Engagements d'Aalborg et de les mettre en place en Ville de Genève au travers de l'Unité Agenda 21. Cette mise en œuvre se traduit en (a) la définition d'une vision politique, qui permette la mise en œuvre d'une politique de durabilité ambitieuse, (b) la détermination d'objectifs locaux spécifiques à la Ville de Genève qui découlent de la vision politique, et ceci à travers une consultation large; c'est ce que stipulent les Engagements d'Aalborg.

Pendant les processus de consultation, « le constat est rapidement fait que la dimension culturelle est la grande absente des 10 Engagements et 50 objectifs d'Aalborg ». Un travail de réflexion est alors lancé; les différents services ayant pour mission la mise en œuvre de politiques culturelles en Ville de Genève sont amenés, en été 2008, parallèlement au recensement décrit ci-dessus, à réfléchir à la place de l'action culturelle au sein des Engagements et à formuler des propositions de modification d'objectifs ou de formulation de nouveaux objectifs. Ce travail commun a permis la prise en compte des aspects de politique culturelle dans les Engagements d'Aalborg.

A notre connaissance, la place de la culture dans les Engagements d'Aalborg n'a encore jamais été formulée. La Ville de Genève est donc pionnière en la matière. Le programme est actuellement dans une phase de consultation externe et aboutira, en septembre 2009, aux choix de 15 objectifs locaux spécifiques pour la Ville de Genève. Il est prévu que le programme soit évalué. Il est prévu que sur ces 15 objectifs qu'au moins un concernera la mise en œuvre des politiques culturelles.

Source: Report sent by Joëlle Oudard, City of Geneva.

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The cities of Angers and Lille are following similar processes: in these cities, the department for cultural affairs and the departments for the ecology and sustainable development are now working together in order to include a cultural dimension in the main planning documents. Similarly, the Council for Sustainable Development of the French department Hauts-de-Seine has recently published a report on “Culture and sustainable development”. The report makes suggestions of measures that this department may endorse during the next months.<sup>19</sup>

The Government of Quebec has recently published a document *Notre culture au cœur du développement durable*, which announces the beginning of the work to approve an Agenda 21 for culture of the Province of Quebec in 2013 (box 13). The document uses the argument of the fourth pillar in order to plan the contribution of culture to sustainable development.

#### Box 13. The Agenda 21 for culture of the Provincial Government of Quebec

La ministre de la Culture, des Communications et de la Condition féminine, Mme Christine St-Pierre annonce la publication du plan d'action de son ministère en matière de développement durable. Le document, qui s'intitule *Notre culture au cœur du développement durable*, est disponible uniquement dans Internet.

Afin de favoriser l'intégration de la culture dans le développement durable et ainsi répondre à l'engagement de la Convention sur la protection et la promotion de la diversité des expressions culturelles, le Ministère travaillera, d'ici 2013, à l'élaboration d'un Agenda 21 de la culture pour le Québec, action-phare de son plan d'action de développement durable.

« Cette action novatrice représente une occasion unique pour le Québec d'affirmer une fois de plus son leadership dans le domaine de la diversité culturelle. Elle constituera aussi un moyen concret de faire valoir que la viabilité à long terme des sociétés repose sur quatre dimensions indissociables : la responsabilité environnementale, la santé économique, l'équité sociale et la vitalité culturelle », a affirmé la ministre.

Source:

[http://www.mcccf.gouv.qc.ca/index.php?id=2328&tx\\_ttnews\[tt\\_news\]=5050&cHash=883a58ea29](http://www.mcccf.gouv.qc.ca/index.php?id=2328&tx_ttnews[tt_news]=5050&cHash=883a58ea29)

The governments that have launched these initiatives refer to three main sources of inspiration:

- UNESCO Convention on the Protection and the Promotion of the Diversity of cultural expressions (2005), and especially article 13
- The Aalborg commitments and Local Agenda 21 (2004)
- Agenda 21 for culture (2004)

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<sup>19</sup> <http://www.hauts-de-seine.net/Ressources/pdf/environnement-transports/developpementDurable/C2D92/Avis%20culture-Entier-4mai09.pdf>

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It would be strongly recommended that Unesco, together perhaps with UCLG's Committee on culture, launched a survey in order to identify more governments (either local, provincial or national) that have decided to elaborate documents on these topics.

Furthermore, guidance is strongly needed from Unesco on the complex relation between culture and sustainable development. Chapter 6 of this report suggests a proposal.

## D. INITIATIVES FOR CULTURE AND SUSTAINABILITY UNDERTAKEN BY ARTISTS

### I. ARTISTIC PROJECTS

Artists have always been aware of new challenges of society. Climate change is today a very worrying issue for (nearly) everybody. Some artists have reflected on this issue, and their creation has been devoted to this. One of the best examples is Cape Farewell (box 14), which is committed to the notion that artists can engage the public in this issue, through creative insight and vision.

#### **Box 14. Cape Farewell**

This is a programme that brings together leading artists, writers, scientists, educators and media for a series of expeditions into the wild and challenging High Arctic. In these expeditions, together they have mapped, measured and been inspired by the awesome environment and have endeavoured to bring home stories and artworks that tell how a warming planet is impacting on its wilderness.

