CULTURE
& DEVELOPMENT

CULTURAL GOODS,
SERVICES AND
ACTIVITIES

KNOWLEDGE
TRANSMISSION

SOCIAL COHESION

QUALITY OF LIFE

That future, the future of all of us, must be built upon common human values. A future made to the measure of people and by the people, to ensure progress and full participation in the drafting and implementation of development measures. A development model that must be balanced and oriented to improve our quality of life, and that must be sustainable to allow future generations continue enjoying the resources we have today.

That development model is only possible if culture, understood as a product and, especially, as a tool that allows processes of knowledge acquisition, dialogue and cooperation, is recognized as an essential pillar of sustainable development.

Address by Irina Bokova,
Director-General of UNESCO,
On the occasion of her visit to Old Havana,
Cuba, 29 november 2012

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MESSAGE FROM IRINA BOKOVA, DIRECTOR-GENERAL OF UNESCO

UNESCO has a unique role to play in strengthening the foundations of lasting peace and sustainable development. Advancing cooperation in education, the sciences, culture, communication and information holds strategic stakes at a time when societies across the world face the rising pressures of change and the international community faces new challenges.

The changes underway across the world call for a renewed commitment by all to the principles that guide UNESCO. More than ever today, lasting peace and sustainable development require cooperation. Their foundations cannot be built solely on political and economic arrangements – they must be constructed in the minds of women and men. We are living in a new age of limits – in terms of the resources of the planet and material assets. In this context, we must make far more of the single most powerful and renewable energy there is – that of innovation. UNESCO must strengthen its work to release the full power of human ingenuity as a source of resilience at a time of change and as a wellspring for creativity and growth. Cooperation in education, the sciences, culture, communication and information has never been more urgent in this context.

The human rights and dignity of every woman and man must be our starting point and the measure of our success. These times are calling for a new humanism that marries human development with the preservation of the planet and that provides equal access to all to the benefits of education, the sciences, culture, communication and information. This new humanism must build on renewed aspirations for equality and respect, for tolerance and mutual understanding, especially between peoples of different cultures. It must seek to craft more inclusive societies, guided by a profound concern for social justice and diversity.

UNESCO's comparative advantages contribute to an accelerated achievement of the internationally agreed development goals, including the Millennium Development Goals (MDGs) by 2015, and to prepare for meaningful international objectives to be pursued post-2015. The MDGs and its successor set of internationally agreed objectives must yield concrete, measurable and time-bound results, while also recognizing those "softer" and hard to measure objectives critical for peace and sustainable development.

No doubt, culture should be at the heart of these new development strategies.

UNESCO's position is clear. Culture is a driver of development, led by the growth of the cultural sector and creative industries and the benefits arising from safeguarding tangible and intangible cultural heritage. It is also an enabler for sustainable development -- the context in which development policies can move forward, through local ownership, with efficiency and impact. In this context, intercultural dialogue is essential to make the most of diversity, to deepen the roots of development and share its benefits.

At a time of change, we must broaden the debate about development to harness culture's transformative power. Recognizing and supporting cultural diversity can help to address both the economic and human rights dimensions of poverty and provide creative, cross-cutting solutions to complex issues -- from health and the environment to advancing gender equality and education for all.

Culture, in all its diversity, can foster a sense of identity and cohesion for societies at a time of uncertainty. It is also a powerful source of creativity and innovation. No development can be sustainable without it.

Irina Bokova

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EDITORIAL

I am very pleased to present a new issue of Culture and Development. It is really a special issue, not only because of the quality of its content, but above all because of its timely publication. This is a crucial year in our efforts to guarantee that culture, as a means for the transmission of knowledge, an output resulting from such knowledge, a social cohesion element, and a manifestation of identities, is recognized as an essential pillar for human and economic development.

As described In the first article of this publication, Francesco Bandarin, UNESCO Assistant Director-General for Culture, anticipates that in 2013 a number of meetings held worldwide will deal with why and how cultural policies should be incorporated into the new Sustainable Development Goals, which will replace the Millennium Development Goals and be adopted by the international community in 2015. Here, in our region, the highest authorities in the field of culture already highlighted, during a joint meeting of the 19th Forum of Ministers of Culture and Officials responsible for Cultural Policies and the 1st Meeting of Ministers of Culture of the Community of Latin American and Caribbean States (CELAC), the importance of culture in economic growth, poverty eradication, and sustainable development.

This issue of Culture and Development is a contribution to those international debates as it presents current thinking and practices on the potential of culture in development. This is the case of the contributions by Marta Suplicy, Minister of Culture of Brazil; Abelardo Moreno, Deputy-Minister of Foreign Affairs of Cuba and Coordinator of CELAC Pro Tempore Chair, and Myrna Cunningham, former President and current member of the United Nations Permanent Forum on Indigenous Issues.

Also, this number presents the results that have been obtained so far in the UNESCO Culture for Development Indicator Suite, which, once finalized, will provide a very useful tool to measure the impact of culture on economic growth and human well-being. Likewise, it contains regional

■ **Herman van Hooff**
Director, UNESCO Regional Office for Culture in Latin America and the Caribbean

experiences regarding copyright, identity and social participation, cultural industries, heritage and education, knowledge societies, and on the use of cultural resources for local development.

In addition, the work done by the centres under the auspices of UNESCO CERLALC (Regional Centre for Book Promotion in Latin America and the Caribbean) and CRESPIAL (Regional Centre for the Safeguarding of the Intangible Cultural Heritage of Latin America), whose decision-making bodies have recognized the significant role culture plays in the development of the Region, is presented.

Likewise, the UNESCO Regional Office for Culture in Latin America and the Caribbean, and the International Film and Television School in San Antonio de Los Baños have so far this year produced two videos regarding the contribution of culture to development. One deals with local realities in the Cuba town of Gibara, including the potential role of culture in social and economic growth. The other one focuses on the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, using imaginary characters developed by a young Cuban designer. Such characters are also used to illustrate this issue.

This is, no doubt, a very opportune number of our periodical as a contribution to the global debate on the role of culture in development. We hope it will also help readers to better understand realities in the region, where culture already is, without exception, the backbone our rich diversity and the basis of our well-being.

CULTURE AND DEVELOPMENT IN THE POST-2015 PROCESS

■ **Francesco Bandarin**
UNESCO Assistant
Director-General for Culture

The role of culture for development has not always been obvious for all. It is now clearly acknowledged within the United Nations and in many countries, but a strong commitment is still needed to systematically include culture on the development agenda at the global level and invest adequate resources in culture. In the context of the post-2015 agenda, UNESCO is striving to advance the cultural agenda and continues to advocate for recognition of its role in achieving truly sustainable development.

Culture both enables and drives development, and it is essential that it be acknowledged as such in the post-2015 development agenda. Culture enables development as a cross-cutting element that should be mainstreamed in any development programme. Indeed, to be most effective, development approaches should be adapted to local contexts and should therefore rely on the cultural resource while respecting cultural rights. Culture also drives development within a number of cultural sectors including the creative industries, cultural tourism and heritage, both tangible and intangible.

UNESCO has embarked upon a coordinated strategy to promote this vision at the international institutional policy level building on the results of the action led at country level where we can see, in situ, the impact that culture has on development.

At global level

During the last two decades of the twentieth century, a radical change occurred in the way least developed countries assessed the role of culture in development. These countries began to view their cultures as an asset in eradicating poverty. This is also the case of middle-income countries, which are seeking innovative development paths with their full ownership. In the case of multilateral organizations, a major step forward has been discernible in the conceptual approach to the cultural dimension of development. For instance, UNESCO has developed a comprehensive set of normative instruments in the area of culture, ranging from tangible heritage (1972 Convention), intangible heritage (2003 Convention), and underwater cultural heritage (2001 Convention), but also illicit international trafficking of cultural property, the protection of cultural property in the event of armed conflict and (1954 and 1970 Conventions), cultural industries and the diversity of cultural expressions (2005 Convention). Through its set of Conventions and Recommendations and operational programmes, UNESCO contributes to capacity development of cultural institutions at the country level, networks of professionals, communities, and to the development of norms, standards and legislation in all fields of culture. UNESCO also provides a unique platform for international cooperation, financial assistance and dialogue, fostering mutual respect, appreciation and understanding.

While culture was not explicitly recognized in 2000 in the international development agenda as expressed in the Millennium Development Goals (MDGs), the UN System as a whole has become gradually more and more involved in integrating culture, or following a culture-sensitive approach in their development work. UNESCO has a specific mandate in culture, but "Culture" is not a "UNESCO-specific" concern. Some 15 UN organizations work in this area, including through joint programming at country level, thereby illustrating both the transversality and the intrinsic importance of culture on the ground (among which UNDP, UNIDO, UNWTO, IFAD, WIPO, FAO, UNEP, UNCTAD, UNITAR, UNOPS, UNAIDS, UNHCR, UN-Habitat, UNFPA, UNV). The Director-General of UNESCO, Irina Bokova, and UNDP Administrator, Helen Clark, jointly delivered a strong video message on culture and development[1].

In practice, there has been an increasingly explicit recognition of the role of culture for development: in 2005 the World Summit Outcome Document, adopted by the UN General Assembly, acknowledged the diversity of the world and recognized that all cultures contribute to the enrichment of humankind. This was followed by the 2010 MDG Summit which, ten years after the Millennium Declaration, emphasized the importance of culture for development and its contribution to the achievement of the Millennium Development Goals. These messages were further reiterated in two consecutive "Culture and Development" UN General Assembly Resolutions respectively in 2010 and 2011, which called for the mainstreaming of culture into development policies and strategies, and underscored culture's intrinsic contribution to sustainable development.

In June 2012, the Report of the UN System Task Team on the Post-2015 Development Agenda, entitled "Realizing the Future We Want for All' – a key document in the Post-2015 process – referred to the role of culture on numerous occasions[2].

The National level

At the national, country level, many countries are developing vibrant culture sectors and initiatives and request assistance in this area. In particular, middle-income countries are increasingly requesting the UN to continue working together towards strengthening their cultural sectors.

There is a growing interest for culture as an integral part of the broader development debates at country level. Culture has been defined as a main outcome in the UN Development Assistance Frameworks (UNDAFs) of several countries. While culture was mentioned in less than 30% of UNDAFs in 2006, in 2012 this was increased to 70%. UNESCO has carried out an analysis[3] which shows that culture is associated with all the thematic areas of the UNDAFs: entries linked to social and economic development themes account for 55% of the total of all culture entries, 18% relate to governance and 17% to sustainable development, and 10% are associated with human rights and the rule of law. This reflects the broad scope of the sector's actions and of the versatility of culture programmes,

which can be associated with various development themes depending on needs and priorities at the country level.

For Latin America and the Caribbean, the number of culture entries reached 83% in 2012. The linking of culture and development with a central role for indigenous communities has been particularly innovative in this region. As early as 1978, the Intergovernmental Conference on Cultural Policies in Latin America and the Caribbean, held in Bogotá, recognized that "the diversity of peoples should be seen as a balancing factor and not division." This regional concept of combining cultural diversity and national identity has remained central since that time. Four years later, the World Conference on Cultural Policies (Mexico City, 1982), in its final report, made a critical contribution by adding a section on the cultural dimension of development. Subsequently, the region continued to increase its efforts through events such as the Forum of Ministers of Culture, the first session of which was held in Brazil in 1989, and the creation in 1991 of the Southern Common Market (MERCOSUR), which promotes the production and movement of cultural goods and services within the region. Against this historical backdrop, the analysis confirmed that in Latin America and the Caribbean, culture plays a very specific role at the national level, with an increasingly strong focus on indigenous peoples and ethnic minorities. This has led to these aspects of the culture sector being included as cross-cutting themes for all areas of development, at the country level and within the international aid community. This can be analysed as a successful result of the advocacy for the recognition of the linkages between culture and development. In the region, the focus on the social and human rights aspects is the most prominent, accounting for 55% of all entries. Here, many culture entries are related to indigenous peoples related issues, which are a key national development priority for most countries in the region, and this is reflected in the choice of development thematic areas but also in the key types of culture entries: most entries relate to cultural diversity (28%) and cultural rights (20%). These, together with related intercultural dialogue, make up for half of all culture entries in the region.

The fact that the number of culture entries in UNDAFs almost doubled between 2006 and 2008 is no doubt linked to increased efforts on the part of UNESCO to participate in United Nations common country programming and the inception of the MDG Achievement Fund (MDG-F) Culture and Development Joint Programmes, most of which were led by UNESCO.

The end of 2006 was marked by the establishment of the Millennium Development Goals Achievement Fund (MDG-F), financed by Spain, which contributed some US$ 900 million, devoted to 8 thematic areas, including one on Culture and Development. The thematic window on Culture and Development has been led by UNESCO and was the first major country-level effort of its kind, with 18 large-scale joint programmes in the Arab States, Africa, Latin America, Asia and South-East Europe[4]. This was the first initiative on such a scale with a dedicated budget of US$ 96 million to demonstrate the contribution of culture to development at the national

level in order to boost progress towards achieving the MDGs. The programmes have aimed to promote social inclusion and poverty reduction through cultural resources by means such as encouraging the inclusion of minorities and disadvantaged groups in social, political and cultural life and by harnessing the potential of the cultural sector for poverty reduction.

The MDG-F experience on Culture and Development has been extremely positive in terms of impact on the ground, with over 1,5 million direct beneficiaries and over 9,8 million indirect beneficiaries. While areas of work range from strengthening cultural and creative industries, developing sustainable cultural tourism, safeguarding tangible and intangible heritage, and promoting cultural diversity and pluralism, to supporting inclusive policies and ethnic minority development, the joint programmes have provided clear evidence that Cculture is an economic sector capable of generating incomes and jobs, thereby contributing to poverty eradication (MDG 1); Culturally adapted curricula content allows for improved quality education and citizenship building (MDG 2); Culture-oriented activities such as craft entrepreneurships are a source of gender empowerment (MDG 3); Socio-cultural approaches to health lead to cost-effective and more efficient health policies (MDG 4, 5 and 6); Cultural and traditional know-how are inexhaustible resources for sustainable environment and livelihoods (MDG 7); Culture is source of multiple-level networks and has a convening power, thus contributing to global partnerships (MDG8).

In Latin America, joint programmes have endeavoured to combat socio-economic inequality and increase social inclusion by focusing on highly marginalized groups, such as people of African descent, indigenous peoples, women and youth. Priority has also been given to the development of cultural industries and to raising professionalism among stakeholders.

Some key achievements regarding socio-economic inequality and increase social inclusion include Costa Rica's "Parque La Libertad" urban regeneration project, which has boosted many inclusion activities under four heads, namely the arts, the environment, micro-, small- and medium-sized enterprises (MSMEs) and urban activities, Ecuador's public policy on gender and interculturality, the promulgation of the Cultural Development Act in Honduras, the enactment of Nicaragua's Autonomy Statute for Caribbean Region (Law No. 28) and Uruguay's cultural factories, established for socially and economically vulnerable populations.

As regards cultural enterprises, examples of achievements include the design of tourist products and routes under the joint programmes of Costa Rica, Ecuador, Honduras and Nicaragua, the strengthening of 400 cultural enterprises through the Cultural Industries Fund in Honduras and public access through cultural factories to means of artistic production.

The experience gained by the joint programmes has also showed that work was required on policies, public administration and collectivities as part of the groundwork

for appropriate action in culture and development tailored to each country's context and institutions. Capacity-building has therefore been given priority everywhere in order to empower and link groups, raise participation and have an impact on public policy. In real terms, Costa Rica has trained 1,061 communal leaders and officials in interculturality and ethnoscience, Ecuador has trained some 1,000 people in public policies to combat racism and narrow the social gap between ethnic groups, Honduras has organized 80 training courses in business management and has implemented 60 youth initiatives, Nicaragua has conducted 504 training courses on responsible cultural tourism, 416 on cultural management and 72 on cultural revival, and Uruguay has delivered 44 training courses on cultural management, trained 80 craftworkers in design and implemented an initiative to train young cultural mediators. Other topics covered by joint programmes generally were gender equity, artistic skills and intercultural policies.

As evidenced by operational programmes on the ground, Culture is key to enable a more effective, inclusive and human-centred approach to development. There is also a strong demand, at country level, to integrate culture in development policies which shall now be duly reflected in the global post-2015agenda.

Next steps in 2013

As we advancing on the path opened by the two resolutions of the UN General Assembly on Culture in 2010 and 2011, efforts must be pursued to ensure that culture is included as a key element of the global Post-2015 Development Agenda.

Following Rio+20 and the UN System Task Team Report to the UN Secretary-General, which made clear references to the importance of culture, the year 2013 will be marked by a series of milestones and high-level events on Culture and Development.

In May 2013, the Hangzhou International Congress is the first international meeting organized by UNESCO since the Stockholm Conference in 1998 with the participation of the global community at large[5].

On 12 June 2013, the President of the 67th United Nations General Assembly convenes a Thematic Debate of the UN General Assembly on Culture and Development[6], in partnership with UNESCO, which will bring together eminent representatives of Member States. The UN Thematic Debate will inform the post-2015 discussions of the UN General Assembly in September on future development goals.

This debate, together with the 2013 ECOSOC Annual Ministerial Review on "Science, technology and innovation, and the potential of culture, for promoting sustainable development and achieving the Millennium Development Goals", will represent key milestones, at the political level, to contribute to the post-2015 process.

The third edition of the Creative Economy Report, to be jointly published by UNESCO and UNDP by the summer of 2013, will also

represent an opportunity to highlight the contribution of culture to the attainment of MDGs and more broadly to sustainable development.

In November 2013, Indonesia, and UNESCO, will organize the first World Culture in Development Forum. This will also represent a key event contributing to the Post-2015 Agenda, particularly with respect to the role that President Susilo Bambang Yudhoyono of Indonesia as co-chair of the High-Level Panel of Eminent Persons on the Post-2015 Development Agenda.

Finally, the UN Secretary-General will also submit a report, led by UNESCO, to the UN General Assembly, which will discuss a third resolution on Culture and Development.

There can be no doubt that the momentum is building. At all levels, we must therefore remain mobilized in order to put culture on the agenda now. C&D

Notes

[1] The video message can be viewed on UNESCO website: www.unesco.org

[2] See in particular paragraph 71: "It is also critical to promote equitable change that ensures people's ability to choose their value systems in peace, thereby allowing for full participation and empowerment. Communities and individuals must be able to create and practice their own culture and enjoy that of others free from fear. This will require, inter alia, respect for cultural diversity, safeguarding cultural and natural heritage, fostering cultural institutions, strengthening cultural and creative industries, and promoting cultural tourism."

[3] For detailed information see the Analytical Overview of the inclusion of culture in the UNDAFs, UNESCO 2012: www.unesco.org/new/undaf

[4] Detailed information and data on key achievement and impact can be found on: www.unesco.org/new/mdgf

[5] For more information : www.unesco.org/new/en/unesco/resources/hangzhou-international-congress-placing-culture-creativity-at-the-heart-of-development/

[6] For more information: www.un.org/en/ga/president/67/

CULTURE AND DEVELOPMENT: A LONG JOURNEY
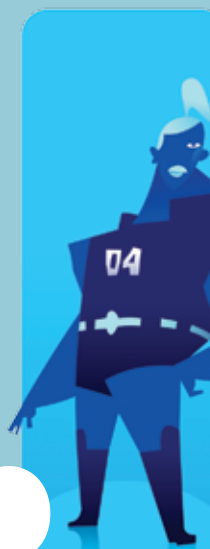
■ **Begoña Guzmán**
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Introduction

UNESCO conventions, declarations, reports and other documents have since the foundation of the Organization highlighted that culture and development are indissolubly interrelated. In an effort to build just, safe, peaceful societies, UNESCO has established a link between progress and culture, education, scientific knowledge, mutual understanding and knowledge dissemination.

This vision entails special significance today, following its inclusion in the final report of Rio+20 - The Future We Want - where States and civil society expressed their concern over the current situation, which is marked by social inequalities, the occurrence of natural disasters, economic crisis, violence, and hunger. There is a need to formulate and implement policies that incorporate the interaction between culture and key development sectors, and guarantee comprehensive, sustainable development. The proposal is based on respect for and recognition of diverse identities and cultures, each playing a part in receiving, bearing and transmitting unique, invaluable knowledge, values and experiences for building a sustainable present and future for all.

Critical efforts will need to be made in the next couple of years to advance the key role of culture in development at different forums, especially at the forthcoming United Nations Economic and Social Council (ECOSOC)[1] session that will be devoted to science, technology, innovation and the potential of culture for achieving sustainable development and the Millennium Development Goals (MDGs). The purpose of UNESCO is to

strengthen and consolidate the agreements reached at Rio+20, and include culture on the development agenda beyond 2015 and on the Sustainable Development Goals (SDGs) in an explicit, clear manner.

The early years of UNESCO and the first regional meetings on cultural policies

The Organization gradually defined and expanded the concept of culture in its first few decades, integrating aspects as determinant as cultural identity, a key element in the Declaration on the Principles of International Cultural Cooperation (1966), which laid the foundations for UNESCO cultural cooperation.

In collaboration with its Member States, the Organization convened several regional meetings on cultural policies in the 1970s, when the concepts of identity and development were reviewed. These international conferences highlighted the need to design cultural policies seeking to protect and disseminate national cultures. Such policies promoted the idea of putting technologies and the mass media at the service of culture, fostering knowledge and mutual understanding for social justice, and enhancing the cultural dimension of education. All these issues are fully relevant 40 years later.

The First Intergovernmental Conference on Institutional, Administrative and Finance Aspects of Cultural Policies was held in Venice in 1970,[2] concluding that cultural development is being increasingly recognized as an essential component of social and economic development, and that these three factors needed to be incorporated into the concept of comprehensive development, which would make it necessary to review arbitrary classifications, including the notions of "developed" and "underdeveloped" countries, which takes into account only economic indicators. This was how the cultural dimension of development came into being. The Conference also stressed the need to preserve cultural diversity as the very essence of progress, thus providing the basis for cultural cooperation with non-governmental organizations.

The First Intergovernmental Conference on Cultural Policies in Europe (Helsinki, 1972)[3] made repeated references to the need to reformulate the concept of culture, including its significance as a means for the transmission and acquisition of ideas and values, aside from reflecting human experiences, traditions and productions. It emphasized the need to respect the originality of each culture, voicing concern over the cultural development of national minorities, the democratization of culture, the social and ethical role of creators and their right to freedom of speech, the work of the media, and the importance of conducting research and developing indicators and statistical data to support policy-making. Finally, the participating States noted that the development of culture could strengthen prosperity, democracy, freedom and fraternity.

Indonesia hosted the regional meeting in Asia,[4] which emphasized the need to promote cultural development conceived of as a dimension of general development, while providing a powerful incentive for the development of the human personality and national integration, and an instrument for social change and progress.

Two years later, the Intergovernmental Conference on Cultural Policies in Africa,[5] was held at Accra (Ghana). This historic event on the continent was characterized by the legitimate claim to cultural diversity as an integrating, cohesive element, and by the assertion of cultural identity after centuries of colonial domination as the accomplishment of an act of liberation and the best means of achieving the self-fulfilment of individuals and the harmonious development of societies, the first prerequisite for the advent of a new world order, founded on the right of nations to self-determination and on recognition of the equal dignity of all cultures.

The Conference established a Working Commission on Culture and Development so as to apply the cultural approach to education, technology and environment. It concluded that integrated socio-economic development needs to take into account the cultural values of societies, giving priority to cultural diversity, considering that culture is the very sense of a people's destiny.

The regional meeting in Colombia in 1978[6] focused on the concept of cultural policy to address specific problems in each State, recognizing the dignity of all identities and the right and duty of every people to determine their cultural identity. The principles enshrined in the Bogotá Declaration indicate that cultural development is closely linked to communication, education and technology. Related policies should, therefore, be formulated within the framework of comprehensive development.

All these events, where the concepts of culture and development were enriched, paved the way for the World Conference on Cultural Policies (MONDIACULT, Mexico, 1982). It was at that time when the expression 'intangible heritage' began to be officially used, emphasizing the human, democratic and cultural approach to development. It was stated that development strategies should always take into account the historical, social and cultural dimension of every society.

World Decade for Cultural Development

Following MONDIACULT recommendations, the World Decade for Cultural Development (1988-1997) was launched. To be observed under the auspices of UNESCO and the United Nations, it featured an Action Programme that was commented on and highly assessed by the Economic and Social Council.
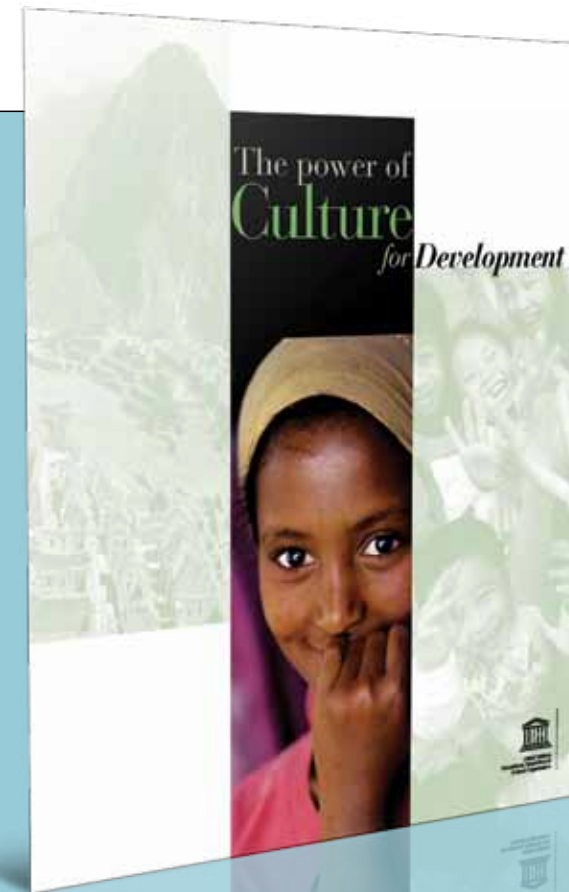
THE DEVELOPMENT OF CULTURE COULD STRENGTHEN PROSPERITY, DEMOCRACY, FREEDOM AND FRATERNITY

The Decade mainly focused on considering the cultural dimension of development, reaffirming and enriching cultural identities, expanding participation in cultural life, and promoting international cultural cooperation. The aim was to devise alternatives to meet major new challenges through the formulation of development policies, strategies and projects, including the cultural dimension and goals related to economic and social change. The idea was also to train professionals, inform and raise awareness among decision-makers and public opinion, and strengthen creative capacities, policies and research in the cultural sector.

Within the framework of the Decade, the 26th General Conference of UNESCO decided to establish the World Commission on Culture and Development, an independent agency created by the Organization and the United Nations in 1992. The Commission was mandated to prepare world reports and recommendations on the contribution of culture to sustainable development for the purpose of impacting public policy making. Following a number of meetings with specialists and institutions of all regions of the world, the Commission culminated its work with the launching of the world report Our creative diversity.[7] The report - one the major achievements in the Decade - helped to strengthen UNESCO position towards the contribution of culture to development and its closed link with other areas. It assigned a proactive role to women, children and young people, vindicated cultural rights, and promoted international debate over these issues.

A wide range of initiatives, including those of an experimental[8] and theoretical nature, were implemented in this ten-year period, applying a highly successful cultural approach to other sectors such as education, environment, science, technology, human settlements, and gender. Research works identified the need to develop statistical data and indicators, and corroborated that social, economic and cultural exclusions are all forms of marginalization and poverty to be eradicated.

Cultural policies, cultural diversity and creative industries

The implementation of the World Decade for Cultural Development demanded that all cultural policies followed the same direction. This was the objective of the Intergovernmental Conference on Cultural Policies for Development held in Stockholm (Sweden) in 1998.[9] Representatives of governments, civil society and the private sector stressed that cultural policies should be implemented in co-ordination with policies in other social areas, on the basis of an integrated approach. Any policy for development must be profoundly sensitive to culture itself.

The recommendations that were adopted covered five objectives: to make cultural policy one of the key components of development strategies; promote creativity

and participation in cultural life; reinforce policy and practice to safeguard and enhance the cultural heritage, tangible and intangible, moveable and immoveable; and to promote cultural industries, both cultural and linguistic diversity in and for the information society; and make more human and financial resources available for cultural development.

The General Conference of UNESCO adopted the Universal Declaration on Cultural Diversity in 2001. This was an important document that helped to approach diversity as a key development factor, understood not simply in terms of economic growth, but also as a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence.[10] It also reaffirmed that cultural goods and services have a value-added because they convey identities, values and meanings.

The Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO, 2005)[11] was adopted four years later. It reaffirmed the universal value of cultural diversity and nature, far beyond the commercial character of cultural activities, goods and services. It seeks to enhance the capacities, cultural industries and the emergence of markets, generating an economic impact at the local, national and regional levels, while recognizing the diversity of identities, disseminating cultural knowledge, practices and values, and trying to involve minorities in decision-making processes.

Resolutions on culture, development and the MDGs

UA recent milestone in this connection was the United Nations General Assembly Resolution on Culture and Development of December 2010.[12] It recognized that culture is an essential component of human development, represents a source of identity, innovation and creativity for the individual and the community, and is an important factor in social inclusion and poverty eradication, providing for economic growth and ownership of development processes. A year later, the report[13] under this resolution was launched, reflecting the impact of culture on development in general and on the MDGs in particular.

The MDG Summit [14] was held in 2010, concluding with the Global Action Plan Keeping the promise: united to achieve the Millennium Development Goals. Culture was not incorporated into the MDGs or their indicators on the grounds that it was difficult to show measurable culture for development indicators.

The experience gained by the MDG Achievement Fund, however, had a tremendous impact on the Report on Culture and Development and the Final Document on the MDGs. The cultural approach was first applied to the MDGs in 2006 thanks to the financial support of Spain through this fund, making it possible to start implementing 18 Joints Programmes on Culture and Development in all

regions of the world. Local authorities and populations were the main beneficiaries and players under these projects. The latter were aimed at promoting cultural diversity, mutual understanding and sustainable cultural-heritage management, as well as boosting creative industries to generate a positive socio-economic impact.[15]

The United Nations General Assembly adopted the latest resolution on Culture and Development[16] in December 2011. It recognized the value of culture to achieve the MDGs and that culture contributes to the development of innovative creative capacities in people and is an important component of modernization and innovations in economic and social life. It also highlighted the importance of addressing this issue at the United Nations Conference on Sustainable Development (Rio+20). The resolution stressed the contribution of culture to economic growth, social inclusion and ownership of development processes.

UNESCO Culture for Development Indicator Suite

Despite many declarations emphasizing that culture is a development factor, there is still a need to show how it makes its contribution and what its value-added is. For this purpose, UNESCO, with funding from the Spanish Agency of International Cooperation for Development (AECID), implemented a project to develop a number of indicators that demonstrate and support this value.[17] The UNESCO Culture for Development Indicator Suite runs from 2009 to 2013 and combines research, implementation test phases in up to 20 countries from all regions, and expert meetings. Covering the economic, social, governance, communication, heritage, education and gender equality dimension, the indicators seek to provide an empirical, pragmatic image on the relationship between culture and development, an area where results can be difficult to measure.

The UNESCO Culture for Development Indicator Suite focuses on three main ideas:
1. Culture as an economic sector;
2. Culture as a factor with a value-added for development and increased impact; and
3. Culture as a sustainable framework for social cohesion and peace, indispensable to human development.

This project supports the initiative of UNESCO to have an impact on the international debate seeking to legitimize and enhance the value of culture in comprehensive, sustainable development of individuals and societies.

Sustainable, inclusive, equitable societies

The United Nations Conference on Sustainable Development (Rio+20) was held in June 2012 in Rio de Janeiro, with the presence of Heads of State and Governments and the full participation of civil society.

They renewed their commitment to boosting sustainable development and ensuring the promotion of economically, socially and environmentally sustainable future for our planet and for present and future generations.[18] The major concerns of humanity included, once again, reformulating and agreeing on new comprehensive development strategies.

Twenty years after the United Nations Conference on Environment and Development (Rio 1992), it has been demonstrated that the progress hoped for has not been made. Despite good intentions, the financial and environmental policies established by States continued to ignore the capacities and knowledge of individuals who were relegated and dependent upon the decisions of others. At the same time, a wide range of limitations under this development model have been revealed, leading to serious world economic, social, food, energy and climate crisis, showing that policy-making and society were making their own way. Inequalities remain; the number of social groups likely to be marginalized and with no access to opportunities continues to growth; and societies are not freer, safer, more just or peaceful. Therefore, the sought-after sustainable economic and social well-being has not been achieved.

Against this background, the analysis of the current situation needs to take into consideration the cultural approach that has for years been advocated by UNESCO, assigning a leading role to the human being and society, recognizing that fundamental lessons for development can be drawn from respect for and reaffirmation of the diversity of scientific and cultural knowledge and practices. Society receives, bears and transmits cultural values, experiences, attitudes, talents and capacities; it is thus a central actor in development.

Several positive changes have taken place: civil society is now involved in debates and agreements, and future development is no longer linked only to the triad environment-energy-economy. It is thus necessary to position culture into regional, national and local development policies, international cooperation initiatives and other programmes on education, health care, communication, agriculture, gender, transportation, science and/or social cohesion, building upon successful, inclusive experiences.

