



United Nations
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FOCUS

UNESCO World Forum
on Culture &
Cultural Industries

THIRD UNESCO WORLD FORUM ON CULTURE AND CULTURAL INDUSTRIES

*CULTURE, CREATIVITY AND SUSTAINABLE DEVELOPMENT.
INNOVATION, RESEARCH, OPPORTUNITIES.*

Florence, 2-4 October 2014

PRESENTATIONS AND SPEECHES of the PLENARY NURTURING CULTURE FOR THE SUSTAINABLE DEVELOPMENT OF URBAN AND RURAL AREAS

Friday 3 October 2014

Moderator: **Francesco Bandarin** (Italy), Special Advisor to the UNESCO Director-General

*Keynote
speeches:* **Elizabeta Kanceska-Milevska**, Minister of Culture of the former Yugoslav Republic of
Macedonia

Mabel Causarano, Minister, Executive Secretary, National Secretary for Culture of
Paraguay

Peter N. Ives (United States of America), Mayor of Santa Fe, UNESCO Creative City of Folk
Arts, Crafts and Design

Catarina Vaz Pinto (Portugal), Deputy Mayor on Culture of Lisbon, representative of
Agenda 21 for Culture – United Cities and Local Governments (UCLG)

Jyoti Hosagrahar (India), UNESCO Chair at Srishti, India; Professor at Columbia University,
Director of Sustainable Urbanism International

INTERVENTION OF FRANCESCO BANDARIN, SPECIAL ADVISOR TO THE DIRECTOR-GENERAL OF UNESCO

On the occasion of the Third UNESCO World Forum on Culture and Cultural Industries

Florence, 3 October 2014

Good morning Ladies and Gentlemen,

I am pleased to open this plenary, devoted to the theme of “Nurturing Culture for the Sustainable Development of Urban and Rural Areas”. As you can see, we have around this table many experts in this field. I am also happy to have with us personalities with direct managerial responsibility in managing governmental bodies and cities.

The theme that we are going to discuss today has to do with the management of urban areas and regions. The reason why this plenary deals with this aspect is rather obvious: creativity and creative processes happen in the city and in regional settlements, and in particular in areas with specific characteristics. The creative industry is not a generic industry; there are other industries which are relatively indifferent to location, but this is not the case of creative industries. Creative industries need a certain number of conditions that are usually found in dense or semi-dense urban areas. They need of course not just a location, a physical space, but the presence of a variety of expertise, and of people with skills that can contribute in assembling the complex conditions that make the creative processes possible.

I think it is important to look at the creative processes not only in abstract, but as elements linked to territories. All those who have worked in this area know very well that you cannot start a creative process without placing it in a very specific location, and that the nature and characteristics of this location are key elements to determine the success of the creative venture. That’s why we think that it is very important to link urban management, urban regeneration processes, urban planning and the creative processes. We believe that within this policy framework, public and private investments can foster entrepreneurship and the creation of creative industries.

It is clear that there is a great similarity between urban regeneration policies (like urban renovation, urban restoration, the regeneration of areas that have lost their functions, the preservation of urban centres with a long history and layering process) and the phenomena that we want to start up, the creativity and the kind of precipitation that allows a creative process to become an important social and economic phenomenon.

In this sense, probably the abstract distinction between tangible and intangible heritage is less useful: I think we have to consider them together, and perhaps they’re not so different, as there are many tangible dimensions in what we call intangible heritage, and vice versa. I think this connection is very clear in the minds of those who have direct responsibilities, like Ministers or Mayors, or public and private managers, but sometimes less in the international language, when we have to use, on the contrary, definitions and labels that somehow articulate these processes.

In the course of this plenary, we will certainly focus on processes which are developing in urban areas, but, as we are witnessing in our time the biggest rural-urban migration in the history of mankind, I think it is also important to look at the rural dimension, because very often the intangible values that we try to use and associate to the creative process originate from rural traditions, and are actually brought into the city by

those who move in. They are, without any doubt, an important resource for the creative process, so we need to consider them carefully.

All of this is very linked to what UNESCO is proposing. In this very moment – the Director-General mentioned it yesterday – UNESCO is discussing, with many other UN institutions, the new Sustainable Development Goals, and namely the new framework and platform which will represent the new international community's vision on development in the next fifteen years. They will be approved next year, but already in its current session the General Assembly of the United Nations is looking at documents that have been elaborated and studied for many years, and have involved a really large amount of people in their preparation.

We think that creative processes should be included very clearly in this new global platform, the new sustainable development goals. We are not alone in believing this – there are many other UN agencies which are following us or working with us, and many non-governmental organizations. I would like to stress the fact that, few months ago, also thanks to the colleagues of the United Cities and Local Governments, we have launched a world campaign to include culture in the international development agenda. This campaign is supported by over a thousand organizations. This is a clear expression of interest from civil society that we cannot underestimate and I think it will be very important to consider it and to see how this is also going to be in the future an important pillar of this policy.