Climate change is caused by the way we choose to live in our urban environment and a cultural shift of values could stabilise what is potentially a dangerous situation. Cape Farewell is committed to the notion that artists can engage the public in this issue, through creative insight and vision.

The artist David Buckland created Cape Farewell in 2001 to instigate a cultural response to climate change. A small team works alongside partners and collaborators at the centre of an ambitious programme of activity with climate science at its core.

Source: <http://www.capefarewell.com>

### II. THE ENVIRONMENTAL IMPACT OF CULTURAL ACTIVITIES

The processes of evaluation of the environmental impact have reached the cultural and artistic producers. Festivals move people. New buildings spend, save or produce energy. Music concerts produce waste.

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Cities aim to either minimise the ecological impact of a cultural event or to guarantee that a new cultural venue has a low environmental impact. The key concept is the reduction of the “environmental footprint” (box 15) with an analysis of the flows of energy and water, the use of local materials, and the treatment of waste. In some cases, the use of public transportation and the overall policy of communication are included in the analysis.

#### **Box 15. “Eco-events”**

The city of Lille is committed to guarantee that all cultural events have a low environmental impact. Thus, a process to define very clear advice on the organization of “éco-événements” was launched, and its implementation has already begun.

The organization Culture Montréal and la Tohu organized a seminar on the “événement culturel écoresponsable” on February 2009. The seminar invited the cultural community of Montréal to get to know practical advice on this issue.

Sources: Interview with Catherine Cullen, L’Observatoire, n. 34, and “Communiqué Culture Montréal” on the seminar on “culturally eco-responsible events”.

In other cases, the cultural event is meant to become a timely opportunity to raise the awareness of all citizens on the need to adopt a more sustainable pattern of life.

Finally, in some more sophisticated processes, the organisation of eco-events goes further and includes some social considerations: the participation of various generations or the involvement of the local community in the event. These events may be considered to be those that give a holistic treatment to the relation of culture to sustainable development.

### *III. HOLISTIC PROJECTS*

Some pioneer projects internalising the relation between culture and sustainable development have emerged. These initiatives are led by organisations that have the arts and culture as its main consideration and an ambition to bring culture at the centre of the sustainable development of a community. La Tohu in Montreal (box 16), the programme of Creative Partnerships in the United Kingdom (box 17) and “Lille 3000” (box 18) are cultural projects with innovative content that have internalised the role of culture in sustainable development.

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### Box 16. La Tohu

La Tohu is a place where culture, environmental consciousness and the community become closely intertwined and constantly influence each other.

La Tohu is a non-profit organization founded by En Piste (the national association of circus arts), the National Circus School and Cirque du Soleil. In 1999, two visions were emerging. A cultural one in the Quebec circus arts milieu: assembling a critical mass of circus arts creation, training, production and performance infrastructures that would enable Montreal to take its place as an international capital in this rapidly evolving cultural sector. An environmental and social one in Montréal: the future of the impoverished neighbourhood of Saint-Michel. The decision to develop the cultural complex in Saint-Michel was the first manifestation of a convergence. It contributes to make La Tohu a forerunner of urban revitalization, a fundamental aspect of sustainable development.

The missions of la Tohu:

- The cultural mission is to promote the active participation of citizens in cultural activities related to circus, from the education and training to the production and performance activities that secure Montreal's place as an international circus arts capital.
- The environmental mission is to actively participate in the revitalization of the Saint-Michel Environmental Complex, the largest urban landfill site in North America.
- The social / community mission is to contribute to the social and economic development of the Saint-Michel neighbourhood in Montreal.

The activities related to the cultural aspect of the programme are all the activities linked to circus: the headquarters of Cirque du Soleil (the place in which all shows are conceived, prepared and produced), the National Circus School (a very prestigious one) and the performances at La Tohu (open to all citizens). The cultural programme has also a community dimension: free shows (music, dance, theater...), temporary exhibits (painting, photography, sculpture, prints...), creative arts workshops and celebrations bringing members of the neighbourhood together.

The partners organisations and institutions and those that have contributed to the founding and success of the Cité des arts du cirque include the City of Montreal, the Government of Quebec, the Government of Canada, the Federation of Canadian Municipalities, environmental organizations and community organizations, the medias, the official suppliers, the construction team and some businesses.

Source: [www.tohu.ca](http://www.tohu.ca).

### Box 17. Creative Partnerships

Creative Partnerships is a flagship creative learning programme, designed to develop the skills of young people across England, raising their aspirations and equipping them for their futures. It fosters innovative, long-term partnerships between schools and creative professionals, including architects, scientists, multimedia developers and artists. “Young people develop the skills they need to perform well not only in exams and extra-curricular activities, but also in the workplace and wider society”.

The programme was created in 2002. Any school of England can participate. Each project is developed by a school, involving the community. Long-term relationships between creative professionals and schools lie at the heart of the Creative Partnerships process. Creative professionals work as Creative Agents, helping to deliver the programme, or as creative practitioners working directly with students and teachers.

The programme understands “creativity” as more than ‘doing the arts’. “It is a wider ability to question, make connections, innovate, problem solve and reflect critically. (...) Creative learning empowers young people to imagine how the world could be different and gives them the confidence and motivation to make positive change happen. This helps young people to engage with their education and to achieve.”