The economic activities associated with culture include heritage management, infrastructure development, growing creative industries, and sustainable cultural tourism. They all generate major economic benefits and jobs, thereby contributing to poverty alleviation. Culture is a source of identity, a booming sector where young people, women and other population groups can display their creativity and knowledge, and a means to promote active social participation, foster a sense of identity and appropriation, and, consequently, increase social cohesion.

CONVENCIÓN

CONVENCIÓN

sobre la protección y promoción de la

Diversidad de las Expresiones Culturales

CULTURE IS AN ESSENTIAL COMPONENT OF HUMAN DEVELOPMENT, REPRESENTS A SOURCE OF IDENTITY, INNOVATION AND CREATIVITY FOR THE INDIVIDUAL AND THE COMMUNITY, AND IS AN IMPORTANT FACTOR IN SOCIAL INCLUSION AND POVERTY ERADICATION

The UNESCO Culture for Development Indicator Suite focuses on three main ideas:
1. Culture as an economic sector;
2. Culture as a factor with a value-added for development and increased impact; and
3. Culture as a sustainable framework for social cohesion and peace, indispensable to human development.

It is therefore impossible to question the potential of culture to boost sustainable comprehensive development, social unity and peace.

In her foreword to the 2011 edition of the Basic Texts of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, Ms. Irina Bokova, Director-General of UNESCO, indicated that the Organization is firmly committed to regularly including culture on the global development agenda. She stressed that investing in culture is investing in sustainable development.

In her message on the occasion of the World Day for Cultural Diversity for Dialogue and Development (2012), she recalled that culture boosts the creativity that drives innovation and development. (…) Culture and creativity are renewable resources par excellence. (…)

Experience shows that efficient development models are those that actually integrate local cultural specificities, thus eliciting the involvement of the communities concerned. Culture must absolutely be included as a pillar of any sustainable development strategy, for it will enable peoples to dialogue with each other and be masters of their future. C&D

CULTURE MUST ABSOLUTELY BE INCLUDED AS A PILLAR OF ANY SUSTAINABLE DEVELOPMENT STRATEGY, FOR IT WILL ENABLE PEOPLES TO DIALOGUE WITH EACH OTHER AND BE MASTERS OF THEIR FUTURE

Notes

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[4] Intergovernmental Conference on Cultural Policies in Asia. Yogyakarta, December 10-19, 1973. http://unesdoc.unesco.org/images/0001/000104/010472sb.pdf

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[16] United Nations General Assembly Resolution on Culture and Development. A/RES/66/208. http://www.un.org/ga/search/view_doc.asp?symbol=A/RES/66/208&Lang=S

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SURINAME DECLARATION

■ **Abelardo Moreno**
Vice-Minister for Foreign Affairs
in Cuba and National Coordinator
of CELAC

The review of the Millennium Development Goals, by 2015, will be a great opportunity for culture to be recognized as a essential pillar of development, aside from economy, society and environment. Such recognition will undoubtedly help to establish a development model focusing on people and seeking to improve their quality of life. Culture plays a key role in the eradication of poverty and the reduction of social inequalities in Latin America and the Caribbean, as part of the process towards more equitable societies, better prepared to face current challenges.

This view was shared at the 19th Forum of Ministers of Culture of Latin America and the Caribbean and at the 1st Meeting of Ministers of Culture of the Community of Latin American and Caribbean States (CELAC) in Paramaribo, Suriname, on 14-15 March 2013. The Final Declaration of the Meeting recognized the role of UNESCO Conventions in the field of heritage and creative industries, urging Member States that have not ratified it to do so, bearing in mind that they are essential tools for boosting development and the effective implementation of cultural policies in the area.

Recognizing the symbolic importance of the very first meeting of Ministers of Culture of CELAC, the Declaration also stressed that respect for the cultural diversity that characterizes Latin American and Caribbean identities as multi-ethnic, multicultural and multilingual societies provides the basis for cooperation and for actions aimed at achieving regional integration. In the spirit and under the principles of this Community, such integration should be based on respect for pluralism and the sovereign right of each people of the region, as well as on adherence to the rules and standards of international law.

The ministers also ratified their unanimous support for Resolution 65/166 on Culture and Development, adopted by the United Nations General Assembly, as well as for UNESCO efforts to integrate culture into the Sustainable Development Goals to be adopted in 2015.

A total of 24 Member States were represented at the regional meeting: Antigua & Barbuda, Argentina, Bahamas, Belize, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominica, Ecuador, El Salvador, Guyana, Haiti, Jamaica, Mexico, Nicaragua, Panama, St. Vincent and the Grenadines, Suriname, Trinidad and Tobago, Uruguay and Venezuela.

The Declaration of Suriname is certainly a recognition of the role of culture in development in Latin America and the Caribbean, and a sign of the region's commitment to building a more caring, equitable and humane world.

■ **SURINAME DECLARATION**

We, the Ministers of Culture and Heads of Delegations gathered at the 19th Forum of Ministers of Culture and Officials in charge of Cultural Policies of Latin America and the Caribbean and the First Meeting of Ministers of Culture of the Community of Latin American and Caribbean States (CELAC), aware of the historical significance of this gathering held in Paramaribo, Suriname from March 14-15, 2013, with the objective of advancing cultural integration, preserving cultural heritage and promoting culture for economic growth and the eradication of poverty for sustainable development in the region:

1. Ratify the validity of the principles and objectives that brought about the establishment of the Forum of Ministers of Culture and Officials in charge of Cultural Policies of Latin America and the Caribbean in 1989, its vanguard role in recognizing the importance of culture for the sustainable development of all Member States of the region, as well as its contribution to Latin American and Caribbean cultural integration;

2. Recognize that the establishment of the Community of Latin American and Caribbean States (CELAC) constitutes a landmark in the history of the region, as for the first time a regional entity is established with the mission of advancing political, economic, social, and cultural integration in Latin America and the Caribbean;

3. Reaffirm the relevance of the agreements adopted by the Heads of State and Governments of Latin America and the Caribbean contained in the Caracas Declaration of the Founding Summit of the Community of Latin American and Caribbean States (CELAC), December 3, 2011 in Venezuela, and the First CELAC Summit Declaration, adopted on January 28, 2013 in Santiago de Chile;

4. Recognize the symbolic importance of this meeting, being the first held among Ministers of Culture within the framework of the Community of Latin American and Caribbean States (CELAC);

5. Ratify our respect for the cultural diversity characterizing the Latin American and Caribbean identities as multi-ethnic, multi-cultural and multi-lingual societies, which constitutes the basis for cooperation and actions aimed at achieving regional integration which, in keeping with the spirit and the principles of CELAC, shall be built on the basis of respect for pluralism and the sovereign right of each of our countries, as well as full respect for the norms and principles of International Law;

6. Recognize, on an equal footing, all Latin American and Caribbean cultural values and its important contribution to the cultural heritage of mankind;

7. Support the adoption of the required measures to safeguard and recover traditional knowledge and wisdom of the indigenous peoples of the region, the Afro-descendant communities, as well as communities of other geographical origin which today are part of Latin American and Caribbean identities, while, at the same time, protecting the individual and collective rights attached to all this knowledge and preventing any arbitrary action against them;

8. Ratify the importance of cultural rights within the set of human rights, as well as the importance of paying the necessary attention to them, in order to ensure their full enjoyment;

9. Recognize the merit of cultural policies as promoters of values that reflect the respect of life, human dignity, multiculturalism, the principles of justice and tolerance, and the rejection of violence as integral elements in the construction of a culture of peace that identifies the region;

10. Reaffirm our support to the proclamation by the United Nations on December, 2012, of the International Decade of Afro-descendants and welcome the inclusion in its Program of Action of a permanent forum on Afro-descendants as well as the drafting of a Universal Declaration on Afro-descendants, among other on-going initiatives;

11. Emphasize the relevance of the set of International Conventions in the field of culture adopted by UNESCO and urge States of the region which have not yet done so to ratify them in accordance with their national legislative frameworks so that their concepts, guidelines and instruments may support the cultural policies of the region;

12. Ratify the role of culture in the eradication of poverty and in the reduction of social inequalities in Latin America and the Caribbean, as part of the process to attain more equitable societies better equipped to face the current challenges, incorporating strategies for sustainable development;

13. Request UNESCO, in collaboration with ECLAC, to carry out studies - using an agreed methodology - that quantify the impact of culture and the cultural industries on the achievement of the objectives outlined in paragraph 12 above, as well as a catalogue on best practices on the topic, to be shared through the Portal of Culture. These studies shall be submitted to the meeting of National Coordinators of CELAC to be held in Havana, Cuba on November, 2013;

14. Express our will to continue the battle against illicit traffic in cultural goods in the region and take note of the recommendations in this regard put forward by Member States participating in the Training Workshop for Caribbean Member States held in Saint Lucia in December, 2012;

15. Reaffirm our unanimous support to resolution 65/166 and 66/208 of the United Nations General Assembly on Culture and Development and fully support all efforts to include culture in the Sustainable Development Goals as defined within the Rio+20 Conference and which will be adopted in 2015;

16. Assume the mandate to act as CELAC on the basis of consensus in the framework of its Procedures, and to carry out our proposals and experiences on cultural matters to the multilateral fora, including the International Congress "Culture: a key aspect for sustainable development" to be held in the Chinese city of Hangzhou, from May 15-17, 2013 and the Substantive Session of the United Nations Economic and Social Council (ECOSOC) 2013, to be held from July 1-26, 2013 in Geneva;

17. Welcome the achievements of entities in charge of Culture in the Caribbean Community (CARICOM), the Andean Community of Nations (CAN), the South American Common Market (MERCOSUR), the Central American Integration System (SICA), the Union of South American Nations (UNASUR) and the Bolivarian Alliance for the Peoples of Our America (ALBA), and reaffirm our commitment to work together in the integration process, by promoting the synergies among them;

18. Welcome the meetings held in the framework of CELAC on regional and subregional integration mechanisms and call for a wider presence of culture in such meetings, in order to contribute to its full integration in sustainable development policies;

19. Welcome the recommendations made by filmmakers, authorities and experts gathered at the Latin American and Caribbean Film Festival held at Isla Margarita in the Bolivarian Republic of Venezuela on October, 2012, regarding the importance of audiovisual archives in terms of heritage and content, the initiatives for the creation of new TV channels dealing with fiction films and documentaries, the establishment of study groups for production and training program projects, among other subjects;

20. Support the ongoing processes for the development of cultural information systems which allow for the knowledge and assessment of the important role played by culture in the economies and social development of our countries, providing us thereby important elements for the design of public policies. We welcome the relationship established between different experiences and urge working on a system that reaches out all members of CELAC;

21. Welcome the initiative of the Cultural Corridor of the Caribbean as a project that facilitates the gathering of all our countries for the creation of a socio-cultural space aimed at the development of activities that stimulate exchange, promote cultural economy, facilitate the marketing of cultural products and enhance means of communication and transportation between our countries for the wellbeing of our communities, and urge all the members of CELAC to join this initiative;

22. Express our appreciation to UNESCO for the historical support given to the Forum of Ministers of Culture through its Regional Office for Culture in Latin America and the Caribbean and in particular, the assistance of its Technical Secretariat;

23. Decide to work for the gradual integration of the Forum of Ministers of Culture and Officials in charge of Cultural Policies and the Meeting of Ministers of Culture of CELAC from its meeting to be held in 2014;

24. Resolve that as of that moment the meetings of Ministers of Culture of CELAC shall subsume the activities of the Forum of Ministers of Culture, the agreements reached within that framework, the continuity of the projects and programs developed so far by the Forum and its meetings;

25. Agree on the creation of a Working Group that shall develop the vision and mission of the Meetings of Ministers of Culture of CELAC and its procedures, in accordance with CELAC Procedures, as well as make proposals in matters of cultural-economic cooperation to strengthening it among the members of CELAC. This Group shall contribute to the work of the CELAC Working Group on cooperation. The results of this Group shall be submitted to the Meeting of CELAC National Coordinators that will take place in November 2013, in Havana, Cuba;

26. Express our appreciation to the Bolivarian Republic of Venezuela for assuming the Meeting of Ministers of Culture and Officials in charge of Cultural Policies of Latin America and the Caribbean, as well as for the full organization of the Second Meeting of Ministers of Culture of the Community of Latin American and Caribbean States (CELAC) in 2014, and also express our appreciation to the Republic of Cuba for the organization of the meeting in 2015;

27. Welcome the realization of the 6th World Summit on Arts and Culture, event that will be organized by the National Council of Culture and the Arts of Chile and the Federation of Arts Councils and Cultural Agencies (IFACCA) which will take place in Santiago de Chile from 13 to 16 January 2014. We welcome the interest of Chile in the participation of the member-countries of the Forum of Ministers of Culture and Officials in charge of Cultural Policies of Latin America and the Caribbean, and of the Community of Latin American and Caribbean States;

28. Recognize the significance of CARIFESTA as a space for the promotion of integration and the marketing of our cultural products and as such support the invitation by the Governments of Suriname for a strong presence of our countries in that event;

29. Pay homage to Commandant President Hugo Chavez, for his unwavering dedication to the sovereignty and integration of our nations and to the promotion of solidarity among the peoples of our region. We express sincere condolences to his family, to the Government of the Bolivarian Republic of Venezuela and to the

Festival of Saint Francis of Assisi, Quibdó, Colombia

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Venezuelan people, to which he dedicated his life. For CELAC, of which he was one of the principal founders and promoters, his example will stimulate us to redouble our efforts to achieve unity;

30. Express our profound gratitude to the Republic of Suriname for having assumed the Presidency of the Forum of Ministers of Culture and Officials in charge of Cultural Policies of Latin America and the Caribbean since the end of July, 2011, as well as for its efforts and the facilities provided for the celebration of the joint meeting of the 19th Forum of Ministers of Culture and Officials in charge of Cultural Policies of Latin America and the Caribbean and the First Meeting of Ministers of Culture of the Community of Latin American and Caribbean States (CELAC).

Paramaribo, Suriname, March 15, 2013

CULTURE AND DEVELOPMENT

THE BRAZILIAN EXPERIENCE IN A GLOBALIZED CONTEXT

■ **Marta Suplicy**
State Minister for
Culture in Brazil

Globalization, culture and development

Cultural processes have always been closely interrelated with national economic, social or human development. Territorial occupation has traditionally been associated with new cultural products and practices. The cultivation of Eastern species, coffee and sugarcane, the production of salt and the extraction of copper, silver and gold - typical practices in conquered and colonized communities - became profitable activities and favoured exchange on a global scale, especially that of an economic-commercial nature. It was not limited, however, to these activities. As it grew stronger, the world witnessed, among other things, the development of new musical instruments, rhythms, dances, and food preparations.

The phenomenon of globalization, which began with navigation, was further strengthened during the industrial revolution and expanded with the development of the media and, above all, with the advent and spread of the Internet. With audiovisual production as its letter of introduction, the entertainment industry, established in the early 20th century, became the main channel of dissemination of information that helped set consumption trends and behavioural patterns for millions of peoples, and provided sustenance to a large production chain.

Modern societies are characterized by rapid, constant changes. New identities are shaped from the articulation between "the global" and "the national". In this context, which generates complex, apparently contradictory movements of massification, cultural homogenization, strengthened national identities and fundamentalisms, there is a need to face the challenge of guaranteeing the protection and promotion of social diversity. At the same time, local cultures are transformed, renewed and enriched by cultural hybridization. It should be recalled that globalization is an unequal process with a power dynamics of its own, influencing communities all over the planet and in various manners.

Against this background, many countries formulated policies for the protection of local cultures. Social

Fervo, performing arts of the Carnival of Recife

© UNESCO / 2012

Fervo, performing arts of the Carnival of Recife

THE MINISTRY OF CULTURE RECENTLY OPENED A NEW «CEU FOR ARTS AND SPORTS,» AN INITIATIVE SEEKING TO BUILD AND RUN 360 PUBLIC INSTITUTIONS

movements mobilized, while international legal frameworks, agreements and conventions were developed to regulate and minimize the negative impact of the globalization process. This idea, which dates back to the 1970s, was endorsed by the United Nations Educational, Scientific and Cultural Organization (UNESCO). After lively debates, the Organization adopted the Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 2005.

Culture has a collective dimension that provides the basis for identity. It can thus make a decisive contribution to economic growth and human development, and symbolically lead to meaningful societies. The recognition of cultural diversity can also have a positive bearing on dialogue, the preservation of collective memory, mutual understanding, reconciliation and social stability. The cultural dimension is strategically important and indispensable to any development project. In keeping with the Convention on the Diversity of Cultural Expressions, individuals and groups should be provided with the conditions necessary for the creation and dissemination of their cultural expressions and the right to quality education and training, while respecting their cultural identity, the opportunity to participate in cultural life as they wish, and adopt and enjoy their own cultural practices, provided that human rights are fully respected. The right to difference and to individual and collective construction of identities through cultural expressions is a vital element for the promotion of a culture of peace.

The Brazilian experience is based on the three dimensions of culture

As a result of a new, in-depth reformulation of social policies, Brazil is building a number of legal frameworks that provide a "tool box" for cultural management. These tools were developed from three important overlapping dimensions that make up the core of the cultural policies that are being currently implemented by the Ministry of Culture. The symbolic dimension expands the concept of culture from an anthropological point of view. The citizen dimension recognizes access to culture as a right and as the involvement and co-responsibility of civil society in policy formulation and management. The economic dimension highlights the potential of culture as a vital development agent. The Brazilian public cultural policy introduces this innovative approach through the enhancement of our cultural diversity and the productions deriving therefrom. For this purpose, it favours a contemporary, comprehensive development perspective in all its aspects: economic, social, political, environmental and cultural. The contribution of culture to development is, from this perspective, much more encompassing as it emphasizes that social development goes far beyond the mere satisfaction of vital population needs.

Symbolic and citizen dimensions

The Brazilian Government has since 2003 given priority to the eradication of poverty as a main social action, not only to deal with the widespread international economic crisis, but also to face serious social, environmental and development challenges. In formulating public policies, the Government believes that Brazil will become a rich country only if it manages to eradicate extreme poverty, which is still

affecting a significant part of the population. In this regard, the Government has invested heavily on the expansion of the social base for its policies, improving population consumption patterns and boosting the domestic market, while creating better conditions for access to educational opportunities and for the exercise of cultural rights.

In this vein, it is important to note the progress that has been recently made upon the adoption by the National Congress of a law establishing a Culture Coupon, the first public policy focusing on cultural consumption and seeking to redress the logic in current cultural promotion programmes, with State support mainly intended for the expansion of cultural production. The idea behind the coupon is to issue a magnetic card for 50 reais (around 25 dollars) a month, to be used to buy movie, theatre and museum tickets, books, CDs, DCVs and other cultural products. This is a socio-cultural inclusion and economic development policy that provides workers with symbolic capital and strengthens production chains in the sector. If adopted, the programme will bring direct benefits up to 17 million Brazilian citizens and will probably mean a seven-billion-reais injection into the national economy every year, thereby generating additional income and jobs.

Seeking to promote cultural production, the Brazilian Government has since 1992 implemented the National Cultural Support Programme (PRONAC) under Law No. 8.313/1991 (Rouanet Law). Its aim is to channel adequate resources for the dissemination of cultural goods, the preservation of the tangible and intangible heritage, the protection of national cultural pluralism, and the provision of easy access to culture by Brazilian citizens.

In the last 20 years, PRONAC has supported over 35,000 projects for 13 billion reais raised from the contribution of taxpayers interested in investing on culture. The decision-making process for the adoption of projects is based on consultation with society through the National Cultural Incentive Commission, which meets every year in all regions of the country. This commission, made up of the same number of members representing society and the Government, is responsible for recommending the incentive actions that the Ministry of Culture should adopt. PRONAC is today the most important cultural support mechanism in Brazil.

With the aim of further expanding access and capacity-building, the Federal Government proposed the idea of amending the Rouanet Law. This reform is currently being discussed. In general terms, the most recent developments include the re-establishment of the National Cultural Fund, which has been strengthened and divided into nine sectoral funds; the diversification of funding mechanisms; the establishment of objective, transparent criteria for the evaluation of resource-mobilization initiatives; the expansion of cooperation between the State and civil-society organizations to maximize the use of public resources; and the stimulation of federal cooperation by allocating funds to states and municipalities.

The National Culture System is being established so that public policy actions can reach the dissemination level hoped for as well as all cities and municipalities in the country. This system is based on a similar experience implemented by the Government in the area of health care. It seeks to arrive at a federal agreement among the

Students of the public school in Frevo, Recife

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MANY CHALLENGES NEED TO BE MET BEFORE THE CREATIVE ECONOMY IS INCORPORATED INTO THE DEVELOPMENT POLICY

Federal Government, the states and municipalities through the formulation and implementation of cultural plans, the creation of specific funds, and the promotion of social participation in councils and conferences.

This institutional structure is governed by the National Culture Plan, which is a planning instrument developed for a decade and which makes it possible to formulate a public policy that will be implemented despite specific junctures and government changes that usually take place in Brazil every four years. A long-term plan strategy is being adopted for the first time in the country. It consists of 53 goals that summarize the demands contained in 275 actions under the first plan, which will come to an end in 2020. These goals reflect the expectations of thousands of Brazilian men and women who have attended various conferences and forums that have been held throughout the country since 2005.

The National Culture Plan reflects a wide range of aspirations, reveals the rich diversity and extraordinary creativity of the country, and seeks to boost the development potential of the Brazilian society through creative processes. Its aims include registering the diversity of cultural expressions, establishing cultural facilities, securing the movement of cultural goods, increasing the number of books that are actually read, facilitating access by disabled people, providing art education teachers with life-long training, and allocating further resources to culture through different mechanisms, including the social fund called Pre Sal, built on the proceeds from offshore oil deposit operation.

It should be recalled that the knowledge society is posing new challenges. The digital culture, which promotes the use of free software and the implementation of inclusive actions under the banners of infinite expansion of creation and information flows, will provide for rapid changes and

help further close relations with society, promote public transparency, and share responsibilities.

The digitization of information on cultural goods and the democratization of access will pave the way for new web-based pedagogies. The Collaborative Management Platform to be developed will cover citizen participation in the formulation of cultural policies and the use of public data available to citizens under the National Culture Information and Indicators System. This platform will operate as a social network, which will help the Brazilian society in general and public managers and scholars in particular gain access to data on expressions of cultural diversity as well as geo-referenced information on producers, equipment, activities and cultural heritage.

Brazil is trying to meet the challenges raised by UNESCO in connection with the protection and promotion of cultural diversity and the incorporation of the cultural dimension into sustainable development by implementing programmes like Living Culture and More Culture. The former was developed in 2004 to encourage the establishment and strengthening of a network of cultural creation and management based on the so-called Cultural Points whose main activities include the direct promotion of social mobilization, coordination and shared management by groups, collectives and communities. This programme facilitates access to means of production, creation, circulation and enjoyment of cultural goods, services and activities, and enhances a new community base for the implementation of the national cultural policy. For this purpose, it recognizes the value of knowledge, practices, ways of being and doing, and cultural manifestations - both traditional and contemporary - and highlights the leading cultural role played by population groups who are often excluded from cultural policies. Living Culture has been so successful that countries like Argentina and Paraguay are now developing

similar programmes. The challenge ahead is to ensure that traditional knowledge and practices are seen as technologies and are mainstreamed into development policies, especially those related to sustainable biodiversity management and food security.

En 2007, the Federal Government gave priority to the inclusion of culture on the social agenda, considering it a strategic State policy to help eradicate poverty and social inequalities. The second programme, More Culture, promoted a standard agreement between the Federal Government and state/municipal authorities that led to the expansion of the network of Cultural Points, reaching 3,703 in 2012.

Considered one the most successful actions by the Federal Government in the area, the Cultural Points, which are actual production and dissemination centres, encouraged civil-society initiatives thanks to agreements signed upon public calls. In this regard, it is worth mentioning the establishment of the so-called Bridges of Culture, which were built to coordinate the work among Cultural Points, disseminate their actions, and promote the smooth operation and integration of their network. These bridges are operated and managed under regulations similar to those of the Cultural Points, involving partnerships with private and public companies and local governments.

The Ministry of Culture recently opened a new "CEU for Arts and Sports," an initiative seeking to build and run 360 public institutions for the training of artists and the development of talents, featuring libraries, local TV stations and meeting rooms for courses in 325 municipalities. The pilot project was undertaken in the city of Toledo, Paraná state, with a budget of around two million reais supplied by the Growth Acceleration Programme (PAC). On the other hand, the idea is to organize similar cultural promotion actions abroad. These initiatives come at a time when the eyes of the world

set on Brazil, a country that will host major sports events in the next few years, including the FIFA Confederations Cup, FIFA World Cup, and Rio 2016 Olympic Games.

Economic dimension

The Brazilian Government has for years recognized the economic potential of culture for the country's development. Celso Furtado, former Minister of Culture (1986-1988 period), devoted all his life to the promotion of decentralized development based on regional cultural diversity. A couple of years before he was appointed minister, he had reflected along these lines. In his 1984 book, Cultura e desenvolvimento em época de crise, he wrote: the major institutional problem that the Brazilian society is faced with has to do with the emergence and consolidation of the forces that nurture the creative capacity of society in all fields (page 51). He added that the development policy should be put at the service of the cultural enrichment process (page 32).

In this connection, Minister Gilberto Gil indicated that the creativity that provides sustenance for the vast realm of Brazilian culture is born of the people and is enriched with the mixing of races and cultures, sensitivity, and the will to overcome adversities. This diverse culture plays a central role in the social life of the country and is part and parcel, along with biodiversity, of the grand Brazilian heritage, our main wealth, and of an extensive semiodiversity of inestimable economic and social value. Cultural vitality and diversity become decisive development factors in the globalization and knowledge era, when learning, symbols and innovation turn out to be fundamental assets for any country, organization or community.

The first United Nations Creative Economy Report came to light in 2008, when the world economy was going through an expansion period. The report concluded that creative industries were ranking among the most

dynamic sectors of the world economy and that they were providing developing countries with additional growth opportunities.

It has taken long for Brazilians to recognize that culture is a true agent for development. International research shows that, despite its cultural diversity and creative potential, Brazil is not listed among the leading 10 developing countries producing and exporting creative goods and services. Following the establishment of the Creative Economy Secretariat (SEC), the Ministry of Culture has taken up the difficult task of rethinking, renewing and conducting discussions over the formulation of cultural and development policies in the country. Its mission has been to turn creativity into innovation and innovation into wealth: cultural, economic and social.

The SEC strategic planning process revealed that the creative economy would only be developed in a consistent manner and in tune with local realities if its conceptualization recognizes the importance of cultural diversity, the perception of sustainability as a regional and local development factor, the role of innovation as a development agent for culture and avant-garde expressions and, finally, productive inclusion as the basis for a cooperative, supportive economy. This is an economy constituted and strengthened under four guiding principles: cultural diversity, social inclusion, innovation, and sustainability. Brazilian creativity is therefore a process and a result of such diversity.

Many challenges need to be met before the creative economy is incorporated into the development policy. Out of these challenges, five play a key role in formulating and implementing effective, specific public policies, namely: (i) inventorying data and information on the creative economy; (ii) encouraging and establishing creative undertakings; (iii) promoting education for the development of creative skills; (iv) building the infrastructure necessary for the design, production, distribution/circulation and consumption/enjoyment of creative goods and services; and (v) developing/adapting legal frameworks for creative sectors.

The Ministry of Culture has carried out a number of actions seeking to implement public policies that aim to overcome obstacles in the creative sectors mentioned above. Among them are the establishment of the Brazilian Observatory on the Creative Economy, the opening of a satellite account for culture, the statistical standardization of the culture economy in MERCOSUR Member States, the setting-up of Creative Bureaus (support centres for creative business people and professionals involved in advancing business models), and the promotion of Creative Cities with distinctive values such as cultural heritage, local commitment, population interest, economic vitality, engagement and involvement, attraction and uniqueness,

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Fervo, performing arts of the Carnival of Recife

Fervo, performing arts of the Carnival of Recife

Sport and Culture Square in Toledo, Paraná

remarkable cultural expressions, and cross-cutting nature of public policies in the field of culture.

Copyright and access to culture
The digital revolution, which began in the 1990s with the rapid expansion of the Internet in a new context, boosted the cultural economy, turning the movement of copyrighted goods into a critical factor. Copyright issues have ever since played a vital role, as they are closely linked with cultural relations and affect authors, civil society and investors. They play an outstanding part in education, creativity, and knowledge generation and enjoyment, and seek to ensure the right of all citizens to fulfilling social life.
In this new juncture, it is important to better define copyright so that it can be easily understood by holders and users alike. The Ministry of Culture has for this purpose provided a space for the Brazilian society (artists, authors, scholars, economic and cultural agents, civil-society representatives, and the cultural sector) to promote a discussion on and reform the copyright entity in the country, which is governed by Copyright Law No. 9.610/98, and to assign a new role to the State in this area.
The Law review process was mainly undertaken to strike a balance in relations among authors, investors and consumers or end users of intellectual works, making emphasis on the

protection of authors so that they can be fairly remunerated. The idea is also to balance this right with community access to cultural goods and legal security for investors.

Culture: the fourth pillar for sustainable development
Taking into account the cross-cutting nature and strategic role of culture in meeting the challenges posed by sustainability and human development with equity and social inclusion, as well as the recognition of the diversity of cultural expressions as a pre-requisite for sustainable development for the benefit of present and future generations, the Ministry of Culture organized led a number of debates over these issues at the international, regional and national levels, in the context of the United Nations Conference on Sustainable Development (Rio+20).

These initiatives included a Meeting of South American High Authorities on Culture and Sustainability, held in Sao Paulo in April 2012. They signed the Sao Paulo Declaration on Culture and Sustainability, which was later endorsed by a Meeting of Ministers of Culture of MERCOSUR and the Presidents of States Parties and Associate States.

The Ministers and high authorities at the Meeting highlighted the need to consider culture as the fourth

pillar for sustainable development, and recognized the coordinating and balancing function of the three pillars that had in the past been identified: economic, social and environmental.

In this regard, they agreed to continue working in a coordinated fashion at multilateral and regional forums to guarantee that culture is recognized as a distinctive component that can help face sustainable development challenges. It is indispensable to involve national authorities, cultural managers, civil-society organizations and artists in building the United Nations development agenda beyond 2015, which includes the formulation of Sustainable Development Goals (SDGs).

The full development of peoples depends on the consolidation of cultural rights as an integral part of human rights, access to culture, guarantee of cultural diversity, and recognition of the traditional knowledge of native and traditional peoples. The promotion of cultural diversity and interculturality is indispensable to the strengthening of global peace and security, as it favours democratic, just co-existence, and mutual respect among peoples. C&D

CULTURE: A PILLAR FOR DEVELOPMENT AND GOOD LIVING

■ **Myrna Cunningham**
Former chair and current
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Nations Permanent Forum
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Introduction

Culture, through its various expressions and practices, especially language, represents, links, enriches, mixes, and consolidates the structure that sustains and puts into operation the socio-economic formation of a given society. Cultural values are needed to achieve development, preserve identity and guarantee Living Well. This way, life, coexistence and complementarity harmoniously blend for the benefit of communities and nations. Culture can transform the local context for a balanced economic, environmental and social change.

Culture is an active process whereby human groups meet their present collective needs. It involves language, values, behaviours, standards, institutions, human knowledge and capacities, and individual and collective memories that make sense of human existence and without which this existence is not possible. Consequently, the dimensions of culture reveal themselves in politics, economics and social life in general. Living Well cannot, therefore, be linked only with per capita income or economic growth; it should include values, standards, ideas and behaviours that provide for harmony between human beings and Mother Earth. Culture and language are the primary substrates for the current generations to feel encouraged by the present and renew their ancient legacy.

IN KEEPING WITH THE INDIGENOUS VISION OF THE WORLD, ANY FORM OF EXISTENCE IS CONSIDERED EQUAL, LIVES, AND MATTERS. THE FUNDAMENTAL BASIS FOR SUSTAINABILITY IS RESPECT FOR MOTHER NATURE

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Traditional weaving of the Ecuadorian toquilla straw hat

This text deals with two questions. The first one focuses on the concept and praxis of Good Living. The second one looks into the different dimensions of life and into community-based economy, involving indigenous women who make this concept real and possible. Indigenous and non-indigenous stakeholders are expected to make a contribution to the formulation of inclusive public policies that fully respond to and further develop their capacities, and strengthen standards and institutions of indigenous and Afro-descendant peoples and communities.[1]

We indigenous peoples aim to achieve sustainable development by preserving our ethnic and cultural identity. According to the Western concept of development, which prevails in the global economy today, development is supported by three pillars: social, economic and environmental. It leaves out and ignores ethnic, linguistic and cultural diversity. From our perspective and view of the world, culture and language are the main vehicles to make sense, define, create, link, communicate, and provide coherence, sustainability and development opportunities, in short, to Live Well.

The idea of Good Living has to do with social conditions, prospects and quality of life of indigenous peoples. It is based on the principles of reciprocity, complementarity and redistribution on different walks of social, economic, cultural and political life. In keeping with the indigenous vision of the world, any form of existence is considered equal, lives, and matters. The fundamental basis for sustainability is respect for Mother Nature, as observed and guaranteed by indigenous peoples in their territories.

