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UNESCO's Work on Culture and Sustainable Development
Evaluation of a Policy Theme

Evaluation Office

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ABSTRACT

The relationship between culture and sustainable development has been the subject of discussions over three decades, culminating in four United Nations General Assembly resolutions on the topic that confirm culture's role as being both an enabler and a driver of sustainable development, and that call for the mainstreaming of culture in the international development agenda. UNESCO, being the specialized UN agency for culture, has a key role to play, inter alia, in providing evidence for the linkages between culture and sustainable development, in demonstrating how these linkages can be supported through policy and implementation, and in promoting and making them visible. It exercises this role through its policy and normative work at global level, including its efforts to promote the role of culture in the implementation of the recently adopted 2030 Agenda for Sustainable Development, and by supporting programmes and projects at national level.

Building on previous evaluations of UNESCO's standard setting work in culture and on other studies, the present exercise aims to provide critical insights that will help UNESCO strengthen its efforts for a policy theme that is likely to remain a priority in the future. The overall purpose of the evaluation is to provide insights into the relevance, effectiveness and coherence of UNESCO's policy environment on culture and development; to generate findings and recommendations regarding the value added of UNESCO's cultural work to sustainable development at regional / national level; and to make recommendations that will help UNESCO position its work on culture and sustainable development post-2015.

The report contains one key overarching recommendation and four strategic areas for action to strengthen and take the work forward in the future.

ACKNOWLEDGEMENTS

The evaluation was led and conducted by Ms. Barbara Torggler, Principal Evaluation Specialist in UNESCO's Evaluation Office, together with Mr. Jordi Baltà Portolés, Cultural Policy Expert. Evaluation consultant Ms. Roya Murphy, and intern Mr. Cyril France, offered valuable inputs to some of the sections.

The evaluation team thanks the members of the evaluation reference group, especially Mr. Richard Engelhardt, former Regional UNESCO Advisor for Culture in Asia and the Pacific; Ms. Christine Merkel, German Commission for UNESCO; and Mr. Riel Miller, Research, Policy and Foresight Section, UNESCO Social and Human Sciences Sector, for their valuable suggestions and advice. This report reflects the evaluative perspective of its authors, and does not necessarily represent the views expressed by the members of the reference group.

Special thanks are also extended to UNESCO staff and partners who contributed to this evaluation exercise, and to the following UNESCO offices for hosting members of the evaluation team: Addis Ababa, Dakar, Ha Noi, Quito, Ramallah and Sarajevo.

Susanne Frueh
Director, IOS

Photo on cover page:
Bali Cultural Landscape, The Subak System.

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MANAGEMENT RESPONSE

Overall Management Response	
CLT welcomes the overall findings of the IOS evaluation on UNESCO's Work on Culture and Sustainable Development, which highlights the substantial progress made by UNESCO, and the Culture Sector in particular, to enhance the global understanding of the role of culture as an enabler and a driver of sustainable development, as well as the work on culture and sustainable development on the ground. CLT's management concurs with the approach of the evaluation as it pointed to the work of the Culture Sector, from both Headquarters and the field, as well as with other sectors and external partners.	
Recommendation	**Management response**
Development of an overarching organization-wide framework for culture and sustainable development	**Accepted** CLT is currently planning to develop an overall implementation framework for culture in the 2030 Agenda for Sustainable Development, which will address the 31 Strategic Action Points through: ▪ **Action within the framework of each Culture Convention mechanisms at both the normative and operational levels**: Each Convention Secretariat will build on the relevant guidance provided in the evaluation, notably to streamline its action in line with the culture entry points in the 2030 Agenda for Sustainable Development. ▪ **Action within the Culture Sector, building on possible synergies amongst several Culture Conventions**: The evaluation indeed highlighted possible avenues to initiate reflection, promote joint normative action, and enhance common operational action between several Conventions with the view to support the achievement of development objectives or organizational priorities such as gender equality and priority Africa. ▪ **Interdisciplinary action with other Programme Sectors within UNESCO**: In line with the findings of the evaluation, the Sector will pursue its cooperation with other major UNESCO programmes, notably in the field of education (including heritage education, education for sustainable development), water management, Man and the Biosphere, Disaster Risk Reduction, and the Social and Human Sciences, with the view to both align UNESCO's message on the role of culture for development, but also initiate concrete common action and policy advice. CLT has also started engaging with other UNESCO networks, notably with the view to highlight UNESCO's expertise within the framework of the urban setting. ▪ **Action with external partners, and notably other UN and international organizations: CLT will enhance its cooperation with external partners to benefit from the specialized knowledge and capacities of other agencies, but also to open new avenues in terms of fund-raising approaches.** Globally, the main challenges ahead for UNESCO's work on culture and development will reside not only in supporting Member States to implement the 2030 Agenda for Sustainable Development but also in

Overall Management Response	
	enhancing the global advocacy to ensure that the role of culture is fully acknowledged in the review mechanisms of the 2030 Agenda, taking into account that a major risk is that the international community misses the opportunity to build on culture as an enabler and a driver for the achievement of a number of SDGs. In this context, it will be essential for UNESCO to continue enhancing the evidence base on the implementation of the main entry points for culture in the 2030 Agenda, while enhancing the generation and sharing of both measurable data and knowledge. Finally, the role of the UNESCO Institute for Statistics will notably be crucial in the development of appropriate comparable indicators in the field of culture. The Culture and Development Indicators Suite (CDIS) will also allow to generate useful policy indicators at country level.

We need to remember that we are all created creative and can invent new scenarios as frequently as they are needed.

Maya Angelou

EXECUTIVE SUMMARY

Evaluation purpose

1. The relationship between culture and sustainable development has been the subject of discussions over three decades, culminating in four United Nations General Assembly resolutions on the topic that confirm culture's role as being both an enabler and a driver of sustainable development, and that call for the mainstreaming of culture in the international development agenda.

2. UNESCO, being the specialized UN agency for culture, has a key role to play, inter alia, in providing evidence for the linkages between culture and sustainable development, in demonstrating how these linkages can be supported through policy and implementation, and in promoting and making them visible. It exercises this role through its policy and normative work at global level, including UNESCO's advocacy work for the inclusion of culture in the Post-2015 development agenda and efforts to promote the role of culture in the implementation of the recently adopted 2030 Agenda for Sustainable Development, and by supporting programmes and projects at national level.

3. Building on previous evaluations of UNESCO's standard setting work in culture and on other studies, the present exercise aims to provide critical insights that will help UNESCO strengthen its efforts for a policy theme that is likely to remain a priority in the future.

4. The overall purpose of the evaluation is threefold:

- to provide insights into the relevance, effectiveness and coherence of UNESCO's policy environment on culture and development;
- to generate findings and recommendations regarding the value added of UNESCO's cultural work to sustainable development at regional / national level; and
- to make recommendations that will help UNESCO position its work on culture and development post-2015.

5. The evaluation also intends to deepen organizational knowledge about the relationship between culture and sustainable development, recognizing that culture contributes to other dimensions of sustainable development, as well as having a value by itself.

6. Specifically, the results of the analysis are intended to feed into the management and implementation of the activities carried out during the remaining six years of UNESCO's eight-year Medium-Term Strategy (C4) for 2014-2021.

Evaluation scope

7. UNESCO's work on culture and sustainable development has usually been associated with the Culture Sector. However, looking at culture as it relates to the social, environmental and economic dimensions of sustainable development and to peace and security is, by definition, a trans-disciplinary exercise that requires transcending the traditional boundaries of each sector. The evaluation therefore did not limit itself to an analysis of the engagement of the Culture Sector, but also provided a few glimpses into some of the work managed by other sectors. The aim was to provide a more complete picture of UNESCO's engagement in this area, and to highlight some of the linkages (or potential linkages) between these various strands of work. The ambition was to also show that culture, sometimes as heritage and creative expressions, but often also in the form of interior dimensions such as worldviews, values and ways of making meaning (that in turn manifest in specific ways of living), plays a role in other areas, too. The focus of this evaluation was nevertheless chosen to be the policy framework and implementation work of the Culture Sector. Within the Culture Sector, emphasis was put on the engagement related to the 1972, 2003 and 2005 Conventions.

8. Evidence was collected through a mix of methods, which included a desk study, phone/Skype and in person interviews with over 250 stakeholders from UNESCO, Governments, civil society, experts, and others; and six field missions to the following countries: Bosnia and Herzegovina, Ecuador, Ethiopia, Palestine, Senegal and Viet Nam.

Findings and conclusions

Narratives on culture and sustainable development

9. In the absence of one overall Organization-wide policy or strategy for the work on culture and sustainable development, the evaluation looked at those policies, strategies and programmatic documents that were expected to provide the majority of relevant messages, such as the C/4 (UNESCO's Medium-Term Strategy) and the C/5 (UNESCO's Programme and Budget) and the policy environment of three of the culture conventions (1972, 2003 and 2005 Conventions). It also included a few other areas of work that are often not considered to fall under the umbrella of culture and sustainable development, such as the Culture of Peace, MAB (Man and the Biosphere) and the LINKS (Local and Indigenous Knowledge Systems) programme and a couple of initiatives of the education sector.

10. As the evidence collected as part of this evaluation has shown, various different policy messages and narratives on culture and sustainable development co-exist within the Culture Sector and across the Organization. Most are influenced by a variety of concerned knowledge and expert communities. Some of them are articulated, while others are implicit. Some refer to culture's role as a driver of sustainable development, while others relate to its enabling function. The Culture Sector mostly uses the enabler-driver distinction, although it is not always explicitly presented. The basic concepts behind this approach also appear in documents and communication of other sectors without necessarily using the same words.

11. UNESCO should become more conscious of the narratives on culture and sustainable development that co-exist within the Organization, and of the assumptions that underlie them, so that prevailing tensions and contradictions can be acknowledged, negotiated and reconciled if necessary. This would also help create awareness across the Organization of those aspects of culture that are often neglected or over-looked. There is also a need to provide clarity on the conceptual and practical interconnections between some of the initiatives undertaken, for instance those managed by the Culture Sector as part of its standard-setting work and the activities of the Africa Department. This process would help the organization further strengthen its message on culture and sustainable development by providing a more complete picture that acknowledges different perspectives on the topic.

Inter-sectoral cooperation

12. Work on culture and sustainable development is, by definition, inter-sectoral. This seems to be obvious, and yet in reality, inter-sectoral (or even trans-sectoral) cooperation between culture and other sectors is rare, both in policy and in implementation. Working inter-sectorally within UNESCO has always been a challenge, and while several attempts have been made in the past to find solutions to this problem (inter-sectoral platforms etc.), examples of successful sustained inter-sectoral work that go beyond cooperation in the context of an event or publication are still rare. Across the Organization, inter-sectoral cooperation is hampered by the way the Organization is set up in different sectors, each with its own hierarchical structure and budget. Within the Culture Sector cooperation across Conventions is found to be difficult due to various reasons including the way standard-setting work is organized, with each convention having its own governing mechanism and funding structure in line with its specific legal and other requirements. The Sector has made considerable efforts to improve cooperation across the sector, including by establishing a Convention Coordination group with various ad hoc thematic working groups and a Common Services Platform to streamline some of the administrative work.

13. Overall, across the Organization, it was also observed that staff has less and less time to engage inter-sectorally. This applies especially to the Culture Sector, where most of the resources are dedicated to serving the governing mechanisms of the conventions and to their daily management.

14. The fact that the integration between culture and sustainable development has not happened at the level of the Organization considerably weakens UNESCO's advocacy efforts for the integration of culture in sustainable social, environmental and economic development at global, national and local levels. Overall, UNESCO's message on the importance of culture for sustainable development would carry more weight with non-cultural actors if these efforts were systematically reinforced by the education, sciences and communication sectors of UNESCO. Advocacy for the importance of culture for sustainable development should not be regarded the sole responsibility of the Culture Sector.