I would also like to remember that UNESCO has always considered the issue of cities as a key dimension of several of its programmes: there are of course those related to heritage and to World Heritage, but there is also a specific programme, the Creative Cities Network, that points exactly to this junction of creativity and urban context. All this represents an extremely fertile ground, and we will see now in the presentations how rich this is, as we intend to continue our political action aimed to bring culture and creativity to the forefront of international development policies.

I would just like to remind you that, two years from now, in 2016, a major international event will be held, "HABITAT III". This Conference is not organized by UNESCO, but by the United Nations under the leadership of its specialised organisation, UN-Habitat. This Conference takes place every twenty years, so it's an important moment of reflection on the role of housing, habitat and cities in the world. We are planning to present to this conference a Global Report on Culture for Sustainable Urban Development that will deal with the issue of urban conservation and regeneration through culture. This Report will be presented at an International Conference in Hangzhou, China, in December 2015, and then brought to the HABITAT III Conference in Quito, Ecuador, in May-June 2016.

Thank you very much.

**Speech of H.E. Mrs Elizabeta Kanceska-Milevska,
Minister of Culture of the former Yugoslav Republic of Macedonia**

On the occasion of the Third UNESCO World Forum on Culture and Cultural Industries (Florence, Italy, 2-4 October 2014)

Distinguished Ms. Irina Bokova, Director-General of UNESCO,

Distinguished Mr. Dario Franceschini, Minister of Cultural Heritage, Activities and Tourism of the Republic of Italy,

Distinguished Mr. Dario Nardella, Mayor of Florence,

Distinguished Mr. Enrico Rossi, President of the Region of Tuscany,

Distinguished Mr. Francesco Bandarin, Special Advisor to the Director-General of UNESCO,

Distinguished participants at the Third UNESCO World Forum on Culture and Cultural Industries,

I have the honor and pleasure, on behalf of the Republic of Macedonia, to salute the distinguished participants at this forum and to express my gratitude to our hosts, UNESCO, the Italian Government, the Region of Tuscany and the Municipality of Florence for the cordial hospitality and extraordinary organization of this event.

On this occasion I would like to express my utmost gratitude to UNESCO and to Ms. Irina Bokova, the Director-General, for the strong support and understanding given to the countries from Southeastern Europe with reference to the endeavors aimed at preserving and promoting our mutual dialogue and cooperation.

Indisputably, the hosting of the Third World Forum on Culture and Cultural Industries demonstrates our mutual preparedness to cooperate within the framework of UNESCO, as countries that strive for affirmation of the common character of the European and global values, but at the same time, for preservation of diversity that distinguishes any nation and country as a specific unit.

Dear attendees,

Please allow me to highlight that it is really inspiring and stimulating to discuss this global and current topic of culture and its sustainable development here in Florence, the city which is one of the historic pillars of both Italian and European culture, the city of Da Vinci, Michelangelo, Brunelleschi, Dante, Machiavelli and Galileo.

The topic of culture as a factor for sustainable development and development in general is elaborated on at the right moment and in the right manner having in mind the developmental, economic, social and humanitarian crises that humanity is challenged with today. In this respect, what we all need is a broad dialogue of cultures, religions and civilizations, which is duly cherished and fostered in our country, in the Republic of Macedonia, where in the course of the past decade we organized three World Conferences on Inter-Religious and Inter-Civilization Dialogue under the auspices of UNESCO.

These conferences were attended by a large number of participants from all over the world, representatives of all religions, and we are particularly honored that the Declarations adopted at these conferences were duly reviewed in the UN bodies, UNESCO, Council of Europe, European Union, OSCE and other relevant organizations. I shall briefly mention the main conclusions deduced at the three conferences which further underlined that major global issues cannot be solved without active involvement and dialogue among cultural, religious and civilization circles. Both culture and the spiritual factor are to remain active actors in the development, with particular reference to sustainable development, so as not face one-dimensional and stereotypical surroundings in the future. The respect of the individual's rights pertaining to gender, race and ethnicity is historically crucial. Pluralism, including cultural pluralism, is a real factor representing social-cultural interaction.

Distinguished attendees,

Nowadays, culture is discussed as a factor for sustainable development much more increasingly. This topic is particularly current when the contemporary world order bears the consequences deriving from nonfunctional relations based on certain old, unsurpassed concepts. Hence, this innovative, multidisciplinary approach elaborates on the relevance of culture as an active driving force of development at an individual, local, national, regional and global level.

The challenges imposed by the new age, globalization, novel technologies and value orientations, as well as the present way of life give culture characteristics which are typical of an exceptionally developmental sphere. Nowadays, the cultural diversity, interdisciplinary approach in the realization of culture, and analyses which further acknowledge the economic relevance of culture, slowly, but surely, give culture a pivotal role in social existence. For the purpose of overall integration of culture, priority is to be given to its treatment as a segment of all plans intended for societal development.

The fact that in the past years and decades, the United Nations and the other international organizations have affirmed culture as an initiator and driving force in sustainable development is rather promising. Namely, the pillar of cultural development is added to the other three already established pillars: economic development, social development and environmental development.