The programme has had a very positive impact on students, teachers, the schools and the cities, as well as successful evaluation.

Source: <http://www.creative-partnerships.com>

### Box 18. Lille 3000

Lille3000 was created in the wake of Lille 2004 to take advantage of the creative energy of Lille and its region.

It is a new event: neither a biennial nor a festival. It is a successful event that makes an implicit contribution to the intercultural dialogue. Lille3000 invites the audience to learn about cultures through the most contemporary artists, while making its events available to as wide a public as possible in the heart of the city.

Lille3000 examines a wide range of themes: the economy and new technologies, the art of city living and building the city of tomorrow, spirituality, and more generally issues of society and civilisation. There are exhibitions, metamorphoses, installations, secret gardens, design, plant-life architecture, cinema, drive ins, performances, theatre, dance, concerts, clubbing, literature, comic book art, debates, cuisine.

Lille 3000 took place in 2006, with Bombay and India as guests (“Bombaysers de Lille”), and is taking place in 2009, with “Europe XXL” as a motto that embraces the following cities and cultures: Istanbul, Berlin, Riga, Tallinn, Vilnius, Budapest, Bucharest, Warsaw, Ljubljana, Belgrade, Zagreb, Sarajevo and Moscow.

Source: <http://www.lille3000.com>.

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These projects share an innovative cultural content, a leadership in hands of cultural professionals, a credible Board (made of artists and cultural managers, but not only), a strong connection with the neighbourhood and the communities, a contribution to the local economy, an intergenerational concern, an intense use of public spaces and an overall will to respect and protect the environment.

## E. NATIONAL AND INTERNATIONAL NETWORKS AND PLATFORMS

### I. NATIONAL PLATFORMS AND PROGRAMMES

The development of a stronger role of culture in sustainable development relies on the consolidation of professional platforms of national reach. During the last decade, some national networks of practitioners have emerged and become solid platforms to advocate for culture. In Canada, the Creative City Network (box 19) has brought together municipal culture technicians “to connect the people who share this working environment so we can be more effective in cultural development in our communities by sharing experience, expertise, information and best practices”. In Australia, the Cultural Development Network of Victoria (box 20), created in 2000, brings together “communities, artists, local councils and advocates a stronger role for participatory arts and cultural expression to build a healthier, more engaged and sustainable society”. In Ukraine, Model 21, created ex-novo and in difficult political environment (box 21) has enabled the relationship between different cultural actors and has to be considered as the first step towards a local network of professionals working in cultural management in Ukraine.

#### **Box 19. Creative city Network of Canada**

Municipalities are playing a growing role in the development of arts, culture and heritage in Canada. The Creative City Network of Canada (CCNC) is an organization of municipal staff working in communities across Canada on arts, cultural and heritage policy, planning, development and support.

The CCNC exists to connect and educate the people who do this work and share this working environment so we can be more effective in cultural development in our communities. By sharing experience, expertise, information and best practices, members support each other through dialogue, both in person and online.

Our goals are: (a) to provide a way for communities, large and small, to access each other’s experiences and expertise, (b) to develop tools and resources for the community of practice in community development across Canada.

Source: <http://www.creativecity.ca/>

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### Box 20. Cultural Development Network of Victoria

The Cultural Development Network is an independent non-profit group that links communities, artists, local councils and organisations across Victoria. We advocate a stronger role for participatory arts and cultural expression to build a healthier, more engaged and sustainable society. We work towards a society in which local communities, in all their diversity, have the resources and support they need to make and express their own culture. We're committed to the principles of community cultural development and affirmative action for marginalised communities.

We advocate a stronger role for local government in nurturing cultural vitality and see the arts (at the heart of culture) as central to this vision. We aim to elevate and embed the appreciation of culture and community-based arts into public life at the local level. The Cultural Development Network is based in Melbourne, Australia. We work primarily across our state of Victoria and have partnerships in other Australian states.

Source: [www.culturaldevelopment.net](http://www.culturaldevelopment.net)

### Box 21. Model 21: Cultural Transformers

Model 21: Cultural Transformers” was a 3-year Cooperation Project of the Swiss Cultural Programme South-East Europe for the period 2006-2008. This project was the first innovative project in Ukraine to articulate local cultural policies. It reached 5 communities: the city of Nizhyn (Chernihiv region), the city of Pryluky (Chernihiv region), the Reshetylivka district (Poltava region), the Kremenchuk district (Poltava region) and the Khorol district (Poltava region). The local partner and executioner in Ukraine was Development Centre “Democracy through Culture” (Kiev), which is a non-profit, non-governmental and non-partisan organization founded in 2000 whose mission is the formulation, introduction and development of 21st century-oriented cultural policy in Ukraine.

The objectives of the programme are to map and explore cultural needs and valuables of the 5 communities; to find and select 5 capable core groups of cultural transformers; to train and coach core groups, to plan, realize and evaluate 2-3 mini-projects with each core group; to promote results and best practice of the process; to promote models through newsletter, toolkit, CD and video/DVD; to create and maintain active web-site on cultural policy issues and local development based on the use of cultural resources, and to develop a network of internal and international partnership between creative communities.

This project has enabled the relationship between different cultural agents and has to be considered as the first step towards a local network of professionals working in cultural management in Ukraine. Even if the external financing does not continue, the base for the future development of this local network has been set.