Within the framework of the right to self-determination, the concept of sustainable development based on cultural diversity will ensure livelihoods in a respectful, complementary relation with nature and living beings. A distinctive feature of development, as conceived from the perspective of culture and identity, respecting tradition and spirituality with a vision for the future, is the promotion and consolidation of collective rights, self-government, and governance over lands, territories and resources indigenous people have traditionally owned.

What are the elements present in cultures that make it possible to achieve sustainable development, the Common Good and Living Well? First of all, the being; there is no culture that is not human. Culture is everything that we humans have learned and done on a daily basis, in everyday life.[2] Mother tongues, views of the world, knowledge, water, crops and wildlife are vital components for development and public policies. They provide tools for sustainable development and should include culture as a central element.

Learning experiences, the collective capacity for creation in line with cultural settings, and the human and intellectual capital of indigenous peoples make it possible to face the urgent challenges posed by climate change and to approach culture as an indispensable, abundant resource for sustainable development, dependant on creative and innovative capacities, and on the way new ideas and communication technologies are applied for knowledge sharing.

The idea is to expand the horizon and update experiences in the context of Good Living, taking into account that it is almost impossible to deal with the tension caused by economic analysis under systems whose sustainability approach ignores, underestimates or denies basic obligations and, in many instances, fails to comply with the United Nations Charter adopted in 1945, the UNESCO Universal Declaration on Cultural Diversity of 2001, the Convention 169 of ILO, and the United Nations Declaration on the Rights of Indigenous Peoples of 2007. These systems demand, however, that we comply with standards and measures.

As professionals, researchers, intellectuals, leaders and/or indigenous wise men and women of demonstrated political, academic or spiritual experience, we are participating in different forums and events, working to redress unequal, unsustainable relations. We devise ways of dealing with the lack of indicators relevant to indigenous peoples, such as the sense of community solidarity and coexistence, time recording, balance and harmony, consensus, dialogue, interpersonal respect, friendly and respectful use of nature and its resources

(especially wild flora and fauna), value and standard systems (indigenous community and customary law), women's contribution to social and cultural reproduction, and the new dynamics transmitted by women to the local and community economies.

It should be stressed that the cultural factors typical of every people are the main source for economic and social development. We see culture as a structure based on social production and the transmission of identities, memories, representations, meanings, knowledge, beliefs, values, aspirations, purposes and attitudes. The way of life and culture of a particular people involve customs, beliefs, codes of conduct, styles of dress, language, art, cookery, science, technology, religion, traditions and institutions.

The Declaration of the World Conference on Cultural Policies, convened by UNESCO in Mexico in 1982, indicated that culture constitutes a fundamental dimension of the development process and helps to strengthen independence, sovereignty and identity (…) It is vital to humanize development, the ultimate goal of which is the individual in his dignity as a human being and his responsibility to society (...) Man is the origin and the goal of development (…) Balanced development can only be ensured by making cultural factors an integral part of the strategies designed to achieve it; consequently, these strategies should always be devised in the light of the historical, social and cultural context of each society.

Decolonized ethics, identities and cultural heritage

Indigenous cultures are ethical systems that have their own moral code of justice based on customs and traditions, where beliefs, values and views of the world are honoured and deemed sacred and fundamental because they are founded on unique forms of being and living, respecting natural balances.

Relations with nature, the environment and Mother Earth lend a unique, diverse character to indigenous cultures and provide indigenous peoples with the material, social and spiritual strength necessary to exercise self-determination.

Colonizing thinking and divergent ethics prevail in unequal power social relations. This is critically important for relations between States which, by reproducing discriminatory practices, impede the exercise of the right of indigenous peoples to self-determination. These unequal relations also prevent alternative local economic practices from developing. Most of them are based on ancient principles and practices that seek to fight economic poverty.

The building of equitable and supportive societies, which rest on ethical rationality, requires the adoption of values that are practiced by indigenous peoples on a daily basis: commitment, loyalty, sense of duty, coexistence, solidarity, and justice. These values are not closed, alien or exclusive concepts, have provided for the survival of cultures, and can help re-establish ecological, social and political harmony.

The capacity- and well-being-based approach, as advanced by Amartya Sen, has opened new avenues for ethical economic theories. Marta Pedrajas stated that a modern review of Sen's approach will make it possible to better substantiate the entire capacity-based approach: An autonomy that goes far beyond any agency because it is based on the inalienable dignity of every human being. This is not the means but the end, that is, to further strengthen a model of social justice in modern democratic societies where the actual living conditions of their citizens - real and concrete human beings - incorporate essential components such as ethnicity, phenotype, gender, memory, history, culture and the capacity to exercise the principle of self-determination in formulating development proposals.[3]

Good Living - Living Well: Concept and Paradigm

Our indigenous peoples have built our social capital from the perspective of ethnic identity and the common good. The saying of Miskitu and Mayangna peoples goes: together we have, together we do and together we share. It defines the frame of reference for development processes. This is a cultural practice, a philosophy of life, coexistence and survival. The 2005 Human Development Report entitled Nicaragua asume su diversidad contains the autonomous experience and good practices of indigenous and Afro-descendant peoples in the Self-governing Regions and provides extensive statistical data on their contribution to national well-being.

The Andean Cosmovision of the Kallawaya
© VICE MINISTERIO DE CULTURA, BOLIVIA

Aymara Community
© ELIAS TICONA, 2008

PICTURE FROM THE KIT OF THE 2003 CONVENTION, UNESCO

BASED ON THE DIVERSITY OF PEOPLES, INDIGENOUS INTELLECTUALS BELIEVE THAT «GOOD LIVING-LIVING WELL» REFERS TO SPIRITUALITY, SPIRITUAL AND CULTURAL BALANCE, AND JOIE DE VIVRE

The Common-Good paradigm practice in the Nicaraguan Caribbean is explained in the Report as follows: [4]

"Together we have" an ancient heritage that consists of territories, natural resources, language, and knowledge. As community members, we have equal access to this heritage under the indigenous and customary law system of every people.

"Together we do" and united as a family we stand to reproduce livelihoods in the community, on the basis of reciprocity, collectivism, and sense of belonging.

"Together we share" existing goods and services, as well as the past and the social and collective memory to live today and think about the future in keeping with the values that identify us in the trilogy composed of territory, identity and Common Good.

Another paradigm is added to the Common Good praxis, that of, "Living Well" or "Good Living."[5] This ethics is based on the daily life of indigenous peoples, seeking to limit economic development to a rational, environmentally friendly level, as well as economic and social inequalities. It can therefore restructure power relations.[6]

Daily life is the main idea behind cultures and their forms of production and reproduction; it is in daily life for subsistence where indigenous ethics lies. This analysis should highlight the role played by indigenous women in their communities as well as their contributions and undertakings to transform the environment and focus on development, preserving cultural, social and spiritual balance.

Sustainable development with indigenous identity duly preserved implies Good Living/Living Well/Living Life to the Full, recognizing that other civilizations should adopt this "new" paradigm that ensures local, sustainable, environmentally friendly, and identity-related lifestyles and livelihoods.[7]

Based on the diversity of peoples, indigenous intellectuals believe that "Good Living/Living Well" refers to spirituality, spiritual and cultural balance, and joie de vivre. These are fundamental elements to review living conditions and quality of life in the light of the principles of reciprocity,

complementarity, and re-distribution on different walks of social, economic, cultural and political life. When local institutions and systems analyze the economic conditions that have to do with production and exchange, indigenous identity - which has made it possible for us to say who we are, where we come from and where we are heading - and social organization systems based on the relationship between peoples and traditional authorities - which perform a service function - should be linked with the profound spirituality that governs the relationship between peoples and Mother Nature. [8]

Ethical proposal of contemporary indigenous thinkers for sustainable human development with identity

Good Living/Living Well requires an equitable, non-exclusive society. This is a day-by-day agenda, proposal and project under which Living Well should be reconciled with views and knowledge that are all alive, operational, understood and practiced on a daily basis.

Solidarity, Reciprocity, Collectivism, Resilience, and Self-sustainability are daily, logical, social, real productive practices. These are some of the values, rationalities and philosophies proposed by contemporary indigenous thinkers at the current historical juncture, which is marked by a crisis of human-kind and nature, and needs to overcome devastating economic, political, cultural, discursive and ethical models.

For this purpose, we should re-learn to respect each other and relate in all areas as subjects rather than objects. Good Living, once free from the utilitarian-individualistic approach, should give way to socialized learning and knowledge.

For Good Living/Living Well with integrity, living in harmony with nature and humanity, no longer being a paradigm and forming part of daily life, indigenous peoples urge States to fully honour their commitments under international and national laws and standards, which guarantee the inherent, inalienable, collective and inter-generational rights of indigenous peoples, as well as the rights set forth in constructive arrangements, agreements and treaties, the United Nations Declaration on the Rights of Indigenous Peoples, and the Convention 169 of ILO.

Pressing demands of indigenous peoples

In his comparative analysis of Latin-American Political Constitutions, Alejandro Bonilla indicates that the recognition, acceptance and appropriation of the provisions of indigenous law, customary law and the principles of Good Governance,[9] Community Justice,[10] and Good Living help to harmonize human relations with nature and the environment. Indigenous research demands the incorporation of fundamental aspects into the debate over sustainable economic development:

- Giving priority to life
- Prioritizing cosmic rights
- Living in complementarity and balance with nature
- Guaranteeing territorial rights and comprehensive land management
- Building dynamic community economies
- Protecting natural and cultural diversity
- Participating fully in decision-making and seeking free, previous and informed consent (FPIC) on policies, programmes and projects
- Developing indigenous leadership capacities for comprehensive land management

Good-Living Praxis

Indigenous peoples participated in Rio+20 and conveyed the following key messages:

1. The United Nations Declaration on the Rights of Indigenous Peoples should become international norms and standards and a frame of reference for sustainable development.
2. The culture and ethical/moral values necessary to nurture and protect Earth should be considered pillars for sustainable development.
3. The protection of and respect for the rights over lands, territories and national resources of indigenous peoples are pre-requisites for sustainable development.
4. The distinctive, crucial contribution of traditional knowledge and local economic diversity to the eradication of poverty and sustainable development should be recognized.
5. Sustainable development should be supported by a holistic framework and should incorporate approaches based on human rights, ecosystems and knowledge founded on the territory, interculturality and gender.

In this context, we indigenous peoples undertook to implement the following actions:

1. Setting and implementing our priorities for economic, social and cultural development and environmental protection on the basis of our cultures, knowledge and traditional practices, and exercising our inherent right to self-determination.
2. Revitalizing, strengthening and restoring our institutions and forms of transmission of knowledge and traditional practices, giving priority to the role played by wise men and women in passing them on to the new generations.
3. Re-establishing the exchange of knowledge and goods between peoples and communities, including seeds, guaranteeing the genetic integrity of our biodiversity.

Before establishing Good-Living parameters, there is a need to obtain ethnic- and gender-disaggregated information in indigenous peoples so as to identify:

- existent gaps, including those based on racial discrimination, social stratification, exclusion and gender considerations, and
- issues upon which there is a consensus to develop economic well-being indicators.

The urgent need for culturally relevant statistical indicators was raised by ECLAC in the socio- demographic information on policies and programmes in 2006: *there is a growing need for methodologically consistent and culturally relevant statistics and indicators to assess living conditions in indigenous peoples and, especially, access gaps between indigenous and non-indigenous populations, and marginalization situations in education, health, housing, home and family.* [11]

In reviewing the Good-Living locus, we first identify cross-cutting issues like gender and population patterns. Among the key elements of contemporary indigenous thinking, we can list the following:

- legal security of lands, territories and natural resources;
- integrity of the cultural heritage;
- respect for identity and non-discrimination;
- culturally appropriate education;
- intercultural health;

Taquile and its Textile Art

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TO INDIGENOUS COMMUNITY INHABITANTS, WOMEN PROVIDE THE BASIS FOR SOCIAL ORGANIZATION, AS THEY TRANSMIT THEIR CULTURAL KNOWLEDGE TO SONS AND DAUGHTERS

- control over destiny;
- full, informed and effective participation;
- access to infrastructure and basic services;
- degree of external threats; and
- material well-being.

According to indigenous spirituality and view of the world, natural resources are far from being economic possessions. The territory provides the basis for the development of cultural life and for the legal, political, economic and social model or system in place.

Women in indigenous community-based economy

Breaking away from colonial approaches to measure well-being and development demands new perspectives. To indigenous community inhabitants, women provide the basis for social organization, as they transmit their cultural knowledge to sons and daughters. This knowledge is the material base for development because unequal power relations have forced indigenous women to master their settings, resources and raw materials. They are the ones who generate knowledge. Their efforts and struggles involve the need to supply food; that is why they know so much about conservation and do not deplete the resources that make sustainability possible.

Knowledge generation has changed. Local economies are being managed by women under appropriate production modalities to guarantee sustainable resource management. This is the case of agriculture, fisheries, seeds and medicinal plants.

Culture and traditions have historically influenced the main economic activities of indigenous peoples, including hunting, fishing and sowing. Indigenous women are language knowledge bearers. Language encompasses concepts, knowledge, strength, force, and empowerment so that the

community remains alive. This is why traditional knowledge should be related to the economy.

In devising the development model for each indigenous people, it is imperative to identify the knowledge that is inherent in their culture and the way(s) the community protects and preserves it, and recreates its coexistence with Mother Earth, natural resources, culture, production and way of life.

The economic indicators relevant to indigenous women need to measure the impact of community work. Efforts have so far been focused on labour statistics and unpaid domestic work assessment, as well as on the incorporation of unremunerated work into national accounts.[12]

There are, at least, three dimensions to consider when analyzing the indigenous community-based economy: economic diversity or pluralism, social and cultural reproduction of production practices, and territory and environment. Women's work in the light of these dimensions has a wide range of implications on individual and collective rights, as they are the knowledge bearers of their peoples.

Dimension 1: Economic diversity and pluralism
Indigenous women's contribution to diversified productive activities:

- Specific agricultural activities: sowing, harvesting, and care.
- Craft activities: textiles, kilns, etc.
- Crop-related activities: fruit collection, traditional seed care and protection.
- Productive activities: water use, small livestock, fisheries and collection.

Los indicadores que deben complementar esta primera dimensión son:

- Policies and budgets in support of traditional productive practices.
- Legal security of lands, territories and natural resources, specifically for women (including widows and those affected by inheritance disputes).

Dimension 2: Social and cultural reproduction of indigenous economic institutions
Indigenous women's role in the operation and maintenance of indigenous economic institutions.

Indigenous women's role in cultural activities and ceremonials typical of the community-based economy of each indigenous people, such as Pana Pana, Mano Vuelta, Biribiri and other celebrations like Inti Raymi and local festivals.

Women's role in cultural reproduction through the transmission of:

- language;
- bedding and planting modalities;
- traditional food names, preparation and conservation;
- fitting-out of fishing gear and types of fisheries;
- knowledge of ceremonial practices and domestic use; and
- values necessary to preserve, adjust and reproduce traditional lifestyles.

Complementary indicators:

- Reciprocity, complementarity and solidarity;
- Use of surpluses in the community, collective use of remittances, and other practices.

Dimension 3: Territory and environment
Indigenous women's contribution to collective environmental services in the community

Indigenous women's role in defining standards related to land use and community resources (conservation areas, species reproduction, sacred sites, sowing areas, fisheries, etc.)

Women's contribution to traditional medicines and seed conservation.

Complementary indicators: monitoring, implementation and control.

Dissemination and socialization
The list of dissemination actions includes indigenous education initiatives and nascent intercultural communication networks. The former are mainly linked with the Intercultural Indigenous University (UII) - a regional initiative promoted by the Fund for the Development of Latin-American and Caribbean Indigenous Peoples (Indigenous Fund) - which seeks to train indigenous people so that they can become professionals and leaders. This capacity-building programme will help them apply an intercultural approach to coordination and decision-making activities and have a political, economic and social impact on their communities. In its initial stage, UII has been supported by over twenty Associated Academic Centres (CAAs) and several international cooperation agencies.

The UII Network is made up of public, private, intercultural, community-based and indigenous universities that have gained experience in developing curricula for indigenous peoples in close coordination with them. The design and implementation of training programmes call for interaction between indigenous organizations and university faculties, which share knowledge. The Network is mainly characterized by mutual cooperation, lifelong learning, knowledge sharing, and joint development.

For the purpose of promoting dialogue and knowledge sharing, UII has established an Itinerant Indigenous Chair (CII). The idea is to incorporate a space for information, analysis and conceptual and methodological contributions relative to indigenous knowledge, wisdom, ideology and view of the world into post-graduate courses. This makes it possible to review the impact of this knowledge on political, social, cultural and spiritual relations of indigenous peoples and to undertake intercultural dialogue processes.

The transformation of multiethnic, multicultural and plurinational States demands territorial reorganization and restructure. It is vital for this purpose to build indigenous leadership for the sustainable, successful management of territories and the effective performance of new responsibilities.

Good governance and probity to serve community interest are top priorities that should give indigenous leaders food for thought. There is a need to further ask States to show consistency between internationally assumed human-rights commitments and national policies. Internally, they should also be asked to restore values and an ethics for sustainable, comprehensive management of resources and territories, building upon the cultural and spiritual strength of our peoples C&D

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Notes

[1] Nicaragua is leading the efforts being made for equal rights for native and Afro-descendant peoples. This is a struggle by Black organizations on the continent, which represent peoples or communities whose constitution, or under the concept in fashion: "ethnogenesis," is closely related to indigenous peoples, that is Miskitu, Garifuna, Rama/Creole, Saramaka (Suriname), the Black peoples/Kilombos of the Colombian Pacific, etc.

[2] The life experiences gained on a daily basis get transmitted and always convey some meaning. They become symbols with a certain strength, duration and significance (Davis et al.).

[3] See Amartya Sen. Sobre ética y economía. Marta Pedrajas. La transformación ética de la racionalidad económica en Amartya Sen. Una recuperación de Adam Smith Quaderns de filosofia i ciència, 36, 2006, pp. 105-117.

[4] Derived from the Common Good, there are principles and values that regulate the social order at the community level: totality, authority, solidarity, subsidiarity, mutual respect, harmony, consensus, and reciprocity. These values nurture and strengthen an incipient community social capital and make up an institutionalized standard-setting system that operates as a code of ethics duly sanctioned through reward and punishment. Respect and unity are cross-cutting elements under this system (UNDP, 2005).

[5] "Yamni iwanka laka" is the traditional Miskitu concept for Good Living. This concept is a system of intra-community relations made up of five basic pillars: freedom, self-subsistence capacity, reciprocity relations, respect, and social peace. Peace, a result of the interaction of all these factors, is the very core of the system. Wangky Miskitu community reports indicate that local crime and drug trafficking are extremely (freedom-) disturbing factors today. It is, therefore, very difficult to improve living conditions in community-based economic activities (Davis et al.).

[6] This is Juan Pablo Neri summarized definition that refers to the concept that indigenous peoples use to pave the way for sustainable development in the future. http://ferreco.blogspot.com/2011/03/etica-indigena-y-la-cotidianidad-de-un.html. Sumak kawsay in Qhichwa; Suma Qamaña in Aymara; Sumak Ñandereco in Guarani; Laman Laka in Miskitu.

[7] Sumak kawsay in Qhichwa; Suma Qamaña in Aymara; Sumak Ñandereco in Guarani; Laman Laka in Miskitu.

[8] In Davis et al., see Cunningham (2009) and Choque Quispe (2010).

[9] Good Governance is understood as the coordination between different authority levels to promote joint sustainable development processes, guaranteeing the recognition of and respect for historical rights in the community (HDR, 2005:221).

[10] Indigenous justice is a set of elements inherent in the establishment and implementation of customary standards that seek to re-establish social order and peace. Indigenous, natural authorities are in charge of complying with and implementing community standards, values and principles, without the intervention of the State, its judges or bureaucratic agencies (Bonilla, A. 2012:-)

[11] ECLAC, 2006 in Cunningham, 2010.

[12] Socio-economic indicators play a critical role: the community-based economy is being negatively affected by the lack of public safety due to drug trafficking and local crime. Young people are faced with a lack of educational and employment opportunities and drug-associated risks. The high cost of living and commodities prices are unprecedented.

THE NICARAGUAN CARIBBEAN: CULTURAL DIVERSITY, AUTONOMY AND UNITY

■ **Myrna Cunningham**
Former chair and current member of the United Nations Permanent Forum on Indigenous Issues

THE NICARAGUAN CARIBBEAN COMMEMORATES THE 25TH ANNIVERSARY OF MULTIETHNIC AUTONOMY WITH THE PUBLICATION OF COLECCIÓN IDENTIDADES Y PATRIMONIO CULTURAL

The recognition of ethnic pluralism in the 1986 Political Constitution of Nicaragua laid the foundations for the preservation and development of identities and cultures of indigenous and Afro-Descendant peoples. The Political Constitution also recognizes the right of indigenous and Afro-Descendant peoples and ethnic communities to preserve and develop their cultural identities, free speech, languages, art, and culture. It highlights the duty of the State to develop special programmes for the exercise of such rights.

Against this background, a first step involved the establishment of the Multiethnic Self-governing Status in the Atlantic Coast Regions (Law No. 28)[1]. Its functions include enriching national culture through the recognition of, respect for and strengthening of the diversity of ethnic and cultural identities in the Atlantic Coast communities. The Regulations under Law No. 28 define Cultural Autonomy as the right of self-governing regions to preserve and promote their multiethnic culture.

This national process was further enhanced with the adoption of the 2001 Universal Declaration on Cultural Diversity of UNESCO and, especially, with the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, which reaffirms that

El Güegüense, Nicaragua

El Güegüense

Tuahka women working the tunu

cultural diversity forms a common heritage of humanity and should be cherished and preserved, especially because it nurtures human capacities and values, and therefore is a mainspring for sustainable development for communities and peoples. The Convention makes reference to cultural pluralism, the right to difference, and the need for States to enact cultural policies aimed at protecting and respecting diversity and contributing to the understanding between cultures.[2]

In this context, a cultural mapping process for indigenous peoples and Afro-Descendant communities in the Autonomous Regions of Nicaragua was undertaken as one of the activities included in the United Nations programme jointly undertaken with the Regional Self-Governments and the Government of National Unity and Reconciliation, known as Cultural Revitalization and Creative Production Development along the Caribbean Coast of Nicaragua. It was supported by the Spanish Government Fund for the Millennium Development Goals and by the Spanish International Development Cooperation Agency (AECID).

The Joint Programme focuses on culture and makes emphasis on the strengthening of cultural revitalization, management, production and administration capabilities of indigenous and Afro-Descendant peoples. It also seeks to enrich culture by promoting economic and productive opportunities in the Autonomous Regions along the Caribbean Coast.[3]

The cultural diagnosis and mapping of indigenous and Afro-descendant peoples in the Autonomous Regions on the Caribbean Coast of Nicaragua consisted of several phases and processes:

1. Identifying cultural resources and a baseline to facilitate the programme impact assessment based on key Joint Programme indicators: Cultural Revitalization and Creative Production Development along the Caribbean Coast of Nicaragua; and
2. Inventorying and mapping over 2,400 tangible and intangible cultural expressions and resources, as well as cultural companies and infrastructures of indigenous peoples and Afro-descendant communities in the North and South Atlantic Autonomous Regions (RAAN and RAAS, respectively).

An open, flexible methodology was applied to help each team introduce adjustments in keeping with the peculiarities of every indigenous people and Afro-Descendant community. The way research teams were established provided for increased legitimacy and appropriation because they were backed up by local authorities. Various cultural stakeholders and authorities were given access to participation spaces and mechanisms, and their cultural knowledge and practices were respected throughout the process. This methodology made it possible to conduct research into social practices that show the will to prevail and the cultural resilience of indigenous and Afro-Descendant peoples. At the same time, measures were identified to facilitate a positive, harmonious, respectful interrelationship of coexistence among cultures, and to improve living conditions. A constant learning process was organized for the work of all teams and for comprehensive programme coordination.

The process reaffirmed the rich, diverse cultural heritage of our peoples, including knowledge, language, values, traditions, customs, symbols, spirituality, organization modalities and rules for coexistence, views of the world, and development concepts that provide a basis for our heritage. Such knowledge and practices are part of the so-called collective memory and take the shape of short stories, songs, folklore elements, proverbs, dances, myths, cultural values, beliefs, rituals, community laws, local language, taxonomy, agricultural practices, tools, materials, animal and plant species, and sacred sites. They are mainly expressed, however, through daily activities unfolded by men and women.

All these inputs laid the foundations for the development and adoption of the Cultural Policy of the Regional Autonomous Councils at RAAN and RAAS, and for the formulation of the Cultural Plans of the indigenous and Afro-Descendant peoples and another ten indigenous and multi-ethnic territories in the two autonomous regions. This was also a participatory process. The guidelines set forth in the Cultural Policy provided a frame of reference for cultural plans, including:

1. Preservation and promotion of the cultural diversity, rights and wealth of the indigenous and Afro-Descendant peoples.
2. Strengthening of the individual culture of each people.
3. Formulation of a National Cultural Policy.
4. Enhancement of the role of culture for the "well-being" of indigenous and Afro-Descendant peoples.
5. Respect for and protection of intellectual property rights and certificates of origin for autochthonous products.

The process concluded with the strengthening of the Secretariats for Culture at the North and South Atlantic Regional Self-governments, the training of cultural managers, and the publication of cultural revitalization studies on specific issues under Colección Identidades y Patrimonio Cultural. These studies included:

- Cuadernos Culturales del Caribe nicaragüense (a seven-work series):
  1. Cuaderno cultural introductorio: Riqueza cultural de la Costa Caribe;
  2. Cuaderno cultural Creole: La memoria de nuestros ancestros es sagrada (In the old days);
  3. Cuaderno cultural Garífuna: Tambor, tierra, sangre… Soy garífuna (Garawaun-muwa-hitaü garifuna wagia);
  4. Cuaderno cultural Miskitu: Antes de los días tristes (Sari laka apu kan piuara);
  5. Cuaderno cultural Rama: Debajo de cada piedra vive un espíritu (Ngaling tupki yubusuk aakari);
  6. Cuaderno cultural sumu-mayangna: La naturaleza está poblada de espíritus (Sauni sangnika bitik adika sangnika didawän duwi);
  7. Cuaderno cultural ulwa: El idioma de los ulwa duerme, no está muerto ni olvidado (Ulwa balna yulkana ya, amaya; iwasa dapi dakatna bik kahdasa).

- Historia oral de Corn Island (The richness of our identity and tradition).
- Alimentos tradicionales del pueblo rama (Traditional Rama Food).
- Tras los pasos de Aupalk (Aupalk kiuna yabaln munh), an educational material for tuahka language teaching.
- Arte culinario tradicional. Identidad y patrimonio de las culturas de la costa Caribe de Nicaragua.
- Cuentos, leyendas y tradiciones indígenas del Caribe nicaragüense.

A selection of oral stories, traditions and research works such as Inventario sistematizado de los estudios culturales en el Caribe; Mestizos costeños y sinodescendientes en la diversidad cultural del Caribe nicaragüense, and Memoria del Foro de Arquitectura tradicional costeña, were also published in specialized magazines of the Nicaraguan Caribbean.[4] Intangible oral expressions such as the traditional festivals of Miskitu and Creole peoples were also documented in pieces like Historia oral de Waspam, Sihkru Tara, and La fiesta tradicional del May Pole.

These publications summarize a three-year work process headed by autonomous regional authorities and carried out by dozens of coast residents, researchers, local authorities, scholars, and wise men and women of indigenous and Afro-descendant peoples who participated as full holders of individual and collective human rights, in a position to share their cultural resources with other people. They have thus established true intercultural relations and developed dynamic community-based economies through free interaction and exchange on an equal footing. These publications also show that the knowledge and living memory of our peoples are linked to their territories and settings, that their ways of life and spiritual beliefs are related to their lands, territories and national resources, and that their survival relies on the protection of natural and cultural diversity. The visibility of cultural resources under the Cultural Mapping exercise highlights the strength of the indigenous peoples and Afro-descendant communities, and helps raise further awareness about multicultural citizenship, which strengthens the autonomous institutional system.

The 25th anniversary of the self-government of indigenous peoples and ethnic communities in the Autonomous Regions of Nicaragua was commemorated in 2012. These have been years of struggle, dreams, hopes and sacrifice to implement a form of government and a legal, political, administrative, economic and financially decentralized system within the Nicaraguan State, empowered to effectively exercise the historical rights of the indigenous peoples and ethnic communities along the Caribbean coast of Nicaragua, as enshrined in the Political Constitution of the Republic, in Law No. 28 and in other pieces of legislation.

On this occasion, we celebrated the living memory, shared ancient practices, and recognized the intrinsic value of indigenous and Afro-descendant cultures. Ancient knowledge will make it possible for the new generations to learn to respect and enjoy diversity, while contributing to making our societies truly multiethnic and capable of overcoming discrimination and racism which are, one way or another, still posing a threat to our coexistence, sustainable development and "well-being", that is to say, to living well in integrity and full harmony with nature and humanity. This requires other civilizations to adopt a new paradigm guaranteeing sustainable livelihoods at the local level, community solidarity, capacity-building, and strengthened adaptation and self-sustainable capability for survival C&D

Notes

[1] The Right of Autonomy is enshrined in Article 4 of the United Nations Declaration on the Rights of Indigenous Peoples, which reads: Indigenous peoples, in exercising their right to self-determination, have the right to autonomy or self-government in matters relating to their internal and local affairs, as well as ways and means for financing their autonomous functions.

[2] This statement was endorsed by the Government of National Unity and Reconciliation (GRUN), whose cultural policy undertakes to recover, validate, promote and defend all the features of national identity and culture, including multiethnic expressions, languages, and distinctive signs of different peoples. It also seeks to recover tradition and customs, languages, rites, beliefs, and manifestations still visible and alive, as well as those relevant to their identities, of which they have been deprived under various colonization and domination processes.

[3] The Joint Programme was implemented by the Governments and Councils of the Autonomous Regions along the Caribbean Coast and the Government of National Unity and Reconciliation (GRUN), with the Nicaraguan Institute of Culture playing the leading role; also involved were the Development Secretariat for the Caribbean Coast Region and INTUR. There were six United Nations agencies (UNESCO, UNDP, UNIDO, UNICEF, ILO and WTO) participating in the Programme; they were headed by the World Tourism Organization.

[4] In Wani, Revista del Caribe Nicaragüense, and Sahlai, Revista del Centro Cultural Ditalyang y Fundación Tuahka.

THE UNESCO CULTURE FOR DEVELOPMENT INDICATOR SUITE

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Summary:
How does culture contribute to the development of
a country? How does it interact with other priority
development areas? How are cultural resources managed
to support the sustainability of the processes of change?
These are some of the questions that the UNESCO Culture
for Development Indicator Suite (CDIS) aims to answer,
generating new knowledge and data on the reality and
potential of culture in many middle- and middle-low-
income countries.

This applied research project was undertaken in 2009
with the support of the Spanish Agency of International
Cooperation for Development (AECID) within the framework
of the implementation of the Convention on the Protection
and Promotion of the Diversity of Cultural Expressions. Four
years later, after extensive research and rigorous testing
phases in ten countries, UNESCO provided the international
community with a methodology to build 22 indicators
measuring the role of culture in development processes at
the country level. CDIS addresses culture in the broad sense
of values and norms that guide human behaviour and in
the restricted sense of an organized sector. Applying its
pragmatic and flexible approach, which favours domestic
sources, CDIS overcomes traditional obstacles linked
to the precariousness of cultural statistics, proposing a
measurement and analysis tool that effectively supports
policy-making and facilitates dialogue between different
development actors.

Introduction

The effective inclusion of culture in national and
international development strategies requires progress
in the production of new information and data to show,
explore and assess multiple, rich and varied forms of
contribution of culture to development processes,
recognizing the complexity of this task and the challenges
without compromising the action.

The notable absence of culture in the main instruments
measuring development, whether the World Bank's, the
Human Development Index of UNDP, or indicators of
achievement of OECD, is an accurate reflection of this
situation. In an environment where indicators are used to
set standards for development policies to be followed,
the absence of indicators and tools to measure the role of
culture represents a serious disadvantage, particularly at a
time when the international community prepares to define
the new post-2015 development agenda.

In 2009, trying to find pragmatic solutions to this lack of
quantitative data, UNESCO, with the support of AECID,
launched - through the Secretariat of the Convention on
the Protection and Promotion of the Diversity of Cultural
Expressions - an applied research process to develop an
operational tool that responds to the need for countries
to have empirical data and information that illustrate
factually the multidimensional interrelationships between
culture and development. International experts and young
researchers have for over four years been associated with
this project. They have contributed to the conceptualization,
development and testing of a methodology for building
indicators: the UNESCO Culture for Development Indicator
Suite (CDIS). In addition, 11 associate countries have been
active partners, particularly middle-, middle-low-, and low-
income countries[1] through two test phases to refine and
verify the pertinence of the selected indicators.

Under this project, UNESCO seeks to translate the abundant
theoretical and political discourse on the contribution of
culture to economic growth into empirical and tangible
data that will convince not only cultural actors but especially
other development actors of the valuable contribution of
culture as an "instrument" of development and as an "end"
of it.