In this context, please allow me to underline that the cultural policy of the Republic of Macedonia is unique and transparent aiming at overall societal development. Our country has adopted and ratified several international acts and documents (such as the UNESCO conventions concerning the protection of the world cultural and natural heritage, intangible cultural heritage, the convention concerning the promotion and protection of diversity in cultural expression, the convention on illicit trade in cultural property, etc.) Furthermore, we make continuous efforts intended for their implementation in our legislation and practice. The involvement of the Republic of Macedonia and its contribution to a large number of international governmental and nongovernmental associations and organizations provided for dialogue and cooperation with the diverse cultures, as well as for mutual confidence and long-term partnership and solidarity in presenting common interests together with the other countries.

Please allow me to ascertain that the development of culture in the Republic of Macedonia is in line with the development of the country. In the past period the Government of the Republic of Macedonia has paid due attention to culture and culturally related processes, and with particular reference to our artistic values and abundant cultural heritage, and furthermore it has invested considerable amount of energy in its promotion and development.

In the past several years, there has been a gradual increase in the national budget allocated to culture, and it corresponds to the economic and social development. It is of particular importance that one of the priorities of the cultural policy of the Republic of Macedonia is the local cultural development which is in conformity with the infrastructural, economic, touristic and other investments in both rural and urban areas. On this occasion, I would also like to inform you that in the past period the Government of the Republic of Macedonia has invested in the construction of a large number of buildings erected in the Republic of Macedonia, among which theatres, museums, libraries and concert halls; in restoration of cultural centers in several towns and cities, in a number of archeological excavations and revitalization of a large segment of the cultural heritage. These investments in culture led to an increase of 3,6% in construction activities undertaken in the Republic of Macedonia on an annual level, in addition to creating workplaces, thus increasing the number of foreign tourists visiting the Republic of Macedonia.

Please allow me to inform you that in the Republic of Macedonia particular attention is paid to contemporary forms of integrated cultural expression as well, such as to the creative industries that have a prominent place in our developmental cultural policies and which are recognized as an exceptionally profitable area.

Additionally, numerous cultural events are held in our country with the aim of presenting and promoting outstanding artistic works and cultural heritage. The quality and reputation of these events have transformed them into a recognizable national brand.

In conclusion, I may ascertain that the traditional divisions of mass and elite culture, or urban and provincial culture, of rural and local culture have been surpassed. The policy of sustainable and integrated development has simply erased the boundaries of these traditional forms of culture and art. Our latest developmental and economic reports witness a genuine synergy of projects in the field of investments, development, economy and culture.

Distinguished attendees,

For the purpose of successful promotion of culture as a factor for sustainable development, coordinated and planned acting is mandatory in the sphere of culture and involvement of other relevant sectors within the country, such as economy, finances, local self-government and preservation of the environment.

The first step in this direction would be close examination of successful examples from countries where constitutional and legal, as well as political, institutional, educational and other measures are implemented with the aim of fostering mutual respect and promotion of all cultures and communities. In the forthcoming phase, applicable indicators are to be developed so as measure the impact of culture on sustainable development and with reference to multiculturalism as well. As for the final phase, we are to design specific development policies, where culture shall have a prominent place and shall function as cement for all development policies at local, national and regional level.

In the United Nations post-2015 Development Agenda, culture as a factor for sustainable development is given a significant role pertaining to attitudes, measures, acts and programs at the highest national level. In this context, we are to make endeavors so as to contribute to the fulfillment of the objectives stipulated in this strategic document.

Cultural diversity, multiculturalism and dialogue with other countries are to be acknowledged by each and every country as a specific, fundamental developmental context or resource. We have to admit that the cultural industries are the industries of the future and that the technology and exchanges among countries promote and encourage their development.

Culture may secure considerable contributions to any country regarding its economic and social well-being, i.e. may represent a rather beneficial industry. If the culture is to hold a more prominent place in the national policy compared to its current one, each and every government is to position culture in the very focus of the system.

Distinguished attendees,

At the very end of my presentation today, I would like to underline that the broader relevance of sustainable development concerning culture, influences not only the economic and social development, but also the way of life in today's rather dynamic world, the ethic choices and norms of everyday life and respect by all for all. Hence, the country is to play a key role in safeguarding mutual respect and providing adequate innovative education for all. Innovations and education are crucial for self-sustainable cultural development and are to lay the foundations for the world that we leave to our posterity.

Preservation, as opposed to destruction, a constructive approach as opposed to destruction, unity and mutual respect are the essential principles of culture that we are to adhere to!

Thank you for your attention!

Speech of H.E. Ms Mabel Causarano, Minister of Culture of Paraguay

On the occasion of the Third UNESCO World Forum on Culture and Cultural Industries

3 October 2014

Members of the Plenary,

Ladies and Gentlemen,

First of all, let me express my joy for sharing this time and this magnificent place with you all. It is a privilege. And let me also add that I would like to honour our kind guests and so I will continue my intervention in Italian.

Lo vorrei fare prendendo spunto da alcune questioni sollevate ieri dal prof. Gregotti, che oltre ad essere profonde ed ispiratrici, sono anche molto opportune per questo spazio, che ci pone due domande sulle dinamiche territoriali.