Source: <http://eng.model21.org.ua/>

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These three examples are civil society initiatives. No public institution asked the circles of cultural management (or local cultural development, or local cultural governance, etc.) in Canada, Victoria and Ukraine to create these networks. The consolidation of such wide networks is a pre-requisite for a more important consideration of culture in sustainable development.

The Policies for culture programme (box 22) and the initiative of OCPA on local cultural policies (box 23) are also included under this chapter, because they also have developed actions for the cultural governance of cities in specific regions: South East Europe and the African continent.

#### **Box 22. Policies for culture**

Policies for Culture was a civil society initiative run by ECUMEST Association (Bucharest) and the European Cultural Foundation, in a regional framework programme which aimed to encourage a participative principle in the design, implementation and evaluation of new effective cultural policies throughout South East Europe. The programme has been active during the period 2000-2008.

The programme was structured around the triangular working relationship between civil society, the executive, and the legislature in the policy-making process affecting the cultural sector. It was based on the recognition that public policy in the field of culture can only have a sustainable impact if the civic stakeholders whom it is to affect participate in its formulation. Emphasis was placed on finding channels of communication between these levels (which are not used to interacting); and, by encouraging participative policy making in the field of culture, on empowering the independent sector to voice its opinions. The programme has facilitated the development and supported the implementation of a variety of local initiatives aimed at turning theory into concrete action in the form of action projects.

A few examples are:

- Construction of a local cultural strategy of the city of Plovdiv (Bulgaria) and setting up an effective structure for an active social dialogue;
  - Clubture - Policy Forum: Towards a new position for the independent, not-for-profit and non-institutional cultural sector in the policy-making process. Multimedia Institute, Zagreb, Croatia;
  - Platform for a New Impact of Culture in Montenegro. Nansen Dialogue Centre Podgorica, Montenegro;
- More information on each one of the projects (more than 20), the network (more than 100 partners) and the overall programme can be found.

Source: [www.policiesforculture.org](http://www.policiesforculture.org)

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### Box 23. The initiative of OCPA on local cultural policies

The Observatory of Cultural Policies in Africa - OCPA is an independent pan-African non-governmental organisation aiming to enhance the development of national cultural policies in the region and their integration in human development strategies through advocacy and promoting information exchange, research, capacity building and cooperation at the regional and international level.

OCPA has developed several projects. After the approval of Agenda 21 for culture in 2004, this document was used by OCPA as a guide for a project on local cultural policies. The project had to be integrated into Africa's regional framework while positioning itself in the general context of the world's position, seeking to identify the responsibilities of local authorities in the development of culture, and clarifying the mechanisms of local and urban culture policies. In mid 2009, completed and almost completed studies include research on the following cities: Algiers and Cairo in the north of the continent, Accra, Ouagadougou and Ziguinchor in the west, Djibouti, Kampala and Nairobi in the east, Brazzaville, Kinshasa and Yaoundé in the centre, and Cape Town, Harare and Maputo in the south. The project is now finishing a summary and drawing up a guide for decision-makers and administrators.

The project has created the first database of specialists in the field of African local cultural policies.

Source: <http://www.ocpanet.or>, Mbuyamba (2009).

## II. INTERNATIONAL NETWORKS

Recent research on cultural policies and institutional innovation does not often assume the crucial role played by networks and platforms.

A network or a platform are permanent and are based on the following characteristics:

- Leadership. The responsibilities are shared among the members of the board.
- Accountability. Activities are discussed. Results are communicated internally and externally.
- Responsibility. Board and non-board members are able to capitalise on the results.
- Advocacy. Activities in this field not only target public bodies (governments) but also private organisations and NGOs.
- Projects. The network encourages the development of specific projects with and for the members.
- Exchange. A regular meeting point that becomes a hub of information and a room for advocacy, lobby and even conspiracy processes.

(Networks and platforms should not be confused with partnerships: groupings of partners in order to develop a specific programme, within an established timeframe, often the result of open calls for cooperation of international or intergovernmental organisations such as the European Union).

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This report will mention the activities of the European network Banlieues d'Europe (box 24) and the recently created Platform for an intercultural Europe (box 25).

#### **Box 24. Banlieues d'Europe**

Banlieues d'Europe is a European cultural network bringing together cultural actors, artists, co-operative officials, social workers, researchers, and local councillors, who are sensitive to questions of artistic actions in deprived neighbourhoods in Europe, aimed at excluded people.

The projects promoted by the members of Banlieues d'Europe mainly deal with the relation between place, society and culture. An in-depth analysis of the projects managed by the members of Banlieues d'Europe throughout a year would show the "state of the art" of the European relation between a territory, its society and its symbolic expression. These would include: (a) the (active) participation of citizenship in cultural projects, (b) the new ritualities invented to "live together" and celebrate life, (c) the memories of a territory and the people living on it, and how they become assets of cultural development, and (d) grass-roots creativity. These elements would probably be the key components of the relation between culture and sustainable development.

The network can be considered a "cultural and artistic innovation resource centre", in particular through the dissemination of an electronic newsletter "B@nlieues d'Europe" and the professional training courses through different sessions entitled "Banlieues d'Europe Cultural University". The network consists of approximately 300 members over the whole of Europe.