A systemic approach to the policy field of culture and sustainable development

15. Important work is currently ongoing to improve the policy environment for the culture and sustainable development work of the 1972, 2003 and 2005 culture Conventions. For each convention, a few areas that could increase UNESCO's policy effectiveness in the future are highlighted in the report, together with a number of strategic action points.

16. There is also a need to strengthen the synergies between the various culture treaties, both in policy and in implementation. This would include:

- respecting cultural aspects in the implementation of natural World Heritage sites,
- paying attention to the role of intangible cultural heritage in World Heritage work (cultural, natural and mixed sites; double nominations on the World Heritage List and on the Representative List of the 2003 Convention);
- the continued exploration of the interplay between heritage, creativity and gender;
- joint efforts to demonstrate how tangible and intangible heritage together drive sustainable development; and
- the exploration and clarification of the linkages between intangible and tangible cultural heritage and creative expression (e.g. how tangible and intangible heritage may operate as sources of inspiration for contemporary creativity, and what measures would be necessary to prevent imbalanced, non-sustainable exploitation of one at the expense of others, in some contexts), etc.

The intrinsic value of culture as a dimension of sustainable development

17. The exploration of the relationship between culture and sustainable development, including of cultural values and the intrinsic value of culture, and of culture as a potential separate pillar of sustainable development, has been going on for several decades. In recent years this question has somewhat been over-shadowed by UNESCO's efforts to demonstrate how culture drives social, environmental, and economic development as well as peace and security. It could, of course, be argued that the intrinsic value of heritage and of cultural expressions is what the three culture conventions discussed in this report are all about, that the intrinsic value is therefore somewhat obvious, and that, because the link of culture and sustainable development is less obvious, emphasis is currently being put on demonstrating the latter. This argumentation is, however, different than saying that culture is an aim in itself not only for heritage / creativity purposes, *but also from a sustainable development perspective*. In other words, culture, by contributing to the intellectual, emotional, moral and spiritual wellbeing of people, and by enabling everyone to exercise their human rights, including their cultural rights, also contributes to sustainable development.

18. UNESCO is the only agency in the UN system that could demonstrate this point. It therefore seems to be a lost opportunity, if little emphasis is put on culture, i.e. on the safeguarding of heritage, and on the role of creativity and on cultural diversity, as a way to

improving people's wellbeing and quality of life *as a core dimension of sustainable development*.

Implementation

19. Many good examples of linking culture with sustainable development exist within the Organization. These include work both undertaken by the Culture Sector and by other sectors, at HQ (Headquarters) and in the field. In many countries, UNESCO and its partners have succeeded in providing concrete evidence for the potential of culture to contribute to sustainable development, and in raising people's awareness about the fact that development, if not sustainable, can negatively affect culture. This is largely thanks to the MDG-F (Millennium Development Goals Achievement Fund) and its 'culture and sustainable development window', convened by UNESCO, which has considerably boosted the Organization's engagement in this area and given it a lot of visibility.

20. Both the MDG-F and experiences gained through other programmes and projects have also brought to light a number of challenges that UNESCO, the UN community, and their partners face in the work on culture and sustainable development and there are important lessons to be drawn for all of them. Further insights were gained from the ongoing standard-setting work of the Culture Sector, including the experiences that Parties to the Conventions have gained through their efforts to implement the Conventions, as well as from the variety of initiatives that UNESCO's Field Offices support all over the world.

21. Many of these challenges are not specific to the work on culture and sustainable development. They equally apply to other work in service of addressing complex sustainable development issues. These include the following:

- the Organization's structural set-up in five different sectors at HQ, each one with its own budget, reporting lines, priorities etc., making it very difficult to work inter-sectorally and transversally (as discussed in more detail in the policy chapter and pointed out repeatedly throughout the report);
- the structural make-up of the standard-setting work of the Conventions, with each Convention having its own governing systems, advisory bodies, constituency, reporting system etc. in line with its specific legal and other requirements. This makes it difficult to work across Conventions, and sometimes even creates a disconnect within Conventions, and which in turn limits the exploration of areas of synergy between topics addressed by each Convention;
- the tension between the inherent inflexibility and static nature of a large bureaucratic system, and of a standard-setting paradigm of development, on one hand, and the demands for flexibility, innovation, and dynamic change on the other;
- the challenge to provide policy level support that is based on evidence and experience from the local, provincial, national and global levels; and
- the human and financial resource constraints both at HQ and at the field level that limit the Organization's ability to engage at global, national and local levels, to work inter-sectorally, to experiment, innovate, learn etc.

Beyond 2015

22. Addressing these issues would require an Organization-wide response based on an in-depth analysis of the issues at stake, particularly considering whether UNESCO's current structure and resources lend themselves to dealing with the complexity, inter-connectedness, and dynamic nature of today's world. As this evaluation has demonstrated to some extent, there are reasons to believe that they do not. Pending a major reform, and considering that the Organization might not be ready for such a reform at this point in time, the evaluation would like to suggest the introduction, in the meantime, of those changes that are possible right now and over the next couple of years, also with a view to testing to what extent these measures

would be enough to significantly improve UNESCO's ability to take the work on culture and sustainable development forward in the future.

23. Suggested strategic action points to this effect have been integrated in various parts of this report. They include measures to:

- facilitate cooperation and learning about culture and sustainable development between sectors, with a view to better integrating culture in education and science interventions, thereby strengthening UNESCO's policy messages with concrete examples from non-cultural sectors;
- advance the exploration of synergies between the standard-setting instruments in culture through the respective mechanisms and fora, which includes paying particular attention to the cultural dimension of nature conservation; the linkages between tangible and intangible heritage; the interplay between gender, culture and creativity; and overall the policy and implementation requirements for the creation of a sound cultural eco-system, including intangible and tangible cultural heritage and cultural expressions, that contributes to sustainable development;
- complement "up-stream" activities of standard-setting, capacity building and policy advice related to culture and sustainable development, with "down-stream" activities of capacity building and supporting initiatives at local level that have the potential to influence policy making, visibility and multiplication potential. Leave other activities that do not fulfil these criteria to other stakeholders;
- improve the exploitation, transfer and use of knowledge generated by programmes and projects implemented or supported by UNESCO, including knowledge existing in research and evaluation reports, training manuals, websites, etc. Ensure that existing tools in this field are better known and disseminated and establish proper spaces for knowledge transfer; and,
- ensure that project and programmes implemented in the field are properly designed, implemented, monitored, and exited from. Preference should be given to integrated approaches that address sustainability concerns from different angles, in partnership, and over an extended period of time. Combine this with improving human resources strategies that facilitate handover between staff and continuity in implementation.

One more thought

24. The discourse about culture and sustainable development has evolved significantly over the past 25 years. Not only, but also, this is thanks to UNESCO. A lot has been written about the topic, and implementation examples also exist. However, uniting culture and sustainable development is still a relatively new field when it comes to putting theoretical insights into practical action on the ground. UNESCO is uniquely positioned to demonstrate how this can be done, and to strengthen with concrete examples and tangible results the relevance of the Organization's discourse. In fact, many other stakeholders are looking to UNESCO for guidance.

25. Taking this work further and keeping UNESCO at the forefront will require some experimentation and innovation. This would involve learning new things, testing new approaches and establishing new types of partnerships. Time and resource constraints, short implementation periods, a plethora of administrative requirements, lack of incentives for innovation etc. do not create conditions conducive to thinking 'out of the box' and trying something new. Conscious efforts are therefore needed to deliberately create spaces for innovation and experimentation.

26. The evaluation generated a large number of strategic action points directed to various parts of UNESCO. They are included in the respective chapters of the report and a full list is available in Chapter 4. Final observation and summary list of strategic areas and action points.

Acronyms

1954 Convention	The 1954 Convention for the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention (The Hague)
1970 Convention	The 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property
1972 Convention	The 1972 Convention concerning the Protection of the World Cultural and Natural Heritage
2001 Convention	The 2001 Convention on the Protection of the Underwater Cultural Heritage
2003 Convention	The 2003 Convention for the Safeguarding of the Intangible Cultural Heritage
2005 Convention	The 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions
CDIS	Cultural Development Indicator Suite
EC	European Commission
ECOSOC	United Nations Economic and Social Council
ECOWAS	Economic Community Of West African States
ESD	Education for Sustainable Development
FO	Field Office
GCE HQ	Global Citizenship Education UNESCO Headquarters
ICESCR	International Covenant on Economic, Social and Cultural Rights
ICH	Intangible Cultural Heritage
IFCD	International Fund for Cultural Diversity
IFPC	International Fund for the Promotion of Culture
IPBES	Intergovernmental Platform on Biodiversity and Ecosystem Services
LINKS	Local and Indigenous Knowledge Systems

MAB	Man and the Biosphere
MDG-F	Millennium Development Goals Achievement Fund
MDGs	Millennium Development Goals
OIF	Organisation internationale de la francophonie
OUV	Outstanding Universal Value
SDGs	Sustainable Development Goals
SIDA	Swedish International Development Cooperation Agency
UCLG	United Cities and Local Governments
UDHR	Universal Declaration of Human Rights
UN	United Nations
UNCTAD	United Nations Conference on Trade and Development
UNDAF	United Nations Development Assistance Framework
UNDP	United Nations Development Programme
UNESCO	United Nations Education Cultural and Scientific Organization
UNFCCC	United Nations Framework Convention on Climate Change
UNWTO	United Nations World Tourism Organization
WWF	World Water Forum

Chapter 1: Introduction and Background

1.1 Evaluation purpose, scope and methodology

1. The relationship between culture and sustainable development has been the subject of discussions over three decades, culminating in four United Nations General Assembly resolutions on the topic that confirm culture's role as being both an enabler and a driver of sustainable development, and that call for the mainstreaming of culture in the international development agenda.

2. UNESCO, being the specialized UN agency for culture, has a key role to play, inter alia, in providing evidence for the linkages between culture and sustainable development, in demonstrating how these linkages can be supported through policy and implementation, and in promoting and making them visible. It exercises this role through its policy and normative work at global level, including UNESCO's advocacy work for the inclusion of culture in the Post-2015 development agenda and efforts to promote the role of culture in the implementation of the recently adopted 2030 Agenda for Sustainable Development, and by supporting programmes and projects at national level.

3. Building on previous evaluations of UNESCO's standard setting work in culture and on other studies, the present exercise aims to provide critical insights that will help UNESCO strengthen its efforts for a policy theme that is likely to remain a priority in the future.

1.1.1 Evaluation purpose

4. The overall purpose of the evaluation is threefold: firstly, to provide insights into the relevance, effectiveness and coherence of UNESCO's policy environment on culture and development; secondly to generate findings and recommendations regarding the value added of UNESCO's cultural work to sustainable development at regional / national level; and thirdly, to make recommendations that will help UNESCO position its work on culture and development post-2015.

5. The evaluation thereby aims to assist UNESCO, particularly its Culture Sector, but also Senior Management and the Governing Bodies of the culture conventions to strengthen, focus and better coordinate the Organization's work on culture and sustainable development. The evaluation also intends to deepen organizational knowledge about the relationship between culture and sustainable development, recognizing that culture plays a role in sustainable development, as well as having a value by itself. The evaluation also aims to serve as a source of information for the Member States of UNESCO.

6. Finally, it is expected to feed into ongoing discussions about the challenges, lessons learned and best practices related to UNESCO's work on culture and sustainable development, particularly those of relevance for post-2015. The timing of the evaluation coincided with the global discussions of the Post-2015 agenda and the United Nations Sustainable Development Goals. While not being the subject of the evaluation exercise, these discussions nevertheless provided the larger context within which the evaluation was conducted and the outcomes of the discussions were taken into consideration when formulating the evaluation strategic action points.

7. Specifically, the results of the analysis are intended to feed into the management and implementation of the activities carried out during the remaining six years of UNESCO's eight-year Medium-Term Strategy (C4) for 2014-2021.