La prima si riferisce alle forme nelle quali la cultura potrebbe favorire e guidare dei cambiamenti nella società; la seconda punta alle decisioni di ordine politico ed a come l'insieme delle diverse politiche pubbliche possa promuovere un approccio culturale che porti cambiamenti in tutte le componenti dello sviluppo, per renderlo inclusivo, equo e sostenibile. Il professor Gregotti sottolinea che la globalizzazione è economica, finanziaria e dei consumi, ma che non si preoccupa di utilizzare il materiale positivo che proviene dalle differenze delle culture ed afferma che non ci sono formule né ricette che abbiano un valore universale.

Vorrei pertanto sottolineare che pensare alla cultura come ad un fattore chiave dello sviluppo induce a mettere in questione l'approccio che la considera come semplice "epifenomeno" o come ornato/illustrato, o come merce con alto valore aggiunto – e faccio anche riferimento al pensiero che su questo tema ha espresso, in alcuni dei suoi lavori, il critico d'arte Ticio Escobar, ex Ministro della Cultura del Paraguay, che mi ha preceduto in questa funzione.

C'è bisogno di cambiare i paradigmi, perché oggi dobbiamo fare i conti con società che non hanno un riflesso unico, apprendibile con immagini e concetti standardizzati. Le costruzioni simboliche e gli immaginari non sono condimenti raffinati o semplici, sovrastrutture della realtà sociale – poiché essa stessa si organizza attraverso rappresentazioni, immaginari, valori ed idee di grande varietà e complessità. Perciò l'ambito culturale coincide con l'ambito sociale, preso da un certo punto di vista, cioè quello del senso che inventano i soggetti collettivi per organizzare la loro esperienza del mondo e cercare di capire quello che non può essere spiegato: il fondamento e l'origine, il desiderio e la morte.

La cultura ha dunque la propria società, nella misura in cui essa stessa si espone, si immagina, si autoanalizza attraverso metafore e discorsi, riflessione e poesia. Questa complessità impedisce una definizione chiusa del termine "cultura" e richiede lo sviluppo di concetti operativi, che meritano una nuova codificazione partendo da un approccio programmatico. Per troppo tempo in America latina, e più particolarmente in Paraguay, il concetto di cultura è stato identificato con le belle arti ed il patrimonio storico; questa concezione risponde a fonti nazionaliste populiste, che intendono la

cultura come l'insieme dei beni che concedono un'identità nazionale unica, negando cioè la diversità di culture all'interno di uno stesso Stato, ma anche dalle tesi illustrate, che intendono la cultura come l'insieme dei valori "superiori" idealizzati. In contrapposizione a queste accezioni, pensiamo che la cultura sia un sistema simbolico, articolato in maniera stretta con la componente tecnologica e con la rete sociale. Include le reti e le forme con le quali le società si riconoscono e si distinguono le une dalle altre; i beni, le figure, i discorsi collettivi ed i modi di vivere, attraverso i quali la società immagina, ricorda e si proietta.

La seconda domanda si riferiva alle decisioni di ordine politico, alla forma nella quale l'insieme delle politiche pubbliche possa promuovere un approccio culturale che porti dei cambiamenti in tutte le componenti dello sviluppo, per renderlo inclusivo, equo e sostenibile. Finora, lo sviluppo economico si è distinto dalla cultura - anzi, ha modellato la prassi culturale per favorire il mercato, il consumo, le finanze - e c'è il pericolo che il recupero della dimensione culturale, al quale noi guardiamo con tanto interesse, possa essere una verniciatura sotto la quale si nasconda la stessa concezione, così come è successo con la dimensione ambientale, lo sfruttamento delle risorse naturali.

Un modo di far fronte a questo rischio potrebbe essere che la politica culturale attraversi trasversalmente le altre politiche pubbliche, riferite alla salute, all'educazione, all'industria, all'agricoltura, al lavoro, all'assetto del territorio, al governo della città ed alla gestione urbanistica, tenendo in conto che la città è lo spazio più rappresentativo della diversità e nel quale si esprimono intensamente la creatività ed i processi sociali ed economici legati ad essa. Si tratta cioè di fare in modo che i diritti culturali si intreccino con gli altri diritti umani e diano luogo allo sviluppo di una creatività come modifica dello stato delle cose, come ha affermato ieri il professor Gregotti.

L'economia creativa dovrebbe dunque contribuire non a generare costanti, e pertanto provvisorie, novità, ma a spingere la decostruzione del concetto classico di cittadinanza - come insieme astratto di diritti all'uguaglianza, ma soprattutto come diritto a vivere pienamente la diversità - in maniera tale che non sia un semplice status formale, ma una costruzione storica specifica, insieme alle altre identità (anch'esse specifiche) che possono incontrarsi o scontrarsi, arrivare ad accordi e risolvere conflitti nello spazio definito dall'orizzonte della *res publica*.

Thank you very much for your attention.