Source: [www.banlieues-europe.com](http://www.banlieues-europe.com).

#### **Box 25. Platform for an intercultural Europe and the Rainbow paper**

The Platform for Intercultural Europe is a network that connects the work of grass-roots practitioners, associations, public bodies and European institutions. It strengthens the work of all those who work towards intercultural dialogue in Europe. The Platform is a civil society initiative developed as a response to the European Year of Intercultural Dialogue in 2008. It is supported by the European Cultural Foundation and Culture Action Europe, and financed by the Network of European Foundations and the European Union through the EU Culture Programme. The Platform is a democratic association whose membership is open to any organisation or individuals that support our vision and constitution. The roots of the platform are in the arts and culture, although there are in the fields of youth and social affairs, education and learning, human rights, anti-racism and minority rights.

The Platform for Intercultural Europe chief lobbying tool is the Rainbow Paper. The Rainbow Paper is the result of several consultation exercises in the course of 2007 and 2008. It is a collection of and compromise between hundreds of view points. The paper sets out five steps to making interculturalism our new human norm and proposes five sets of recommendations: educating, building capacity by organisations, monitoring for sustained policies, mobilising across boundaries and resourcing of Intercultural Dialogue. The recommendations are addressed to civil society organisations and public authorities at all levels in Europe, using the European Union as the point of access. Civil society organisations are invited to sign up to the recommendations on-line.

Source: <http://rainbowpaper.labforculture.org>

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A complementary relation between cultural networks and international institutions is of crucial importance of the enhancement of the role of culture in sustainable development. Networks are member-based and, thus, guarantee a close relation with the spheres of cultural creation and production; they are born (also) to advocate international institutions (and achieve some of their objectives). International institutions can launch campaigns and programmes (in the fields of capacity building, mobility or exchange of expertise) to the benefit of the members of networks. The approval of the European Agenda for Culture (2007) has allowed a mature relationship between networks and the European Union. The European Year of Intercultural Dialogue (box 26) was conceived as a themed year or campaign.

#### **Box 26. European Year of Intercultural Dialogue**

The European Year of Intercultural Dialogue (EYID) was conceived to raise awareness of the European public sphere on this very important topic. Intercultural dialogue was supported by current EU programmes, but it probably needed more visibility. A “themed” year offers this possibility.

The Decision of the European Parliament and of the Council of Ministers of 18 December 2006 designating 2008 as the European Year of Intercultural Dialogue, states that the EYID contributed to integrating intercultural dialogue into the various EU policy domains, actions and programmes. The promotion of intercultural dialogue is included in the objectives of the new generation of EU programmes for education and training, youth, culture and citizenship for the years 2007-2013.

The EYID included EU-wide actions (the Commission has provided grants to support some emblematic EU-wide actions aimed at raising awareness, particularly among young people, of the objectives of the EYID), national actions (the Commission has co-financed up to 50% of the total costs of national actions with a strong European dimension in each of the Member States of the EU) and supporting actions (the Commission has carried out an information campaign promoting the objectives of the Year, as well as surveys and studies on an EU scale, with the aim of assessing and reporting on the preparations for the EYID, as well as its effectiveness, impact and long-term follow-up). The EYID has also provided non-financial support – such as authorisation to use the logo and other relevant material for initiatives organised by public or private organisations – if they are likely to make a significant contribution to achieving the Year’s objectives. Initiatives organised in third countries relating to the EYID, but not supported financially, have also benefited from non-financial support and use the logo and other material associated with the Year.

Source: <http://www.interculturaldialogue2008.eu>

The process that led to the elaboration of the UNESCO Convention on the Diversity of cultural expressions received very important input from the civil society organizations. The Convention would probably not exist without these civil society organizations. In many countries, national coalitions for cultural diversity were created (box 27). The members of these coalitions belong to the several sectors of the arts, with a strong dominance of the audiovisual (cinema, music) circles.

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### Box 27. Coalition for cultural diversity

The members of the Coalition affirm that cultural diversity is a fundamental human right and that countries and governments must be entirely free to adopt the policies necessary to support the diversity of cultural expression and the viability of enterprises that produce and distribute this expression. Consequently, the Coalition defends the following principle: Cultural policy must not be subject to the constraints of international trade agreements.

While CCD members may have differing views within their specific sectors, members of the Coalition are united in the principle that countries and governments must remain entirely free to establish their own cultural policies.

Source: <http://www.cdc-ccd.org>

The advocacy and lobby campaigns of the Coalitions for cultural diversity have focused on the following principle “cultural policy must not be subject to the constraints of international trade agreements”. Over the next few years, the Coalition may reflect upon a wider question: “what contribution does culture bring to sustainable development?” No progress will be made by any advocacy and lobby campaign aiming to put culture at the centre of sustainable development unless the artists and their representative organisations are not involved.

## 7. Proposal of a new cultural policy profile

This report suggests the new cultural policy profile is based on the argument of “culture as the fourth pillar of sustainable development”. The main **reasons** can be summarised as follows.