1.1.2 Evaluation scope

8. In UNESCO, the work on culture and sustainable development has usually been associated with the Culture Sector. Looking at culture as it relates to the social, environmental and economic dimensions of sustainable development and to peace and security is, however, by definition a trans-disciplinary exercise that requires transcending the traditional boundaries

of each sector. The evaluation therefore did not limit itself to an analysis of the engagement of the Culture Sector, but also aimed to provide glimpses into some of the work managed by other sectors. The aim was to provide a more complete picture of UNESCO's engagement in this area, and to highlight some of the linkages (or potential linkages) between these various strands of work. The ambition was also to show that culture, sometimes in the form of heritage and creative expressions, but often also in the form of interior dimensions such as worldviews, values and ways of making meaning (that in turn manifest in specific ways of living), plays a role in other areas, as well.

9. Given that the time and resources available for this exercise were limited, the focus of this evaluation was narrowed down to the policy framework and implementation work of the Culture Sector. Within the Culture Sector, emphasis was put on the engagement related to the 1972, 2003 and 2005 Conventions, specifically of the 36C/5 (2012-2013) and the current 37C/5 up to the time of the evaluation. The background chapter and the analysis of the policy environment however, went further back in time. The other three main culture conventions (1954, 1970, and 2001 Conventions) were not included, as it would have been beyond the scope of the present exercise to look at them as well. UNESCO's work on museums was also not considered. Of course, this does not mean that these conventions and initiatives do not contribute. Their relationship with sustainable development could be the subject of future evaluation exercises. Within the scope of the present exercise, the following categories of UNESCO's "services" were included: policies / strategies related to culture and sustainable development; policy messages contained in various types of documents; support services such as policy advice; capacity building activities; convening of stakeholders; advocacy; sharing of good practices; manuals / tools / guidelines and publications.

10. The evaluation was informed by and built on other studies and evaluations conducted in the past, in particular the 2013/2014 evaluation of the standard-setting work of the Culture Sector (including four specific evaluation reports on the standard-setting work related to the 1970, 1972, 2003, and 2005 Conventions; and an Executive Board paper on cross-cutting issues); the 2011 evaluation of Strategic Programme Objectives 9 & 10; and the global evaluation of the Millennium Development Goals Fund (MDG-F) Joint Programmes.

1.1.3 Evaluation methodology

11. Evidence was collected through a mix of qualitative and quantitative methods which included a desk study, phone/Skype interviews, in person interviews and 6 field missions. More specifically, the evaluation used the following methods:

- An in-depth desk study of relevant UNESCO policies, strategies, programmatic documents, Periodic Reports of Parties to the Conventions etc.;
- A meta-review of academic and other studies on the contribution of culture to sustainable development;
- Over 250 semi-structured interviews with UNESCO staff, partners, experts and other stakeholders;
- Selected case studies of UNESCO's work on culture and sustainable development at regional and country levels. Each case involved a desk study of relevant documents, interviews with staff, partners, beneficiaries, etc.;
- Field missions to 6 countries (Bosnia and Herzegovina, Ecuador, Ethiopia, Palestine, Senegal and Viet Nam);
- Observation of the '*Culture and Sustainable Cities'* Culture Summit hosted by The Global Network of Cities, Local and Regional Governments (UCLG) in Bilbao, Spain from 18-20 March, 2015;
- Observation of the '*Culture(s) in Sustainable Futures: theories, policies, practices'* conference that took place in Helsinki, Finland from 6 – 8 May, 2015, organized by the University of Jyväskylä, as part of the European research project COST IS 1007 (European Cooperation in Science and Technology);

- Observation of the ‘High-Level Seminar- The inclusion of culture in development programmes in the framework of the UNESCO/EU Expert Facility Project: Opportunities and challenges for the diversity of cultural expressions’ hosted by the Centre for Fine Arts - Bozar in Brussels, Belgium on 5 June, 2015.

1.1.4 Evaluation limitations

12. The evaluation was confronted with the following limitations:

- Data collection and analysis for the evaluation were limited to a very short time frame (January- June 2015);
- Shortage of financial and human resources for this evaluation limited the scope of the evaluation and the number of field visits;
- Given the shortage of resources, the meta-review of academic and other studies on culture and sustainable development was carried out by the evaluators, who had to focus on the most relevant publications rather than engaging an external researcher to conduct a more complete analysis; and
- The lack of monitoring data on the longer-term outcomes of capacity building and programme activities further complicated the assessment of results achieved. The evaluation attempted to compensate for this by collecting additional data through interviews and during field missions.

1.2. Background: Culture and Sustainable Development

13. This section provides a detailed analysis of the conceptual background applied to the evaluation, namely how the notions of culture and sustainable development have increasingly been interrelated in both academic discourses and in policy. Alongside these two terms, other related concepts (e.g. 'development', 'human development') are also addressed. Readers not interested in the conceptual background on which the evaluation is based may wish to skip over the background section and continue with Chapter 2 on UNESCO's policy environment for culture and sustainable development.

14. The analysis identifies some of the main contributions to international thinking in this field. Recognising that UNESCO has played a significant role in the evolution of these terms, some important references in UNESCO's work are also presented below. In fact, it could be argued that the original purpose of the Organization as established in its Constitution ('*... to contribute to peace and security by promoting collaboration among the nations through education, science and culture in order to further universal respect for justice, for the rule of law and for the human rights and fundamental freedoms...*'[1]) does not lie far from the contemporary understanding of sustainable development, which has peace and security as one of its core dimensions.[2]

1.2.1 Evolution in thinking on development

15. Cultural aspects have found an increasing, if still modest, place in the international discourse on development since the 1970s. This has taken place in the context of the progressive understanding of development, and later sustainable development, as a multi-dimensional concept. The latter vision has come to replace the uni-dimensional, economics-based vision of development, which also tended to promulgate a single path towards development, mainly modelled on the experience of European and North American countries. This vision remains highly influential today and indeed, economic growth and indicators measuring it (e.g. GDP per capita) remain fundamental benchmarks when assessing development in many quarters. Yet a number of factors have increasingly come to challenge and complement that vision, including the following:

- the acknowledgement that 'growth for growth's sake' may have negative impacts on the environment (e.g. resource depletion, pollution, and ultimately climate change) and on society (e.g. risk of increasing inequality);
- the recognition that development co-evolves with respect for human rights and fundamental freedoms, inclusive social development and the existence of democratic governance systems; and
- the observation that development models cannot be copied from one place or nation to another as change, including with regards to cultural aspects, always happens in a specific context.[3]

16. The views of development emerging from these observations are characterised, on the one hand, by the recognition that development involves the combination of several dimensions,[4] which need to be *reconciled and balanced*. There are, however, different views

[1] UNESCO (1945). *Constitution of the United Nations Educational, Scientific and Cultural Organization.* Article I.1. Available at http://portal.unesco.org/en/ev.php-URL_ID=15244&URL_DO=DO_TOPIC&URL_SECTION=201.html [Viewed: 6 June 2015]

[2] See e.g. UN System Task Team on the Post-2015 UN Development Agenda (2012). *Realizing the Future We Want for All. Report to the Secretary-General*. New York: UN. Available at http://www.un.org/millenniumgoals/pdf/Post_2015_UNTTreport.pdf [Viewed: 6 June 2015]

[3] See e.g. Kovács, M. (2010). "La dimensión cultural del desarrollo. Evolución de los planteamientos de cultura y desarrollo al nivel internacional", in Martinell Sempere, A. (ed.). *Cultura y desarrollo. Un compromiso para la libertad y el bienestar*. Madrid and Tres Cantos: Fundación Carolina / Siglo XXI. Available at http://catedraunesco.com/resources/uploads/culturaydesarrollo_amartinell.pdf [Viewed: 6 June 2015]

[4] '*What people can positively achieve is influenced by economic opportunities, political liberties, social powers, and the enabling conditions of good health, basic education, and the encouragement and cultivation of initiatives.*' Sen, A. (2000). *Development as Freedom*. New York: Anchor Books, p. 5.

as regards the dimensions which make up development, with some being universally recognised (e.g. economic, social, environmental aspects) and others, including culture, being included only on some occasions, as shall be seen.

17. On the other hand, these visions of development also highlight the importance of subjective perception and individual experience – i.e. the fact that, rather than measuring development exclusively on the basis of indicators at macro-economic or national level, individuals themselves should be able to recognise that they live within development processes and that this has an impact on their freedoms and capabilities. The notion of 'human development' and the 'capability approach', which has resulted from it, are examples of this line of reasoning, as explored below.

18. The concept of 'sustainable development' may be seen to result from this evolution in approaches to development. The notion gained recognition following the 1987 publication of the *Our Common Future* report by the World Commission on Environment and Development, generally known as the 'Brundtland Report'.[5] Sustainable development was there defined as '[development] that meets the needs of the present without compromising the ability of future generations to meet their own needs'.[6] Whereas focusing primarily on the environment, the Commission recognised that development involved the combination of different dimensions. Indeed, the term has come to integrate a varying number of dimensions or, in certain cases, 'pillars', and become widespread in contemporary approaches to development – as proven by the decision to replace the Millennium Development Goals (MDGs), adopted at the UN Millennium Summit in 2000, with a new set of Sustainable Development Goals (SDGs) deriving from the Post-2015 Development Agenda, which will inform the international community's work in the field of sustainable development at all levels until 2030.

1.2.3 The place of culture in development

19. Culture and its different components have regularly entered discussions on development at local, national and international levels in recent decades. However, there is still today less acceptance of the place of culture in development, and its implications, than for other areas of social life and policy, including education or health, as this exploration will also show.

20. Several of the key milestones in the international reflection on culture and development have emerged in the context of UNESCO.[7] A significant early reference was the final declaration of the Intergovernmental Conference on Cultural Policies in Africa (AFRICACULT) organised by UNESCO and the Organization of African Unity in Accra, Ghana, in 1975, which affirmed the will of African States 'to give culture the decisive position which it should rightfully occupy in the process of global development, of which man is both the agent and the end'.[8] This idea was most likely inspired by earlier contributions on the cultural dimension of development, including Léopold Sédar Senghor's view that 'culture is at the beginning and at the end of development'.[9]

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[5] The World Commission on Environment and Development was chaired by former Norwegian Prime Minister Gro Harlem Brundtland. Cf. World Commission on Environment and Development (1987). *Our Common Future.* Oxford: Oxford University Press.

[6] Ibidem.

[7] Whereas the references presented hereafter start in the 1970s, some authors have examined earlier relations between culture and development. Cf. De Beukelaer, C. (2015). *Developing Cultural Industries. Learning from the Palimpsest of Practice*. Amsterdam: European Cultural Foundation. Available at http://www.culturalfoundation.eu/library/cpra-2012 [Viewed: 6 June 2015]

[8] 'Declaration', in UNESCO (c. 1975). *Intergovernmental Conference on Cultural Policies in Africa, organized by Unesco with the co-operation of OAU. Accra, 27 October – 6 November 1975. Final Report*, p. 23. Available at http://unesdoc.unesco.org/images/0001/000190/019056EB.pdf. See also Kovács, M. (2010).

[9] Quoted in Weber, R. (2010). "Culture et développement: vers un nouveau paradigme?", in *Cooperación cultural entre Europa y África. Actas del 1er Campus Euroafricano de Cooperación Cultural*. Madrid: Agencia Española de Cooperación Internacional para el Desarrollo (AECID). Our translation. Available at http://www.interarts.net/descargas/interarts848.pdf [Viewed: 6 June 2015]

21. The need for a cultural approach to development, based on the recognition of local identities and grass-roots participation, and the affirmation of the multidimensional nature of development was reinforced at the 1982 UNESCO World Conference on Cultural Policies, held in Mexico City, which defined development as 'a complex, holistic and multidimensional process, which goes beyond mere economic growth and integrates all the dimensions of life and all the energies of a community, all of whose members must share in the economic and social transformation effort and in the benefits that result therefrom. The principle is therefore proposed that development must be founded on the will of each society and express its profound identity.'[10]

22. UNESCO's explorations of the links between culture and development, in the context of the emergence of new paradigms such as sustainable and human development, deepened through the launch of a World Decade for Cultural Development (1988-1997). It was also in that context that the World Commission on Culture and Development, which would go on to author the world report *Our Creative Diversity,* was established in 1992. In the words of its President, former UN Secretary-General Javier Pérez de Cuéllar, the initiative was launched 'to do for "culture and development" what had been achieved for "environment and development" .... Just as the Brundtland Commission had so successfully served notice to the international community that a marriage of economy and ecology was overdue and had set in motion a new world agenda for that purpose, so, it was felt, the relationship between culture and development should be clarified and deepened, in practical and constructive ways.'[11] Despite these efforts, the recognition of the cultural dimension of development remains lower than that of environmental aspects, for a variety of reasons including the diverse range of meanings of culture within development and the relative scarcity of indicators and measurement tools, as this report will also explore later.