Santa Fe's Approach to Nurturing Culture for Sustainable Development

Peter N. Ives, Esq.
Mayor Pro-Tem, City of Santa Fe



Key Concept

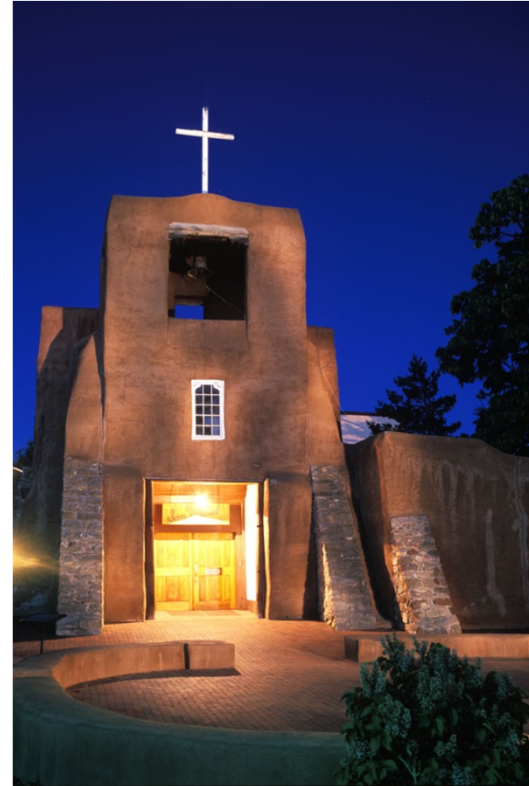
Sustainable social and economic change while preserving Santa Fe's unique character.





Assets

Assets / History & Culture



Assets / Native American Heritage



Assets / Spanish Influence



Assets / World Renowned Cuisine



Assets / Diverse Visual Arts



Assets / Galleries



Santa Fe

Assets / Vibrant Performing Arts



Assets / Flourishing Organizations



Assets / Legendary Trading Center



Assets / Markets & Festivals



Assets / Industry

Santa Fe's Creative Industries Generate \$1.1 Billion Annually and 4 Out of Every 10 Dollars in New Money Flowing into our Community.

[Economic Impact of Arts & Cultural Industries in Santa Fe City and County]

- Employs 1 out of every 6 workers (17.5%)
- Returns \$5 for every \$1 invested by City of Santa Fe (500% ROI)
- Largest number of Arts & Cultural Enterprises per capita of any U.S. City

Inflows

- 39% of the total inflow of new money into Santa Fe's economy
- \$814 million attracted from outside Santa Fe
- Half of this new money is earned from the sale of products made in Santa Fe



*For every \$1 spent locally, 45¢ stays within the local economy.

Outflows

- Corporate Profits
- Taxes
- Imported Goods / Services
- Utilities / Telecommunications

Source of Economic Data: University of New Mexico Bureau of Business and Economic Research, The Economic Importance of the Arts & Cultural Industries in Santa Fe County.



creative santa fe

Creative Santa Fe works to strengthen the Creative Economy advocating in our community for creative entrepreneurs, workers and cultural organizations.

www.creativesantafe.org

Santa Fe



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The bizMIX 2014 awards are as follows:

BizMIX Big Impact Award to Paper Dosa (authentic South Indian food)

The judging panel of business development experts, entrepreneurs and professional, established business people felt that expressing confidence in Paper Dosa's potential and plan would leverage the energy and talent and truly launch a successful new business in Santa Fe. They are being awarded \$13,000 for their start-up costs and bookkeeping from Barraclough & Associates.

BizMIX Startup Readiness Award to Cheesemongers of Santa Fe (retail specialist in smaller-scale artisan and farmstead cheese)

With an excellent business plan and a solid strategy for opening its doors imminently, the judges determined that enough of a monetary award to complete a few specific remaining goals would empower a smooth opening of this exciting specialty business. They are being awarded \$5000, \$2000 in advertising from Hutton Broadcasting, social media consulting from B Social and a member ship from the Santa Fe Chamber of Commerce.

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- KALEY WIND
- KENDALL MOFFITT
- KAROLIN DURAS

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Public Policy / Arts & Creative Center



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Santa Fe Arts + Creativity Center

A Creative Santa Fe Initiative

The Santa Fe Arts + Creativity Center is envisioned as affordable live/work/creation space where Santa Fe's creative workforce can develop individual and collaborative projects and learn entrepreneurial skills, as they transition from training to independence in the art markets. The Center will primarily serve emerging creative professionals, especially from local schools, as well as provide a major asset for underserved groups.

Creative Santa Fe has teamed with the City of Santa Fe and Artspace, Inc., the leading nonprofit developer of affordable artist spaces in the country, to explore our community's needs and define potential uses for a facility.

The primary purpose of the facility is to allow artists and creative workers to remain in Santa Fe, despite the challenges of its high-rent market. Affordable rents allow artists to pursue their own work, while shared facilities allow for greater collaboration. Especially important is the potential to share equipment and tools of production that individuals cannot afford on their own. The program for the facility would also provide mentoring opportunities to prepare young artists for the challenges of the art market in Santa Fe and beyond.