The outcome is a pragmatic measurement and analysis tool,
adapted to the realities of national statistics - characterized
by limited availability of data sources and statistical
processing capabilities, which embraces the founding
vision of Our Creative Diversity, the Report of the World
Commission on Culture and Development (UN/UNESCO),
and its call to action.

This article presents an overview of the theoretical and
methodological approach to CDIS and the dimensions
addressed through 22 indicators. Finally, it contains some
of the results achieved at the country level, as well as a first
approximation to the cross analysis of data through the
modelling of the DNA of culture for development.

Conceptual Framework And Working Definitions

The starting point for CDIS was the establishment of a clear
analytical framework to support the proposed indicators.
The definitions of culture and development are numerous
and there is no consensus on them. The differences are
semantic, discursive and political, and are also linked to the
goals and interests from which they are made. The analysis
of interactions, correlations and causalities between the
different meanings of culture and economic, social and
political development processes is, therefore, extremely
complex. The diversity of culture(s), the uniqueness of each
situation and social, historical and political context, as well as
the difficulty of measuring the most intangible aspects have
been one of the key obstacles for generating internationally
comparable statistical data.

CULTRIPONLESCO/ECTV/EDEL RODRIGUEZ (MOLA)
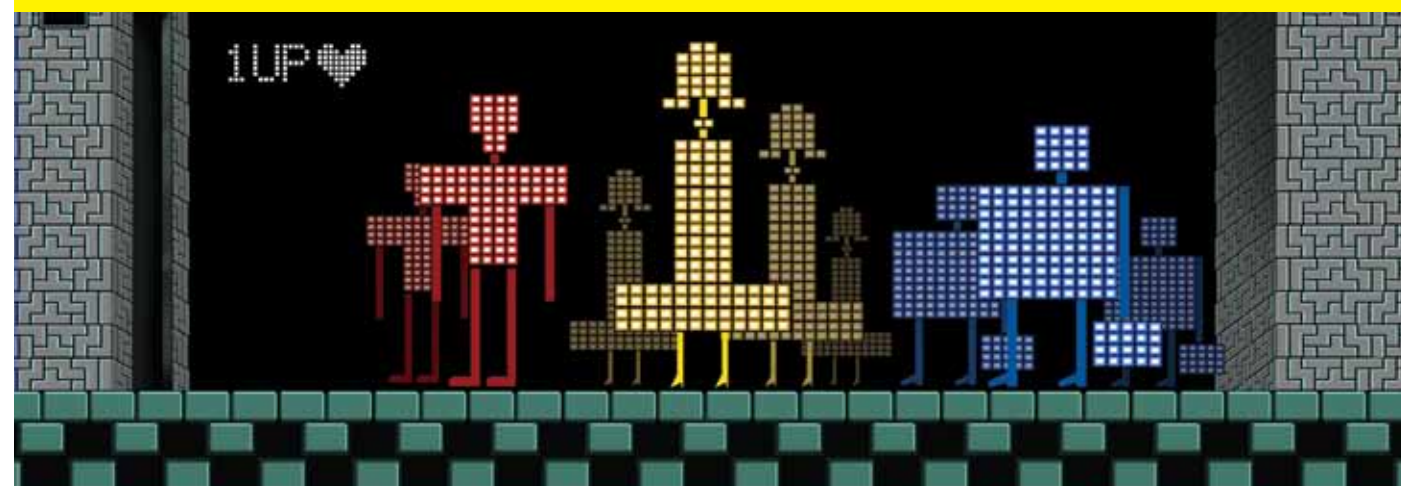
Recognizing this complexity, CDIS proposes some working definitions common to all the indicators.

CDIS defines culture in two ways. On the one hand, in its broad (anthropological) sense, as a set of norms, values, knowledge, beliefs, lifestyles and symbolic practices that guide individual conduct and organize collective behaviour. On the other hand, in its narrow (sectoral) sense, as a sector of activity that organizes the different manifestations of intellectual and artistic creativity - both past and present, including individuals, organizations and institutions involved in transmission and renewal.

CDIS also defines development as a process of change and transformation of societies and expansion of freedoms, so that individuals and communities can live the lives they have more than one reason to value. From this perspective, development is a process aimed at improving the quality of life of individuals. It involves creating opportunities that enable individuals to enjoy fundamental freedoms and promote and defend the rights and duties that provide for expansion.

Based on these definitions and on previous works, CDIS addresses the contribution of culture to development, understanding it as an end in itself (constitutive role) and as a means to other ends of development (instrumental role).

In this regard, culture is understood as playing a constitutive role in development because "the freedom to choose the values one believes to have the duty to defend and the existence to which one should aspire" [...] are essential so that "people can live the way they want."[2] Culture in both senses - wide and narrow - is a goal in itself that enriches the welfare and quality of individual and collective life.[3]

In its instrumental role, culture is also understood as having a positive impact on economic, social and political development components.[4] Its positive effect also occurs in the opposite direction and these components change and/or influence culture(s) in a favourable manner (López Olarte, Omar, 2013). This does not mean, however, that the interrelationships between culture and other development components are always positive. On the contrary, since the first discussions on culture and development in the 1960s, it has become evident that culture can also generate resistance to change and tension. For example, specific cultural practices can pose challenges, especially regarding the respect for fundamental human rights. CDIS makes emphasis, however, on the positive aspects.

Operational tool to make the multidimensional contribution of culture to development visible
CDIS is a statistical awareness-raising tool intended for national and international development agencies. Its 22 indicators, organized into seven key dimensions, show the interrelationships and interdependencies between

culture and development, and inform the formulation of policies and the adoption of measures, both cultural and development-related, to maximize the potential of culture.

The UNESCO Culture for Development Indicator Suite[5] has resulted in a number of outputs that enable its future implementation at the national level so as to increase the number of countries covered, namely a Methodological Manual, an Implementation Tool Kit, and a series of practical guides that support processes of data collection and treatment, the construction of indicators, and the analysis of results through attractive and easily understandable visualization models. It has also generated a database containing the results obtained at the country level, making it possible to generate a DNA model of culture for national development. These tools, which are currently being finalized, will become available in late 2013.

In an effort to reduce complexity and pragmatically move forward in generating knowledge, CDIS focuses on seven dimensions that are considered particularly relevant to illustrate and measure the role of culture and its contribution to national development.[6] Ideally, this effort should be continued to include other important dimensions such as Health or Environment, which are closely linked with culture.[7]

It is also important to note that CDIS has not been designed to assess or monitor specific programmes or projects, but to provide information nationally on a limited range of dimensions.[8] It provides a general overview at the macro level:

• The relationships and interrelationships between culture and development around the seven dimensions under study, thus reflecting the country's overall performance in promoting culture as a development component.

• The existing (or emerging) environment for the protection and promotion of cultural resources, heritage and processes, thereby highlighting the main challenges and existing potential at the national level to boost positive relationships and interactions between culture and development.

CDIS consists of 22 single or complex indicators that are organized into outcome indicators (benchmark) or descriptive indicators (contextual nature) and address tangible and intangible, objective and subjective aspects related to the status of cultural resources, heritage and processes in a given country. They thus provide information on various parameters or variables that have an impact on the contribution of culture to development processes at the national level.

Some of the proposed CDIS indicators are not new, but they have been built on past experiences, as is the case of GDP added value or cultural practices and consumption.[9] In other cases, some of the proposed indicators to illustrate certain dimensions (e.g. communication or gender) are commonly used from perspectives other than those strictly cultural.

Furthermore, the CDIS methodology always favours potential secondary sources (inexpensive) and national sources (which are usually the most reliable, accurate and updated), thereby maximizing previous efforts on national cultural information. This also gives flexibility and

relevance to the matrix, to the (relative) detriment of data comparability. Trying to meet the demands of national teams and authorities over the development, testing and validation of CDIS, international comparability elements have been built for most of its indicators.

A key aspect to highlight is that, beyond the particular approach to each dimension, the CDIS global matrix cross-analyses available data from a range of priority development areas, thus providing a holistic and inclusive illustration of culture's contribution to development. This approach responds directly to the logic of the concept of Indicator Suite,[10] which has been the methodological approach selected to address the shortage and/or limitation of data available in most target countries.

An inclusive matrix: dimensions and indicators for a dna of culture for development
Based on the Methodological Manual, the seven dimensions covered by CDIS and its respective indicators are briefly described. Within this framework, some of the results obtained to date at the country level are presented to promote a better understanding of the indicators mentioned and the contextualization possibilities that are available at the national level. Overall result visualization models are also presented through the DNAs of Culture for Development, which promote cross readings.

Diagram 1 shows the dimensions, sub-dimensions and indicators that make up the matrix of the UNESCO Culture for Development Indicator Suite.
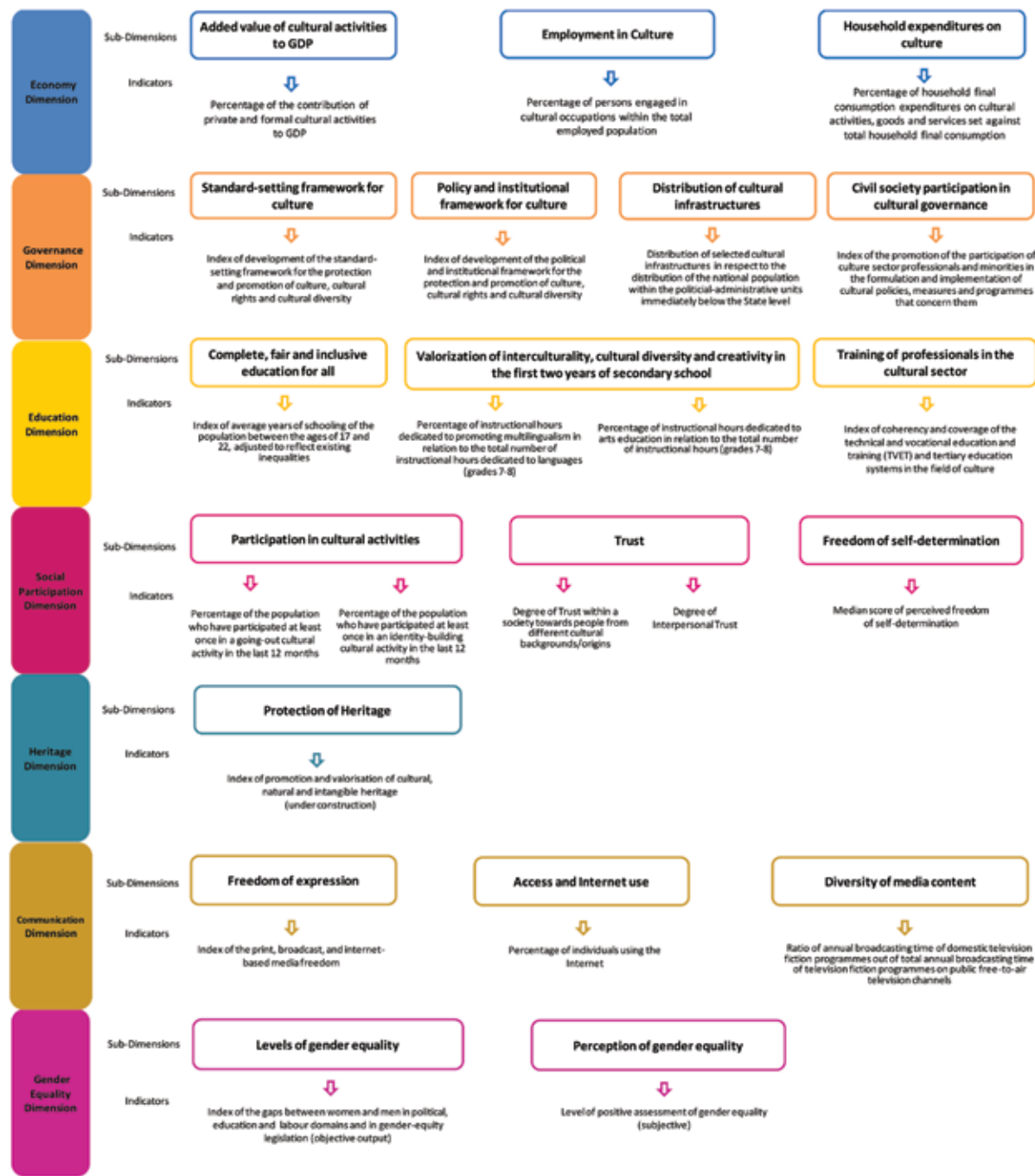
Diagram 1. CDIS: Dimensions, sub-dimensions and indicators

The Economic Dimension

This dimension seeks to show the "instrumental" contribution of the cultural sector to economic growth through three variables: the added value of cultural activities to GDP, employment in cultural occupations, and household expenditure on cultural goods and services.[11]

A feature of the measurements of these variables is their methodological complexity, due to the difficulty of accurately identifying the cultural sector classifications and data sources available. Also, the high degree of informality

in which these activities are conducted in most target countries and the characteristics of cultural services make accurate and complete measurement of the contribution of the cultural sector to the economy be extremely difficult. Given the constraints of time and resources, CDIS does not seek to cover all the challenges that are related to a comprehensive measurement of these variables, but applies a pragmatic approach to the phenomenon. Its method and scope do not cover the entire sector and, in particular, do not cover the informal sector or indirect or induced effects in other sectors of the economy of culture. Even

so, CDIS provides conclusive results on the contribution of culture to economic development. This has been seen for the first time in most middle- and low-income countries. In these cases, the Suite makes a new contribution and offers a common methodological reference that enables comparisons between countries.

Example: Added value of cultural activities in Ecuador

Graphic 1. Percentage contribution of private and formal cultural activities to GDP in Ecuador

Source: 2010 ECONOMIC CENSUS (INEC). Methodology and calculation: UNESCO Culture for Development Indicator Suite.
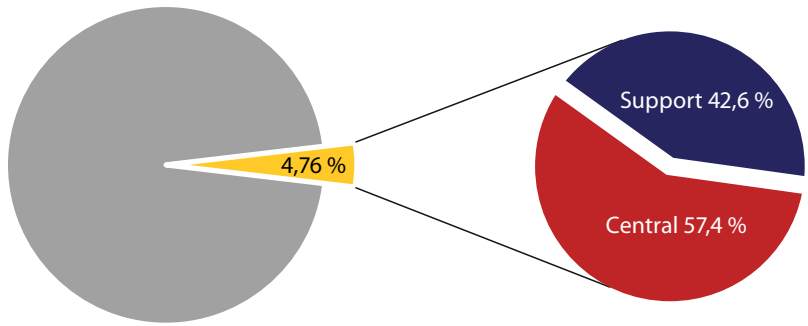
CDIS has generated data that are unprecedented in the country. In Ecuador, formal and private cultural activities accounted for 4.76 percent of the GDP in 2010 ($4,048,398,522.86). Out of this contribution, 42.6 percent came from cultural activities related to equipment and support (i.e. supporting industries that enable or facilitate the design, production and distribution of cultural products) and 57.4 percent of core cultural activities. The contribution of productive industries directly related to the design, production, distribution and enjoyment of cultural contents to the GDP in 2010 stood for 2.73 percent, quite similar to that of other sectors such as banana, coffee and cocoa cultivation (2.6 percent) and higher than that of oil products (2.0 percent). This fact, already relevant, merely represents the tip of the iceberg in terms of the overall contribution of the sector, because it does not account for the contributions of cultural activities in informal-sector establishments and non-commercial cultural activities held by public organizations or non-profit institutions. They are both important in Ecuador. This fact also overlooks other key activities with strong links to culture, such as the revenues from hotel, restaurant and transportation industries associated with cultural and heritage sites or activities.
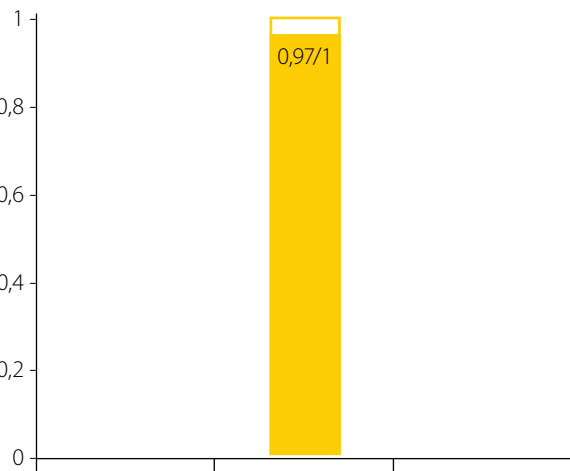
The Educational Dimension

This dimension seeks to analyse the priority given by the authorities to the development of an educational system that values interculturality, cultural diversity and creativity, promotes the appreciation of culture by the general public, enhances public information, favours cultural empowerment of citizens, and encourages competitiveness and creativity.

This dimension consists of four indicators: an index that evaluates the implementation of the cultural right to education in regard to primary and secondary schooling among young people aged 17 to 22, an indicator of multilingualism in secondary education to analyse the levels of development of interculturality and the measurement and understanding of cultural diversity, an indicator on art education, also in secondary schooling to promote creativity and educated public training, and a final indicator that examines the consistency and coverage of technical and tertiary education in culture-related areas.

Example: Complete, comprehensive schooling in Ecuador

Graphic 2. Index of average schooling of the population aged 17 to 22, adjusted on the basis of inequality

Source: Population and Housing Census (2010). Methodology and calculation: UNESCO / ICD

The educational sub-dimension indicator on complete, inclusive and comprehensive schooling reaches 0.97 out of 1 in Ecuador. This outcome indicator shows the effort made by public authorities towards complete, equitable and comprehensive education, including measures for the completion of studies or the introduction of reforms to progressively improve education quality. The indicator shows that the average years of schooling of the target population aged 17 to 22 is 11.1 years. Most of the young Ecuadorian citizens can thus enjoy the cultural right to education and participate in the key areas of construction and transmission of values, skills and cultural attitudes as

well as personal and social empowerment at primary and secondary schools. By contrast, three percent of the target population under consideration is in educational hardship, i.e. has less than four years of schooling. It is thus revealed how persistent inequities and gaps have been in the enjoyment of the cultural right to education, particularly in regard to the African-origin and indigenous population. Considering all age groups combined, they exhibit the lowest number of years of schooling as compared to the white/mixed population, according to the 2006 Survey on Living Conditions. In general, Ecuador ranks high on this indicator, as compared to another five countries.

Graphic 3. Average schooling index of the population aged 17 to 22, adjusted on the basis of inequalities in 6 countries under CDIS
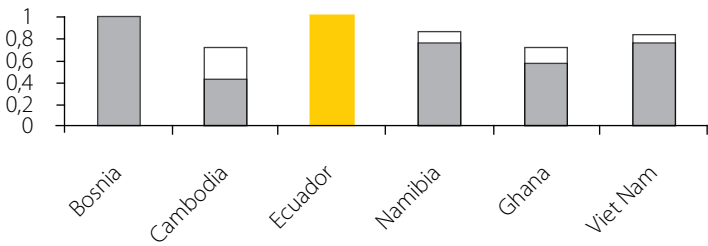
The Governance and Institutionality Dimension
This dimension assesses and analyses the regulatory, political and institutional mechanisms in place to promote cultural rights, diversity and culture as an essential development component. It addresses commitments and outcomes in terms of governance and cultural institutionality, through action by public authorities in the formulation and implementation of standard-setting, policy and institutional frameworks for culture. It also covers the distribution of cultural infrastructure and spaces to participate in formulating and implementing cultural policies.

It consists of two composite indexes addressing the degree of development of the standard-setting, policy and institutional frameworks for culture. One indicator has to do with the distribution of cultural infrastructure, focusing on the population that resides in each territorial unit. The other one is an index of civil-society participation to measure the level of involvement of representatives of cultural professionals and minorities in the formulation and implementation of cultural policies, actions and programmes that concern them.

The indexes and indicators under this dimension are new and make it possible to obtain fresh information in target countries to monitor the implementation of national goals in governance and institutionality, as well as to identify the areas which pose the greatest challenges to be overcome.

The Social Participation Dimension
Freedom of access to activities and consumption of cultural goods and services and to the development of cultural practices can have an impact on the quality of life of individuals and, therefore, on development. This dimension measures the levels of participation in cultural life and possible fractures or existing exclusions, with the intention to assess and approach the level of cultural vitality, social appropriation of cultural activities or exclusions and divisions existing within a society. In this regard, it identifies the degree to which societies are able to promote the freedom to participate in cultural life and live life as desired, in keeping with individual values. It also identifies the level of trust in, openness to, and tolerance of diversity of the population, thus seeking to promote an understanding of the skills necessary for cooperation to achieve development.

This dimension consists of five indicators that cover the following areas:

(i) the levels of participation in cultural activities outside the home (typical of the conventional cultural sector), which strengthen cultural identity (linked in most cases to forms and expressions of intangible heritage).

(ii) the relationship between culture, social capital and trust under three indicators. The first one addresses the levels of tolerance based on the levels of trust in people who have different cultural backgrounds. The second one addresses the social capital on the basis of degrees of interpersonal trust. Finally, the third one focuses on the perception of freedom of self-determination of individuals. These indicators are all associated with subjective values.

The Communication Dimension
This dimension assesses the extent to which the interaction between culture and communication is achieved. It addresses three sub-dimensions. The first one is respect for and promotion of the right to freedom of expression, understood as a pillar for the development of participatory and open societies and as a pre-requisite for a favourable environment for creativity and cultural diversity. The second one seeks to guarantee access to digital technologies, especially the Internet, which are significantly changing the modes of communication between people and the means of access, creation, production and dissemination of cultural ideas, information and content. The third one measures the diversity of content of public television fiction in order to assess the existence of conditions that foster discretionary participation based on options as well as on access to particular media spaces for local production and content.

Example: Diversity of content on public television in Namibia

Graphic 4. Share of annual time dedicated to the dissemination of national fiction programmes in relation to the total time of broadcasting of fiction through free-access public television channels

Source: Namibia Broadcasting Corporation. Method and calculation: UNESCO Culture for Development Indicator Suite.
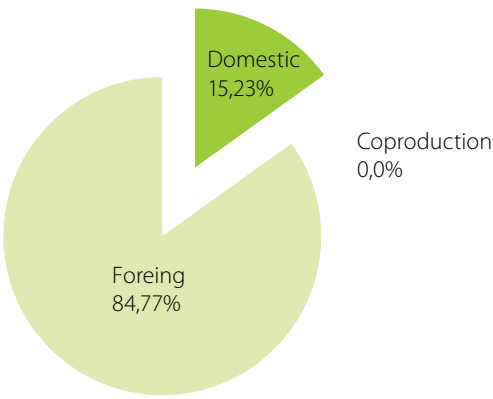
The indicator on the sub-dimension relative to fictional diversity offered by public television in Namibia shows that 15.23 percent of fiction programmes broadcast in 2013 were domestically produced (see Graphic 4). Although the culture and art policy document enacted in 2001 recognizes the role of the public broadcaster (Namibia Broadcasting Corporation, NBC) in cultural and artistic life of citizens and in the dissemination of national artistic and cultural creation, only a limited percentage of domestic fiction production (and no co-production) is offered to the public through this medium, indirectly revealing the low level of public-sector support to the development of domestic content and Namibian creators. This reading of the indicator is cross-cut with two economic indicators, which suggest a low level of domestic cultural products and services, on the one hand, and a high consumption of cultural goods and services in households, on the other. This, in turn, reveals a significant demand and a great opportunity to expand local content offers.

The Gender Equality Dimension
Gender equity is central to sustainable development. The equalization of social, economic, political and cultural opportunities for all citizens without any discrimination and in conditions of freedom is a priority goal. Cultural values and attitudes can perpetuate discrimination against women, but they can also help reduce and remove it altogether. In addition, cultural values and skills may well be influenced by proactive policies and measures in favour of gender equality. In fact, they are not static and are mutually reinforcing.

Based on these assumptions, the dimension in question measures the extent to which gender equality is seen as important to the formulation of national development policies and strategies that promote respect for human rights and an open, inclusive society. This is achieved primarily through a composite index reflecting the different results between men and women in key domains, including access to education and employment, among others, and an indicator of the degree to which individual attitudes and perceptions are favourable to gender equality. Addressing the gaps between objective outcomes in gender equity and subjective outcomes in connection with the role assigned to women in society provides for an approximation to the interrelationships between policies and average values, on the one hand, and between cultural values and attitudes, on the other. This is a source of information useful to positively influence gender equality.

The Heritage Dimension
The cultural heritage, understood from a holistic perspective, including natural and cultural, tangible and intangible, movable and immovable heritage, is both a product and a process that provides societies with past and present attributes that should be transmitted to future generations. As Our Creative Diversity points out, however, these resources are a "fragile wealth," requiring development policies and models that preserve and respect their diversity and uniqueness, because, once lost, they cannot be renewed.

On this basis, CDIS proposes "an index to develop a multidimensional framework for heritage sustainability" that provides an overview of the strengths and weaknesses of the public efforts made towards the protection and promotion of heritage sustainability, taking into account its potential for development. This index deals with different aspects such as:

(i) "Records and inscriptions," which provide structural indication of the degree of priority accorded to heritage protection;

(ii) "Protection, safeguarding and management of heritage," which makes it possible to analyse how the public will reflected on records and inscriptions is translated into specific policies and measures for heritage protection, safeguarding and enhancement, including the promotion of sustainable management, capacity building, and community participation; and

(iii) "Transmission and support," which are essential elements for a better understanding by society of the value and significance of heritage and its transmission to future generations.

Towards an inclusive approach to the relationships between culture and development

Beyond the individual analysis or interpretation of indicators by dimension, the overall interaction between CDIS dimensions and indicators paves the way for a basic structure called DNA of culture for development, as shown in Graphic 5.

Graphic 5. DNA Strands of Culture for Development in Ecuador and Bosnia & Herzegovina

Ecuador

Bosnia and Herzegovina
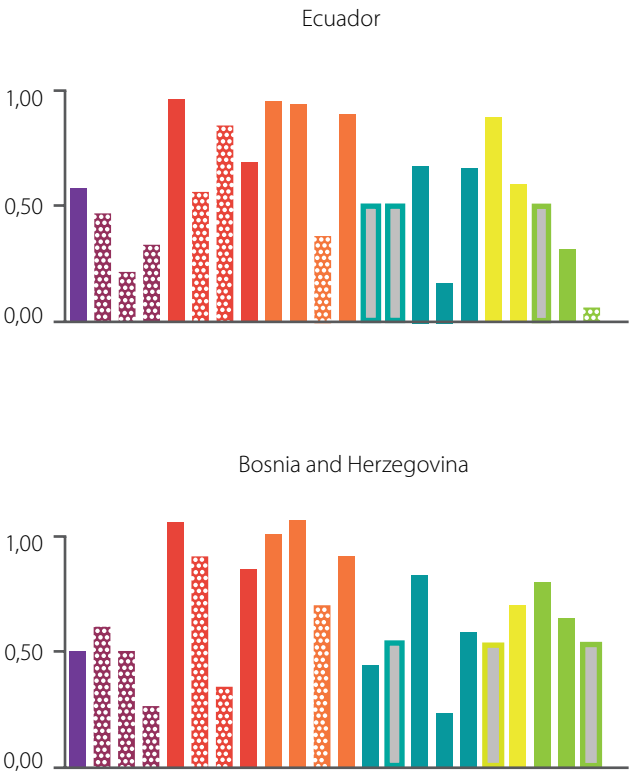
The representation of CDIS indicators as DNA strands seeks to display, in an easily understandable manner, lively and complex relations between culture and development. Although the patterns of the DNA strand in each country are unique, they all have the same structure and components. The concept of DNA of culture for development is based on the main characteristics of DNA: all human beings have the same components structurally speaking, but they are expressed and organized differently in each individual, which makes them unique.

This visual tool helps, first of all, conduct cross analyses between the results of the 22 CDIS indicators, thereby illustrating the interrelationships between the different dimensions of culture and development. This, in turn, helps identify and examine the interrelationships and the major challenges and opportunities in a given country

for the promotion of their cultural resources, heritage and processes to boost development.

Furthermore, DNA can facilitate a comparative understanding of the overall CDIS results at the international level, thus discouraging any ranking among countries, which would be both undesirable and counterproductive.

Encouraging results for the future

The ongoing implementation of the CDIS indicators in 10 countries has proven to be useful for generating fresh data where statistics on culture and other fields are weak or inexistent, and for favouring a better understanding of the inclusive contribution of culture to development, which is not limited to a single dimension, either economic or social. This has led to a number of specific effects and impacts.

Indeed, the CDIS implementation process, which must necessarily be participatory, contributes to strengthen national capacities in the field of statistical treatment processes and promote inter-institutional dialogue on the relationships between culture and development. This plays a key role in promoting high levels of national ownership of results and in facilitating their effective use in the formulation of better informed policies and measures.

For example, in Cambodia, new knowledge and data generated under the implementation of CDIS are informing and guiding the development of a National Cultural Policy. In Namibia, CDIS results have played a decisive part in re-incorporating culture into the United Nations Development Assistance Framework (UNDAF) for the 2014-2018 period. In Ecuador, the application of CDIS has resulted in an inter-institutional dialogue seeking to implement and/or integrate key indicators into the monitoring systems of the National Plan on Good Living.

In addition to the promising results obtained at the national level, CDIS provides a starting point towards an in-depth consideration of culture in bilateral and international development strategies and agendas, particularly to the extent that a greater number of countries implement the methodology and boost further research. In this regard, it is essential to expand the database on culture and development, which will include data from more than a dozen countries as of late 2013. This will promote a better understanding as well as some international comparability of the impact of culture on human development processes and will encourage the use of facts and figures that will enhance not only current discourse but also actions aimed at defending and promoting culture within the framework of development programmes and strategies. This point is particularly important in the present context, as we approach the year 2015, when the international community will assess the level of achievement of the eight Millennium Development Goals (MDGs) and will define future goals.

Finally, CDIS can inspire and influence the inclusion of cultural indicators in global measurement systems for development, welfare and quality of life. As has been seen, all of this has a strong impact on the identification of national and international development goals.

For further information about CDIS, please visit: www.unesco.org/culture/DCIS S **C&D**

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Notes

[1]Bosnia–Herzegovina, Burkina Faso, Cambodia, Colombia, Costa Rica, Ecuador, Egypt, Ghana, Namibia, Uruguay and Vietnam. Information on the progress of the project is available at: www.unesco.org/culture/DCIS.

[2]United Nations Development Programme (UNDP). Human Development Report "Cultural Liberty in Today's Diverse World," 2004.

[3]For example, the rights and opportunities of having and maintaining customs, beliefs and ways of life; exerting cultural practices; producing and promoting cultural expressions; participating in cultural life; and assessing, protecting and enjoying heritage..

[4]Economically, values and attitudes are factors that can positively influence work ethics or entrepreneurial and risk-management capacity. This is complemented with a global trend in the creative and cultural sector to grow rapidly since the 1990s, due to the technological revolution and the transformation of the modes of creation, production and consumption of cultural goods and services worldwide. The publishing industry, music, television and film, crafts, design, or tourist modalities based on rich heritage collections, among others, generate income, employment and foreign trade and, therefore, have a significant impact on economic growth. Socially, value systems and symbolic practices influence on and are affected by social cohesion components such as trust, solidarity, tolerance, and reciprocity between individuals in

a community, group or society. In turn, changes in cultural practices and processes can also positively impact culture and can empower and include marginalized groups and communities. Politically, cultural processes can influence civil interactions, activities, discussions and political participation. Culture can have a positive bearing on citizen participation mechanisms and also help build citizenship.

[5]Headed by Guiomar Alonso Cano and Melika Medici, who is a member of the Secretariat of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, the research and testing process has since 2009 involved over 90 specialists in culture, development and statistics, including Omar López Olarte, Chris Madden, Adolfo Morrone and David Throsby, as well as young researchers in econometrics (Guillaume Cohen and Naima Bourgaut) and in development issues (Keiko Nowacka and Molly Steinlage).

[6]The choice of dimensions is inspired by Our Creative Diversity.

[7]This section summarizes some of the work undertaken as part of the preliminary research of CDIS, especially its analytical framework and the review of specialized literature (Literature Review, February 2010). www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/Conv2005_CDindicators_Literature.pdf)

[8]CDIS is an indicator building methodology designed to be applied at the national level. One of the lessons learnt in implementing it, however, has been that some aspects of its approach can be relevant and adapted to other levels, and can be used to assess specific cultural policies, programmes and projects.

[9]Probably, the most important boost to justify the role of culture in development has been marked by the growing appreciation of its weight in national economies and international trade. Other crucial aspects - but more intangible and difficult to measure –, such as the role of culture in achieving higher levels of trust, social cohesion and a better quality of life, are gaining prominence and generating a growing interest among policy makers. The progressive development of satellite accounts, improved available surveys and, especially, the numerous studies on the contribution of the cultural and creative sector to economic growth and employment have paved the way for Suite indicators.

[10]Largely inspired by the pioneering work of Edward Tufte in computer graphics developed by Helmut Anheier in Cultures and Globalization Series.

[11]The indicators proposed by CDIS on the Economy Dimension are based on the identification of culture in International Classifications within the UNESCO Framework for Cultural Statistics, UIS, 2009.