23. *Our Creative Diversity* constituted a significant chapter in the reflection on culture and development, and one which remains valid two decades after its publication. Several of the issues addressed in that report, including the recognition of creativity as a source of empowerment and development, the need to enhance heritage policies through further attention to intangible heritage and the exploration of the interaction between gender and culture, have inspired later developments within UNESCO and elsewhere. Some of the challenges identified at the time, such as the need to improve measurement tools, remain important nowadays, despite the advances made since the mid-1990s. More broadly, it has been argued that the World Decade for Cultural Development contributed to advancing international awareness of the link between culture and development, the availability of methodologies and tools in this area, the implementation of innovative projects in all world regions, the setting-up of research and information networks and pilot projects and the strengthening of cross-institution and cross-disciplinary cooperation. However, with exceptions such as the *Our Creative Diversity* report, most of the World Decade's projects had limited impact outside professionals and organisations in the cultural sector.[12]

24. In addition to UNESCO, several other contributions have fostered the understanding of the links between cultural aspects and development in recent years. The most significant lines of thinking are outlined below.

Human development

25. Several reflections on the relation between culture and development can be found within human development studies. Human development understands that 'the basic objective

[10] UNESCO (1982), 'Mexico City Declaration on Cultural Policies', quoted in UNESCO (2000). *Change in Continuity. Concepts and Tools for a Cultural Approach to Development*. Paris: UNESCO, p. 25. Available at http://unesdoc.unesco.org/images/0012/001216/121608EB.pdf [Viewed: 6 June 2015]
[11] Pérez de Cuéllar, J. (1996, 2nd revised edition). "President's Foreword", in World Commission on Culture and Development. *Our Creative Diversity. Report of the World Commission on Culture and Development*. Paris and Oxford: UNESCO / Oxford & IBH Publishing, p. 8.
[12] Kovács, M. (2010).

of development is to create an enabling environment for people to enjoy long, healthy and creative lives.'[13] Rather than a fixed concept, human development is an evolving notion, based on the idea that development is measured by its impact on individual lives, and recognises that a wide range of factors, freedoms and capabilities will determine development and quality of life. Discussing its relation with culture, one of the leading proponents of human development, Amartya Sen, has argued that 'Not only is it the case that cultural factors figure among the ends and means of development, they can also have a central role even in the formation of values. This in turn can be influential in the identification of our ends and the recognition of plausible and acceptable instruments to achieve those ends.'[14] Whereas this leads to the understanding that cultural factors determine values and can therefore influence individuals' definition of their 'valuable lives', Sen has also argued against cultural relativism, that is the idea that the affirmation of rights and freedoms may be culture-specific: 'The valuing of freedom is not confined to one culture only...'[15]

26. Beyond this understanding of cultural factors as elements which *shape* development, in human development cultural freedoms can also be understood as *constitutive* aspects of development. The 2004 edition of UNDP's Human Development Report, entitled *Cultural Liberty in Today's Diverse World*, provided a major reference in this respect. The report argued that 'Cultural liberty is a vital part of human development because being able to choose one's identity –who one is– without losing the respect of others or being excluded from other choices is important in leading a full life. People want the freedom to practice their religion openly, to speak their language, to celebrate their ethnic or religious heritage without fear of ridicule or punishment or diminished opportunity. People want the freedom to participate in society without having to slip off their chosen cultural moorings.'[16] Practicing religion, using a language and celebrating ethnic heritage freely, without fear of being discriminated against as a result of this, were thus identified as central elements of cultural freedom from the perspective of human development.

27. While the 2004 Human Development Report represented a step forward in the consideration of cultural aspects in human development, it is worth noting that the measurement of human development provided by the Human Development Index (HDI) fails to integrate cultural aspects as such – HDI being a composite measure of health, education and income per capita. The UNDP has admitted that '[the] concept of human development is much broader than what can be captured in the HDI' and that the latter should be understood as 'a broad proxy on some of the key issues of human development...'.[17] The absence of universally-accepted and accessible indicators on cultural freedom and on other variables that describe the relationship between culture and development, which could be integrated in a composite index alongside indicators in other areas, emerges as an obstacle in this respect. It could also be argued that, for all of the efforts made by UNDP to support cultural liberty and to challenge existing myths regarding the negative effects of cultural diversity, there is still less acceptance of how cultural liberty and cultural diversity matter for human development than how access to education and to health are important in this respect.

28. Martha Nussbaum, a collaborator of Sen's and one of the lead authors of the 'capability approach', has provided a more complex, detailed analysis of the cultural elements that should be recognised within development. In her view, the key question to be raised when comparing

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[13] This sentence, generally attributed to Mahbub ul Haq, the founder of the UNDP's Human Development Reports, can be found in ul Haq, M. (dir.) (1990). *Human Development Report 1990*. New York: UNDP, p. 9. Available at http://hdr.undp.org/sites/default/files/reports/219/hdr_1990_en_complete_nostats.pdf [Viewed: 7 June 2015]

[14] Sen, A. (2004). "How Does Culture Matter?" in Rao, V.; and Walton, M. (eds.). *Culture and Public Action*. Stanford: Stanford University Press / World Bank, p. 42.

[15] Sen, A. (2000), p. 240.

[16] Fukuda-Parr, S. (dir.) (2004). *Human Development Report 2004. Cultural Liberty in Today's Diverse World*. New York: UNDP, p. 1. Available at http://hdr.undp.org/sites/default/files/reports/265/hdr_2004_complete.pdf [Viewed: 7 June 2015]

[17] UNDP (c. 2013), 'Frequently Asked Questions – Human Development Index (HDI)', available at http://hdr.undp.org/en/faq-page/human-development-index-hdi#t292n61 [Viewed: 31 July 2015]

societies and assessing the dignity and justice they provide to citizens is 'What are people actually able to do and to be? What real opportunities for activity and choice has society given them?' In response, Nussbaum has identified a set of 10 'core capabilities', closely related to human dignity and human rights, including life, bodily health, bodily integrity, etc., as well as several which can be seen to involve cultural components, e.g. senses, imagination and thought (including participation in creative arts and freedom of creative expression); emotions (including being able to have attachments to things and people outside ourselves); practical reasons (including protection for the liberty of conscience and religious observance); affiliation (including non-discrimination on the basis of ethnicity, caste or religion, among others); and play (including being able to laugh, to play and to enjoy recreational activities).[18] It is worth noting that this proposal integrates elements that, beyond language, religion and anthropological aspects, are related to artistic practices.

Sustainable development

29. Other contributions to the relation between culture and development have focused specifically on the notion of sustainable development. A major reference in this area was provided by Jon Hawkes, who in 2001 authored a paper entitled *The Fourth Pillar of Sustainability: Culture's Essential Role in Public Planning*. In it, Hawkes argued that the notion of sustainability and, more broadly, visions of the future are strongly informed by cultural values: 'In its simplest form, the concept of sustainability embodies a desire that future generations inherit a world at least as bountiful as the one we inhabit. However, how to get there... will always be the subject of constant debate. This debate is about values; it is a cultural debate.' [19] On this basis, Hawkes suggested that culture, comprising elements such as cultural capital and community cohesion, engagement in the arts, creativity and innovation, should not be seen as a secondary aspect in sustainable development, but rather as an essential pillar: 'Without a foundation that expressly includes culture, the new frameworks are bereft of the means of comprehending, let alone implementing, the changes they promote. Culture has to be a separate and 'distinct' reference point.'[20] Hawkes' four pillars of sustainability include cultural vitality, social equity, environmental responsibility and economic viability, thus complementing more classic 'triangular' approaches (economic, social and environmental) with a cultural component.

30. One of Hawkes' foremost concerns was the negative impact of some development policies on the cultural vitality of communities, which required the establishment of 'filters' or cultural impact assessment tools which would prevent the loss of valuable cultural identities, capacities and resources. On a similar note, in a paper commissioned by UNESCO in 2008, David Throsby suggested a set of principles for culturally sustainable development, which should be seen 'as a checklist against which particular policy measures can be judged in order to ensure their cultural sustainability.'[21] These principles included the following:

- ***intergenerational equity***: development should not compromise the capacities of future generations to access cultural resources and meet their cultural needs; this requires particular concern for protecting and enhancing tangible and intangible cultural capital;
- ***intragenerational equity***: development must provide equity in access to cultural production, participation and enjoyment to all members of the community on a fair and non-discriminatory basis;

[18] Nussbaum, M. C. (2011). *Creating Capabilities. The Human Development Approach*. Cambridge and London: Belknap Press of Harvard University Press.
[19] Hawkes, J (2001). *The Fourth Pillar of Sustainability: Culture's Essential Role in Public Planning*. Melbourne: Cultural Development Network (Vic), p. 11. Available at http://www.culturaldevelopment.net.au/community/Downloads/HawkesJon%282001%29TheFourthPillarOfSustainability.pdf [Viewed: 7 June 2015]
[20] Ibidem, p. 25.
[21] Throsby, D. (2008). 'Culture in Sustainable Development: Insights for the Future Implementation of Art. 13', CE/08/Throsby/Art. 13. Paris: UNESCO, p. 5. Available at http://unesdoc.unesco.org/images/0015/001572/157287E.pdf [Viewed: 7 June 2015]

- ***importance of diversity***: just as sustainable development requires the protection of biodiversity, so also should account be taken of the value of cultural diversity to the processes of economic, social and cultural development;
- ***precautionary principle***: when facing decisions with irreversible consequences, such as the destruction of cultural heritage or the extinction of valued cultural practices, a risk-averse position must be adopted;
- ***interconnectedness***: economic, social, cultural and environmental systems should not be seen in isolation; rather, a holistic approach is required.[22]

31. Understanding that cultural aspects are, rather than secondary, an essential component of sustainable development, as suggested by these approaches, involves stressing that the living conditions towards which development policies should strive comprise, among others, a range of distinctive, intrinsically cultural aspects. For, if development should be understood 'not simply in terms of economic growth, but also as a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence',[23] as indicated by UNESCO's 2001 Universal Declaration on Cultural Diversity, some guiding, universal values should embody this cultural dimension.

32. A range of contributions have been made to explore and identify these universal cultural values. In 2000, Eduard Delgado suggested a set of 'areas of axiological concern with regards to cultural policies and their implementation', including memory ('a sense of continuity in the building of sensitivities and a responsibility towards becoming a chain link, an active conveyor between past and future'), diversity, connectedness ('[the] drive to connect, to communicate in an interactive way is a value which establishes the profound common bedrock in cultural experience throughout mankind...'), and creativity, among others.[24]

33. On the other hand, John Holden has authored a number of publications exploring the contemporary understanding of 'cultural value', which combines intrinsic aspects (e.g. aesthetic value, historical value, spiritual value) with instrumental aspects (e.g. the impact of cultural capital and cultural engagement on well-being, employment or learning).[25]

34. The combination of intrinsic and instrumental can be seen to express Throsby's previous affirmation of interconnectedness among the different dimensions or systems of development, which should not be seen in isolation but require a holistic approach. In this respect, there is an increasing recognition that strategies and policies concerned with culture in sustainable development should, on the one hand, affirm the need for cultural dynamism and preservation and, on the other, recognise the inevitable interaction between cultural, social, economic, environmental and political aspects. In this context, cultural aspects could be both the 'ends' of development (i.e. amount to something fundamental in the achievement of valuable lives) and the 'means' of development (i.e. contribute to the achievement of social, economic, environmental and political objectives). Partly as a result of this evolution, the former reference to sustainable development as a combination of 'pillars', which suggested the existence of separate spheres, is increasingly being superseded by talk of 'dimensions' and similar terms, thus more clearly expressing the interconnectedness and transversality of different aspects.