Why an Arts + Creativity Center?

The Arts + Creativity Center is envisioned as a physical place, or cluster of spaces, located in the heart of the community. It contains studio and living space, and may include gallery space, space for community use by non-profit organizations, and commercial retail space. This proven national model benefits the cultural and economic development of the community. [Read more...](#)



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**SPEECH OF CATARINA VAZ PINTO,
VICEMAYOR ON CULTURE OF LISBON (PORTUGAL)
AND REPRESENTATIVE OF UCLG-AGENDA 21 FOR CULTURE**

**TO THE THIRD UNESCO WORLD FORUM
ON CULTURE AND CULTURAL INDUSTRIES**

FLORENCE

3 OCTOBER 2014

Excellencies,

Ladies and gentlemen,

1

It is a privilege to address some words to you as representative of the world organization of United Cities and Local Governments - UCLG.

UCLG represents and defends the interests of local governments on the world stage, regardless of the size of the communities they serve in all continents of our world. Headquartered in Barcelona, we are "the united voice and world advocate of democratic local self-government, promoting its values, objectives and interests, through cooperation between local governments, and within the wider international community".

One of the very important topics for UCLG is the place of culture in sustainable development.

Why? Let me explain.

The international community is debating since 2012 the “Development Agenda post-2015”, the new paradigm which will define development policies and programmes for the decades to come. The international community has agreed that the development approach followed so far, despite the progress made, has its limits. A transformative change is required. “Business as usual”, as Ban Ki-Moon once said, is no longer an option.

Culture must be brought to the stage. A large number of the international community is convinced that, contrary to a view of culture as ‘decorative’ or secondary to sustainable development, integrating and operationalizing culture within development efforts are crucial to tackle many of the global challenges more effectively and sustainably.

We believe that culture is both a driver and an enabler of sustainable development. We in UCLG have adopted the same language that UNESCO uses to promote the place of culture in sustainable development. Thus, culture is an enabler of development because:

- It boosts the economic dimension: it generates income and employment, it is the engine of many development processes and it has impact on entrepreneurship, new technologies and tourism. Culture brings creativity and innovation to the economy.
- It is linked to the social dimension: it is the accelerator of resilience and rootedness, it gives tools to fight against poverty,

and it facilitates participation of citizens, intercultural dialogue and equality of rights.

- It embraces the environmental dimension because it explains the identities and raises awareness on ecological responsibility.

Also, culture is a driver of development, because:

- Culture brings its intrinsic values to development: creativity, heritage, knowledge and diversity. A holistic and integrated approach to development will only be achieved when these values are explicit and operationalized.

Let me complement these statements.

- The truth is that development rooted in culture and sensitive to local context is in fact the only one which is likely to be sustainable. As Nobel Prize winner Amartya Sen explains, “cultural matters are integral parts of the lives we lead. If development can be seen as enhancement of our living standards, then efforts geared to development can hardly ignore the world of culture”.
- Poverty, it should be stressed, is not just a question of material conditions and income, but also of lack of capabilities and opportunities, including in cultural terms.

And this is, then, why associating culture with development is much more than merely conceiving culture as an instrument of

development. It means, above all, that we are able to recognize that the big changes that are in place nowadays both in the political, economic and social order, as well as in technological terms, and that frame decisively the life of individuals and societies, have a cultural matrix. And it means also that in the massively globalized world that we inhabit, culture is, then, the space of memory and the expression of human diversity, being the fabric of our identity by connecting the past, the present and the future, and where we are able to find the lines of intelligibility of our collective and individual future.

Ladies and gentlemen, in UCLG we cannot conceive a sustainable city without a key role, an important role, an operational role of cultural factors.

Can you?

3

Let me give some examples of cities and regions that work with us in UCLG.

- Cities understand culture as dynamic, not static. Culture incorporates a range of expressions and values embodied in built heritage, intangible heritage or contemporary arts, as shown explicitly in the formulation of the cultural policies of Vancouver or Amsterdam.

- Cities are the spaces of freedom, innovation and transformation. These values are integral and necessary to the functioning and evolution of societies. Human rights include cultural diversity, which is an asset and a source of innovation for cities, as stated in the policies of cities like Barcelona, Buenos Aires or Milan.
- Cities have rich cultural ecosystems which include public, NGO and private actors, like in Montreal or Angers, meaning that institutionalization and privatization must be considered in a balanced equation.
- Cities involve cultural actors in memorialization processes, to preserve memories of people, to contribute positively to divided and post-conflict societies such as in Bogotá or Johannesburg.
- Local cultures and built heritage are core elements of distinctive urban development and identity, such as the experience of cities like Kanazawa prove.
- Urban regeneration strategies have included an explicit cultural dimension, which successfully combine basic cultural public services for all, new infrastructure and respect for initiatives of civil society, like in Medellin or Bilbao.
- Traditional local knowledge and building technologies are often best suited for local environmental conditions, as proven by post-tsunami policies of Banda Aceh or the urban planning of Saint-Louis de Senegal.
- Urban development can be informed by international practices, but they must be adapted to the specificities of local resources,

values and frameworks, like the policies of Lille-Métropole or Mexico City.