UNESCO AND THE INTERNATIONAL FILM SCHOOL IN SAN ANTONIO DE LOS BAÑOS: CREATION, PRODUCTION, DISTRIBUTION AND DIFFUSION

■ **Leire Fernández**
Culture Consultant, UNESCO
Regional Office for Culture in
Latin America and the Caribbean,
Havana, Cuba

The UNESCO Constitution, adopted in 1946, recognizes that the foundational concepts of the Organization include the promotion of "the fruitful diversity of cultures" and "the free flow of ideas by word and image." This dual function is acknowledged as a fundamental means to improve relationships between peoples and societies through intercultural dialogue and a culture of peace.

UNESCO has ever since established seven policy instruments aimed at articulating actions which, from different angles and perspectives, promote cultural diversity as a pre-requisite for peace and sustainable development. The 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions is the latest instrument and provides an innovative, flexible framework for this purpose, as it focuses on the protection and production of goods, activities and services linked to contemporary culture. Concepts such as creativity, media access, distribution and dissemination, cultural production, enjoyment and innovation relate the Convention to the integration and participation of youth in building future societies. The diversified range of cultural expressions, as well as distribution and mass media for all cultures of the world thanks to new technologies and means, turn civil society and, in particular, youth into drivers for economic and cultural growth, which are key to sustainable development.

Conceived of, since its very inception, as an institution seeking to defend peoples with an image and sound of their own, the International Film School in San Antonio de Los Baños (EICTV) is an authentic, innovative project for cultural integration. Located at the San Tranquilino estate, one hour away from Havana, in a rural area, the School trains young people from different countries and continents as film professionals through the promotion of creativity, renewal of ideas, intercultural dialogue, and specialized upgrading. The students come mostly from developing countries. The School of All Worlds, as EICTV has been called, turns its graduates into key players in building their countries, since most of them join the sector and make a decisive contribution to strengthening both national and regional creative industries.

Founded in 1986 following a decision made by the New Latin American Film Foundation (FNCL), an institution headed by Nobel laureate Gabriel García Márquez, the School implements a pedagogical model based on the transmission of practical knowledge without neglecting humanistic training. Its educational programmes gather each year around 400 professors from all continents, mostly working professionals, who develop their academic work through practical creation workshops.

This peculiar approach to teaching has been given a wide range of awards. Among the most important ones are the Roberto Rossellini Prize at Cannes in 1993, which is granted to individuals or institutions that endorse the humanistic spirit of the Italian filmmaker, the Pepe Escriche Huesca Film Festival Award in 2008, which was given to EICTV for its efforts to promote dialogue between different cultures, and the Order of Cultural Merit of Brazil in 2010, for its contribution to the culture of that Latin American country.

The UNESCO Regional Office for Culture in Latin America and the Caribbean, based in Havana, has been a natural partner for EICTV since its inception. The Office Culture and Communication/Information sectors have identified the School as an active counterpart for the development and implementation of UNESCO's mandate in their respective fields. The UNESCO programmes related to the preservation of audiovisual memory, the use of communication and new technologies for intercultural dialogue (ICT4ID), and those related to the promotion of cultural diversity have made it possible to develop joint actions and yield excellent results. An example of this is the project Cameras of Diversity launched in 2004 through the ICT4ID programme. After the 2005 Convention was ratified, this project became one of the most effective instruments in the region for the Convention implementation. The project, which is still active thanks to many regional partners, promotes the creation, production, use, access, distribution and dissemination of local content audiovisual materials in Latin America and the Caribbean. At present, it has been extended in search for synergy with other regions where creative industries are less consolidated. ABCD Cameras of Diversity, as the new project under development has been called, includes EICTV-led actions in order to enhance professional skills and techniques of filmmakers from the Caribbean and Africa.

Another high-impact, successful academic project is Being a Human Being. It is a six-part documentary series on the differences and similarities that unite human beings. Six film schools from all continents developed six audiovisual materials on faith, sustenance, fear, love, hope, and culture.
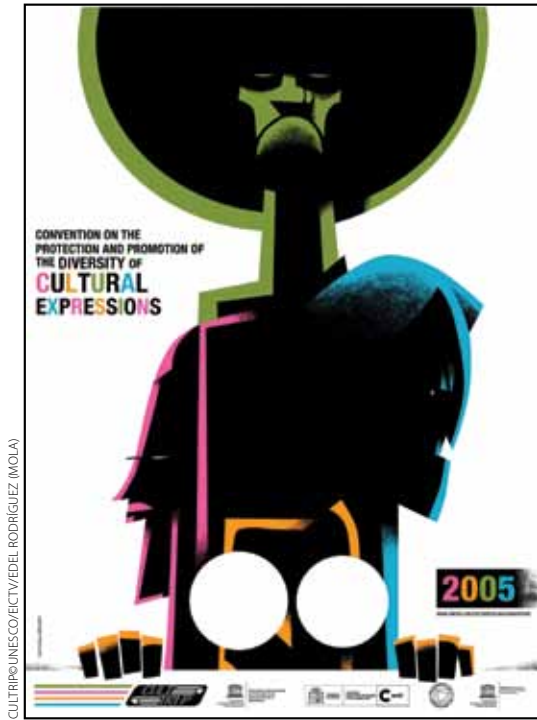
Along the same lines, but this time focusing on the promotion of the 2005 Convention, a new joint project is being implemented with the participation of the Centre International de Liaison des Écoles de Cinéma et de Télévision (CILECT) as a partner for the production of another documentary series by international film schools.

This documentary series, which will also be made by young film students, deals with the use of creativity and the diversity of cultural expressions in different parts of the world.

In 2011, the UNESCO Office in Havana launched a very special collaboration initiative with EICTV that has to date resulted in five products of high technical quality and excellent content. Recognizing the potential of the young filmmakers of the school, especially in connection with the promotion of the 2005 Convention, UNESCO suggested that the School Academic Council should launch a contest for the development of a promotional spot on the Convention. The proposal included a training workshop taught by field-office specialists to facilitate the understanding and assimilation of the main concepts of the international treaty. The result was a 30-second promotional material produced by a team made up of young talents from different countries. Using a fresh, original language, it helped renew the concepts of the Convention. Under the same operational methodology, another spot was produced, this time to promote the International Year of People of African Descent. Both spots were broadcast through Cuban television, official portals and websites of UNESCO, and its network of field offices.

The following year, motivated by the success of the first two materials, the Secretariat for the Promotion of the 2005 Convention asked the School to develop a new promotional spot, this time to be disseminated internationally. For this new request, the UNESCO Office in Havana and EICTV decided to implement a new strategy. Instead of launching a contest open to current students, they established a creative team of school graduates and collaborators. This was how CULTRIP was conceived of. It is an audiovisual that has involved eleven people including two UNESCO specialists, focusing on the link between the 2005 Convention and the role of culture as a driver for sustainable human development. Its characters are heroes fighting the asymmetries generated by the imbalance of high global consumption of products that come from the more established creative industries at the expense of creativity and potential of local and national industries. Based on humorous situations, it disseminates the principles and concepts governing the Convention in a simple, straightforward manner.

Within the framework of the International Campaign of the United Nations Secretary-General UNiTE to End Violence against Women, the School made a short documentary about the campaign I Say No, the Cuban version of the international campaign. The film has received rave reviews and its director, Marcel Beltrán, an EICTV graduate, has been given several awards recently for a piece promoting Cuban choral music.

CULTRIP/UNESCO/EICTV/EDEL RODRÍGUEZ (MOLA)

All these audiovisual materials are available on the Portal of Culture of UNESCO Havana and on Headquarters websites under Themes.
www.unesco.org
www.unesco.org.cu
www. unesco. lacult.org

Another prize-winning filmmaker, this time in the field of video clip, is Joseph Ros who led the creative team that developed Gibara, the latest audiovisual material produced by UNESCO Havana and EICTV. This work was commissioned by the UNESCO Headquarters in Paris to promote the international campaign of the Organization aimed at including culture in the review of the agenda of the Millennium Development Goals, to be conducted in 2015. For this material, a creative team was established. As was the case in CULTRIP, it involved UNESCO specialists in culture and development. As a case study, the team chose Gibara, a small village in eastern Cuba. After a research work on the potential of culture as an engine of economic growth was carried out by an economist working at the Cuban Economic Study Centre (link), a four-minute-long promotional material was filmed. The piece stands out for its technical rigour and well-crafted script. Away from the famous historical centres included on the World Heritage List, this audiovisual shows how culture can become the most sustainable sector for local human development in a small fishing village, quite far from the capital city, major tourist resorts and financial hubs C&D

TITLE : CULTRIP

DURATION: 5' 19''

OBJECTIVE: : Promotion of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005)

DESIGN AND ANIMATION: Edel Rodríguez Molano (Mola)

CREATIVE TEAM: Armando Capó, Xenia Rivery, Maykel Rodríguez Ponjuán, Marcela Arenas, Rubén Valdés, Ilka M. Valdés, Iván Valdivia, Fernando Brugman y Leire Fernández

ANIMATION ASSISTANT: Raúl Valdés (RAUPA)

UNESCO REGIONAL OFFICE FOR CULTURE IN LATIN AMERICA AND THE CARIBBEAN

DIRECTOR: Herman van Hooff

CULTURE TEAM: Fernando Brugman, Leire Fernández, Tatiana Villegas; Sandra Varela y Lenia Gamonal

INTERNATIONAL FILM SCHOOL IN SAN ANTONIO DE LOS BAÑOS (EICTV)

GENERAL DIRECTOR: Rafael Rosal Paz

INTERNATIONAL MANAGEMENT OFFICE: Marcela Arenas y Maykel Rodríguez Ponjuán

PRODUCTION DEPARTMENT : Alejandra Marchioli y Evelio León

The Secretariat of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions commissioned the UNESCO Regional Office for Culture in Latin America and the Caribbean to develop a promotional material on this international instrument and the value of culture as a driver for sustainable development, to be disseminated at the international level.
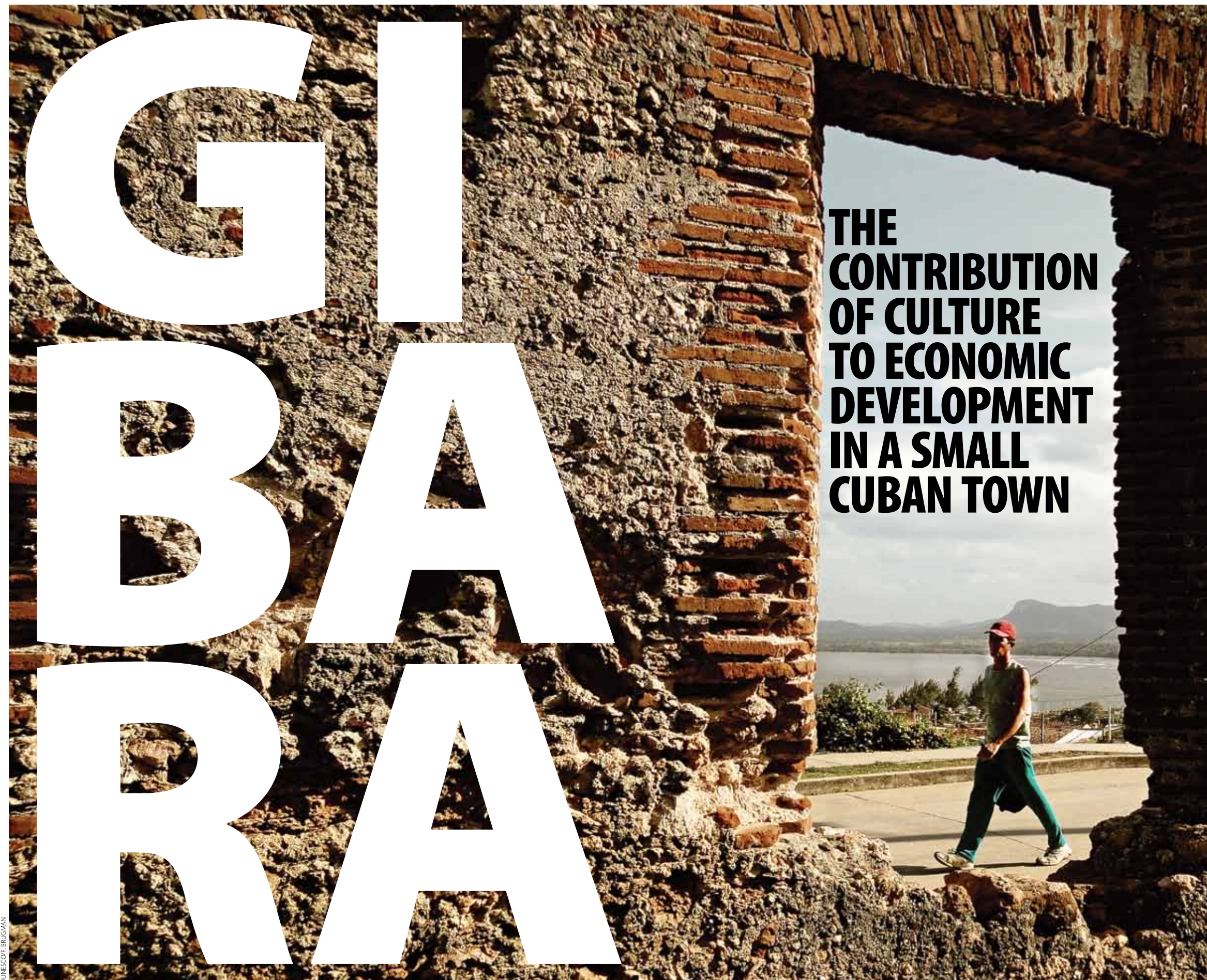
The UNESCO Office in Havana, in conjunction with the International Film School in San Antonio de Los Baños (EICTV), decided to establish a creative team of school graduates and collaborators. This was how CULTRIP was conceived of. It is an audiovisual material that has involved eleven people, including UNESCO specialists and Edel Rodríguez (Mola), a young Cuban designer who developed its leading characters.

The characters are heroes fighting the imbalances generated by high global consumption of products that come from the more established creative industries, at the expense of the creativity and potential of local and national industries. Based on humorous situations and language elements typical of video games, the material disseminates the principles and concepts governing the 2005 Convention in a simple, straightforward manner.

Shortly after the material was completed, another initiative involving CULTRIP characters was launched. This is a series of five posters that also promote the Convention

GI BA RA

©UNESCO/F. BRUGMAN

THE CONTRIBUTION OF CULTURE TO ECONOMIC DEVELOPMENT IN A SMALL CUBAN TOWN

■ **Victoria Pérez**
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Introduction

In today's world, there is a growing need to mainstream culture into development policies, as it has a direct impact on the economy, social cohesion and self-fulfilment, fosters wellbeing, and improves quality of life. The role of culture in sustainable development will be reviewed at the forthcoming session of the United Nations Economic and Social Council (ECOSOC). This will provide a key opportunity to include culture on the 2015 target date development agenda.

UNESCO has given top priority to this issue, as reflected on its conventions, which promote cultural diversity as a driver for development. Culture can help foster economic activity. Tangible and intangible heritage, cultural infrastructure, creative industries and cultural tourism make a significant contribution to comprehensive development, alleviate poverty, encourage social inclusion, and generate jobs and economic benefits.

According to the 2011 Culture and Development Report, cultural and creative industries accounted for more than 3.4 percent of the world Gross Domestic Product (GDP) in 2008 and make up one the fastest growing sectors internationally, reaching 11.9 percent in South America. This is also true for cultural tourism, especially in developing and emerging countries, which attract 47 percent of all tourists. Cultural institutions and activities are also income-generating sources.

Investing on cultural and creative industries provides a means to revitalize local economies. This is precisely the topic that will be developed in this article, which focuses on Gibara, a small municipality in Cuba that exhibits a wide range of natural and cultural resources.

This research work, requested by the UNESCO Regional Office for Culture in Latin America and the Caribbean (Havana, Cuba), includes a video developed in cooperation with the San Antonio de Los Baños International Film and Television School. It shows how cultural goods, services and activities generate both jobs and income, promote the exchange of knowledge and values, foster social cohesion, and improve quality of life.

Current Economic Context in Cuba

Cuba is implementing a process aimed at updating its economic development model. Adopted in April 2011, the Economic and Social Policy Guidelines of the Cuban Communist Party and the Revolution provide a guide for actions seeking to overcome economic difficulties in the country.

The Guidelines highlight the need to improve local management and promote development by strengthening local governments under an economic model that recognizes and grants further autonomy to state-run companies, and makes room for non-state modalities. The latter include non-agricultural and service cooperatives, beneficial owners, lessees, self-employed workers, small farmers, and foreign investors, all seeking to increase production and services to the population.

Guideline No. 163 on Culture underlines the promotion of identity, cultural heritage conservation, artistic and literary creation, and art appreciation. There is a need to encourage reading, enrich the cultural life of the population, and boost community work to meet spiritual needs and strengthen cultural values.

The international crisis and the measures that have been locally adopted to deal with it make it necessary to implement local management models maximizing the use of natural and cultural resources to provide for alternative development, economic benefits, and new jobs.

Gibara Municipality Characteristics

Gibara, a municipality located to the north of Holguín province, was founded in 1817. Centuries before, Christopher Columbus had arrived at its bay and had met the indigenous population. A native to Guanahaní made communication possible between the indigenous population and the Europeans, who for the first time saw the use that was made of tobacco.

Gibara has 71,255 inhabitants, including 34,770 women (48.7 percent of the total population). It features a number of well-equipped educational and health care facilities, with most difficulties identified in the transportation and housing sectors. There is a strong movement, however, for individual home repair and expansion.

Around 50 percent of the population lives in rural areas, and 46 percent of the working-age population is made up of women. The labour force is mostly engaged in agriculture, industry, trade, education and health care. There are 1,750 self-employed workers in over 40 trades. Out of this total, 224 workers are somehow related to art and culture. Estimates show that the actual number may be higher because not all assistants have been formally registered.

The service sector, including catering, accommodation and recreation, has followed a rising trend since colonial times thanks to Gibara's location overlooking the ocean. The municipality became a tourist destination for the local population after fishing and trade activities declined.

Gibara has in the past few years become a point of referral thanks to the International Low-Budget Film Festival, which gathers together professionals, critics and enthusiasts who mushroom the streets all over the municipality.

Cultural Goods, Services and Activities

The historical section of Gibara, which was declared National Monument Site in 2004, exhibits a two-century-old rich cultural heritage. This is one of the tourist attractions in the municipality, which complements the sun-and-sand tourist destination in Guardalavaca.

Its historical heritage includes civilian and military constructions, such as the Ferdinand VII Battery, the barracks, the small forts, and the ruins of the old wall. The main squares, which provide for leisure activities, could well accommodate catering facilities and craft markets.

Its cultural infrastructure consists of two Houses of Culture (in Gibara itself and Velasco), three museums (Natural Sciences, Cuban Art, and Local History), a municipal library, an art gallery, the Colonial Theatre and the Jibá Cinema (with 480 seats). Some of these facilities need to be refurbished, diversify their cultural programmes, or be given an additional use to generate revenues, jobs and cultural opportunities for the local community and tourists.

Its archaeological heritage features La Polca del Cementerio cave system that covers 26 sites, of which only seven have been explored. At the same time, the unspoiled underwater heritage at its bay involves an 18th-century pirate ship and El Federal, a local vessel sunk by a German submarine in 1942. The municipal industrial heritage has to do mainly with cigar-making. There are five cigar factories currently under operation, giving employment to a large number of women.

Gibara's biodiversity can be used to develop nature tourism. Los Caletones ecological reserve, which covers 15,000 hectares, provides habitat to 55 percent of local birds (773 species) and is a unique site for tourist excursions. The municipality also features a coral reef, over 20 flooded caves, a migratory bird corridor, and two wind farms, which generated some 11,000 megawatts per hour in the January-May 2012 period alone, making it possible to save 2,420 tons of oil.

Ecotourism can become a major income-generating source for the region and the country. For example, cave paintings have been found in Los Panaderos cavern, which became the highlight of local excursions under a one-year pilot project. The rate fixed was 5.00 convertible pesos (CUCs) for adults and 3.00 for children, totalling around 28,800 CUCs in that period.

Fishing gear production and cigar rolling are some of the traditions that should be kept alive in the municipality.
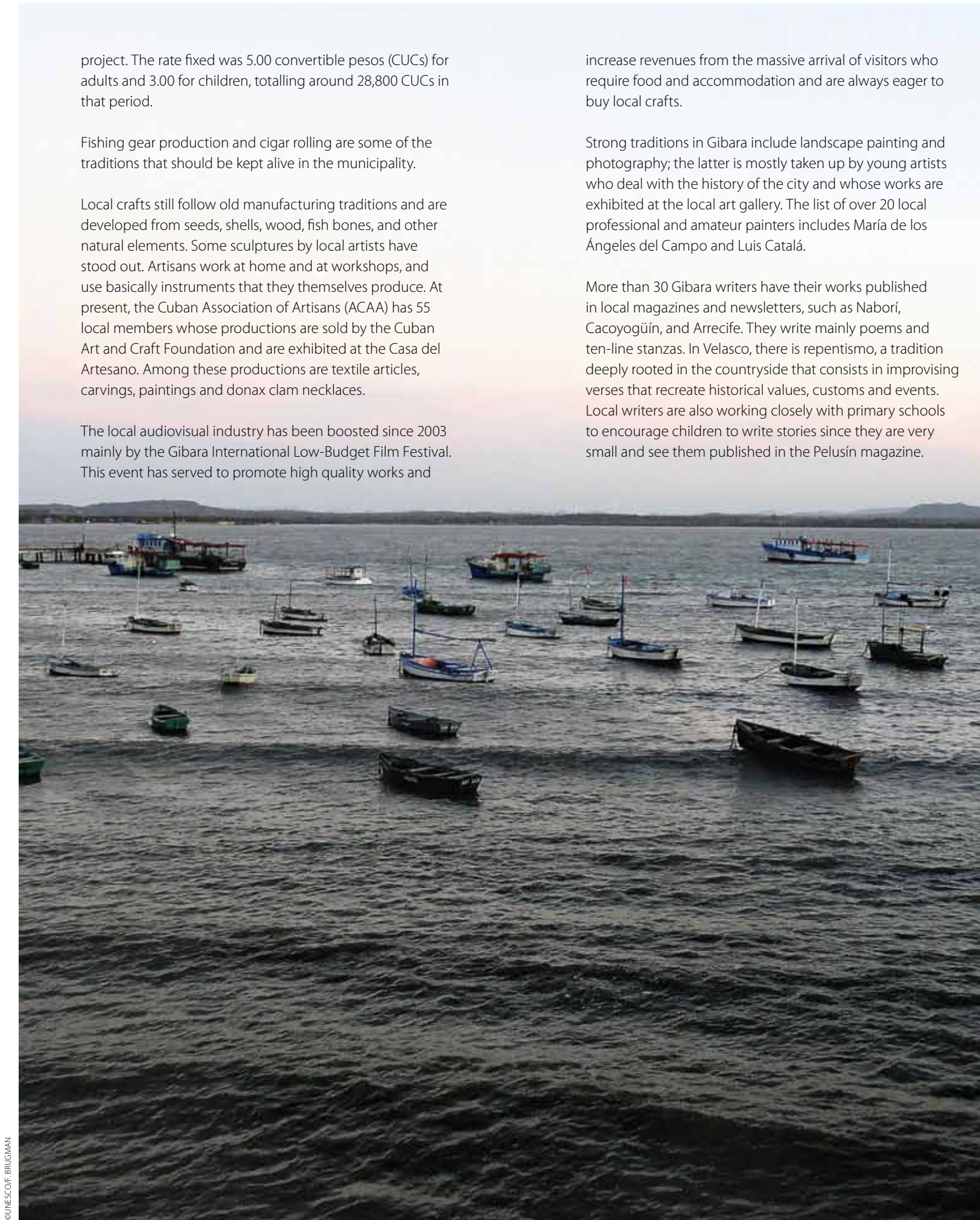
Local crafts still follow old manufacturing traditions and are developed from seeds, shells, wood, fish bones, and other natural elements. Some sculptures by local artists have stood out. Artisans work at home and at workshops, and use basically instruments that they themselves produce. At present, the Cuban Association of Artisans (ACAA) has 55 local members whose productions are sold by the Cuban Art and Craft Foundation and are exhibited at the Casa del Artesano. Among these productions are textile articles, carvings, paintings and donax clam necklaces.

The local audiovisual industry has been boosted since 2003 mainly by the Gibara International Low-Budget Film Festival. This event has served to promote high quality works and increase revenues from the massive arrival of visitors who require food and accommodation and are always eager to buy local crafts.

Strong traditions in Gibara include landscape painting and photography; the latter is mostly taken up by young artists who deal with the history of the city and whose works are exhibited at the local art gallery. The list of over 20 local professional and amateur painters includes María de los Ángeles del Campo and Luis Catalá.

More than 30 Gibara writers have their works published in local magazines and newsletters, such as Naborí, Cacoyogüín, and Arrecife. They write mainly poems and ten-line stanzas. In Velasco, there is repentismo, a tradition deeply rooted in the countryside that consists in improvising verses that recreate historical values, customs and events. Local writers are also working closely with primary schools to encourage children to write stories since they are very small and see them published in the Pelusín magazine.

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The municipality has eight beaches: Blanca, Vallado, Da Silva, El Faro, Villa Blanca, El Boquerón, El Curita, and Caletones. They are all small and only visited by local residents and some tourists who prefer to move away from major beach destinations like Guardalavaca.

The natural landscape is ideal for walks and excursions, including Los Caneyes lookout point and the Railway Tunnel, the only one of its kind in Cuba. Hand-carved on rock, the tunnel goes through a hill, commands magnificent views of Cacoyugüín River and its mouth in the bay, and facilitates access by light vehicles. If the rails are properly re-built, the distance between Guardalavaca and Gibara will be reduced to only 37 kilometres, giving more people the opportunity to make the trip comfortably and quickly. In fact, such a trip will become a must for any visitor.

The important historical heritage of the municipality should not be forgotten. Heritage buildings such as La Asturiana Spanish Casino, Da Silva Mansion, the Colonial Theatre, and the Santa María Estate are now being under-utilized. If they are restored, they can provide a wide range of services to young people and adults alike. They can accommodate cafés, meeting points, etc. And they can also be rented to those receiving remittances or involved in joint ventures operating in the area. This will help meet individual and social needs in terms of recreation and free time.

Potential of Culture for Economic Development in Gibara

Considering the cultural resources available in Gibara, walking down its streets, and talking to its residents, one may well realize that many actions can be implemented under a comprehensive local development strategy based on culture as a driver for progress, wellbeing and higher quality of life.

Job generation and revenues can grow if the existing potential is maximized. New self-employment modalities and service cooperatives can be established to meet current demand, using the cultural sector to boost development.

Catering and tourist services can also grow, especially after private initiative has been promoted, and more self-employed people are opening coffee-shops, restaurants, inns, and transportation facilities. One should not forget that creative industries can play an important role in this connection.

Taking into account the large number of audiovisual professionals and enthusiasts and the success of the Low-Budget Film Festival in the municipality, one could easily recommend establishing an audiovisual production company there. Having so much talent, the district can become a film town, with artists finding a space to work at and enthusiasts, a great range of choice on mobile screens in public areas and at movie theatres.

Tourism is an income-generating activity that can attract visitors interested in local culture and natural beauty. The recently opened Ordoño Hotel and the new facilities to be built should be articulated with privately owned restaurants and inns, so that concerted efforts can lead to local sustainable development.

Culture, a Vehicle for Knowledge Transmission

As was already mentioned, the most important traditions in Gibara include fisheries and cigar making.

Cigars used to be produced long before the town was founded. Leaf tobacco had been sold at the bay. While there are not so many tobacco plantations in the area, several cigar factories are still under operation, with related traditions very much alive, including reading news and literary pieces to factory workers, something that can certainly be of interest to foreign visitors.

Fishing at the bay involves mainly traditional gear and includes a local seven-centimetre-long shrimp, blue crab, and a popular mollusc called donax clam. Around twelve miles off the coast, captures cover migratory species like dolphin fish or marlin, depending on the season. Coastal fishing can be attractive to tourists as it is a daily activity of the local population. These traditions do not only strengthen their identity, but also make them unique, exclusive. It is thus important to transmit them to the younger generations so that they can be preserved.

Another great passion in Gibara has to do with pigeons. The Mario Salcido Corella Pigeon Breeding Association was established in Cuba 118 years ago. Its local representation office in Gibara has been active for 48 years, has 42 members at present, and is being supported by Belgium. A five-month championship is now being held (January 19-May 4), with

pigeons flying all the way from Gibara to Havana, and old fanciers transmitting their knowledge to young people and even children.

Literary workshops attract many people. Writers, poets and repentistas share their works with their neighbours. The Soñadores del Mar Society has 66 members and organizes gatherings to read poems on the bay, daily life in fishing villages, etc. This is another way of transmitting traditional and identity-related knowledge from generation to generation.

The culinary culture is also an integral part of the intangible heritage. Typical recipes mainly based on local fish, crab and shrimp are passed on from one generation to another. Catering services can help boost this culture, not only because they can include exclusive, distinctive dishes, but also because they can generate jobs and revenues.

Contribution of Culture to Social Cohesion

The diversity of cultural expressions and their appreciation, distribution and knowledge make it possible for people to understand and assess cultural diversity and to be open to intercultural dialogue and mutual understanding. Culture promotes social cohesion and integration, while discouraging conflicts and helping devise solutions.

The International Low-Budget Film Festival in Gibara is an event that fosters cultural and social knowledge and exchange, as it disseminates movies from different regions of the world and makes room for experience-sharing between filmmakers and the general public. Las Cavernas Festival is another major event that provides for social participation and unity, gathering together audiovisual professionals, enthusiasts and the general public.

The Low-Budget Film Festival has sparked great interest among local residents, especially among young people who are naturally inclined towards documentary making. They are called Voces del Audiovisual and work under the leadership of the Art Museum and in coordination with schools. Their main productions include Estaciones del año, Niños del presente (in solidarity with Haiti), Puro amor, and Vivir el Festival. Las Cavernas Festival is held in Los Panaderos Cave and features free exhibitions of documentaries and short films produced by local artists.

Other traditional festivals include the Día del Gibareño Ausente, the Cultural Week, and the Carnivals; they all provide for feasts and cultural get-togethers between natives and foreigners.

The Houses of Culture organize workshops for children and teenagers, while other facilities stage sports competitions and other health-conducive practices that encourage creativity and participation.

All these meetings and activities strengthen and transmit local traditions and values, and also boost economic benefits.

Contribution of Culture to Better Quality of Life

Access to health and education services is free and universal. It is an integral part of the basic principles promoted under the Cuban development model. Sports and cultural activities are also important and are associated with citizen rights set forth in the Constitution of the Republic. Housing and transportation are the two most critical sectors in the country. In Gibara, however, local residents are refurbishing their houses on their own and know that transportation services will get better only after more tourists arrive and additional revenues are generated.

Likewise, workshop-schools focusing on arts and crafts, literature or painting can be established, and a local artist market can be set up, including points of sale in public areas. This will give them greater visibility and increase production, sales and revenues.

Excursions to natural and cultural sites for Cuban and foreign tourists will generate significant revenues for the municipality and its residents, who may sell handicrafts, provide catering services, and offer diving and speleological tours. Business and service taxes to be collected by the municipal government could be used to promote private initiative and meet local demands.

Santa María, a typical estate with a sugar mill five kilometres away from town, could be turned into a rural tourist resort featuring vestiges of the old production facility and well-preserved slave barracks. It is surrounded by man-made lakes ideal for fresh-water fishing. An excursion combining fishing and other attractions like country lunch for 10 convertible pesos (CUCs) will generate 9,600 CUCs a year (only considering 10 tourists and two excursions a week). Estimates show that Gibara welcomes around 800 foreign visitors a week on tourist packages from Guardalavaca. Such a tour would thus be well received.

Cacayogüín River is an ideal site for fresh-water fishing and other sports and catering activities. Loma de La Morena sulphur water stream runs down a hill that is 80 metres above sea level, with a pool the local population bathes in for its medicinal properties. The development of a health tourism facility in this area is currently under study.

The bay is also an area to be further developed. It is ideal for water sports and activities like sailing, skiing, kayak and underwater photography. It can accommodate fish and seafood points of sale and a small processing plant.

Local catering facilities have so far failed to take municipal attractions into account. They do not offer, for example, rice with donax clam and stuffed blue crab - two typical, exclusive dishes -, or traditional desserts. They only seldom organize culinary contests parallel to the Cultural Week. On the other hand, an indigenous cookbook would certainly be very well received by natives and foreigners.