35. Recognising this interaction may serve to demonstrate the importance of cultural aspects alongside the other dimensions of sustainable development, but does not preclude

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[22] Ibidem, pp. 4-5.
[23] UNESCO (2001). *Universal Declaration on Cultural Diversity*, article 3. Available at http://portal.unesco.org/en/ev.php-URL_ID=13179&URL_DO=DO_TOPIC&URL_SECTION=201.html [Viewed: 7 June 2015]
[24] Delgado, E. (2000). 'Cultural planning vs. arts values'; originally meant for a UNESCO publication, the English version of this article remained unpublished. The text was later translated and published in Spanish and Italian: Delgado, E. (2001). 'Planificación cultural contra espacio público', *Karis*, 11; and Delgado, E. (2004). 'Per una politica culturale fondata sui valori', *Economia della cultura*, 2/2004.
[25] See e.g. Holden, J. (2004). *Capturing Cultural Value. How culture has become a tool of government policy*. London: Demos. Available at http://www.demos.co.uk/files/CapturingCulturalValue.pdf [Viewed: 7 June 2015]

the existence of imbalances and tensions between different dimensions. Indeed, some authors have warned of the risk of seeing cultural aspects mainly as a resource for the achievement of other development objectives, which may ultimately become a challenge for the very sustainability of cultural diversity. In the view of Eduard Miralles, this may call for measures to be adopted to ensure that a significant part of the 'surplus value' generated by culture (e.g. in tourism, urban regeneration, etc.) be reinvested in the protection and improvement of the cultural ecosystem, with particular emphasis on creative processes and on opportunities for access and active engagement in culture by everyone.[26]

36. The progressive integration of cultural aspects in the understanding of sustainable development has been visible also in international legal and policy documents. In the UNESCO context, references to sustainable development can be found, among others, in the aforementioned Universal Declaration on Cultural Diversity (2001), the Convention for the Safeguarding of the Intangible Cultural Heritage (2003) and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005), as explored later in this report.

37. Since 2010, the UN General Assembly has adopted four resolutions on culture and development, the third and fourth of which, echoing a set of concepts previously proposed by UNESCO, recognised culture as an enabler and as a driver of sustainable development, emphasised the contribution of culture to inclusive economic development, inclusive social development, environmental sustainability and to peace and security and invited Member States to adopt policies and measures in a wide range of areas relevant to the relationship between culture and sustainable development.[27] The third resolution also referred to the outcome document *The Future We Want* of the 2012 UN Conference on Sustainable Development (Rio+20), one of the paragraphs of which indicated that 'We acknowledge the natural and cultural diversity of the world, and recognize that all cultures and civilizations can contribute to sustainable development'.[28]

38. Additionally, in December 2013, the United Nations Economic and Social Council (ECOSOC) adopted the Ministerial declaration of the 2013 high-level segment of the Economic and Social Council, entitled "Science, technology and innovation, and the potential of culture, for promoting sustainable development and achieving the Millennium Development Goals". The declaration reaffirmed commitments regarding 'the use of science, technology and innovation (STI), as well as the potential of culture, for the achievement of the internationally agreed development goals, made at the major United Nations conferences and summits in the economic, environmental, social and related fields'.[29]

39. In addition to the UN context, other policy documents have stressed the place of culture in sustainable development. Among them the Agenda 21 for culture, a document inspired by Jon Hawkes' view of culture as the fourth pillar of sustainable development, should be noted. Adopted in 2004 and established as the guiding document of United Cities and Local Governments (UCLG), an international organization of local governments, the Agenda 21 for culture proposes a range of principles and policy approaches that should inform cultural policies concerned with sustainable development. It has been adopted by over 500 local

[26] Miralles, E. (2009), 'Cultura, cooperación descentralizada y desarrollo local', in Observatorio de Cooperación Descentralizada UE-Al, *Anuario de la cooperación descentralizada*, 4. Available at http://observ-ocd.org/sites/observ-ocd.org/files/publicacion/docs/472_255.pdf [Viewed: 7 June 2015]

[27] UN General Assembly (2013), 'Culture and sustainable development', resolution A/C.2/68/L.69, 5 December 2013. Available at http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/cultdevL69.pdf [Viewed: 7 June 2015]

[28] UN General Assembly (2012), 'The future we want', resolution A/RES/66/288, 27 July 2012, para 41. Available at http://www.un.org/ga/search/view_doc.asp?symbol=A/RES/66/288&Lang=E [Viewed: 7 June 2015]

[29] United Nations Economic and Social Council. (2013). Ministerial declaration of the 2013 high-level segment of the Economic and Social Council, entitled "Science, technology and innovation, and the potential of culture, for promoting sustainable development and achieving the Millennium Development Goals" (E/2013/L.18).Retrieved from: http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/2_ECOSOC_Ministerial_Declaration_EN.pdf (Viewed August 17, 2015).

governments over the past decade.[30] Among the arguments put forward by this and other related initiatives is the increasing importance of cities and regions in the experience of development, and the importance of development-oriented policies and measures being adopted at local and regional level.

40. Despite all of these efforts, the 2012 Rio+20 Conference also showed that the integration of cultural aspects in the contemporary understanding of sustainable development was limited. Despite the aforementioned efforts to consider culture as the fourth pillar of sustainable development and to better integrate it in the understanding of what development means, texts emerging from this 2012 global conference referred to culture only in the introduction or when addressing specific segments of the population (e.g. indigenous peoples) or sub-topics (e.g. cultural tourism as part of sustainable tourism, the preservation of cultural heritage as an asset for urban regeneration), rather than as a cross-cutting, fundamental aspect.[31] This showed that some progress had been made since texts adopted in 1992 or at the Millennium Summit, but was still far from requests, including UNESCO's, for culture to be considered an essential dimension in sustainable development.

41. Recent years have seen increasing attention being paid to the definition of new approaches to happiness and well-being, as exemplified, among others, by the UN Secretary-General's 2013 note on 'Happiness: towards a holistic approach to development'. The document, submitted at the request of the UN General Assembly, collected evidence from a range of countries and regions that have sought to measure happiness and life satisfaction, through indicators that go beyond economic aspects. Several of them, including Bhutan, Italy and Qatar, include references to cultural aspects in their definitions, and the Secretary-General's note also referred to UNESCO's emphasis on culture and intercultural dialogue. However, despite indicating that UN agencies 'have begun to focus on several aspects of well-being, starting with access to food and basic services, education, culture and the importance of volunteerism for vibrant communities',[32] the note concluded by calling UN Member States to consider employment, community trust, participatory governance, health care, support for family life, education, and environmental protection but failed to stress access to culture or respect for cultural diversity as important factors.[33] References to cultural aspects only appeared as a methodological background ('It should be kept in mind that the way people understand happiness and well-being differs across cultures... Moreover, in some regions people may be reluctant to report on their level of happiness or well-being for cultural reasons'[34]), thus indicating a certain acknowledgement of the relationship between culture and development as influencing the context and understanding of development, rather than as a *substantial* dimension of development.

42. On a related note, when examining existing discourses on culture and sustainable development some authors have warned that there may exist an 'asymmetry' in academic and practitioner work, as there has generally been a stronger concern within professionals and organizations in the cultural sector to reflect on the importance of their activities for broader development objectives (e.g. the economic or social impacts of heritage, the arts and the cultural industries) than among development professionals and academics to consider cultural aspects. In addition, within the latter sectors, an anthropological approach to culture (based on traditions, ways of doing and beliefs) may tend to prevail, with lesser attention being paid to the arts, the cultural industries or heritage, i.e. the more substantial aspects of culture.[35]

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[30] Cf. www.agenda21culture.net [Viewed: 7 June 2015]
[31] UN General Assembly (2012).
[32] UN Secretary-General (2013), 'Happiness: towards a holistic approach to development', note A/67/697, 16 January 2013, para 36, available at http://www.un.org/ga/search/view_doc.asp?symbol=A/67/697 [Viewed: 31 July 2015]
[33] Ibidem, para. 53-54.
[34] Ibidem, para 47.
[35] With regard to this see, among others, De Beukelaer, C. (2015), p. 60.

Cultural rights

43. A connection can be established between the affirmation of culture as an intrinsic component of sustainable development and the recognition of cultural rights as a core component of human rights. It is worth recalling that the right to take part in cultural life is part of the Universal Declaration of Human Rights (UDHR, 1948) and the International Covenant on Economic, Social and Cultural Rights (ICESCR, 1966). Yet, in addition to the right to take part in cultural life, it is generally understood that cultural rights comprise other rights included in international human rights law, such as the right to education,[36] and that a cultural dimension can be seen to exist in many other human rights.[37]

44. Whereas cultural rights have traditionally been seen as less developed than other groups of human rights, some progress has been observed in recent years, in what could be seen as a parallel development to the progress made in the recognition of cultural aspects within sustainable development. In 2009, the UN Committee on Economic, Social and Cultural Rights adopted a General Comment that described the scope and implications of the right to take part in cultural life.[38] Also in 2009, the UN Human Rights Council agreed to establish the post of Independent Expert in the field of Cultural Rights, which in 2012 became the UN Special Rapporteur in the field of Cultural Rights.[39] Since then, a number of reports and other documents contributing to a more detailed and clearer understanding of cultural rights have been published, addressing issues such as access to cultural rights, the cultural rights of women, the right to artistic freedom, the impact of advertising and marketing practices on the enjoyment of cultural rights, and intellectual property regimes.[40] These documents have contributed not only to raising the profile of cultural rights within the UN system, but also to clarifying their implications and the common ground existing with other human rights.

45. In addition to developments at the UN, some relevant civil society initiatives should be noted, including in particular the Fribourg Declaration on Cultural Rights, published in 2007 by a Working Group of experts convened by the Inter-disciplinary Institute for Ethics and Human Rights of the University of Fribourg, Switzerland (the 'Fribourg Group').[41] The initiative, which built on a previous exercise commissioned by UNESCO in the 1990s, provided a clearer identification of the rights and freedoms contained within 'cultural rights'. The preamble of the Declaration established a connection with sustainable development, by indicating that 'respect for diversity and cultural rights is a crucial factor in the legitimacy and consistency of sustainable development based upon the indivisibility of human rights.'[42]

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[36] Cf. UN Committee on Economic, Social and Cultural Rights (2009), 'Right of everyone to take part in cultural life (art. 15, para. 1(a), of the International Covenant on Economic, Social and Cultural Rights)', General Comment Nº21, E/C.12/GC/21, para 2. Available at http://www2.ohchr.org/english/bodies/cescr/docs/gc/E-C-12-GC-21.doc [Viewed: 7 June 2015]

[37] For further exploration of this, see, among others, Marks. S. P. (2003), 'Defining cultural rights', in Bergsmo, M. (ed.). *Human Rights and Criminal Justice for the Downtrodden. Essays in Honour of Asbjørn Eide.* Leiden / Boston: Marinus Nijhoff Publishers. Available at http://cdn1.sph.harvard.edu/wp-content/uploads/sites/580/2012/10/spm_cultural_rights.pdf [Viewed: 7 June 2015]; Laaksonen, A. (2010). *Making culture accessible. Access, participation and cultural provision in the context of cultural rights in Europe.* Strasbourg: Council of Europe, available at https://www.coe.int/t/dg4/cultureheritage/culture/Moscow/Laaksonen.pdf [Viewed: 31 July 2015]; and Donders, Y. (2004), 'The Legal Framework of the Right to Take Part in Cultural Life', background document for the International Congress Cultural Rights and Human Development, Barcelona, August 2004.