4

Lisbon has been, also, in the forefront of the integration of culture as the fourth pillar of sustainable development. It has done so inaugurating a Queer Festival eighteen years ago. It has done so when Fado Museum was built, following a community request, and giving sustainability over time to a group of different policy measures for the urban regeneration of historical neighborhoods, the last of which was the formal recognition by UNESCO of fado as intangible heritage of mankind.

It has done so when, more recently, began to support the “Todos” festival, addressing multicultural communities by allowing them to become, through the lens of the arts, visible and recognizable citizens in the public space. It has done so by allowing the proper space and the proper time for the creation of impressive urban and street art forms when created the Urban Art Gallery a few years ago. It is doing it now either in the design of BIP-ZIP programs, an urban regeneration program for critical neighborhoods where culture emerges in many different contexts as a vital dimension for social inclusion, or in many more policy measures that include culture as an essential dimension to positively intervene in the city. It is, also, doing it now when decided to maintain public investment in culture in these sour times of austerity. And the last, but not the least, it has done so by giving a plastic form to our creative diversity, (quoting a well-known study promoted by UNESCO’s

World Commission on Culture and development from 1996), in the design of millions of sardines that are nowadays a symbol of the city celebration festivities and its simultaneously vibrant, plural and diverse cultural life. The visual presentation that has been on show and that by now you might be wondering what it means, gives you an idea of the results of this particular project. It consists in a contest opened online where artists and amateurs are invited to design in creative ways a sardine. This year alone we have received about nine thousand proposals, coming from fifty nine countries. The short list of two hundred and fifty sardines is then the basis for a selection of six final winners that will make the graphic design of promotion materials for the events. It combines tradition and innovation, amateurs and professionals, and the new technologies put at the service of artistic creation and promotion of cultural events.

5

We in UCLG devote importance to the place of in culture in sustainable development with a global programme, the Agenda 21 for culture. For ten years, Agenda 21 for culture has brought leadership and cooperation to the realm of local cultural policies, becoming an influential tool to the relation between culture and local development. We are now drafting a new version of Agenda 21 for culture, to be approved by UCLG on 18-20 March 2015, in Bilbao, at the Culture summit of UCLG. This new document will update recommendations and provide key advice to cities. It will

provide more space to promote intelligence, good-practices and networking, with more exchanges (peer-review, expertise). It will guarantee that the best cities work together in a global network.

If you work with cities and sustainable development you must connect with Agenda 21 for culture.

6

Ladies and gentlemen, we are living a very important moment. We need to advocate for culture, and to bring forward a strong, coherent, bold message to the international community.

Culture must be integrated and operationalized in the “Development Agenda post-2015”, and especially in the Sustainable Development Goals (SDG) that have been negotiated since 2012, and which will be approved by the General Assembly of the United Nations in September 2015.

UNESCO is playing an important role in these negotiations, and we encourage the teams of UNESCO to pursue the efforts.

Also, these efforts are also pursued by a global platform of cultural networks, the #culture2015goal platform. This platform is the first ever global coalition of civil society, local governments and arts

councils, promoting the role of culture in the Sustainable Development Goals.

The International Federation of Arts Councils (IFACCA), the Committee on culture of UCLG, the African Arterial Network, the International Federation of Libraries (IFLA), the ICOMOS, the Culture Action Europe, the International Music Council and the International Federation for Cultural Diversity are the core members of this alliance.

Our founding manifesto, *The future we want includes culture*, released in May 2014, has been signed by almost 2000 organizations and individuals - artists, cultural leaders from the arts and heritage sectors, national and local governments, and cultural networks - from over 120 countries across all continents.

We are happy that culture is mentioned four times in the zero draft of the Sustainable Development Goals. We recognize the importance that the proposed Goal on "sustainable cities" includes a specific target on culture and heritage.

But nothing is yet won.

Language must be improved. Better targets and good indicators will have to be negotiated. Our advocacy for culture in the SDGs needs to be coherent and bold. With "our" I don't not mean UCLG's or UNESCO's, I mean all of us... Our advocacy. Please connect with us, join our efforts to guarantee that culture becomes operational in the Sustainable Development Goals.

Ladies and gentlemen, in a nutshell, my conclusions:

- Cities are essential for sustainable development; it has been proved by successful experiences in the last 15 years. More democracy, real long-term development needs cities and local governments
- Cultural factors are integral part of sustainable development. Heritage, creativity, knowledge and diversity are key values for freedoms of people. We need these values are not just "nice words" in the preamble of global compacts and declarations. They must be operational
- UCLG is a global actor promoting the place of culture in local development, with solution-oriented toolkits like Agenda 21 for culture, and a partner of advocacy networks like the struggle to bring culture in the SDGs.

Thank you very much.