1. It is a new argument.
2. It offers a wide picture that does not instrumentalise culture.
3. It preserves the intrinsic values of culture (memory, creativity, diversity, dialogue, ritual) as the core of cultural policies
4. It allows artistic and cultural stakeholders to connect with ecological stakeholders and jointly discuss on sustainability.
5. It responds to the interest that social movements and stakeholders find in the dialogue and diversity, as well as other cultural values.
6. It responds to the interest of economic agents to use the arts and culture as an asset for growth and exports of cities and nations (creative class, creative cities...) mainly through cultural and creative industries. The argument of the fourth pillar does not hamper the culture-economy relation (it can be prioritized, if needed).
7. It empowers the cultural sector. It allows cultural professionals to be regarded and heard as other professionals as economists, planners or ecologists. This argument can be embraced by the cultural spheres, but also by other spheres.
8. It leads to the involvement of civil society in the elaboration and implementation of policies.

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9. It entails the growing importance of culture in international relations and diplomacy.
  10. It is a clear and beautiful image.

The **new cultural policy profile** can be described as follows:

A. INNER CORE OF CULTURAL POLICIES

- i. Mission of cultural policies. Impact. Evaluation.
- ii. Cultural rights and responsibilities
- iii. Cultural ecosystem: size and diversity of actors. Needs of artists, cultural actors and organisations.
- iv. Programmes for the cultural sectors: the arts, heritage and languages.
- v. Programmes for professional artistic education.
- vi. Legal infrastructure: copyright regime

B. CULTURE AND SOCIAL INCLUSION

- vii. Cultural practices: programmes to promote the active participation of citizens in cultural creation
- viii. Audiences and users of cultural activities
- ix. Programmes on intercultural dialogue
- x. Programmes on gender equality

C. CULTURE AND ENVIRONMENT

- xi. Cultural eco-events and cultural eco-buildings
- xii. Territorial balance of the cultural supply
- xiii. Culture and urban planning / urban regeneration
- xiv. Use of public spaces for cultural projects
- xv. Natural landscapes and cultural landscapes

D. CULTURE AND ECONOMY

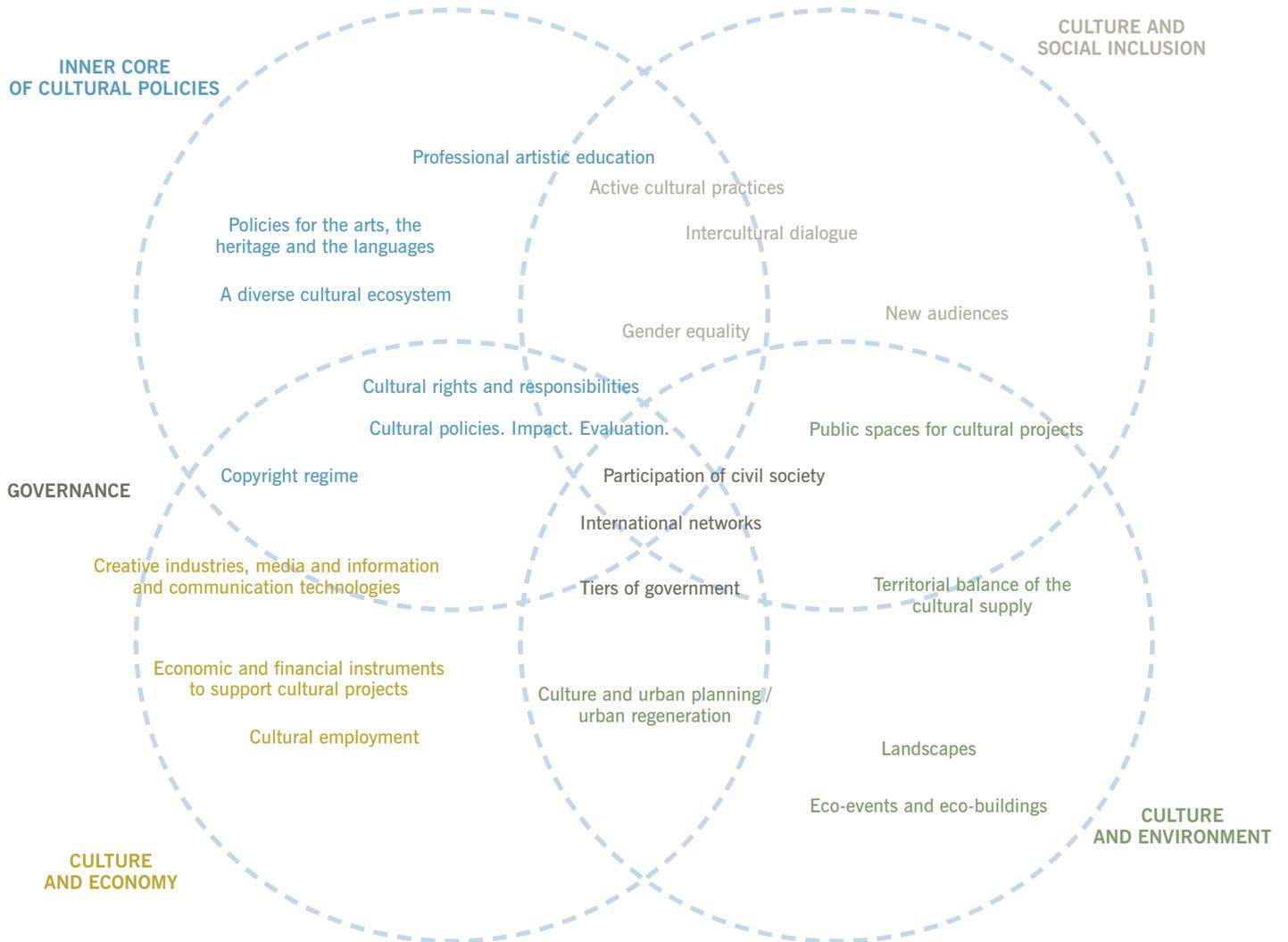
- xvi. Diversity of economic and financial instruments in support of culture
- xvii. Creative industries, media and information and communication technologies
- xviii. Analysis of cultural employment