[38] UN Committee on Economic, Social and Cultural Rights (2009).

[39] See, respectively, UN Human Rights Council (2009), 'Independent expert in the field of cultural rights', resolution 10/23, available at http://ap.ohchr.org/documents/E/HRC/resolutions/A_HRC_RES_10_23.pdf [Viewed: 7 June 2015]; and UN Human Rights Council (2012), 'Special Rapporteur in the field of cultural rights', resolution 19/6, available at http://daccess-dds-ny.un.org/doc/RESOLUTION/GEN/G12/127/13/PDF/G1212713.pdf?OpenElement [Viewed: 7 June 2015]

[40] For additional details, visit http://www.ohchr.org/EN/Issues/CulturalRights/Pages/SRCulturalRightsIndex.aspx [Viewed: 7 June 2015]

[41] Fribourg Group (2007), 'Cultural Rights. Fribourg Declaration'. Available at http://www.unifr.ch/iiedh/fr/recherche/diversite-et-droits-culturels [Viewed: 9 June 2015]

[42] Ibidem, preamble, para 6.

46. One of the factors that have traditionally hindered the full recognition of cultural rights is the fear that this may entail opening the door to violations of other human rights, because some cultural traditional practices impair human rights. However, a number of arguments exist to counter this stance, including the UDHR Article 30's indication that 'Nothing in this Declaration may be interpreted as implying... any right to engage in any activity or to perform any act aimed at the destruction of any of the rights and freedoms set forth herein', the principles of indivisibility, interdependence and interrelatedness of human rights and the affirmation of human rights as universal (which opposes any cultural relativism[43]). The UN Special Rapporteur on Cultural Rights has warned of 'the misplaced tendency to equate cultural diversity with cultural relativism, which has the effect of raising fears and misunderstandings regarding the recognition and implementation of cultural rights.'[44] Referring to resolutions of the UN General Assembly as well as UNESCO documents (including the 2001 Universal Declaration on Cultural Diversity and the 2005 Convention on the Diversity of Cultural Expressions), she has also identified the connection between human rights and cultural diversity, explaining that 'the universal promotion and protection of human rights, including cultural rights on the one hand, and respect for cultural diversity on the other, are mutually supportive' and that 'full respect for human rights, and in particular for cultural rights, both creates an enabling environment for, and is, a guarantee for cultural diversity'.[45]

47. The arguments outlined above as regards the universality of human rights, including cultural rights, and the mutual reinforcement between human rights and cultural diversity, also serve to explain that the integration of cultural aspects in sustainable development strategies should not be seen as a hindrance to the achievement of other sustainable development objectives. However, it is necessary to recognise that in some instances tensions between different development objectives may exist, which will require negotiation and reconciliation efforts between them.

1.2.4 The operational implications of sustainable development and 'sustainability'

48. The rise of reflections on sustainable development has been accompanied by increasing references to 'sustainability', both terms being often used interchangeably. Whereas in many cases sustainability can be seen to refer to the process and ends of sustainable development *at societal level*, in other instances it may be seen to provide operational guidelines for performance *within organizations or projects*.

49. The adoption of sustainability principles within organizations or projects could be regarded as a commitment at micro level within the broader sustainable development agenda. In this respect, the full exploration of the implications of culture for sustainable development should also involve the integration of the fundamental principles of sustainability in the working arrangements and procedures of all stakeholders concerned with culture and sustainable development.

50. The present evaluation report has paid attention to the three fundamental principles of sustainable development suggested by *Realizing the Future We Want for All*, the report of the UN System Task Team on the Post-2015 UN Development Agenda[46]: human rights, equality and sustainability. The integration of these principles has informed the evaluation particularly regarding the analysis of strategies and policies and the identification of good practices.

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[43] For an additional exploration of this see, among others, Sen, A. (2000), chapter 10; and Nussbaum, M. C. (2011), chapter 5.

[44] Independent Expert in the field of Cultural Rights (2010). 'Report of the independent expert in the field of cultural rights, Ms. Farida Shaheed, submitted pursuant to resolution 10/23 of the Human Rights Council', A/HRC/14/36, 22 March 2010, para 32. Available at http://daccess-dds-ny.un.org/doc/UNDOC/GEN/G10/124/40/PDF/G1012440.pdf?OpenElement [Viewed: 9 June 2015]

[45] Ibidem, paras 24 and 25.

[46] UN System Task Team on the Post-2015 UN Development Agenda (2012). *Realizing the Future We Want for All. Report to the Secretary-General*. New York: United Nations. Available at http://www.un.org/millenniumgoals/pdf/Post_2015_UNTTreport.pdf [Viewed: 9 June 2015]

1.2.5 Different approaches to culture and sustainable development

51. When compared to other areas in development studies, the relation between culture and sustainable development has received less attention and may be said to be a relatively 'new' subject of study. This, alongside the existence of several meanings of 'culture', may be one of the reasons why the specific scope and implications of the relation between culture and sustainable development remain difficult to delimit.

52. Indeed, as the previous sections have shown, contemporary reflections on the relation between culture and sustainable development have addressed this issue from a diverse range of perspectives. In this context, it should come as no surprise that research has also attempted to classify and describe existing paradigms. Two approaches will be presented hereafter, overall serving to identify a diverse range of approaches to the interaction between culture and sustainable development.

53. On the one hand, a research team based at the Universidad Tecnológica de Bolívar, Colombia, under the leadership of Alberto Abelló Vives, distinguished in a 2010 study three possible approaches to the relationship between culture and development:[47]

- **Culture as a means or as a resource for development**, i.e. the use of cultural practices or resources to achieve objectives in other areas of development, including economic growth, urban regeneration, community cohesion, etc. According to the authors, this approach is distinctive of capitalist economies and amounts to understanding culture as one among several economic sectors. Yet culture may also be a means to achieve universal goals, including democracy, governance and participation.
- **Culture within development, or development placed within a cultural context**, i.e. the understanding that development models, plans, programmes and objectives unfold in a specific cultural context. In this context, three perspectives may be distinguished:
    - The first approach accepts the universal, unquestionable nature of development and merely aims to understand how development strategies should be adapted to specific cultural contexts. There is an underpinning 'determinist' perspective to this approach, which may serve to explain why, on account of their cultural features, certain countries remain 'underdeveloped'.
    - The second approach takes a critical stance towards development programmes, by explaining that they aim to implement models that are not suited to certain cultural contexts.
    - The third approach focuses on the very definition of 'development', understanding it as a cultural construct that may be legitimised or contested. Relevant authors in this field, including Arturo Escobar, argue that 'development' may be understood as a 'dream' imposed by West European and North American countries and accepted by elites in the global South, which ultimately amounts to a new form of colonialism. In this respect, development should be 'de-constructed'.[48]
- **Cultural freedom as an ends of development**, which, drawing on Amartya Sen, human development studies and the capabilities approach, argues that cultural liberty (or freedom) is one of the intrinsic freedoms that development strategies should strive to achieve.

[47] Abelló Vives, A.; Aleán Pico, A.; and Berman Arévalo, E. (2010), "Cultura y desarrollo: intersecciones vigentes desde una revisión conceptual reflexiva", in Martinell Sempere, A. (ed.) *Cultura y desarrollo. Un compromiso para la libertad y el bienestar*. Madrid and Tres Cantos: Fundación Carolina / Siglo XXI. Available at http://catedraunesco.com/resources/uploads/culturaydesarrollo_amartinell.pdf [Viewed: 9 June 2015]

[48] In this respect, see, among others, Escobar, A. (2011, new edition). *Encountering Development: The Making and Unmaking of the Third World*. Princeton: Princeton University Press.

54. Abelló Vives et al. argue that the three aforementioned approaches are not irreconcilable: in their view, insofar as the definition of 'development' is understood as a cultural construct and the emancipatory potential of culture is recognised, culture can become a resource to achieve a form of development the main objective of which is to achieve intrinsic freedoms, including cultural freedom.

55. A European research consortium, in the context of the *Investigating Cultural Sustainability* project, recently published a similar analysis of the different perspectives connecting culture and sustainable development.[49] Again, three perspectives are distinguished – which in this case serve to depict the different roles that culture may play within development, as explained hereafter:

- **Supporting Sustainability: a self-standing role for culture in sustainable development**, which should be understood as the recognition of culture as a self-standing '4th pillar' or as an independent, autonomous dimension alongside the other dimensions of sustainable development. Authors highlight the potential of this approach to stress the particular, distinctive qualities of art and creative activities, while warning that this approach may entail isolating culture from other dimensions, particularly if the focus remains too narrowly on 'the arts and creative-cultural sector'.
- **Connecting Sustainability: the mediating role of culture for sustainable development**, which understands culture as a driver of sustainability processes. In this context, economic, social and ecological sustainability is afforded by culture, for, in a context where other dimensions of sustainable development are prone to enter into conflict, 'culture can be the way to balance competing or conflicting demands and work through communication to give human and social meaning to sustainable development. Culture can be a go-between or intermediary to connect the various dimensions of sustainability...'[50] Authors admit that this potential for culture to have a mediating role has rarely been exploited and suggest that this may explain why sustainable development has proven to be so elusive.
- **Creating Sustainability: the transformative role of culture as sustainable development**, which highlights the potential of culture to take an evolutionary, holistic and transformative role, providing a new paradigm to the question of sustainable development. In this context, culture, rather than a descriptive or analytical tool, 'offers an ideal of doing things well, of culture as cultivation and sustaining life.... Culture in this approach refers to a worldview, a cultural system guided by intentions, motivations, ethical and moral choices, rooted in values that drive our individual and collective actions..., and to a process and communication of transformation and cultural change. This makes it possible to think of sustainability and sustainable development as processes, ongoing and in-the-making, not as fixed states.'[51] In this context, active community participation in social and political decision-making and eco-cultural practices that serve to foster a new understanding of the human place in the world, are mentioned as relevant examples.

56. Authors of the report of the European research consortium argue that the three roles described may co-exist and their visibility will depend on the circumstances and objectives of each context. Whereas the complexity of the approaches and of the definition of culture used increases in the second and third models described, new forms of governance will be necessary in all cases.

57. One final observation should be made in this examination of existing paradigms and approaches: recent reflections on sustainable development have progressively assumed that the North-South (or 'developed' vs. 'developing') divide which had traditionally informed

[49] Dessein, J.; Soini, K.; Fairclough, G.; and Horlings, L. (eds.) (2015). *Culture in, for and as Sustainable Development. Conclusions from the COST Action IS 1007 Investigating Cultural Sustainability*. Jyväskylä: University of Jyväskylä. Available at http://www.culturalsustainability.eu/conclusions.pdf [Viewed: 9 June 2015]
[50] Ibidem, p. 30.
[51] Ibidem, p. 32.

international development strategies is increasingly difficult to maintain. Some scholars have argued that, from the perspective of human development, to a certain extent '[all] countries are "developing countries"',[52] whereas recent international changes mean that traditional hierarchies are difficult to sustain: as recently affirmed by Christiaan de Beukelaer, '... the division [between developed and developing countries] has become out-dated, if not useless, since 'developing' countries that do well are now called 'emerging', and so-called 'developed' countries are in 'crisis', and Africa is 'rising'... If 'development' is used, it should be as the deliberate and critical process of intervention into livelihoods, and not merely as a discursive division between allegedly 'developed' and 'developing' countries.'[53] The present report takes account of this view, while being aware that most strategies concerned with sustainable development, particularly in the recent UNESCO context, have been aimed at countries in the global South.

58. The contributions above, as well as several others which have addressed the manifold meanings and combinations of culture and sustainable development, may serve to confirm the complexity of these terms and of their policy implications. Whereas the present evaluation does not aim to clarify the exact scope of the relation between culture and sustainable development, it will need to apply some of the specific approaches and concepts set out above.