These are just a few ideas, but Gibara has a lot to offer. Its cultural resources can be used to boost sustainable development and improve the quality of life of its residents. This will be achieved only if the local development strategy recognizes the primary role of culture as a major economic activity and its contribution to the transmission of knowledge, social cohesion and wellbeing.C&D

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THE CONTRIBUTION OF CULTURE TO ECONOMIC GROWTH IN GIBARA

CULTURE=ECONOMIC DEVELOPMENT ©UNESCO/EICTV

Title	Contribution of culture to economic growth in Gibara
Objective	To show how important culture is to economic development through case studies at the local level
Outputs	Field research work and Audiovisual promotional material
Use	Presentation of the research work and the promotional material at meetings to review the post-2015 Development Goals Agenda so as to incorporate culture as a pillar for development

Field research work	
Title	Gibara: Contribution of culture to economic development is a small-sized city of Cuba
Author	Victoria Pérez Izquierdo, Economist, Cuba
Number of pages	50 pp.
Format	Digital
Abstract	Study over the potential of culture for economic development in Gibara, a small-sized city to the north of Holguín province (eastern Cuba)
Link	UNESCO Portal of Culture of Latin America and the Caribbean www.unesco.lacult.org

Audiovisual promotional material	
Title	Culture = Economic Development
Genre	Institutional promotional material
Duration	3:40 min
Original idea	UNESCO Regional Office for Culture in Latin America and the Caribbean
General production	International Film and Television School in San Antonio de Los Baños (EICTV), Cuba
Synopsis	The promotional material shows the potential of Gibara for local economic development through culture, especially: 1. the production and consumption of cultural activities, goods and services; 2. the transmission of knowledge; 3. social cohesion by sharing culture; and 4. Improved quality of life thanks to a wide range of cultural offers having an economic value.

Creative team	UNESCO creative team	Fernando Brugman and Leire Fernández
	UNESCO administrative team	Lenia D. Gamonal, Sandra Varela and Danela García
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	Photography	Ernesto Granados, Cuba
	Steady-cam / Second camera unit	Oscar Ernesto Ortega, Cuba
	Editor	Daniel Diez, Cuba
	Image post-production	Omar Leyva, Cuba
	3D post-production	Víctor López, Cuba
	Direct sound / Sound post-production	Rubén Valdés, Cuba
	Production coordinator	Sara Levezinho, Brazil
	Field production	Nomar González, Cuba
	Assistant camera	Adrián García, Cuba
	Gaffer	Jandro Carmenate, Cuba
	Production assistant	Arando Capó, Cuba
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Audiovisual material download link	UNESCO Portal of Culture of Latin America and the Caribbean www.unesco.lacult.org

SUPPORT FOR NEW DECENTRALIZATION INITIATIVES AND PRODUCTION STIMULATION IN CUBA

■ **Olga Rufins Machin**

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■ **Anabel Álvarez Paz**

Programme assistant of the UNESCO Regional Office for Culture in Latin America and the Caribbean, Havana, Cuba

The UNESCO Regional Office for Culture in Latin America and the Caribbean, based in Havana, since October 2009 has participated in the Joint Programme "Support for new decentralization initiatives and production stimulation in Cuba," within the framework of the Programme Area Private Sector and Development, an initiative that was developed with the support of the Fund for the achievement of the Millennium Development Goals (MDG-F).

UNESCO and the Food and Agriculture Organization of the United Nations (FAO), under the leadership of the United Nations Development Programme (UNDP), have joined forces with numerous local and national counterparts. The programme, which will end on June 30, 2013, complements the efforts of the Cuban authorities in achieving the MDGs, and is closely linked with the area Local Human Development under the United Nations Development Assistance Framework for the 2008-2013 period.

This joint programme is being developed in the Cuban municipalities of La Palma (Pinar del Río province), Martí (Matanzas province), (Sancti Spíritus province), Río Cauto (Granma province), and El Salvador (Guantanamo province), all identified by the Government of Cuba. The programme aims to develop the technical services provided by the municipal governments, as well as to improve their management skills to incorporate the private sector (cooperatives and individual producers) into local development through increased and sustainable diversification of the production of goods and services by the private sector and through access by the local population to such goods and services in these municipalities.

In these endeavours, UNESCO is being supported by the International Relations Division, the Programmes Division and the National Handicrafts Centre at the Cuban Arts and Crafts Foundation, all of them under the umbrella of the Ministry of Culture of Cuba, by the Local Industries Division and the National Design Office under the Ministry of Industry, as well as by the National Botanical Garden under the Ministry of Higher Education (MES).

During the first phase of analysis and validation of a methodology for the diagnosis of local cultural traditions and the state of the creative industries in each municipality, there were eleven workshops held, involving 151 people,

Fibres coloured with natural dyes

including 46 women. This diagnosis provided the basis for the selection of the artisans to be included in the programme, and allowed characterize the state of the productions and the identification of the next actions. This methodological guide can be implemented in any territory.

Later, under the slogan "For a Better Product," eight workshops were organized for 219 artisans and local directors, including 156 women. These training actions made it possible to update design and quality criteria, diversify production, introduce the use of environmentally friendly fixing agents and natural dyes from local plants and substances, and involve artisans who did not usually work with natural fibres as well as unemployed women.

To guarantee the sustainability of the programme in these municipalities, the capacity improved management models for the collection and preparation of raw materials, and diversified the use of such materials. The beneficiaries became familiar with the development of natural-fibber yarns to cut back on imports and with new weaving and knitting techniques to develop a wider range of products.

In addition to the training, the working conditions were improved and tools and means of production were supplied, generating an increase in efficiency, quality, quantity, variety of manufactured goods and jobs, and a higher individual and social welfare. These initiatives increase the economic benefits, generate jobs, and improve individual and social quality of life.

Under this process, the governing bodies related to craft activities in the country were advised and supported in the development of a classification methodology.

Following the acquisition of new skills and knowledge, with the resources provided under the Joint Programme and within the framework of the process of updating the economic model in Cuba, the artisans working at the workshops located in Sempré and Mariñan, El Salvador municipality (Guantánamo province) planned to establish a non-agricultural cooperative to increase efficiency and welfare.

The programme shows that the effective integration of craft activities into local strategies contributes to a decentralized and sustainable development, ratifying the importance of incorporating the cultural dimension in the local development. C&D

cuidARTE CHILE

IDENTITY AND SOCIAL PARTICIPATION

■ **Fabian Muñoz**
Director, CuidArte Chile

CuidACuidArte is a movement for integration and training that seeks to preserve both tangible and intangible heritage and promote the diversity of cultural expressions.

The idea came up on October 17, 2011 at an artistic workshop held in the community of San José de Maipo, Cordillera province (Chile's Metropolitan Region). The artists participating in the event highlighted the need for the Cordillera province to have an artistic-cultural centre that fosters local talent, especially considering the high population density in the communities of Puente Alto (the most densely populated in Chile and one of the most densely populated in Latin America), San José de Maipo, and Pirque.

The objective of CuidArte is to boost social development in the Cordillera province through the implementation of activities and the holding of cultural and educational workshops where citizen participation is fundamental. Based on local identity, the movement promotes music, painting, theatre, sculpture, dance and entertainment, appreciating the heritage of Pirque, Puente Alto, and Cajón del Maipo.

A total of 425 active members and 132 honorary collaborators are involved in this project. It gathers together a number of multidisciplinary professionals who offer their technical, cultural, pedagogical and artistic skills to the community. They have gained all this knowledge through life experiences for further social development and well-being, with the participation of the population.

The project aims to raise social awareness and responsibility and face challenges by implementing sensitization actions and working directly with the population so as to have greater impact and social involvement for a more inclusive, humanistic and environmentally friendly society.

Its major actions include studying and working with specific collectives under social vulnerability or marginalization situations, and understanding their realities by conducting educational and artistic activities in a wide range of non-formal areas.

Maipo valley

© IRASHTAR

Jorge Guerrero, Victor Elmes and Fabian Muñoz in the radio programme "Hablando de lo nuestro"

© CUIDARTE CHILE/RUFINO HAAG

Argentinian and Chilean artists in El Colorado, Cajón del Maipo, in environmental activities

© CUIDARTE CHILE/RUFINO HAAG

Cordillera Province Festival
CuidArte thanks very dearly the owner of Las Águilas Humanas circus for the donation of a 1,000-people travelling big top. It will be used for staging the play and performances by local musicians, housing the museum, and making any other artistic manifestation possible.

The highlight of this experience will be the Cordillera Province Festival, which will involve all forms of artistic and cultural expressions that have been taught to and/or have been created jointly with the population. The idea is for the Festival to have such an impact that it will be considered part and parcel of local identity.

CuidArte impact on local development
CuidArte contributes to local development in different areas, mainly individual human growth. For example, Art Therapy makes use of various creative processes for therapeutic, educational, preventive, rehabilitation and personal-development purposes. On the other hand, the project enables to identify and work with local artists at present and in the future.

Local economic development has led to increased access by artists to new economic opportunities and, therefore, to higher autonomy. The movement is being supported by provincial and local entrepreneurs whose contributions are thanked for in radio programmes, magazine advertisements and various items they supply for events organized or attended by CuidArte.

Its contribution to sustainable development involves linking art and recycling. This way, students and radio listeners of the three local stations learn about the process of recycling. The art education centre has trash cans by type of product. CuidArte works in close coordination with the Department of Hygiene, Upkeep and Landscaped Areas in the Illustrious Municipality of Puente Alto in the formulation of environmentally sustainable policies. Thanks to CuidArte efforts, a sculpture will be placed at the first recycling centre (Clean Site) in the community of Puente Alto. This work will be developed using only recycled material **C&D**

ITS CONTRIBUTION TO SUSTAINABLE DEVELOPMENT INVOLVES LINKING ART AND RECYCLING

CuidArte actions cover radio and television programmes, a magazine, a circus, a play, a documentary film, a travelling museum, and a great team.

The project is funded from private donations and contributions by regional and local companies, in exchange for the promotion of these entities in its radio programmes and magazine.

Disseminating our heritage
Intended for city halls, public and private entities, foundations, town councils and the general population, Hablando de lo nuestro, a local radio programme, seeks to disseminate and make both tangible and intangible heritage and cultural diversity visible in Cordillera province.

The programme, which reaches Pirque, Puente Alto, and San José de Maipo, gives local inhabitants the opportunity to participate and talk about their heritage. Musicians, street artists and craftsmen are also actively involved in it.

Freely distributed to schoolteachers, the magazine is designed for children and teenagers. The television

programme (channel 37 in Puente Alto) has been on the air since September.

Street, committed art
The movement promotes the creation of artistic murals by teenagers and young people in local streets to make public spaces more attractive and raise awareness about key social issues.

Painting and teamwork encourage the exchange of ideas and concerns over a wide range of subjects, namely the environment, human rights, equity and gender, responsible consumption, endogenous development, creativity and spiritual growth versus consumerism and individualism, intergenerational gaps and discrimination against older people, racial discrimination, immigration and equity versus stigmatization and marginalization, etc.

The project attaches utmost importance to the potential of art as a fundamental pillar for social sensitization and stimulation.

Project members
- Jorge Guerrero *painter, sculptor*
- Cristian Navarro *meeting planner*
- Fabián Muñoz *Electrical engineer, musician*
- Gisel Angelotti *architect*
- Rodrigo Rocha *journalist*
- Paloma Olivares *journalist*
- Nicolás Zegers *musician, composer*
- Mia Leighton *musician, composer*
- Iver Guerrero *restorer*
- Efraín Jamberta *muralist*

- Antonio Guerrero *Painter, muralist, sculptor*
- Gonzalo Braun *computer engineer*
- Isabel Elmes *English teacher*
- Victor Elmes *builder, civil works*
- Osvaldo Guerrero *builder, civil works*
- Loreto Muñoz *nurse*
- Patricio Arenas *head, Fire Department*
- Marcela Valenzuela *secretary*
- Isabel Guerrero *writer*
- Catalina Morales *student*

- Ernesto Rivero *student*
- Batian Aguilar *student*
- Trinska Guerrero *sales engineer*

Associated companies
- Hoyts movie theatre, Puente Alto
- Language School, Pirque
- El Manzano Elementary School
- Fourth Fire Department, San José de Maipo
- Spa, Pirque
- El Trigal Bakery
- Evaristo Restaurant
- Casa Bosque

https://es-es.facebook.com/CuidArteChile

THE CONTRIBUTION OF CERLALC AND CRESPIAL TO REGIONAL DEVELOPMENT

Aymara man playing a traditional Bolivian charango

© SAYARIKUNA

Category 2 Centres are regional entities, under the auspices of UNESCO, which contribute to the achievement of UNESCO's strategic programme objectives.

The actions implemented by these centres, which have both a world and regional scope, are expected to contribute to the implementation of UNESCO programmes through capacity-building activities, exchange of information in specific subjects, advanced training and research (both theoretical and experimental), and the promotion of the participation of relevant regional, sub-regional or national agencies in UNESCO initiatives. They also support technical cooperation between developing countries.

**Regional Centre for Book Promotion
in Latin America and the Caribbean (CERLALC)**
http://www.cerlalc.org/

The Regional Centre for Book Promotion in Latin America and the Caribbean (CERLALC) is an intergovernmental agency that paves the way for the development of reading societies. For this purpose, its actions seek to encourage book production and circulation, reading and writing, and the protection of intellectual creations. In this regard, it provides technical assistance in the formulation of public policies, generates knowledge, disseminates specialized information, develops and boosts training processes, and promotes concerted action and cooperation opportunities.

By the end of the 1960s, various studies by international agencies revealed that access to books and reading were directly related to national development. That is why UNESCO suggested that the international community should establish regional agencies to assist governments in formulating book and reading policies. As a result of this initiative, CERLALC took up this mission for Latin America and the Caribbean in 1971 in Bogotá (Colombia). Its current membership includes all Spanish- and Portuguese-speaking Iberian-American and Caribbean countries. Portugal became the latest country to join the Centre in 2005.

The Executive Committee met in Bogotá on November 14, 2012. UNESCO recalled that the Millennium Development Goals will be reviewed in 2015, when they will be named Sustainable Development Goals and a number of meetings, especially which of the Economic and Social Council (ECOSOC), were being organized under this process, highlighting the increasing economic importance of culture and its role in identity formation and dialogue in many countries.

Following the UNESCO proposal to CERLALC recognizing the role of books in transmitting knowledge and helping improve the situation of vulnerable social groups, the President of the Executive Committee announced the unanimous decision to fully endorse the criterion that the book industry is a key element for economic and human development of societies.

**Regional Centre for the
Safeguarding of the Intangible
Cultural Heritage of Latin
America (CRESPIAL)**
http://www.crespial.org/

The Regional Centre for the Safeguarding of the Intangible Cultural Heritage of Latin America (CRESPIAL) was established in February 2006, following the Incorporation Agreement signed by UNESCO and the Government of Peru in Paris. Its objective is to promote and support safeguarding and protection actions for the vast intangible cultural heritage of Latin America and the Caribbean. Its purpose is to contribute to the formulation of public policies in the countries of the region, on the basis of the identification, enhancement and dissemination of their living culture. These actions will help enrich cultural diversity in Latin America and are in keeping with the spirit of the Convention for the Safeguarding of the Intangible Cultural Heritage (2003).

The Centre is an international, autonomous institution at the service of UNESCO Member States, in charge of supporting Intangible Cultural Heritage (ICH) safeguarding activities in Latin America countries wishing to cooperate with it. Its action guidelines are summarized as follows:

- Strengthen integration and coordination between Member States as a fundamental step for the safeguarding of the regional ICH;
- Promote civil-society participation in safeguarding ICH and its sustainable development, within a framework of respect for cultural diversity; and
- Become a reference centre for the formulation and promotion of ICH safeguarding policies.

CRESPIAL has 13 focal points in the following member countries: Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Ecuador, Mexico, Paraguay, Peru, Uruguay, and Venezuela.

The 7th Meeting of the Management Board of CRESPIAL was held on November 5 6, 2012, in Caracas (Venezuela), where the UNESCO strategy was presented seeking to recognize culture as an essential pillar for sustainable human and economic development. The representatives of CRESPIAL Member States endorsed UNESCO initiative at relevant international forums and stressed that ICH safeguarding is a key factor for regional development. C&D
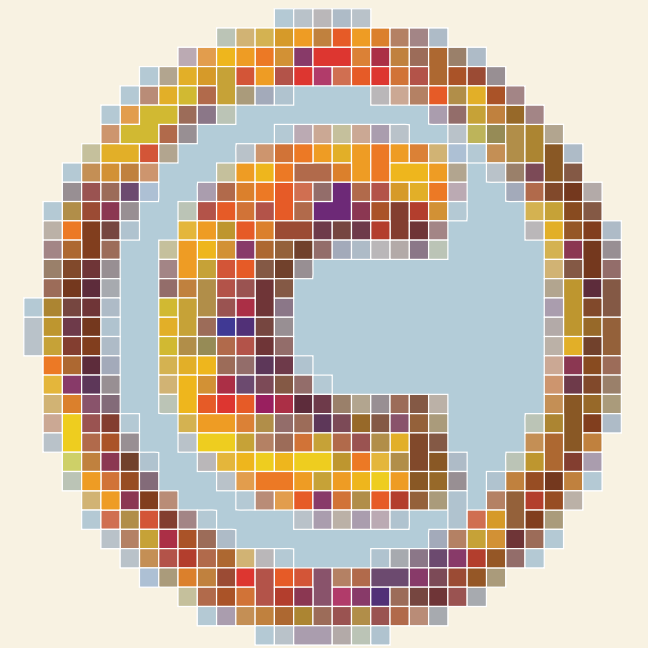
CURRENT REFORMS TO COPYRIGHT SYSTEMS

Myhts and realities of the legislative adaptation to the digital setting

■ **Fredy Adolfo Forero Villa**

Consultant, Sub-Direction of
Author Rights, Regional Centre for
Book Promotion in Latin America
and the Caribbean (CERLALC)

C opyright responds to the imperative need to regulate relations deriving from the enjoyment of spiritual works, facilitating a harmonious interaction between the endless human interest in leaving an imprint through literary and artistic manifestations and the deepest desire of society to draw sustenance from cultural creations developed by its members. It is thus quite natural to adapt copyright systems as necessary, so that they can be in line with artistic production and dissemination models that are impacted by technology.

This dissemination has always had a global vocation, and the world order for trade in cultural goods has traditionally been supported by strenuous State efforts at harmonizing copyright laws. The so-called World Intellectual Property Organization (WIPO) Copyright and Performances and Phonograms Treaties, known as Internet Treaties, were signed in 1996, when 91 States proclaimed the use of basic digital copyright principles.

There are new theories, however, indicating that copyright can no longer adapt to contemporary intellectual production dissemination paradigms after the advent of indicators showing a radical change in artistic production, marketing and consumption as an undeniable reality for some cultural industries, and as a close, inevitable future for others.

The exponential growth of electronic commerce, the massive establishment of Wiki communities, the successful programmes of the ministries of culture, education, and information technologies jointly undertaken by various countries of Latin America and the Caribbean, the proclamation of the Digital Agenda for Europe and, in general, the new economic, political and social realities have brought about a proliferation of legislative copyright programmes. Current transition processes have led to the negotiation of multilateral treaties, the incorporation of new copyright obligations into free trade agreements (FTAs), and legislative initiatives throughout the region.

Legislative adjustments are now being introduced into FTAs signed between the United States of America and Chile, Colombia, Costa Rica, and Honduras. Other countries are entering into agreements that will call for legislative reforms, the negotiation of multilateral treaties, and the updating of the Panamanian system with the enactment of Law No. 64 of 2012. All these extremely important initiatives are in line with the interest of certain countries in standardizing their copyright systems in the region and with the hope of adapting the standard to the changing paradigm that is resulting from technological breakthroughs in information and communications.

One cannot lose sight of the fact, however, that developments in the bodies of law of some countries are clear proof of the applicability of general copyright principles over the Internet and their malleability to adjudicate differences deriving from the use of works under protection either in the analogue or digital format. It is thus fitting to review some sensitive issues under discussion, which have made it necessary to reform copyright laws.

Copyright and the new knowledge generation and dissemination modalities
Copyright precludes any type of control over ideas, thus securing the free flow of knowledge. In this context, self-

financed projects like Wikipedia are legally feasible and do not require that the information or views of users have necessarily been provided or expressed by them. Cyber surfers may describe the latest work of a Nobel laureate in medicine, mathematics or physics using their own words on the "free encyclopaedia." And they will not break their copyrights, just as Dan Brown could write The Da Vinci Code without paying any royalties to the writers of The Holy Grail.

The authors' monopoly is thus limited to the peculiar way of expressing ideas, either artistic or literary, authorizing or prohibiting any potential use of their works. Copyright provides, therefore, the basis for creators to decide the type of business model they will use over the Internet, including licences like Creative Commons or Copyleft, making sure that their works remain unpublished or undergo Wiki processes.

Exploitation of digital rights
Authors or their representatives have the legal authority to accept or ban any use of their works, even when the relevant local legislation does not expressly mention the rights that make reference to paperless works, including storage as an act of reproduction and availability. In keeping with generally accepted principles, there are as many patrimonial rights as feasible utilization modalities there are. Copyright will not become obsolete although it had been enacted at a time when it was impossible to anticipate the existence of a network like the Internet, where copyright works are circulating.

Liability systems for Internet Service Providers (ISPs)
One of the obligations deriving from free trade agreements that has sparked heated debate has to do with the limitation of liability for Internet Service Providers (ISPs) when they break copyright laws on their webs. While efforts have been made to homogenize copyright legislation, specifically ISP liability systems on the basis of the Digital Millennium Copyright Act (DMCA) - an American law -, such a system is not alien to the Latin American legislation because they are all founded on the same principles. It can well be said that even the countries where no specific legislation has been developed are in a position to establish the liability of portal managers and ISPs when they break copyright laws or facilitate copyright violations by users to make profits. This is based on general rules over copyright and on actions founded in tort.

Web portal managers will be held liable and, therefore, sanctioned if they provide users with systems to share copyright works without previous authorization from right holders, if they are aware of such violations and do nothing to prevent them, or if they seek to make profits, either directly or indirectly, including advertising-generated earnings.

One of the most outstanding examples is the case of some Peer-to-Peer (P2P) or indexer exchange network pages, where managers do not directly break any law as they do not host unauthorized reproductions on their servers, but do provide the tools required for such acts as they facilitate free access by interested users to those who display the works without previous authorization. These actions would be extremely difficult to implement without the assistance of exchange systems. As such portals play the role of indispensable aides to commit crimes and make profits out of their collaboration, they are forced to compensate creators for the damage caused.

Based on this postulate, a court in Argentina, where the copyright legislation dates from 1933 and has hardly been amended, has found Taringa! managers guilty after they facilitated acts of public communication without authorization from the right holders. This did not require the enactment of a new law and provides for new creation and dissemination processes respecting the authors' will.

The main reason why efforts are being made to establish a liability system for ISPs is to set clear rules so that business agents can determine whether or not the activities implemented under a specific business model are in line with the law, thereby providing innovators with legal security. As already mentioned, ISP liability will be identified in accordance with the actions founded in tort. Under these circumstances, it will be difficult to find a web portal manager guilty when he/she implements a system to help right holders to be notified if system users are sharing a work without their consent and to ask to have access blocked. It is thus demonstrated that the service provided does not seek to facilitate violations. What is required today is not a law or decalogue of good practices on economic activities over the Internet, but rather a wide dissemination of general principles and standards in force.

Digital copyright limitation and exception system
As previously indicated, the 1996 "Internet Treaties" sought to put the copyright system in line with the new needs of cultural industries eager to explore the new business models over the web. With this task in mind, the WIPO Copyright Treaty (Article 10) and the WIPO Performances and Phonograms Treaty (Article 16) incorporated the following concerted declaration: "It is understood that the provisions under Article 10 allow the Contracting Parties to duly implement and expand the limitations and exceptions in connection with the digital format in their national legislation, as deemed appropriate under the Berne Convention. It will also be understood that these provisions allow the Contracting Parties to establish new exceptions and limitations deemed appropriate to the digital web."

A State cannot therefore decide to develop rules on limitations and exceptions applicable to the digital format or

> The main reason why efforts are being made to establish a liability system for ISPs is to set clear rules so that business agents can determine whether or not the activities implemented under a specific business model are in line with the law, thereby providing innovators with legal security

keep those that may be understood to operate in the digital and analogue format because of the way they were drafted.

Negotiations are currently underway at WIPO to consolidate an international instrument relative to limitations and exceptions on individuals who find it difficult to accede to printed texts.

Conclusiones

As is the case in any transition process, there have been speculations and violations. This constitutes no obstacle, however, to develop a sound archetype for the consumption of cultural goods. The notion of law inapplicability over the Internet has gradually been left behind and theromantic myths related to piracy have been removed. The use of Peer-to-Peer exchange networks has decreased as users have understood that unauthorized availability involves rights violation, and this has led to a proportional increase in legal contents consumption. The industry is also devising measures to be in line with new forms of access to cultural goods, respecting consumer rights, as evidenced in freemium models. On the other hand, libraries are signing agreements with platforms and aggregators to lend digital books and reading devices, and books of public domain are being digitized. Full prices are gradually being fixed in accordance with specific market research, and contracts will cover all aspects that are indispensable to smooth digital operations.

It is difficult to predict, without fearing speculation, what creation and dissemination modalities will prevail on the market and whether or not it will be necessary to reformulate the copyright system in the future. For the time being, copyright is playing its original role and will continue to do so without any need for structural reforms. The ideal mechanism to deal with a change in paradigm may well be to promote a culture of respect for copyright, strengthen cultural industries and Wiki communities, empower creators and consumers, and provide copyright organizations and web surfers with incentives. C&D

The notion of law inapplicability over the Internet has gradually been left behind and the romantic myths related to piracy have been removed

CULTURAL FEASIBILITY IN DEVELOPMENT PLANNING

■ **Alfredo Jiménez**

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The project Cultural Feasibility in Development Planning was undertaken by the Latin American Parliament (PARLATINO) in the late 1990s, in coordination with the UNESCO Regional Office for Culture in Latin America and the Caribbean. Its aim has been to assess the cultural impact of the policies, projects and strategies under implementation at all levels and in different fields of operation.

PARLATINO has over these years submitted the project to various forums and has published it in Spanish and Portuguese for dissemination purposes. One of its major achievements has been to incorporate cultural feasibility into the Planning Act that was recently amended by the Chamber of Deputies at the Mexican Congress. Both the Mexican legislation and the project itself highlight the need for specific indicators and methodologies to measure the impact of a given policy on the people, as well as the bearing of cultural policies on development.

The Latin American Parliament has set out the task of making a contribution to development and integration efforts underway in Latin American countries. In this regard, we believe that the integration of cultural feasibility into planning standards and public policies is vitally important. This is in line with UNESCO's concern over the establishment of the Culture for Development Indicator Suite so as to demonstrate empirically how culture contributes to growth and adapts to change.

Background

Our Creative Diversity Report was launched in February 1998, at the headquarters of the Latin America Parliament in Sao Paulo (Brazil). The ceremony was attended by Javier Pérez de Cuéllar, former United Nations Secretary-General and Chairman of the World Commission on Culture and Development, and Lourdes Arizpe, UNESCO Assistant Director-General for Culture. The ceremony provided institutional support for the idea of promoting cultural feasibility studies under usual procedures and practices relative to development planning in all fields and at all levels.

At that time, the PARLATINO team and the UNESCO Regional Office for Culture in Latin America and the Caribbean had to face several challenges, including the preparation of a conceptual and methodological guide to conducting cultural plan, programme and project evaluation activities.

The early project versions in Spanish and Portuguese were published by the Latin America Parliament in 2001 (Sao Paulo, Brazil). A year later, the project was published

CULTIRPO UNESCO/BCTV/EDEL RODRÍGUEZ (MOLA)

CULT/IR/PI/UNESCO/BIC/TV/EDEL RODRÍGUEZ (MOLA)

THE PROJECT *CULTURAL FEASIBILITY IN DEVELOPMENT PLANNING* HIGHLIGHTS THE NEED TO CONDUCT CULTURAL FEASIBILITY STUDIES OVER MAJOR POLICIES, STRATEGIES, PLANS, PROGRAMMES AND ACTIVITIES UNDER DEVELOPMENT PLANNING ACTIONS AT DIFFERENT LEVELS AND DOMAINS
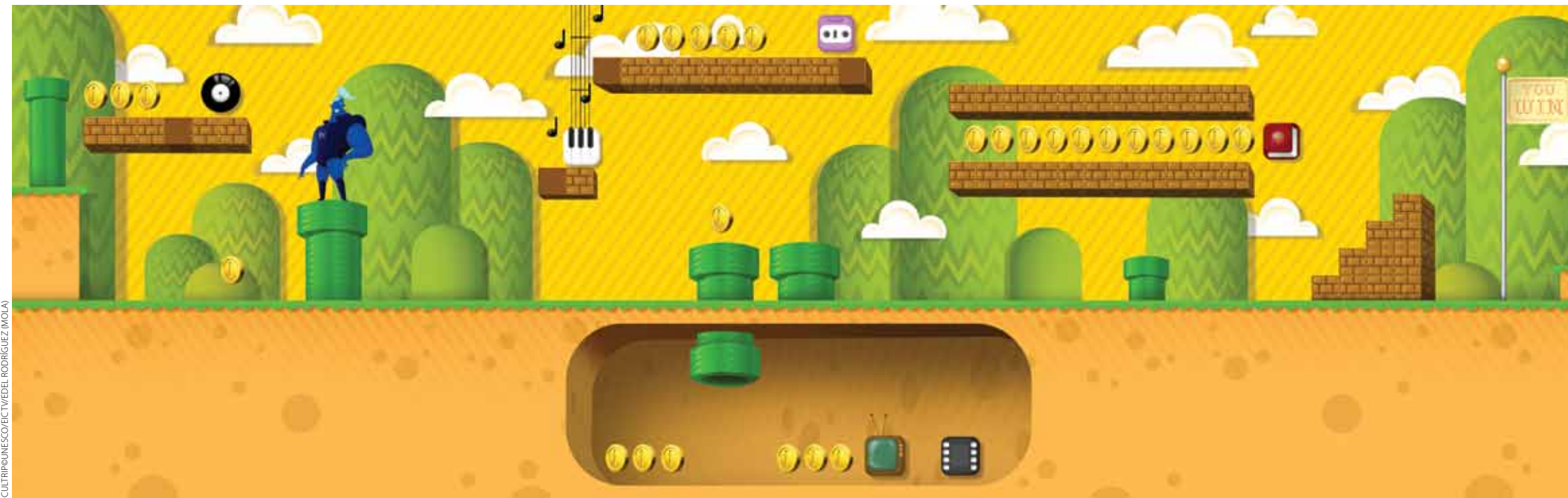
in Spanish by the UNESCO Regional Office for Culture in Latin America and the Caribbean, with support from the Honourable Chamber of Deputies at the Mexican Congress. The project has ever since been reviewed, updated and disseminated electronically.

The project *Cultural Feasibility in Development Planning: Cultural Evaluation Techniques, Methods and Concepts relative to Plans, Programmes and Projects* was internationally launched in Havana in July 2002. It was later presented at some of the most important forums and events, including the two editions of the World Cultural Forum, held in Brazil in 2004 and 2006.

The Project

The project Cultural Feasibility in Development Planning highlights the need to conduct cultural feasibility studies over major policies, strategies, plans, programmes and activities under development planning actions at different levels and domains. This calls for cultural impact evaluations of all human activities planned either generally or specifically by any social agent or stakeholder.

The idea is to incorporate cultural feasibility studies, which are indispensable, basic elements, into financial, economic, social, political and environmental studies, in keeping with planning theory and practice. A distinction should be made between "cultural evaluation of projects" and "evaluation of cultural projects." The former seeks to identify the cultural impact of any type of project on all production and service sectors before the decision to implement it is made.

The idea is also to bridge a major gap in development planning theory and practice. On the one hand, there is

lack of institutional practices to develop cultural feasibility studies before policies, strategies, plans, projects and activities are formulated and implemented. On the other, there is no conceptual and methodological guide to conducting such studies.

In short, PARLATINO plans to make a contribution to development and integration efforts in Latin America and the Caribbean by building conceptual and methodological tools, indicators, means, and benchmarks to properly integrate culture into identification, formulation and implementation processes for major operational policies in all sectors, at all levels, and under specific projects.

PARLATINO would like to see cultural feasibility studies fully adopted as a common practice by agencies and entities involved in project planning, implementation and evaluation. The institutions that provide technical and financial support for the execution of plans, programmes and projects at all levels should ask their customers and beneficiaries to mainstream cultural evaluation into their studies and take it into account while considering applications.

The Latin America Parliament has developed a list of over 200 world institutions to which it will send the project for promotion and implementation purposes, hopefully to get feedback from them. It will carry out the actions necessary to boost the official and formal adoption of the project by Member States, specifically within their legal and institutional frameworks, just as Mexico has done.

Mexico's Efforts

On 26 September 2002, local legislators members of the PARLATINO Permanent Committee on Education, Culture, Science, Technology and Communication submitted a reform project to incorporate cultural evaluation into the Planning Act. This project was practically unanimously adopted on 24 April 2003 at the Senate of the Republic. After having followed due course, the Office of Government gave its blessing at the Honourable Chamber of Deputies on 18 March 2009.

The reform to the Planning Act was published at the Official Registry of the Union on 9 April 2012 (DOF 09-04-2012), formally adopting the cultural feasibility proposal and the cultural dimension of development in the country.