E. GOVERNANCE

- xix. Distribution of competencies. Tiers of government.
- xx. Participation of civil society in the governance of culture
- xxi. Participation of governments in international networks and international cultural cooperation projects, especially development cooperation.

A visual image (organisational chart or map) of the proposal for a **new cultural policy profile** and its relation to sustainable development can be seen in annex 1.

# Annex 1. Organisational chart for the proposal of a new cultural policy profile



Source: Own elaboration, following to the results of the report “Culture and sustainable development: examples of institutional innovation and proposal of a new cultural policy profile”.

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## Annex 2. Preliminary Note for “Towards a new cultural policy profile – A UNESCO conceptual and operational framework”

### I. THE CONTEXT: CULTURAL DIVERSITY, A CHALLENGE FOR PUBLIC POLICY

In today’s world human mobility facilitated and accelerated by open market policies, climate change and new possibilities of communication has led to a situation where cultural and social transformation are happening at an increasingly rapid pace, hard for societies to adapt to.

In this new cultural landscape cultural diversity has become an intrinsic characteristic of every society. Given this fact it is desirable to consider cultural diversity as a prerequisite for peace, a source for intellectual, emotional and spiritual well-being and a resource for socio-economic development and environmental sustainability. Cultural diversity, while recognized and valued in international discourse,<sup>1</sup> it is considered by others as a threat to national stability and social cohesion. To address this apprehension the international community increasingly acknowledges the value of intercultural dialogue in understanding and positively shaping the cultural change processes and transformation that societies are undergoing.<sup>2</sup>

Accordingly, cultural policies have evolved over the years, following the changing understanding of the concept of culture. However, there is always a gap between the institutional responses and the new challenges and latest developments, which need to be addressed.

Without entering into a semantic debate, UNESCO has adopted a working definition according to which beyond arts and letters, culture today encompasses a wider domain: lifestyles, ways of living together, value systems, traditions and beliefs. In just a few decades, the idea of “diversity of cultures”, viewed as static juxtaposed entities corresponding ideally to the borders of nation-states, came to be complemented with the idea of “cultural diversity”, understood as an evolving process, with the capacity for regenerating cultures by inciting implicit or explicit dialogue.

Cultural policies are now faced with the two-fold challenge of cultural diversity, which is, on the one hand, to defend the creative diversity as cultures take multiple intangible and tangible forms or regenerate themselves in contemporary invention; and on the other hand, ensuring a harmonious coexistence and a readiness to live together in peace for individuals and groups who come from a variety of cultural horizons yet share the same living space. There is a need for policy to help extolling diversity without pushing it to the extreme, in order to offset harmful effects of globalization and the risks of cultural ghettos and segregation, while at the same time promote the principle of “learning to live together” without sacrificing a sense of personal belonging.

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1 See 2005 World Summit; 2004 Human Development Report “Cultural Liberty in Today’s Diverse World”; 2002 World Summit on Sustainable Development, Johannesburg and the comprehensive body of UNESCO standard-setting instruments to protect and promote cultural diversity adopted between 2001-2005

2 The launching of the Alliance of Civilizations (2005) by Kofi Annan, then Secretary-General of the United Nations is symbolic in this regard. At regional level, the Council of Europe’s initiative to prepare a White Paper on Intercultural Dialogue is also noteworthy.

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Part of this challenge is the development of spaces, facilities and competencies to engage in intercultural dialogue where the individuals and groups feel secure and motivated to express and confront their different perceptions, knowledge systems and views on issues that are of common concern to their lives with an openness to discover and shape new understandings and new logic. Such dialogue will in turn inform and enrich the plural identities and help identify new references of belonging in our increasingly complex societies.

## II. GOAL

The new cultural policy profile that UNESCO is framing will therefore address the challenges of sustainable development and peace through a dual approach: one, to develop the cultural sector per se (i.e. heritage, creativity, cultural industries, crafts, cultural tourism), notably by responding to needs for legislation, training in cultural administration, mediation and management of cultural resources; and two, to ensure that culture has its rightful place in all development policies, particularly those related to education, science, communication, environment and social cohesion.