1.2.6 Recent developments: preparations for the Post-2015 Development Agenda

59. Whereas cultural aspects were largely absent from 2000's Millennium Declaration and its accompanying MDGs,[54] the previous pages have shown that the reflection on the relation between culture and sustainable development has made substantial progress since then, at least in some academic, civil society and institutional contexts, but has not become mainstream in all corners. Developments in this area have regularly referred to the need to connect work in the cultural field with the achievement of the objectives set by the international community through the MDGs. As this report will later explore, one major initiative in this field was the Thematic Window on Culture and Development funded by Spain through the MDG Achievement Fund (MDG-F), and implemented by UNESCO and other UN agencies.

60. As the international community discussed the follow-up to the MDGs, increased attention has been paid to the integration of cultural aspects in the new internationally-agreed development goals, i.e. the Post-2015 Development Agenda and its related SDGs. Initiatives in this area have been adopted both within UNESCO and other international organizations, on the one hand, and by civil society networks, which have been increasingly active in calling for an integration of cultural aspects in sustainable development strategies.

61. In the UNESCO context, the adoption of a discourse that describes culture as a 'driver' and an 'enabler' of sustainable development requires recognition. An initial visible reference to this was the 'thematic think piece' presented by UNESCO to the UN System Task Team on the Post-2015 UN Development Agenda in May 2012. Entitled *Culture: a driver and an enabler of sustainable development*,[55] and drawing on the work of Jyoti Hosagrahar and other authors, the text identified two ways in which culture could be linked to sustainable development:

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[52] Nussbaum, M.C. (2011), "Preface", p. x.

[53] De Beukelaer, C. (2015), p. 34.

[54] The United Nations Millennium Declaration, adopted by the General Assembly in September 2000, refers to '... international cooperation in solving international problems of an economic, social, *cultural* or humanitarian character' (para 4), tolerance as a fundamental value which involves that 'Human beings must repect one other, in all their diversity of belief, *culture* and language... A *culture* of peace and dialogue among all civilizations should be actively promoted' (para 6), as well as the commitment 'To strive for the full protection and promotion in all our countries of civil, political, economic, social and *cultural* rights for all' (para 25). Our italics. UN General Assembly (2000). United Nations Millennium Declaration, A/RES/55/2. Available at http://www.un.org/millennium/declaration/ares552e.pdf [Viewed: 10 June 2015]

[55] UNESCO (2012). *Culture: a driver and an enabler of sustainable development*, Thematic Think Piece, available at https://en.unesco.org/post2015/sites/post2015/files/Think%20Piece%20Culture.pdf [Viewed: 10 June 2015]

- Culture as a **driver** of sustainable development includes both an understanding of culture *as a means or as a resource* for the achievement of other development objectives (economic development, poverty alleviation, social inclusiveness, etc.) and a recognition of *specific or intrinsic cultural values and expressions* (creativity, use of local resources, skills and knowledge), in what could be seen as a recognition of culture as a 'fourth pillar' or self-standing dimension of sustainable development, although this argument is not explicitly made.
- Culture as an **enabler** of sustainable development refers to the need for development interventions to be responsive to the cultural context and the particularities of a place and community, and to advance a human-centred approach to development. This is seen not only to make development strategies more effective and sustainable, but also to tap into culture's transformative power. In this respect, this could be seen to combine elements of 'culture within development' as described by Abelló Vives et al. (2010), as well as culture's role of 'creating sustainability' as suggested by the *Investigating Cultural Sustainability* project.

62. Again, this approach serves to confirm that culture can play a variety of roles within sustainable development strategies. By presenting this 'think piece', UNESCO also made the case for the necessary integration of culture in sustainable development strategies and policies in the post-2015 context. Indeed, the paper argued that '[a] better articulation of a shared agenda, and guidelines towards mainstreaming culture into the distinctive mandates of the United Nations beyond 2015 could ensure a more effective response to development needs. The Post-2015 development agenda should also recognize the specific contribution that culture as a sector, encompassing tangible and intangible heritage, cultural and creative industries and cultural infrastructures, has made towards achieving sustainable development, as evidenced in terms of poverty alleviation, social inclusion and environmental sustainability.'[56]

63. The discourse on culture as a driver and an enabler of sustainable development was reinforced through a series of conferences. The Hangzhou Declaration: 'Placing Culture at the Heart of Sustainable Development Policies', adopted at an international congress convened by UNESCO, with support from the Government of China, in May 2013, served to crystallise the organisation's recent work in this field, including the reaffirmation and formal adoption of the 'driver' and 'enabler' arguments first presented in the aforementioned 'think piece'.[57] Research and studies conducted or commissioned by UNESCO in preparation of the Congress served as a background and input to the debates. The aim of the resulting Hangzhou Declaration was 'to provide international and national policy makers, and development actors at large, with a clear statement on why and how culture is critical for achieving sustainable development'.[58] This was followed by the World Culture Forum, hosted by the Indonesian Government in November 2013. The Forum cumulated with the Bali Promise, 'a set of 10 recommendations with a pledge to support the leadership of young people pursuing cultural endeavours, to champion gender mainstreaming and to develop partnerships between the public and private sectors'.[59] These perspectives have also informed some recent developments in the UN context, including the aforementioned General Assembly resolutions on culture and sustainable development and a number of national and international consultations on culture and development. However, current drafts of the Post-2015 development agenda include only a handful of references to culture, mainly in the declaratory

[56] Ibidem, p. 6.
[57] UNESCO (2013). *The Hangzhou Declaration. Placing Culture at the Heart of Sustainable Development Policies*, adopted in Hangzhou, People's Republic of China, 17 May 2013, available at http://unesdoc.unesco.org/images/0022/002212/221238m.pdf [Viewed on 10 June 2015]
[58] Ibid., [Viewed on 10 June 2015]
[59] World Culture Forum. (2013). Bali Promise. World Culture Forum: Bali, available at http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/4_Bali_Promise_EN.pdf

preamble and as in targets related to education, sustainable tourism and urban development, in a vein not dissimilar to that proposed by the Rio+20 Conference.[60]

64. As already noted, contemporary reflections on culture and sustainable development have emerged in a variety of contexts. In addition to academic sources and international organizations, an increasing number of local and national governments, regional organizations and civil society actors have implemented projects and carried out research, lobbying and educational initiatives in this field. In an unprecedented development, in the context of the negotiation of the Post-2015 development agenda, nine international civil society and governmental networks joined forces in the 'Culture 2015 Goal' campaign, which has called for the inclusion of culture in the SDGs.[61] The campaign disseminated an international declaration in May 2014, which had been endorsed by over 800 organizations by the end of that year.

65. Using language similar to that of recent UNESCO documents on culture and sustainable development, including the reference to culture as a driver and an enabler of development, the campaign has also emphasised that a multi-dimensional perspective on poverty and exclusion should integrate cultural aspects and adopt a capability-based approach which connects to human development and human rights: 'It should be stressed that poverty is not just a question of material conditions, resources and income, but also a lack of capabilities and opportunities, of recognition of the dignity of disadvantaged groups and their contribution to the life of the community and of their creative capacity and perspectives to envisage a better future.'[62] Other key messages include the combination of arguments on culture as a resource for development and culture as a fundamental dimension of sustainable development, as well as proposals regarding the integration of culture-based indicators in future international strategies on sustainable development, including the SDGs.

66. Despite the wide range of arguments and initiatives presented in this section, and as already noted, progress in the understanding and recognition of the relationship between culture and sustainable development remains slow and limited. Several factors may serve to explain this situation, including the weakness of measurement tools, fear regarding the potential implications of giving leeway to cultural aspects in development strategies, the perception of cultural aspects as secondary among development objectives,[63] as well as other factors, which will be addressed later in this report.

[60] UN (2015), "Transforming Our World: the 2030 Agenda for Sustainable Development. Outcome Document for the UN Summit to Adopt the Post-2015 Development Agenda", text for adoption, available at https://sustainabledevelopment.un.org/content/documents/7876TRANSFORMING%20OUR%20WORLD_Text%20for%20adoption.pdf [Viewed: 31 July 2015]

[61] Campaign members include the International Federation of Arts Councils and Culture Agencies (IFACCA), the Committee on Culture of United Cities and Local Governments (UCLG), the International Federation of Coalitions for Cultural Diversity (IFCCD), Culture Action Europe, Arterial Network, the International Music Council (IMC), the International Council on Monuments and Sites (ICOMOS), the International Federation of Library Associations and Institutions (IFLA) and the Red Latinoamericana de Arte para la Transformación Social. Cf. http://www.culture2015goal.net/ [Viewed: 10 June 2015]

[62] IFACCA, UCLG, IFCCD and Culture Action Europe (2013). *Culture as a Goal in the Post-2015 Development Agenda*, p. 6. Available at http://www.culture2015goal.net/index.php/docman/2015goals/1-cultureasgoal-eng [Viewed: 10 June 2015]

[63] For an additional exploration of this see, among others, Martinell Sempere, A. (2010), 'Aportaciones de la cultura al desarrollo y a la lucha contra la pobreza', in Martinell Sempere, A. (ed.). *Cultura y desarrollo. Un compromiso para la libertad y el bienestar*. Madrid and Tres Cantos: Fundación Carolina / Siglo XXI. Available at http://catedraunesco.com/resources/uploads/culturaydesarrollo_amartinell.pdf [Viewed: 10 June 2015]

Chapter 2: UNESCO's Policy Environment for the Work on Culture and Sustainable Development

67. UNESCO does not have *one* overall policy or strategy specifically dedicated to culture and sustainable development. Many policy messages do nevertheless exist in various types of resolutions, decisions, strategies, programmatic documents, and standard-setting instruments. Together they can be considered to constitute the policy environment that influences the evolution of the Organization's work on this topic. This chapter provides an overview of the policy messages contained in relevant UNESCO documents, starting with related General Conference resolutions and Executive Board decisions, followed by UNESCO's Medium-Term Strategy (37 C/4) and Approved Programme and Budget (37 C/5), and three of the six main culture conventions (1972 Convention; 2003 Convention; and 2005 Convention) that are most closely related to the work on culture and development. Short reference is then also made to relevant policy messages guiding the work of other sectors and offices (education, science, Africa Department) that are often not recognised as part of culture and development but could be seen as part of a common paradigm.

68. The chapter concludes with a short analysis and a few strategic action points to strengthen the relevance and effectiveness of the policy environment.

2.1. Policy messages in UNESCO resolutions, decisions, strategy and programme

69. UNESCO is given primary policy direction for its work on culture and sustainable development by its Constitution, already mentioned in the previous chapter, by the resolutions and decisions adopted by its governing bodies and by its current Medium-Term Strategy (37 C/4). Most recent ones include General Conference 37 C/Resolution 64, which authorized "the Director-General to pursue advocacy for the role of culture as an enabler and driver of sustainable development with a view to integrating culture in the Post-2015 development agenda"; and highlighted "the role of cultural and creative industries in poverty alleviation through job creation and income generation, providing further evidence of the link between culture and sustainable development in the post-2015 development agenda". This General Conference Resolution was preceded and followed by several Decisions taken by UNESCO's Executive Board (191 EX/Decision 6, 192 EX/Decision 8, 194 EX/Decision 14 and 195 EX/Decision 8, 196 EX/Decision 8) regarding the Organization's participation in the preparations for a Post-2015 development agenda. Starting with 192 EX/Decision 8 the Executive Board recognized the particular need to intensify efforts to integrate culture as an enabler and driver of equitable and sustainable development in the Post-2015 development agenda.