The idea now is to make further arrangements so that cultural feasibility studies can be regularly conducted by agencies and entities involved in project planning, implementation and evaluation. The institutions that provide technical and financial support for the execution of plans, programmes and projects at all levels should ask their customers and beneficiaries to mainstream cultural evaluation into their studies. PARLATINO will continue to gather pieces of cultural legislation to undertake the relevant legislative harmonization studies C&D

More information available at www.parlatino.org

Education, culture and development

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Introduction

This article deals with the so-called relationship between education and development from two different perspectives. The first one has to do with the psychic development of human beings and, therefore with personal growth, considering the historical-social influence determinant in this process. It is based mainly on a research work carried out at the Pedagogical University of Havana.[1]

The second perspective involves the indispensable implementation of educational actions seeking to promote urgent changes in behaviour so as to preserve the planet and prevent the human race from disappearing. This is tantamount to saying education for sustainable development. The two approaches highlight the essential role played by culture, understood as all the work and knowledge gained by humanity.

Education and personal development

LWhen we are born, we are marked by certain features. We are extremely fragile, unfinished and undefined. Unlike other species, our behaviours are not genetically programmed or prefixed in a code. What we are and what we will be is built on a daily basis; we rely more heavily on what we learn than on what we inherit.

This means that the lives of men and women as social beings are socially and historically mediated. If we see education as a cultural process that is transmitted from one generation to another, we can categorically say that it is through this process that human beings relate to and make use of culture. This process is the only exclusively human form of learning.

It is through this learning process that every individual gets to know different objects, their use, and the ways of acting, feeling and thinking. As he/she learns, new avenues open for increasingly complex learning experiences, while favouring individual development processes.

The social setting is, therefore, part and parcel of the learning and development processes. As Russian psychologist Lev S. Vigotsky put it: "Every function in the child's cultural development appears twice: first, on the social level, and later on the individual level; first, between people (interpsychological), and then inside the child (intrapsychological). (…) All the higher functions originate as actual relations between human individuals"[2].

Human development goes from the external, social and intersubjective to the internal, individual and intrasubjective. Development is thus the result of the interaction between an individual and the others who play a mediating role between the former and culture. This relationship is established through education, can be either explicit or implicit, and can be developed in different formal, non-formal and incidental contexts (for example: in the family, social groups, peer groups, and at school).

The education-culture-development relationships[3] appear below:

- Education, learning and development are relatively independent and peculiar, but are closely interconnected in human life and make up a unit.
- Education is a socially complex and historically specific process that involves both the transmission and appropriation of culture. In this context, learning provides a mechanism for the subject to make use of the contents and forms of culture that are transmitted as individuals interact.
- The role of education is to promote development from specific learning experiences gained by students. However, education can promote development only when it urges people to move forward in life and

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acquire further knowledge to go beyond the goals already met.
- It is recognized that developmental education precedes, guides, orientates and stimulates development. It takes into account the current development level to gradually move towards higher levels.

Education for sustainable development

Despite unprecedented economic growth in the 20th century, persistent poverty and inequality still affect too many people, especially those who are most vulnerable. Conflicts continue to draw attention to the need for building a culture of peace. The global financial and economic crises highlights the risks of unsustainable economic development models and practices based on short-term gains. The food crisis and world hunger are an increasingly serious issue. Unsustainable production and consumption patterns are creating ecological impacts that compromise the options of current and future generations and the sustainability of life on Earth, as climate change is showing.[4]

The United Nations Decade of Education for Sustainable Development promotes the ideal of a more sustainable and just world community through education, awareness-raising and training activities. It stresses the essential contribution made by education and training programmes to active life, enabling local communities to devise sustainable solutions to poverty- and vulnerability-related problems.

The actions that have been implemented over this decade show that educational work goes far beyond traditional education and ministry interventions. It is, above all, a transdisciplinary, cross-sectoral action that requires the urgent adoption of new State policies in the field of education, with special emphasis on the training of teachers.

Education for Sustainable Development (ESD) goes far beyond the transmission of knowledge and principles related to sustainability. In general, ESD means education for social change and conducive to more sustainable societies. ESD encompasses all aspects of education: planning, policy-making, programme implementation, funding, curricular design, teaching, learning, evaluation, administration, etc. Its aim is to establish a consistent interaction among education, public awareness and training for a more sustainable future.

Evidently, ESD involves a change in traditional education modalities; it is an education for the future, for all and everywhere. It is an essential component for quality education and smooth transition to environmentally friendly societies and economies.

There is a need to consider the elements that make ESD up, including environmental education, education for peace, education on human rights, consumer education, education for development, health education, education on HIV and

AIDS, education on biodiversity, education on gender issues, inclusive education, multicultural education, holistic education, world education, citizen education, education on disaster risk reduction, education on climate change, and education for food safety.

All these topics should be seen as cross-cutting issues in the curriculum. They should be dealt with under syllabuses that define scopes (set objectives) by educational grade and level, the contents to be discussed, and the methodological guidelines to be used by teachers, regardless of the subject matter they teach, so that they can include them in their lessons, as well as proposed (out-of-school) activities to be conducted at home and in the community.

Developed by the Cuban Ministry of Education (MINED) for each of the educational subsystems, the methodological guidelines on the gender, rights-based and socio-cultural approaches[5] to sexuality education and STI, HIV and AIDS prevention provide excellent examples along these lines.

Such tools have proven to be very successful in various countries, which have introduced ESD components into specific syllabuses, subjects, and extension activities under curricular reform processes.

Within the framework of the Decade, ESD becomes all the more necessary because of the following:

IT IS A SOCIAL QUESTION. THE DECISIONS WE MAKE TODAY WILL HAVE AN IMPACT ON OUR FUTURE LIFESTYLE

Some scientists believe that global climate is at a turning point, that is, at a juncture where action or failure to act may change the planet in an irreversible manner. It is up to society to make decisions and take measures. Sustainable development can only be promoted in a society characterized by transparency, respect for all kinds of opinions, free discussions, and appropriate policy-making.

As a result, governance, well-being and equity are key elements for change and should involve all members of society. It should be noted that our participation in society always has an impact. Sustainable development, however, also requires changing our personal behaviour and lifestyle. It is in fact closely related to culture.

IT IS A CULTURAL QUESTION. OUR VALUES HELP SHAPE OUR ACTIONS

Culture has the capacity to promote attitudes that are needed for sustainable development. Our cultural values often involve religious beliefs and always determine the way we live and act.

Education and culture are two fundamental aspects of education for sustainable development because understanding what sustainable development is all about provides the basis for people to act as responsible citizens and consumers. Lack of tolerance negatively affects education and development opportunities. Sustainable development is based on the understanding between cultures.

Culture has a huge impact on the way education for sustainable development is approached. Values, diversity, knowledge, languages, and views of the world differ from country to country.

Education for sustainable development is different from environmental education. The former focuses on the relationship between individuals and nature, while the latter attaches upmost importance to interpersonal relations for a sustainable society. Therefore, sustainable development is in keeping with a wider context, that of political and socio-cultural issues.

IT IS AN ECONOMIC QUESTION. THERE IS NO WEALTH WITHOUT A HEALTHY ENVIRONMENT

The world economy heavily depends on nature. In turn, our actions on the environment may have a high economic cost. If the environment is threatened, the economy is also threatened.

Three economic factors impacting on sustainable development:

- Poverty alleviation. This is a key issue in international policies.
- Corporate responsibility and accountability, considering the economic and political power of certain companies.
- Market economy. World market needs may promote activities that lead to over-exploitation, put people under precarious situations, and threaten the environment.

The solution depends on the reconciliation between market needs and environmental protection for the benefit of local communities.

IT IS AN ENVIRONMENTAL QUESTION. THERE IS A NEED TO PAY CLOSER ATTENTION TO THE ENVIRONMENT AND CLIMATE CHANGE

If greenhouse gas emissions continue increasing at the current pace, world temperatures will grow by 3º C in this century (as compared to 0.74º C in the last 100 years). This example clearly shows how closely interrelated environmental questions and human life are and how necessary it is to take action.

Education for individual and sustainable development

Education is intended for every human being, that is, for every individual who lives and grows in interrelation with others. It is in this interrelation that individual development takes place, in a given historical-cultural context. This development should be marked by the principle of sustainability. Education for sustainable development should be based on the needs of the main actors under the teaching-learning process, that is, the students, without ignoring other stakeholders who interact with them one way or another.

The importance that is accorded to culture as an underlying area and dimension of ESD makes it possible to develop educational projects with a full understanding of culture and ESD contents. The idea is to build new citizens whose critical, creative thinking promotes both individual and social change C&D

Notes

[1] Castellanos, D.; Castellanos, B.; Llivina, M.; Silverio, M.; Reinoso, C.; and García, C. Aprender y enseñar en la escuela. Una concepción desarrolladora. Editorial Pueblo y Educación, Havana, 2002.

[2] Vigotsky, L.S. El desarrollo de los procesos psicológicos superiores. Critical edition, Barcelona, 1979. Page 94

[3] Castellanos, D.; Castellanos, B.; Llivina, M.; Silverio, M.; Reinoso, C.; and García, C. Aprender y enseñar en la escuela. Una concepción desarrolladora. Editorial Pueblo y Educación, Havana, 2002. Pages 21-22.

[4] First paragraph of the Bonn Declaration, as adopted at the 2009 UNESCO World Conference on Education for Sustainable Development.

[5] For further information, please visit http://www.unesco.org/new/es/havana/areas-of-action/education/

...,Flotando sobre su tiempo..."

Esteban 2013

SCIENCE
AND SUSTAINABLE KNOWLEDGE SOCIETIES

Socio–technological
innovation
in knowledge
societies

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Introduction

Transforming the information society (in singular) into knowledge societies (in plural)[1], which share and use knowledge for prosperity and well-being in a sustainable manner, is the challenge posed by UNESCO in the world report entitled Towards Knowledge Societies, which was published in 2005. This challenge is further strengthened today, within the mandate of the United Nations Conference on Sustainable Development (Rio+20), which seeks to move towards sustainable knowledge societies as an integral part of the future we want to build.

The idea is to develop societies based on knowledge generation and dissemination and aiming to apply this knowledge effectively and efficiently in all domains, including community, economy, civil society, politics, and privacy. Knowledge has become a powerful engine for economic development and social change in a world where the scientific-technological dimension provides the foundation for society and the new economy, and where communication networks are the main features of the general structure.

Knowledge societies leave the information society behind. The idea of the information society is based on technological breakthroughs that can merely provide "a mass of raw data" to those who do not have the skills necessary to benefit from it.[2] Information alone is not enough to maximize the development opportunities that knowledge provides. Therefore, a more holistic vision and a more comprehensive approach are required. In fact, knowledge societies contribute to the well-being of individuals and communities, comprising social, ethical and political aspects, with cultural and linguistic diversities playing a central role. These societies actually help provide the very pillars for sustainable development: environment, social equity, and economy.

The role of science

Seeking to improve their material and spiritual situation, human beings are naturally eager to learn, explore, create, and invent. Science has over the centuries been a powerful tool in this constant search.

During the industrial revolution, as a result of deep technological innovations, Adam Smith used to stress that the machines were being improved by manufacturers and operators as well as by "philosophers and men of thought whose main activity was to do nothing and observe everything."[3] These were natural philosophers, archetypes of the so-called scientists of the 19th century.

At the time, organizations were institutionalized to generate ideas, discoveries and inventions. They were called research laboratories. They had in the past been working at universities, but later began to operate at industries, particularly chemical and electric. This was the most radical and revolutionary change in innovation history, because the very method changed.

Centuries earlier, Comte and Saint Simon had used to assign science and technology the role of emancipating the human race so as to overcome absolute poverty and put an end to oppression. Science and technology were also expected to serve fundamental human freedoms.

The accelerated growth of information and communication technologies (ICTs) has reduced distances between places and the time required to move from one place to another. It has also generated new economic and social values. In fact, science and technology have created a huge potential for the exchange of information and knowledge, new communication patterns, and the exchange of ideas.[4]

The importance of Science, Technology and Innovation (STI) and the central role they play in building and preserving knowledge societies thus appear self-evident.

Equally important in these societies is the role of tacit (non-formal), implicit knowledge that results from experience, and that of local skills. The solutions to collective problems should be transparently devised and should involve a wide range of stakeholders under social and cognitive processes. There should also be constant, regular contact and hybridization between different forms of knowledge. It is essential to consider the indigenous or local knowledge, which is only available to (or in) a specific culture or society. It is also called "people's knowledge" or "traditional wisdom."[5] This knowledge is transmitted from generation to generation either orally or through cultural rituals, and has provided the basis for agriculture, food preparation, health care, education, conservation, and other activities implemented by society in a sustainable manner in many parts of the world. Knowledge societies

are thus based on different types of knowledge, with science playing a central, though not unique, role.

Knowledge societies and sustainability

As already indicated, the pluralistic concept of knowledge societies goes far beyond that of information society, as it points to social, cultural and economic changes in support of sustainable development.[6] Sustainable development, that is, the use of the resources available at present without compromising their use in the future, means that economic rights, progress, social justice and environmental preservation should all be reconciled. Building this future begins with education, promoting attitudes and behaviours that are required for the new culture of sustainability.

The green economy is one of the elements that can ultimately help achieve the goal of sustainable development: well-being of individuals in a framework of respect for the environment.

Green economies alone are not enough, however. Green societies should become knowledge societies or green knowledge societies. This is the only way to identify emerging and rapidly changing environmental challenges. Green societies should be capable of devising innovative solutions, generating new knowledge, and facilitating real changes.

As underlined by Irina Bokova, Director-General of UNESCO, green societies should become knowledge societies using science to identify and respond to the new challenges in an innovative manner.[7]

STI can and should boost the search for more equitable and sustainable development, the generation of a different knowledge that meets the needs and helps solve the problems of society. Therefore, science and scientists are required to play a new role in society through continuous interaction with other social stakeholders who are not directly involved in scientific activity and through a "social distribution of expertise". As a result, the gap between science and society is replaced with an integrated science-society system,[8] where the identification of problems and the negotiation of solutions can be achieved only through a public space (a new agora), with science reaching the public (user) and vice-versa.

Knowledge generation evolves into knowledge co-generation by society, scientists and companies. Knowledge societies make room for new forms of governance and participation in decision-making and for knowledge generation processes, with society no longer playing a passive role but rather an active part in the former.

Guaranteeing social well-being and responding to threats or hazards can be achieved only through the development

SEEKING TO IMPROVE THEIR MATERIAL AND SPIRITUAL SITUATION, HUMAN BEINGS ARE NATURALLY EAGER TO LEARN, EXPLORE, CREATE, AND INVENT. SCIENCE HAS OVER THE CENTURIES BEEN A POWERFUL TOOL IN THIS CONSTANT SEARCH.

of scientific and technical knowledge in synergy with practical and theoretical skills and social practices. Science and technology are thus increasingly recognized as essential pillars for sustainable knowledge societies. Knowledge societies play a key role in the implementation of development processes thanks to capacity-building aimed at identifying, producing, processing, transforming and disseminating useful information so as to build and apply knowledge for human development.[9] Research provides the basis for creative knowledge processes. Useful knowledge for sustainable development does not mean, however, the passive acquisition and accumulation of innovations and research but a local production. Endogenous problems require locally devised solutions through increased research and development (R&D), specific know-how, and local business capacities and production linkages. Developing countries should invest on R&D because they could otherwise miss the opportunity to improve their technologies, reach higher development levels, and catch up with developed nations.[10] Similarly, high-level education demands an appropriate level of R&D. And whenever technologies are imported, there is a need to have adequate research capacities in place to be able to adapt them to local conditions.

Innovation in knowledge societies
Despite their centrality, science and technology do not automatically "lead" society to sustainable development. The relationship between science & technology and sustainable development can be properly understood only if various social, economic and political stakeholders are considered. They apply science & technology to achieve institutional or organizational objectives.

In every country, innovation plays a fundamental role in economic growth and helps progress gains belong to and reach all individuals. A wide range of organizations and institutions favour the idea of a new orientation and a more comprehensive approach to innovation and of a "culture of innovation".[11] This is so because innovation is often seen as a social and cultural process and because an increasing number or research works focus on the relationship between successful innovation and adaptation to a society or group. In short, it is imperative to take into account the social and cultural components of innovation.

Innovation is not merely limited to technological innovation. In fact, many of the so called technological innovations are socio-technical innovations because there is also a need to renew organizational skills, business-to-business links, value-added chains, and industrial structures.

Likewise, it should be noted that innovation patterns are not static. Re-invention is already a reality and takes on various shapes. There has been a recent shift from the idea of centralized organization of innovation to explicit recognition of the importance of decentralized, heterogeneous

innovation, even when this means loss of control by central stakeholders. We are faced not only with an issue of democratic principles but also with the need to establish and develop dynamic knowledge societies.

Against this background, *user driven innovation*[12] provides a tool for the democratization process that is implicitly typical of knowledge societies, with users playing an active, central role in the innovation process that is somehow oriented to them. Such an involvement makes them introduce modifications that change the product or service to better meet their needs. Essentially, this brings about a radical change of paradigm. Manufacturers no longer design products or services to cover most of the market, as was the case in the past when user needs were only partially met.

User driven innovation gives the central role back to knowledge and society under this process.

The innovation process should be seen as a series of changes within a system that includes not only hardware but also market situations, production tools, knowledge, social contexts, and the organization of innovation itself.

This approach is based on the recognition that scientific and technological progress increases effectiveness and lowers costs in activities such as health, education, and social housing, while creating new, better jobs.

Although many studies show that the social benefits of R&D investment are very high, close to 50 percent, several authors indicate that it is not possible to have a theoretical and empirical knowledge base to demonstrate the positive mid- and long-term impact of technological progress in a precise and absolute manner.[13]

This vision runs counter to the linear-model premises, which look at innovation as a linear process with technological change dependant on and generated by previous scientific research. [14] The main characteristic of the linear model had to do with the development, production and marketing of new technologies in a well defined period of time, beginning with research activities, following development stages, and ending with production and eventual sale.[15]

Technological innovation, however, does not take a linear course (as sketched in the linear model), but a rather complex course full of comings, goings and stepping back and forth. The "chain" model proposed by Kline y Rosenberg[16] to represent the processes that take place within national-social innovation system and, more specifically, under technological innovation processes at business companies, is a link chain model, which has every function linked to one another, interacting, and generating feedback

Knowledge societies are based not only on Technological Innovations that lead to economic growth. STI also plays a


IN EVERY COUNTRY, INNOVATION PLAYS A FUNDAMENTAL ROLE IN ECONOMIC GROWTH AND HELPS PROGRESS GAINS BELONG TO AND REACH ALL INDIVIDUALS

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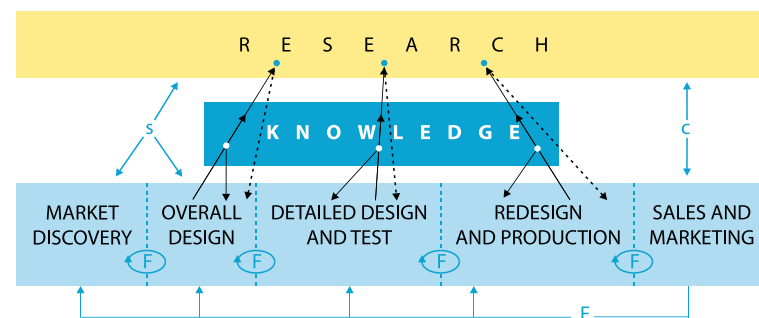
role in solving social problems. The social impact of science and technology does not automatically come from R&D but is the result of a complex mediation by a number or network of social stakeholders. From this perspective, innovation has two different dimensions: technical and socio-economic. They are both supported by a heterogeneous network of actors with convergent interests[17] and both provide sustenance to knowledge societies.

Considering the social policy system as an innovation sub-system, Fernández Polcuch (2000) suggests that this chain innovation model should be adapted to represent the process whereby social policy stakeholders demand and apply knowledge in the social area.[18] Under this model, the process goes from identifying a social demand to implementing an explicit response action, including action design by phase.
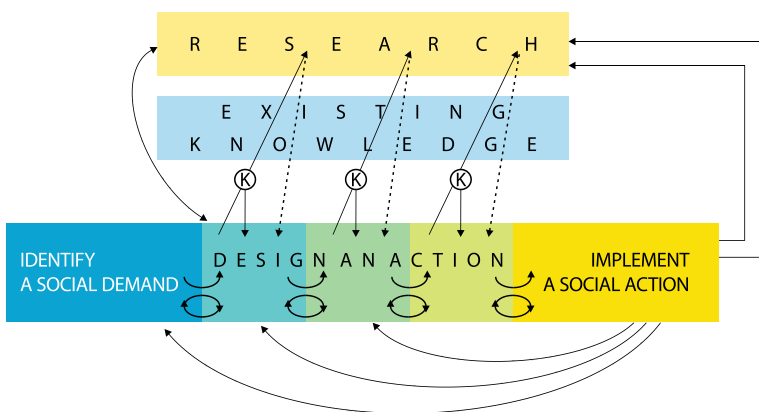
Additionally, the relationship between this process and knowledge institutions is considered in a manner similar to the Kline and Rosenberg model. This means that when technological difficulties arise at any phase of the process of action design, stakeholders resort, first of all, to existing knowledge for problem solving. This pool of knowledge also includes indigenous knowledge. If no answer is found there, the institutions involved should resort to R&D.

The term technological difficulties does not mean that they are only related to the so-called hard technologies. These difficulties may to a large extent be closely linked with social-knowledge requirements for solutions.

At the beginning of the action design process, there is a vital need for social knowledge in connection with the capacity of the institution in charge of formulating the policy to identify the problem to be solved, paying special attention to the recognition of the nature and scope of the problem as accurately as possible.

The concept of Policy R&D proposed by Jaro Mayda (1999) can be applied to analyze the social action design phase. He defined it as "the selection and integration of relevant data and information and the translation of this concept into the perspective and language used for decision-making."[19] This is precisely what happens when the knowledge sub-system and social-policy stakeholders interact.

Decision-making by civil society organizations could follow a similar model.

The UNESCO MOST Programme also applies the same scheme to strengthen "knowledge for evidence-based decision-making," seeking to improve the dissemination and use of the outcomes of social-science projects in policy formulation.[20]

While the analytical process undertaken by stakeholders in charge of applying knowledge in the social area is different from "the technological innovation life cycle," as represented in the Kline and Rosenberg model, the chain logic, including comings and goings between stages can be thought of in a similar fashion. The main comings and goings are seen during the design (development) process and between implementation (resolution) and design. In this regard, the implementation of a social action naturally involves a new capacity to identify and redesign the action so as to "refine" its application.

In a knowledge society, various economic and social stakeholders make decisions and implement actions by accessing to the pool of existing knowledge (either scientific or traditional) in a dynamic way and by carrying out R&D activities, when necessary, to expand the core of this society.
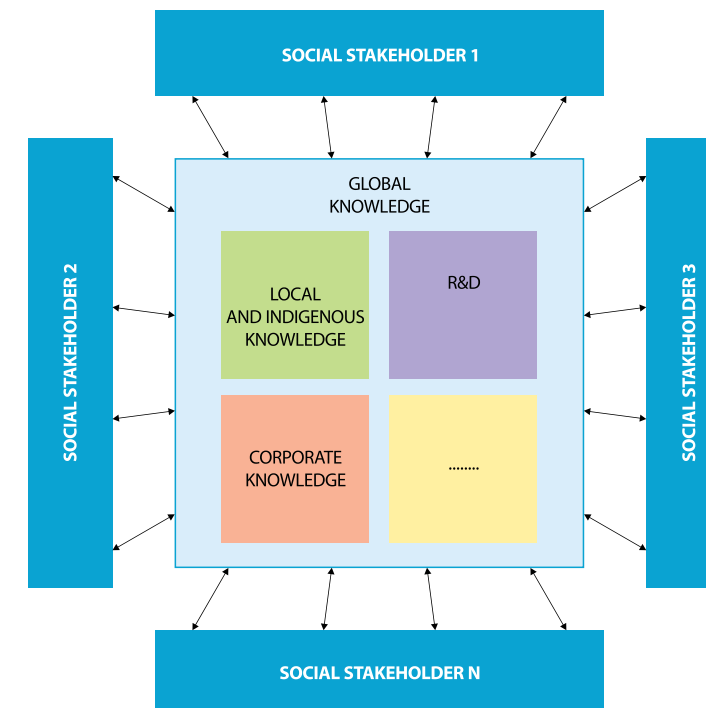

Conclusions

Knowledge societies make a contribution to the well-being of individuals and communities, covering social, ethical and political aspects. Knowledge plays a central, dynamic role and includes existing scientific and traditional knowledge, as well as new knowledge generation (R&D) processes.

All social stakeholders, both public and private, make use of this core knowledge to solve technological, economic and social problems under a process that seeks to build sustainable knowledge societies.

Science education provides a vital tool for society to effectively utilize knowledge for decision-making in all areas. Science teaching helps develop citizens and their abilities to analyse and solve increasingly complex, daily problems in knowledge societies.

Science-literate citizens are the cornerstone for knowledge societies, which in turn provide new tools to train them. This virtuous circle for knowledge citizens draws sustenance from and, at the same time, changes culture in societies. This way, education, science and culture are all involved in building sustainable knowledge societies C&D

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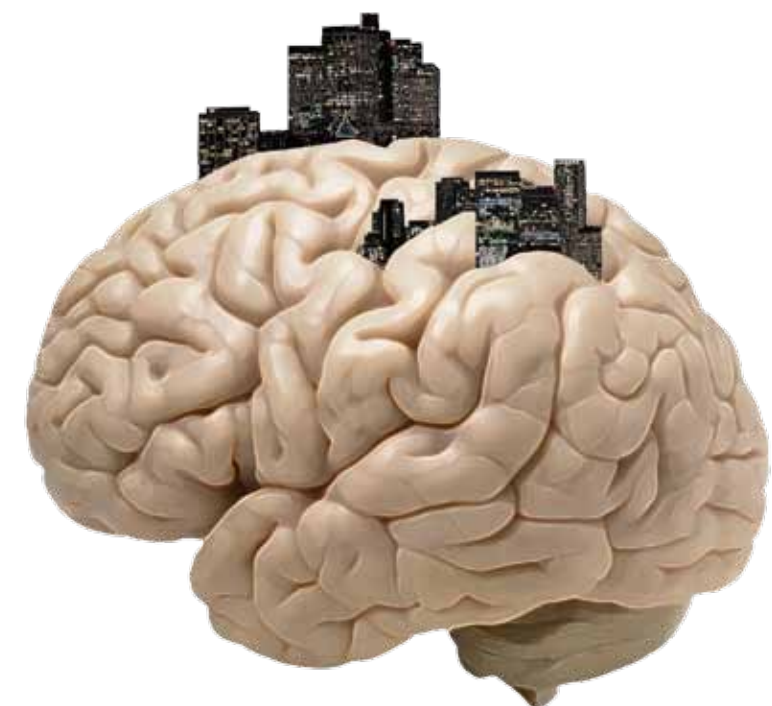
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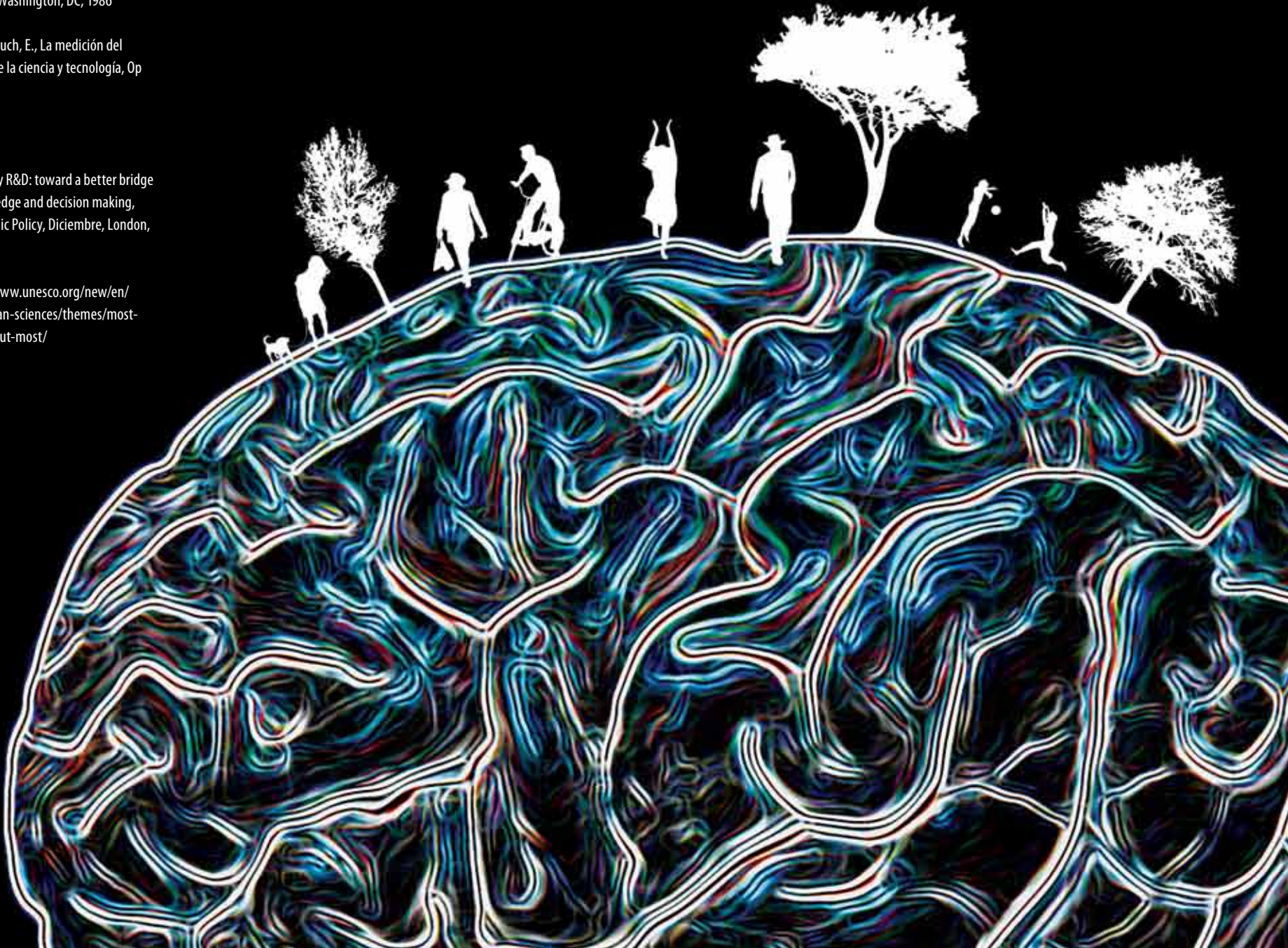
THE HUMAN BEING AT THE HEART OF KNOWLEDGE SOCIETIES

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The development of inclusive knowledge societies is directly linked with the incentive they represent for greater economic competitiveness and social services, having a decisive impact on better quality of life and higher socioeconomic development level. The social implications of knowledge-sharing are in line with the need to eradicate poverty and move towards the achievement of international development goals.

Human knowledge and labour have made it possible to develop electronic means that exponentially increase the possibilities of processing, storing and transmitting data, images and sound. The information and communication technologies (ICTs), which are essential tools in knowledge societies, have proven to be powerful, rapidly advancing tools. If they are used effectively and ethically, they can become a crucial driver of development.

This progress has had significant consequences on relations between people and between individuals and society. The possibilities of direct communication between people have been enhanced, providing for dialogue and interaction in real time, regardless of physical locations. Access to social memory has been increased by digital storage systems and electronic media. There is also higher efficiency in production and distribution processes using new means of location and organization and the improved ability to solve complex problems applying automation and robotics.

The use of ICTs in economic production and services means that people should have the skills necessary to make effective use of them. Countries, societies and individuals with lower access to the production, dissemination and use of information will see their development opportunities limited. The challenge involves not only resources but also policies. The latter should promote inclusion and ensure quality education. Those who fail to master the new media cannot be considered fully literate in the knowledge societies.

UNESCO does not conceive of sustainable development and the achievement of peace without the advancement of technologies in different societies, which must go hand in hand with the principles that ensure quality education for all, universal access to knowledge, freedom of expression, and respect for cultural diversity, while incorporating plurality, integration and solidarity.

Therefore, the Organization recognizes the need to guarantee quality, lifelong education to all people and also enable them to develop the skills required for the beneficial use of technologies, and to select, produce, disseminate and use information to make sound decisions and participate in development processes on a daily basis. People should also be capable of receiving, sharing and transmitting information, not only through verbal language but also through images, sounds and multimedia resources.

In order to address the use of ICTs, informational education and media education as three key learning areas, UNESCO has been promoting and implementing various multidisciplinary actions. Thus, the Organization published the curriculum and competencies framework for the incorporation of ICTs into teaching and learning processes in 2008 and produced a publication entitled Media and Information Literacy (MIL): Curriculum for Teachers in 2012. This is a text written at the request of UNESCO by a group of outstanding international experts. It has been subject to several reviews by international academic institutions, organizations and meetings.

The curriculum is a tool designed for institutions that train teachers, focusing mainly on those who work at the primary and secondary levels. Its contents are divided into two parts: the first one deals with the fundamentals, design and main MIL curriculum themes as well as the competency framework, while the second one is devoted to detailing the required and optional modules that make it up, which have been designed with flexibility in order to facilitate their adaptation to different educational systems and the local contexts where they are implemented.