The new profile intends to propose innovative concepts, planning approaches and flexible strategic infrastructure to provide new orientation in the field of public policy design and programming for sustainable development and mutual understanding based on due consideration of cultural diversity principles and intercultural dialogue, notably as they are now reflected in an internationally recognized body of standard-setting instruments related to culture.<sup>3</sup>

The new cultural policy profile could include elements and concerns such as for example the following:

- Cultural planning integrated into broader national planning accompanied and facilitated by appropriate infrastructure ;
- Institutionalized processes in place to promote the linkages between culture and social cohesion, sustainability and the well-being of people creating synergies between different policy areas and/or moving beyond specific policy sector boundaries;
- Maintenance/renewal/restoration processes put in place that are mindful of intercultural/interfaith relations, lifecycle planning and positive community development;
- Effective ways identified to optimize recognition, safeguarding and use of diverse knowledge systems - including traditional knowledge and occupations for sustainable development
- Strategies in place to promote intercultural competencies in planning and a new civic mindset in institutions and civil society organizations/initiatives that understands cultural facilities as part of national infrastructure development

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<sup>3</sup> The body of standard-setting instruments is composed of the UNESCO Universal Declaration on Cultural Diversity (2001) and the related Conventions , i.e. Protection and Promotion of the Diversity of Cultural Expressions (2005), Safeguarding of the Intangible Cultural Heritage (2003), Protection of the Underwater Cultural Heritage (2001), Protection of the World Cultural and Natural Heritage (1972), Prohibiting and Preventing the Illicit Import, Export and Transfer of Cultural Property (1970), Protection of Cultural Property in the Event of Armed Conflict (1954) and Universal Copyright Convention (1952 and 1971)

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- Culture sector activity innovated and/or expanded taking into account latest thinking and practice regarding intercultural/interfaith issues, intercultural competence and dialogue, commemoration and collective memory, popular culture, the safeguarding of the tangible and intangible cultural heritage, the promotion of the diversity of cultural expression, etc
  - Effective coordinating mechanism at national and local levels that facilitate the implementation of innovative approaches across traditional institutional or geographic boundaries
  - Etc.

The new cultural policy profile shall nurture a new public debate on cultural policies taking into account the dialectic relationship between cultural diversity and intercultural dialogue. It intends to capture and bring into dialogue the new ways in which policies and action address today's cultural diversity and intercultural dialogue challenges, the "new" language used in this regard in the different institutions, research communities, countries and regions.

The new cultural policy profile will thus offer a useful tool for policy makers as well as all public institutions and civil society actors to translate principles of cultural diversity and intercultural dialogue into national policy options and concrete initiatives.

### III. METHODOLOGY

The methodological approach to elaborate the new cultural policy profile will be as follows:

1. Revisiting and analyzing conceptual and operational frameworks that have been developed for national and regional cultural policy making, notably those that provide deeper insights into the intimate relationships between cultural diversity, intercultural dialogue and sustainable development.
2. Commissioning studies to experts from the different regions requesting them to identify guiding principles for innovative cultural policy based on an analysis of the policy responses to cultural diversity challenges in the countries/regions of their research and "leading" practice in institutionalizing the linkages between culture and sustainability, social cohesion and well-being (see detailed description of tasks and required competencies attached in Annex II).
3. Expert workshop to develop a generic cultural policy profile based on the outcomes of research undertaken in the different regions.
4. Testing the generic cultural policy profile in a pilot phase with a number of countries from different regions.

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## ANNEX I

### *SOME QUESTIONS WHICH MAY BE USEFUL IN STIMULATING THE REFLECTION ON THE THEME*

- What are the characteristics of the transformation and cultural diversification processes that the country/region is undergoing? What are the related challenges of cultural diversity and intercultural dialogue in the country/region of your research?
- What are the mechanisms and structures that govern the current processes of constant construction, reconstruction and reinvention of relations between peoples, cultures and civilizations – none of which are static but perpetually evolving? How must these processes be taken into account in the construction of development?
- How can we show the complexity and value of the concept of intercultural dialogue as the corollary of cultural diversity and as a creative force for sustainable development? Is this concept too self-evident to be explained or, on the contrary, too abstract for decision-makers seeking immediate results?
- How can we best explain and illustrate the value of intercultural dialogue as a lens for policy and programming which allows to better understand the inherent dynamic nature of cultural diversity.
- How can we illustrate the potential of intercultural dialogue in bridging tensions between human rights and cultural diversity not losing sight of the goal to promote unity and mutual understanding while respecting legitimate claims of specific groups and peoples to transmit their cultures to the next generation and to define their own terms and pace of cultural change.
- How does policy address the challenges of cultural diversity, in the framework of culture sector policy on the one hand (heritage and memory, creative industries, etc.) and in other development sectors on the other (social cohesion, education, environment, health, other)?
- What are the attempts to move towards integrating planning for culture into broader planning processes? Which ministries are in charge of such policies and what other structures (local authorities, foundations, cultural institutions, civil society, etc.) exist in the country/region to complement their action?
- How do these approaches take into account the shifting understanding from cultural diversity viewed as static juxtaposed entities corresponding ideally to the borders of nation-states to the idea of “cultural diversity”, understood as an evolving process, with the capacity for regenerating cultures by inciting implicit or explicit dialogue. In other words, what understanding of cultural diversity and intercultural dialogue is reflected in these policy responses?
- What are the new themes that emerged and the gaps that can be identified and how could they be addressed by the ministries in charge and by the other existing structures?
- What would innovation and reform require in terms of process, structure, actors, training, finance, etc.?
- What are the guiding principles for innovative cultural policy that can be identified based on the research undertaken?



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