Integrating Culture for Sustainable Urban Development

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Culture

- Culture is a complex web of meanings, relationships, beliefs, and values described as 'webs of significance' (Clifford Geertz)
- Includes local knowledge, values, ways of living, and the relationship of culture to place and locality
- Culture is both a means and an end of development
- Culture and natural environment are deeply intertwined
- Needs to be safeguarded, and supported so it can endure, grow and develop, and be transmitted

Cities and Sustainable Development

- Rio+20; Post 2015; World Urban Forum
- Equity and Social Justice
- Social inclusion
- Human rights
- Poverty alleviation
- Social Cohesion
- Interlinkages between social, economic, and environmental
- Community Resilience

Significance of Culture for Sustainable Cities

- Serves as a storehouse of knowledge
- An identity of a people
- At a given place and time
- Livelihoods and traditional occupations may be dependent on it
- Nurtures cultural diversity and human creativity at a time of global homogenization
- Significance of cultural heritage may be local or global

Culture as a Resource for Sustainable Cities

- An economic resource for development
- A symbolic resource for Intercultural dialogue, social cohesion, and stability
- A resource for ecosystem knowledge and environmental sustainability

Cultural Landscape Concepts

- A natural landscape is made up of a collection of landforms and natural features
- Any landscape that people have modified is called a cultural landscape.
- It is a visible imprint of human activity on the landscape
- The outcome of the connections between people, their cultural values and their physical environment.

Historic Urban Landscape Approach

The concept is rooted in a symbiotic and nurturing relationship between urban and natural environments as well as cultural and creative ones.

City is not a collection of objects and structures





Challenges to Culture Compatible Development of Sustainable Cities

- Modernization projects based on universal models and global technological capabilities
- Global tourism
- Pressures of rapid urban growth, inadequate infrastructure
- Disasters, both natural and human-made





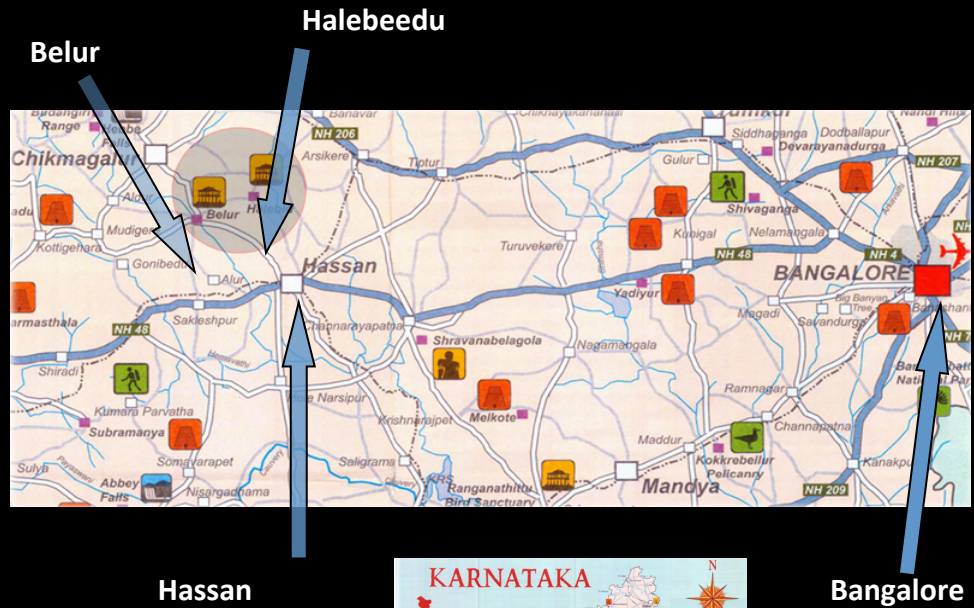












Heritage – Classical



Temples



Lakes and tanks

Heritage - Classical

Religion and
iconography



Temple dances



Sculpture

Heritage - Classical



Forts



Kannada inscriptions



Jainism

Heritage - Vernacular



Heritage - Vernacular



Regional Identity



Heritage – Vernacular





Heritage - Vernacular



Varieties of performing arts



Soap stone carving



Exquisite local cuisine



Wood painting



Hydrology and Landscape



Challenges



Challenges



Challenges





Belur Bus Stand



**Pressure of
development**



**Government
tourism hotel
Belur**

Challenges



Implications for Intervention

- Emphasis on processes, interactions, and relations that give meaning and identity to the place. Conservation efforts and interventions are not aimed only at its visual and formal integrity.
- Emphasis on interventions that make possible the continuity of the interconnections.
- Socio-economic development compatible with heritage character and identity

Cultural Resources and Assets of Places

- Grand Cultural Assets:
 - Historic monuments, museums, archaeological sites, art and architecture
- Everyday Cultural Assets:
 - Variety of inherited buildings, landscape features, their interrelationships and immaterial practices
 - Traditional crafts, building practices
 - Cultural Festivals

Places for Communities

- Provides greater opportunities for community engagement and participation
- Places greater onus on local solutions and encourages local solutions decreasing dependency on outside
- Culture is not only a resource for magnificent cities like Florence but for everyplace that is able to draw and build on its cultural assets