This initiative is part of others that UNESCO has implemented under its overall strategy to sponsor the literacy of societies in media and information, including the preparation of a Global Framework for MIL indicators and the articulation of guidelines for the development of MIL national policies and strategies.

All these proposals share a common goal. Even if the advancement of knowledge societies incorporates a necessary technical component, the human being constitutes their core, because the main incentive for their evolution is the awareness and intentional growth of people capable of managing knowledge and fully sharing its benefits, within a political, economic and social framework that acknowledges its contribution to the economic and social development of the peoples. C&D

The document is available at
http://unesdoc.unesco.org/images/0021/002160/216099S.pdf

THE HANGZHOU DECLARATION

We, the participants gathered in Hangzhou on the occasion of the International Congress "Culture: Key to Sustainable Development" (15-17 May 2013), wish to express our gratitude and acknowledge the generous hospitality and intellectual leadership of the Chinese authorities and the City of Hangzhou in providing a forum to reflect on the place that should be given to culture within the international sustainable development agenda. We especially recognize the efforts and achievements made by the City of Hangzhou to conserve its heritage and promote its vibrant culture for sustainable development.

We recognize the important advances that have been made over the past decade by the international community at all levels in achieving the Millennium Development Goals (MDGs) and other internationally agreed development goals.

We consider that in the face of mounting challenges such as population growth, urbanization, environmental degradation, disasters, climate change, increasing inequalities and persisting poverty, there is an urgent need for new approaches, to be defined and measured in a way which accounts for the broader picture of human progress and which emphasize harmony among peoples and between humans and nature, equity, dignity, well-being and sustainability.

These new approaches should fully acknowledge the role of culture as a system of values and a resource and framework to build truly sustainable development, the need to draw from the experiences of past generations, and the recognition of culture as part of the global and local commons as well as a wellspring for creativity and renewal.

We recall, in this regard, some of the most important policy documents that have underscored the importance of culture for sustainable development in recent years, including the UN General Assembly Resolutions N. 65/1 ("Keeping the Promise: United to Achieve the Millennium Development Goals",

2010), N. 65/166 (2011) and N. 66/208 (2012) on "Culture and Development", as well as a number of other relevant declarations, statements and normative instruments adopted at international, regional and national levels.

We recall in particular the outcome document of the UN Conference on Sustainable Development, "The Future We Want" (Rio de Janeiro, June 2012), which highlighted the importance of cultural diversity and the need for a more holistic and integrated approach to sustainable development.

We reaffirm that culture should be considered to be a fundamental enabler of sustainability, being a source of meaning and energy, a wellspring of creativity and innovation, and a resource to address challenges and find appropriate solutions. The extraordinary power of culture to foster and enable truly sustainable development is especially evident when a people-centred and place-based approach is integrated into development programmes and peace-building initiatives.

We also reaffirm the potential of culture as a driver for sustainable development, through the specific contributions that it can make – as knowledge capital and a sector of activity – to inclusive social, cultural and economic development, harmony, environmental sustainability, peace and security. This has been confirmed by a wealth of studies and demonstrated by numerous concrete initiatives.

We recognize that one size does not fit all and that different cultural perspectives will result in different paths to development. At the same time, we embrace an understanding of culture that is open, evolving and strongly framed within a rights-based approach and the respect for diversity, the free access to which enables individuals "to live and be what they choose", thus enhancing their opportunities and human capabilities while promoting mutual understanding and exchange among peoples.

We believe that the time has come, building on these important statements of principle and lessons learnt, for the full integration of culture

– through clear goals, targets and indicators – into agreed development strategies, programmes and practices at global, regional, national and local levels, to be defined in the post-2015 UN development agenda. Only such a concrete political and operational framework can ensure that all development initiatives lead to truly sustainable benefits for all, while securing the right of future generations to benefit from the wealth of cultural assets built up by previous generations.

We therefore call on governments and policy-makers, who will play a role in defining the post-2015 UN global development framework and sustainable development goals, to seize this unique opportunity and give consideration to the following actions to place culture at the heart of future policies for sustainable development:

Integrate culture within all development policies and programmes
Development is shaped by culture and local context, which ultimately also determine its outcomes. Consideration of culture should therefore be included as the fourth fundamental principle of the post-2015 UN development agenda, in equal measure with human rights, equality and sustainability. The cultural dimension should be systematically integrated in definitions of sustainable development and well-being, as well as in the conception, measurement and actual practice of development policies and programmes. This will require the establishment of effective institutional coordination mechanisms at global and national levels, the development of comprehensive statistical frameworks with appropriate targets and indicators, the carrying out of evidence-based analyses and the building of capacities at all levels.

Mobilize culture and mutual understanding to foster peace and reconciliation
In the context of globalization, and in the face of the identity challenges and tensions it can create, intercultural dialogue and the recognition of and respect for cultural diversity can forge more inclusive, stable and

resilient societies. They should be promoted notably through educational, communication and artistic programmes, as well as through dedicated national councils, to foster an environment conducive to tolerance and mutual understanding. In areas that have experienced violent conflicts, the rehabilitation of cultural heritage and cultural activities should be promoted to enable affected communities to renew their identity, regain a sense of dignity and normalcy, enjoy the universal language of art and begin to heal the scars of wars. Consideration of cultural contexts should also be integrated into conflict-resolution initiatives and peace-building processes.

Ensure cultural rights for all to promote inclusive social development
Guaranteeing cultural rights, access to cultural goods and services, free participation in cultural life, and freedom of artistic expression are critical to forging inclusive and equitable societies. A rights-based approach to culture and respect for cultural and linguistic diversity should be promoted within national and regional policies and legal frameworks, including consideration for minorities, gender balance, and youth and specific indigenous peoples' concerns. Cultural values, assets and practices, including those of minorities and indigenous peoples, should be integrated into educational and communication programmes, and they should be safeguarded and given adequate recognition. Cultural literacy in schools is an integral part of quality education, and it should play an important role in the promotion of inclusive and equitable societies. Special support should be provided to cultural programmes that foster creativity and artistic expression, learn from the experiences of the past, and promote democracy and the freedom of expression, as well as address gender issues, discrimination, and the traumas resulting from violence.

Leverage culture for poverty reduction and inclusive economic development
Culture, as knowledge capital and as a resource, provides for the needs of individuals and communities and reduces poverty. The capabilities of culture to provide opportunities for jobs and incomes should be enhanced, targeting in particular women, girls, minorities and youth. The full potential of creative industries and cultural diversity for innovation and creativity should be harnessed, especially by promoting small and medium-sized enterprises, and trade and investments that are based on materials and resources that are renewable, environmentally sustainable, locally available, and accessible to all groups within society, as well as by respecting intellectual property rights. Inclusive economic development should also be achieved through activities focused on sustainably protecting, safeguarding and promoting heritage. Special attention should be given to supporting responsible, culturally-aware, inclusive and sustainable tourism and leisure industries that contribute to the socio-economic development of host communities, promote cross-cultural

exchanges, and generate resources for the safeguarding of tangible and intangible heritage.

Build on culture to promote environmental sustainability
The safeguarding of historic urban and rural areas and of their associated traditional knowledge and practices reduces the environmental footprints of societies, promoting more ecologically sustainable patterns of production and consumption and sustainable urban and architectural design solutions. Access to essential environmental goods and services for the livelihood of communities should be secured through the stronger protection and more sustainable use of biological and cultural diversity, as well as by the safeguarding of relevant traditional knowledge and skills, paying particular attention to those of indigenous peoples, in synergy with other forms of scientific knowledge.

Strengthen resilience to disasters and combat climate change through culture
The appropriate conservation of the historic environment, including cultural landscapes, and the safeguarding of relevant traditional knowledge, values and practices, in synergy with other scientific knowledge, enhances the resilience of communities to disasters and climate change. The feeling of normalcy, self-esteem, sense of place and confidence in the future among people and communities affected by disasters should be restored and strengthened through cultural programmes and the rehabilitation of their cultural heritage and institutions. Consideration for culture should be integrated into disaster-risk reduction and climate-change mitigation and adaptation policies and plans in general.

Value, safeguard and transmit culture to future generations
Heritage is a critical asset for our well-being and that of future generations, and it is being lost at an alarming rate as a result of the combined effects of urbanization, development pressures, globalization, conflicts and phenomena associated with climate change. National policies and programmes should be strengthened in order to secure the protection and promotion of this heritage and of its inherited systems of values and cultural expressions as part of the shared commons, while giving it a central role in the life of societies. This should be achieved by its full integration in the development sector as well as in educational programmes.

Harness culture as a resource for achieving sustainable urban development and management
A vibrant cultural life and the quality of urban historic environments are key for achieving sustainable cities. Local governments should preserve and enhance these environments in harmony with their natural settings. Culture-aware policies in cities should promote respect for diversity, the transmission and continuity of values, and inclusiveness by enhancing the representation and participation of individuals

and communities in public life and improving the conditions of the most disadvantaged groups. Cultural infrastructure, such as museums and other cultural facilities, should be used as civic spaces for dialogue and social inclusion, helping to reduce violence and foster cohesion. Culture-led redevelopment of urban areas, and public spaces in particular, should be promoted to preserve the social fabric, improve economic returns and increase competitiveness, by giving impetus to a diversity of intangible cultural heritage practices as well as contemporary creative expressions. The cultural and creative industries should be promoted, as well as heritage-based urban revitalization and sustainable tourism, as powerful economic sub-sectors that generate green employment, stimulate local development, and foster creativity.

Capitalize on culture to foster innovative and sustainable models of cooperation
The great and unexplored potential of public-private partnerships can provide alternative and sustainable models for cooperation in support of culture. This will require the development, at national level, of appropriate legal, fiscal, institutional, policy and administrative enabling environments, to foster global and innovative funding and cooperation mechanisms at both the national and international levels, including grass-roots initiatives and culture-driven partnerships already promoted by civil society. In this context, consideration should be given to the specific needs of different cultural sub-sectors, while opportunities should be provided to develop capacities, transfer knowledge, and foster entrepreneurship, notably through the sharing of best practices.

We, the participants, share in the ideals of "Diversity in Harmony" and "Harnessing the Past to Create the Future" expressed by our Congress;

We commit ourselves to developing action plans based on this Declaration and to working together for their implementation towards 2015 and beyond;

We believe that the integration of culture into development policies and programmes will set the stage for a new era of global development;

We recommend, therefore, that a specific Goal focused on culture be included as part of the post-2015 UN development agenda, to be based on heritage, diversity, creativity and the transmission of knowledge and including clear targets and indicators that relate culture to all dimensions of sustainable development. **C&D**

CULTURA E DESENVOLVIMENTO: A EXPERIÊNCIA BRASILEIRA EM UM CONTEXTO GLOBALIZADO

Original Portuguese version

■ MARTA SUPLICY, SENHORA MINISTRA DE ESTADO DA CULTURA

Globalização, cultura e desenvolvimento

Os processos culturais sempre estiveram entrelaçados aos desenvolvimento das nações, sejam eles econômico, social ou humano. Historicamente, a ocupação dos territórios esteve associada à descoberta de novas práticas e produtos culturais. O cultivo de especiarias orientais, do café, da cana de açúcar e do sal, assim como a exploração do cobre, da prata e do ouro, eram práticas de comunidades conquistadas e colonizadas que viraram produtos rentáveis e propiciaram trocas em escala global, sobretudo econômico-comerciais, mas não só: o cada vez mais intenso intercâmbio abriu os olhos do mundo para novos ritmos e instrumentos musicais, alimentos desconhecidos em sua forma e em seu preparo, diferentes formas de dança, entre outros.

O fenômeno da globalização, iniciado com as navegações, consolidou-se durante a revolução industrial e ganhou escala com o desenvolvimento dos meios de comunicação e, sobretudo, com o surgimento e disseminação da internet. Tendo como seu principal porta-voz as produções audiovisuais, a indústria do entretenimento, instaurada no começo do século XX, passou a ser o principal canal de disseminação de informações que determinam tendências e modelos de consumo para milhões de pessoas, instituem padrões de comportamento e, dessa forma, alimentam uma cadeia produtiva de grande porte.

Assim, as sociedades modernas são caracterizadas por mudanças rápidas e constantes. Novas articulações entre o "global" e o "nacional" fazem surgir novas identidades. Diante de tal contexto, que resulta em movimentos complexos e aparentemente contraditórios de massificação, homogeneização cultural, fortalecimento de identidades nacionais e fundamentalismos, é necessário encarar o desafio de garantir a proteção e a promoção da diversidade cultural, ao mesmo tempo em que as culturas locais são transformadas, renovadas e enriquecidas pelos hibridismos culturais. Não se pode esquecer que a globalização é um processo desigual e que possui sua própria dinâmica de poder, influenciando de maneiras diversas as comunidades ao redor do planeta.

Com o objetivo de encarar tais desafios, emergiram em diversos países políticas voltadas à proteção das culturas locais. Movimentos sociais mobilizaram-se e, no plano internacional, marcos legais, acordos e convenções foram criados para regular e minimizar os impactos negativos do processo de globalização. Essa reflexão feita nos anos 1970 acabou por reverberar na Organização das Nações Unidas para a Educação, a Ciência e a Cultura (UNESCO), que após amplos debates aprovou, em 2005, a Convenção sobre a Proteção e a Promoção da Diversidade das Expressões Culturais.

A cultura possui uma dimensão coletiva que é a base da identidade e, assim, pode contribuir de maneira decisiva para o crescimento econômico, o desenvolvimento humano e como força simbólica para levar significado às sociedades. O reconhecimento da diversidade cultural também pode servir como uma força positiva ao diálogo, à preservação da memória coletiva, ao entendimento mútuo, à reconciliação e à estabilidade social. A dimensão cultural é indispensável e estratégica para qualquer projeto de desenvolvimento. Segundo a Convenção da Diversidade, os indivíduos e os grupos devem ter garantidas as condições de criar e difundir suas expressões culturais; o direito à educação e à formação de qualidade que respeite sua identidade cultural; a possibilidade de participar da vida cultural de sua preferência e exercer e fruir suas próprias práticas culturais, desde que respeitados os limites dos direitos humanos. O direito à diferença e à construção individual e coletiva das identidades, por meio de expressões culturais é elemento fundamental da promoção de uma cultura de paz.

A experiência brasileira a partir das três dimensões da cultura

Como decorrência de uma nova e profunda reorientação na formulação de política social, o Brasil construiu uma coleção de marcos legais que constitui uma "caixa de ferramentas" para a gestão da cultura. Estas ferramentas foram desenvolvidas sob a égide de três importantes dimensões, que sobrepostas constituem o eixo norteador das políticas culturais atualmente empreendidas pelo Ministério da Cultura: a dimensão simbólica, que amplia o conceito de cultura numa visão antropológica; a dimensão cidadã, que consiste no reconhecimento do acesso à cultura como um direito e no envolvimento e corresponsabilização da sociedade civil na formulação das políticas e na sua gestão; e a dimensão econômica, em que se inscreve o potencial da cultura como vetor de desenvolvimento. A política pública brasileira de cultura propõe essa abordagem inovadora com a valoração de nossa diversidade cultural e da produção que dela emerge. Adota, como alicerce, a compreensão contemporânea e abrangente do desenvolvimento, com vertentes econômicas, sociais, políticas, ambientais e culturais. A contribuição da cultura para o desenvolvimento, dentro desse entendimento, se torna muito mais abrangente ao enfatizar que o desenvolvimento social vai muito além da mera satisfação das necessidades vitais da população.

As dimensões simbólica e cidadã

Desde 2003, o governo brasileiro vem priorizando a erradicação da pobreza como a principal ação na área social, não só como resposta às grandes crises econômicas internacionais, mas principalmente como enfrentamento aos graves desafios sociais, ambientais e de desenvolvimento. Na articulação de políticas públicas, adotamos a premissa maior de que o Brasil somente será um país mais rico se lograr eliminar a miséria que ainda atinge parcela expressiva da população. Nesse sentido, o país tem investido na ampliação da base social de suas políticas, favorecendo a melhoria dos padrões de consumo da população e impulsionando o mercado interno, ao mesmo tempo em que cria melhores condições para o acesso às oportunidades educacionais e ao exercício dos direitos culturais.

Sobre o tema, é importante registrar o avanço recentemente alcançado com a aprovação no Congresso Nacional da lei que cria o Vale-Cultura, a primeira política pública governamental voltada para o consumo cultural, visando à inversão da lógica dos atuais programas de fomento à cultura, em que o foco do apoio estatal está voltado para a ampliação da produção cultural. O vale consistirá da disponibilização de um cartão magnético, com saldo de R$ 50 por mês (cerca de US$ 25), que poderá ser utilizado para adquirir ingressos de cinema, teatro, museus, shows, livros, CDs, DVDs, entre outros produtos culturais. Trata-se de uma política de inclusão sociocultural e de desenvolvimento econômico que agrega capital simbólico ao trabalhador e reforça as cadeias produtivas do setor. Com a sua aprovação, o programa beneficiará diretamente até 17 milhões de brasileiros e tem potencial de injeção de até R$ 7 bilhões por ano na economia nacional, gerando renda e emprego.

Na lógica do fomento à produção cultural, desde 1992, o governo brasileiro mantém o Programa Nacional de Apoio à Cultura (PRONAC), criado pela Lei 8.313/1991 (Lei Rouanet), com objetivo de canalizar recursos suficientes para estimular a difusão de bens culturais, preservar patrimônios materiais e imateriais, proteger o pluralismo da cultura nacional e facilitar o acesso às fontes de cultura aos brasileiros. Vinte anos depois, já foram apoiados mais de 35 mil projetos, com um investimento de R$ 13 bilhões, oriundos de renúncia fiscal. O processo decisório para aprovação dos projetos está fundado na consulta à sociedade, via Comissão Nacional de Incentivo à Cultura, que faz reuniões, a cada ano, em todas as regiões brasileiras. É essa Comissão, formada paritariamente entre sociedade e governo, a responsável em apontar para o Ministério de Cultura quais as ações meritórias desse incentivo. Hoje, o PRONAC é o mais importante mecanismo de apoio à cultura do Brasil.

Com o objetivo de ampliar ainda mais o acesso e a capacidade de fomento, o governo federal propôs a reforma da Lei Rouanet, atualmente em discussão. Em linhas gerais, as principais novidades são a renovação do Fundo Nacional de Cultura (FNC), reforçado e dividido em nove fundos setoriais; a diversificação dos mecanismos de financiamento; o estabelecimento de critérios objetivos e transparentes para a avaliação das iniciativas que buscam recursos; o aprofundamento da parceria entre Estado e sociedade civil para a melhor destinação dos recursos públicos; e o estímulo à cooperação federativa, com repasses a fundos estaduais e municipais.

Ademais, para que as ações resultantes da política pública de cultura alcancem o grau de capilaridade desejado, chegando a todas as cidades e municípios do país, está sendo implantado o Sistema Nacional de Cultura (SNC), baseado em experiência semelhante empreendida pelo governo na área da saúde. Esse sistema visa estabelecer um pacto federativo entre o governo federal, estados e municípios, através da formulação e implementação de planos de cultura, da criação de fundos específicos e do incentivo à participação social a partir da criação de conselhos e da realização de conferências.

Todo esse arcabouço institucional é orientado pelo Plano Nacional de Cultura, instrumento de planejamento decenal, que possibilita a construção de uma política pública de Estado que deve ultrapassar conjunturas e ciclos de governos – que, no Brasil, se estendem por um período de quatro anos. Um planejamento de longo prazo está sendo implementado pela primeira vez em nosso país, com o estabelecimento de 53 metas que concretizam as demandas expressas em 275 ações de seu primeiro Plano, com duração até 2020. Essas metas representam os anseios de milhares de brasileiros e brasileiras reunidos em diversas conferências e fóruns realizados por todo o país desde 2005.

O Plano Nacional de Cultura traduz a complexidade de desejos e revela a rica diversidade do país e sua extraordinária criatividade, além de buscar a realização das potencialidades da sociedade brasileira por meio de processos criativos. Entre suas metas, estão o mapeamento da diversidade das expressões culturais, a criação de equipamentos culturais, a circulação de bens culturais, o aumento do número de livros lidos, a acessibilidade de pessoas com deficiência, a capacitação continuada de professores em arte-educação, além da ampliação dos recursos para a cultura, por diversos mecanismos, dentre eles o Fundo Social do Pré-Sal (exploração de novas jazidas de petróleo em alto-mar).

Temos que lembrar também que a sociedade do conhecimento nos traz novos desafios. A cultura digital, que promove o uso do software livre e as ações de inclusão digital, assim como a bandeira da ampliação infinita da circulação de informação e criação, permitirá alcançar essas mudanças rapidamente, estreitando as relações com a sociedade, estabelecendo transparência pública e compartilhando responsabilidades.

A digitalização dos bens culturais e a democratização ao acesso proverão novas pedagogias alicerçadas na rede mundial de computadores. A criação de uma Plataforma de Gestão Colaborativa contemplará a participação cidadã, tanto na construção de políticas culturais, como na reutilização de dados públicos disponibilizados pelo Sistema Nacional de Informação e Indicadores Culturais (SNIIC). Essa plataforma funcionará como uma rede social da cultura, onde a sociedade brasileira, gestores públicos e a academia poderão acessar dados sobre as expressões da diversidade cultural do país, informações e números a respeito dos produtores, dos equipamentos, das atividades e dos acervos culturais, com aplicações georreferenciadas.

Por meio de programas como o "Cultura Viva" e o "Mais Cultura", o Brasil vem buscando cumprir os desafios propostos pela UNESCO em relação à proteção e promoção da diversidade cultural e também à integração da dimensão cultural ao desenvolvimento sustentável. O Cultura Viva, criado em 2004, surgiu para estimular e fortalecer no país a formação de uma rede de criação e gestão cultural, tendo como referência os Pontos de Cultura e voltados para a mobilização, articulação social e gestão compartilhada, a partir de ações de fomento direto às atividades de grupos, coletivos e comunidades. Ao reconhecer os saberes, as práticas, os diversos modos de ser e fazer, as manifestações culturais - tradicionais e contemporâneas -, e ao valorizar o protagonismo cultural de segmentos em sua maioria excluídos das políticas culturais, o Cultura Viva viabiliza o acesso aos meios de produção, criação, circulação e fruição de atividades, bens e serviços culturais, e fortalece uma nova base comunitária na consecução da política cultural do país. A partir do êxito do Cultura Viva, que motivou países como a Argentina e o Paraguai a desenvolverem programas análogos, o desafio que se coloca para os próximos anos é fazer com que os conhecimentos e práticas tradicionais sejam levados em conta enquanto tecnologias, sendo integrados às políticas de desenvolvimento, especialmente àquelas ligadas à gestão sustentável da biodiversidade e à segurança alimentar.

Em 2007, o Governo Federal aprofundou o processo de incorporação da cultura na agenda social, com status de política estratégica de Estado para atuar na redução da pobreza e das desigualdades sociais. Esse novo Programa, chamado de "Mais Cultura", propôs um modelo de pactuação entre o governo federal e os governos estaduais e municipais, que permitiu uma forte expansão da rede de Pontos de Cultura, chegando, em 2012, a 3.703 instituições fomentadas.

Considerada uma das mais exitosas ações do Governo Federal na área, os Pontos de Cultura, centros produtores e difusores de cultura, surgiram como estímulo às iniciativas culturais já existentes da sociedade civil, por meio da realização de convênios celebrados após a realização de chamada pública. A esse respeito, cabe destacar também a implementação dos Pontões de Cultura, criados com o fim de articular os Pontos de Cultura, difundir as ações de cada entidade e estabelecer a integração e o funcionamento da rede dos Pontos de Cultura. Seu funcionamento e regulamentação ocorrem de forma similar à dos Pontos de Cultura, por meio de seleção pública e de parcerias com empresas públicas e privadas e governos locais.

Recentemente, o Ministério da Cultura inaugurou o segundo "CEU das Artes e do Esporte", iniciativa que prevê a construção e a disponibilização de 360 espaços públicos para formação de artistas e desenvolvimento de talentos, com bibliotecas, telecentros e cursos, que serão distribuídos em 325 municípios brasileiros. O projeto piloto inaugurado na cidade de Toledo, no estado do Paraná, teve investimento de aproximadamente R$ 2 milhões, com recursos do Programa de Aceleração do Crescimento (PAC). Além disso, está prevista a realização, no exterior, de ações similares de promoção da cultura brasileira. Tais iniciativas tornam-se especialmente oportunas neste momento em que os olhos do mundo se voltam ao Brasil por conta dos grandes eventos esportivos que serão sediados no país nos próximos anos (Copa das Confederações, Copa do Mundo e Jogos Olímpicos Rio 2016).

A dimensão econômica
A compreensão do potencial da economia da cultura brasileira para o desenvolvimento do país não é recente. O ex-ministro da Cultura Celso Furtado lutou durante toda a sua vida por um desenvolvimento desconcentrador, fundamentado na diversidade cultural regional brasileira. É dele uma reflexão que antecede em alguns anos sua ida para o Ministério da Cultura, do qual foi titular entre 1986 e 1988. Num livro de 1984, "Cultura e desenvolvimento em época de crise", Furtado afirmou: "O problema institucional maior que se coloca à sociedade brasileira, no momento presente, é exatamente esse de abrir espaço para emergência e vitalização das forças que alimentam a capacidade criativa da sociedade em todos os planos" (1984, p. 51). E acrescentou: "A política de desenvolvimento deve ser posta a serviço do processo de enriquecimento cultural" (1984, p. 32). No "vasto universo da cultura brasileira pulsa uma produção que nasce da criatividade do povo brasileiro, se multiplica em sua miscigenação genética e cultural, se aprofunda em sua sensibilidade e se potencializa em sua disposição para superar as adversidades. Esta cultura diversa ocupa um papel central na vida social do país e constitui, ao lado de nossa biodiversidade, o grande patrimônio brasileiro, a nossa principal riqueza, uma extensa semiodiversidade que tem inestimável valor econômico e social. Na globalização e na era do conhecimento, em que o saber, o simbólico e a inovação

tornam-se os ativos fundamentais de um país, e de qualquer organização ou comunidade, a vitalidade e a diversidade cultural surgem como fatores decisivos de desenvolvimento"[1].

As Nações Unidas publicaram seu primeiro Relatório de Economia Criativa no início de 2008, em um momento em que a economia mundial passava por um período de expansão. O relatório concluía que as indústrias criativas estavam entre os setores mais dinâmicos da economia mundial, oferecendo novas oportunidades de alto crescimento para os países em desenvolvimento.

A percepção de que a mola propulsora do desenvolvimento é a cultura vem se cristalizando lentamente entre nós, brasileiros. Apesar de ser reconhecido pela sua diversidade cultural e potencial criativo, o Brasil não figura nas pesquisas internacionais entre os 10 primeiros países em desenvolvimento, produtores e exportadores de bens e serviços criativos. Nesse contexto, o Ministério da Cultura, a partir da criação da Secretaria da Economia Criativa (SEC) retoma a difícil tarefa de repensar, reconduzir e liderar os debates e a formulação de políticas sobre a cultura e o desenvolvimento no Brasil, com a missão de transformar a criatividade brasileira em inovação e a inovação em riqueza: riqueza cultural, econômica e social.

No processo de planejamento estratégico da SEC ficou evidenciado que a economia criativa brasileira somente seria desenvolvida de modo consistente e adequado à realidade nacional se incorporasse, na sua conceituação, a compreensão da importância da diversidade cultural do país, a percepção da sustentabilidade como fator de desenvolvimento local e regional, a inovação como vetor de desenvolvimento da cultura e das expressões de vanguarda e, por último, a inclusão produtiva como base de uma economia cooperativa e solidária. Trata-se de uma economia constituída e reforçada pela intersecção de quatro princípios norteadores: diversidade cultural; inclusão social; inovação e sustentabilidade. A criatividade brasileira é, portanto, processo e produto dessa diversidade.

São muitos os desafios que precisam ser enfrentados para que a economia criativa seja assumida como política de desenvolvimento no Brasil. Dentre estes, cinco se destacam e foram eleitos como fundamentais para a elaboração e implementação de políticas públicas concretas e efetivas: (i) levantamento de dados e informações da Economia Criativa; (ii) articulação e estímulo ao fomento de empreendimentos criativos; (iii) educação para competências criativas; (iv) infraestrutura de criação, produção, distribuição/circulação e consumo/fruição de bens e serviços criativos; e (v) criação/adequação de marcos legais para os setores criativos.

O Ministério da Cultura lançou algumas ações que juntas promovem a implementação de políticas públicas para enfrentar os gargalos dessa economia, representados pelos cinco desafios dos setores criativos citados acima.

Dentre elas, destacam-se a criação do Observatório Brasileiro da Economia Criativa (OBEC); a construção da Conta Satélite da Cultura; a padronização estatística da economia da cultura no MERCOSUL; a implementação das Criativas Birôs, escritórios que funcionarão como centros de apoio aos empreendedores e profissionais criativos na estruturação e elaboração de modelos de negócios; e a promoção de Cidades Criativas, que serão reconhecidas a partir de valores como herança cultural, vocação local, desejo da população, vitalidade econômica, compromissos e envolvimentos, fatores de atratividade e diferenciação, expressões culturais singulares, e transversalidade das políticas públicas de cultura.

Direito Autoral e Acesso à Cultura
A revolução digital, iniciada nos anos 90 com a rápida expansão do novo ambiente criado pela internet, potencializou imensamente a expansão da economia cultural, tornando a circulação de bens protegidos por direitos autorais elemento fundamental nesse contexto. A partir de então, a temática de direitos autorais passou a ocupar lugar central, uma vez que permeia a estrutura de nossas relações culturais ao afetar autores, sociedade civil e investidores. A matéria assumiu papel de destaque na educação, na criatividade e na produção e fruição do conhecimento, visando a garantir a todos o direito a uma vida social plena.

Nessa nova conjuntura, é importante dar ao direito autoral contornos mais bem delineados, facilitando sua compreensão tanto por seus titulares como por aqueles que dele se utilizam. Para tanto, o Ministério da Cultura vem abrindo espaço à sociedade brasileira (artistas, autores, estudiosos, entidades, agentes econômico-culturais, representantes da sociedade civil e do setor cultural) para debater e repactuar o instituto do direito de autor no Brasil, regido pela Lei de Direitos Autorais – LDA nº 9.610/98, e repensar o papel do Estado nessa área.

A principal motivação que resultou no processo de revisão da lei foi a necessidade de equilibrar as relações entre autores, investidores e consumidores, ou usuários finais das obras intelectuais, focando na proteção ao autor como aspecto principal, de modo que este possa ser remunerado de forma justa pelas suas obras. Ao mesmo tempo, pretende-se harmonizar essa garantia com o direito da comunidade de ter acesso aos bens culturais, bem como dar segurança jurídica aos investidores.

A cultura como quarto pilar do desenvolvimento sustentável
Considerando a transversalidade e o papel estratégico da cultura na construção de uma resposta aos desafios da sustentabilidade e do desenvolvimento humano com equidade e inclusão social, bem como o reconhecimento da diversidade das expressões culturais como condição essencial para o desenvolvimento sustentável em benefício das gerações atuais e futuras, o Ministério da Cultura protagonizou, no contexto da Conferência das Nações

Unidas sobre Desenvolvimento Sustentável, conhecida como Rio+20, importantes debates sobre o tema nos planos nacional, regional e internacional.

Dentre tais iniciativas, destaco a "Reunião de Altas Autoridades Sul-Americanas sobre Cultura e Sustentabilidade", realizada na cidade de São Paulo, em abril de 2012. A reunião contou com a participação de representantes de alto nível dos países sul-americanos. Como resultado do encontro, os Ministros e autoridades presentes firmaram a "Declaração de São Paulo sobre Cultura e Sustentabilidade", documento posteriormente reconhecido pela Reunião de Ministros da Cultura do MERCOSUL e pelos Presidentes dos Estados Partes e Associados do bloco.

Durante o encontro, os Ministros e altas autoridades presentes ressaltaram a necessidade de que a cultura seja considerada o quarto pilar do desenvolvimento sustentável, reconhecendo-a como dimensão articuladora e geradora de equilíbrio entre os três pilares até o momento reconhecidos: o econômico, o social e o ambiental.

Neste sentido, entendo que devemos continuar trabalhando de maneira coordenada nos foros regionais e multilaterais de forma a garantir que a cultura seja reconhecida como um diferencial na construção de respostas aos desafios do desenvolvimento sustentável. A participação das autoridades nacionais e gestores de cultura, da sociedade civil organizada e da classe artística é essencial nesse processo de

construção da agenda de desenvolvimento das Nações Unidas pós-2015, qué inclui a formulação dos Objetivos do Desenvolvimento Sustentável (ODS).

O desenvolvimento pleno dos povos depende da consolidação dos direitos culturais como parte dos direitos humanos, do acesso à cultura, da garantia da diversidade cultural e do reconhecimento dos saberes tradicionais dos povos originários e tradicionais. A promoção da diversidade cultural e da interculturalidade são indispensáveis para a consolidação da paz e da segurança global, ao favorecer a convivência democrática, justa e de mútuo respeito entre os povos C&D

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