70. In 37 C/Resolution 42 the General Conference also authorized the Director General to implement during the period 2014-2017, the plan of action for Major Programme IV - Culture; and it highlighted the need, as part of Major Programme IV, to "… underscore the central role of heritage in promoting sustainable development, reconciliation and dialogue within and among countries, including through strengthened relationships with other relevant conventions such as the Convention on Biological Diversity and the Ramsar Convention, as well as intergovernmental programmes such as the UNESCO Intergovernmental Oceanographic Commission and the Programme on Man and the Biosphere; …"; and to promote living heritage and creativity to support "the diversity of cultural expressions …, thereby highlighting the role of cultural and creative industries in poverty alleviation through job creation and income generation, and providing further evidence of the link between culture and sustainable development in the post-2015 development agenda."

71. **UNESCO's Medium-Term Strategy (37 C/4)** covers the eight-year period 2014 – 2021. In its first chapter describing the international environment, culture is introduced 'as an enabler and driver of sustainable development, peace and economic progress.' Furthermore,

it argues that 'culture, in its multifaceted form, holds societies and nations together' and specifically points to the contribution of the creative economy to the economic and social well-being of countries. It furthermore calls for the deployment of more differentiated approaches that are better adapted to each local setting and to the specific development needs of each country. This could be seen to refer to culture as an enabler of sustainable development, i.e. to the need for development interventions to be responsive to and integrated in the cultural context and the particularities of a place and community.

72. The midterm strategy outlines nine strategic objectives (SO). SO 7 (Protecting, promoting and transmitting heritage) and SO 8 (Fostering creativity and the diversity of cultural expressions) make ample reference to the role of culture as a driver and enabler of sustainable development. The strategy highlights, inter alia, the power of heritage to help prevent conflicts, facilitate peace-building and reconciliation; it identifies heritage's linkages with climate change, the conservation of biodiversity, access to food, education and health, urbanization etc. It also highlights the importance of traditional systems of environmental protection and resource management for ensuring the sustainability of fragile land and marine ecosystems, the conservation of biodiversity and the prevention of conflicts over access to resources including water. It also talks about the contribution of the cultural and creative industries to job creation and income generation; and the potential of intangible cultural heritage to improve the social and cultural wellbeing of communities and to mobilize innovative and culturally appropriate responses to the various development challenges.

73. Reference to the rights of indigenous peoples and the value of their knowledge systems for sustainable development is made in SOs 4 and 5; while none of the other strategic areas of UNESCO's engagement highlights the importance and potential contribution of tangible and intangible cultural heritage and creativity to the achievement of their respective objectives.

74. SO 6 mentions UNESCO's work on inter-cultural dialogue and the Plan of Action for a Culture of Peace and Non-Violence, and the International Decade for the Rapprochement of Cultures, which are inter-sectoral and related to culture in the larger sense. The C/4 also includes some inconsistencies in the language used when talking about culture and sustainable development, such as once referring to culture as a vector (rather than a driver) of development.

75. **The Approved Programme and Budget (37 C/5)** covers the four-year period 2014 – 2017. Major Programme IV on Culture underscores the central role of heritage in promoting sustainable development, reconciliation and dialogue; and the role of cultural and creative industries in poverty alleviation through job creation and income generation. In line with a number of paragraphs of the C/4, the 2003 Convention's potential as a tool to improve the social and cultural wellbeing of communities and to mobilize innovative and culturally-appropriate responses to various challenges of sustainable development, such as climate change, loss of biodiversity, unequal access to food, education, health; migration, urbanization etc. is also mentioned. By implementing the Programmes' two Strategic Objectives (SO7 *Protecting, promoting and transmitting heritage*, and SO8 *Fostering creativity and the diversity of cultural expressions*), together with their respective Main Lines of Action and expected results, it is expected to demonstrate the power of culture as a driver and enabler of peace and sustainable development. In line with the above-mentioned General Conference resolution, this is further reiterated in other parts of the text, and also points to the need for inter-sectoral cooperation with other Conventions (Convention on Biological Diversity, Ramsar Convention) and Programmes (Intergovernmental Oceanographic Commission, Man and the Biosphere). It is also said that the Creative Cities Network will be further developed to promote sustainable development through international cooperation between cities of developed and developing countries.

76. The indicators / benchmarks that follow are, however, not designed to really measure progress towards any sustainable development goals. In fact, with the exception of an indicator on the number of World Heritage properties that contribute to sustainable development, one

on the use of creativity, arts and design as tools for sustainable development, and a benchmark on integrated heritage education programmes, none of the Convention-related indicators explicitly refer to sustainable development, nor to the type of inter-sectoral cooperation alluded to in the previous paragraph. It could be argued that the C/5 is not the place for more specific development-related results and indicators, given that all the Conventions have their own set of strategic direction, rules and guidelines in line with decisions taken by their respective governing bodies. As this report will show in the following sub-chapters, several of the Conventions are currently in the process of defining their respective policy environments for culture and sustainable development, which at some stage will also have to include the development of concrete objectives and indicators to measure progress. These, in turn, will have to inform the priorities of the C/5 in the future.

77. This points to one of the characteristic features of UNESCO's standard-setting work. While UNESCO's General Conference decides on the overall strategic priorities and budget of the Organization, each convention, in line with its specific legal and other requirements, has its own governing mechanism that determines the priorities of the standard-setting work to be undertaken. This can (and sometimes does) create tensions between the expectations of the governing bodies of the conventions on one hand and the availability of core resources on the other. Governing bodies of the conventions can help balance these tensions in a number of ways, for instance by setting clear priorities for the Secretariats of the Conventions that can be matched with available resources. This, of course, also applies to the work on culture and sustainable development, which is one of the areas where, as the next sub-chapters will demonstrate, more engagement will be required in the future.

78. In conclusion, both the C/4 and the C/5, while making ample reference to the role of culture as an enabler and driver of sustainable development, do not provide any strategic or programmatic guidance on how these linkages are to be established and how success will be measured. This does not only apply to Major Programme IV on Culture, but even more so to the other Major Programmes, which hardly make any explicit reference to culture or to how heritage and creativity would serve as drivers of development in their respective areas. Some mention is made of culture in MPII, which highlights the importance of local and indigenous knowledge and languages, and the need to reinforce their transmission and to include them in any sustainable development efforts. Global Priority Africa's flagship programme for the promotion of a culture of peace and non-violence brings activities from various Major Programmes together, including some to promote the potential of African intangible heritage to serve in favour of peace, reconciliation and social cohesion.

2.2. 1972 Convention Concerning the Protection of the World Cultural and Natural Heritage

2.2.2 Policy and strategy context

79. The UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage (1972 Convention) was adopted by the General Conference of UNESCO on 16 November 1972 and entered into force on 17 December 1975. At the time of its adoption, the term 'sustainable development' had not entered relevant international debates – indeed, it would not be until approximately 15 years later that the Brundtland Report would contribute to making it commonplace. As a result, the 1972 Convention does not refer to sustainable development or sustainability. However, some related ideas may be found in the text, as described hereafter:

a) The 1972 Convention brings together elements of the cultural and natural heritage, in what may be seen as an interesting and innovative cross-sectoral effort, not dissimilar to the integrated approach that is required in sustainable development today. As UNESCO has explained, the 1972 Convention 'developed from the merging of two

separate movements: the first focusing on the preservation of cultural sites, and the other dealing with the conservation of nature'.[64]

b) Among the factors that justified the combination of cultural and natural heritage within a single instrument was the perception that some elements in contemporary development had become a threat for both: the Preamble opens by '*Noting* that the cultural heritage and the natural heritage are increasingly threatened with destruction not only by the traditional causes of decay, but also *by the changing social and economic conditions which aggravate the situation with even more formidable phenomena of damage or destruction.*'[65] It is also worth noting that the Convention established the List of World Heritage in Danger, indicating that properties of cultural and natural heritage may be included in that list because of a variety of factors, including, among others, 'large-scale public or private projects or rapid urban or tourist development projects'.[66] The setting-up of the List expressed increasing concern about the impact of uncontrolled development (in addition to the impact of natural hazards and other risks) and anticipated issues that would become part of the agenda for UNESCO and other stakeholders in subsequent decades.

c) Paragraph 6 of the Preamble of the Convention indicates that 'parts of the cultural or natural heritage are of outstanding interest and therefore need to be preserved as part of the world heritage of mankind as a whole'.[67] The idea that elements drawn from the past and the present should be protected for the future anticipates some of the fundamental elements in the sustainable development paradigm. This idea is later reinforced by Article 4, which refers to States' '...duty of ensuring the identification, protection, conservation, presentation and transmission *to future generations* of the cultural and natural heritage...'.[68]

d) Article 5 of the Convention calls Parties to 'adopt a general policy which aims to give the cultural and natural heritage *a function in the life of the community...*'[69] The notion of 'community' and how cultural heritage can play a role within it would resurface years later, as shall be seen, partly as a result of the stronger community dimension of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage.

e) One of the 1972 Convention's centrepieces is the notion of 'outstanding universal value' (OUV), which serves to define the cultural and natural heritage that should be collectively protected. A contemporary definition of OUV indicates that 'Outstanding Universal Value means cultural and/or natural significance which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity. As such, the permanent protection of this heritage is of the highest importance to the international community as a whole.'[70] References to the 'common importance for present and future generations of all humanity', the 'exceptional significance' and the 'highest importance to the international community as a whole' could be seen to provide a basis for a cultural understanding of sustainable development, although, as shall be seen, the relation between OUV and sustainable development remains ambiguous to this day.

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[64] UNESCO. "The World Heritage Convention. Brief History", available at http://whc.unesco.org/en/convention/ [Viewed: 12 July 2015]

[65] UNESCO (1972). *Convention Concerning the Protection of the World Cultural and Natural Heritage*, Preamble, emphasis added.

[66] Ibidem, Article 11.4.

[67] Ibidem, Preamble.

[68] Ibidem, Article 4, emphasis added.

[69] Ibidem, Article 5.1, emphasis added.

[70] World Heritage Centre (2003). 'Operational Guidelines for the Implementation of the World Heritage Convention', Paris: UNESCO World Heritage Centre, WHC.13/01, para 49. Available at http://whc.unesco.org/archive/opguide13-en.pdf [Viewed: 12 July 2015]

2.2.3 Towards a policy on World Heritage and sustainable development

80. As noted above, one of the reasons that led to the adoption of the 1972 Convention was the perceived impact of social and economic development on the preservation of cultural and natural heritage. That perception of development as a potential 'threat' has progressively been superseded by a more complex, nuanced approach; the result of significant policy discussions. Indeed, maybe as a result of it not being originally included in the text of the 1972 Convention, sustainable development has been the subject of several initiatives and debates in the context of World Heritage, particularly since the turn of the century. This may be exemplified, among several others, by the World Heritage Committee's decision (34 COM 5D), adopted in Brasilia in 2010, which indicated that 'it would be desirable to further consider, in the implementation of the *Convention*, policies and procedures that maintain the Outstanding Universal Value of properties, and also contribute to sustainable development'.[71]

81. The emerging recognition that the preservation and management of heritage and the promotion of sustainable development could be reconciled, however, is not free from ambiguity, as a previous expert meeting in Paraty had also noted: '[the Convention] continues to focus primarily on maintaining the heritage value of World Heritage properties (i.e. the Outstanding Universal Value, or OUV), without considering the possible implications in respect of their wider social, economic and environmental context, except when these implications engender a risk for the heritage. A certain degree of ambiguity, therefore, appears to exist at present as regards the functional relationship within the *Convention*, the practice of conservation promoted by it and the goal of sustainable development.'[72]

82. Yet both the Paraty meeting and subsequent discussions have promoted an understanding of sustainable development that integrates elements derived from natural and cultural heritage. With regard to the latter, the notion of 'cultural sustainability' has been suggested, 'that enables continuities in cultural values, expressions, identities, and knowledge systems of particular groups associated with heritage sites'.[73] Another expert meeting held in Ouro Preto in 2012 reinforced the view that 'preserving heritage and achieving sustainable development... should not be understood as conflicting goals. The concept of heritage is indeed fundamental to the logic of sustainable development as heritage results from the dynamic and continuous relationship between communities and their environment over long periods of time, and reflects what people value to sustain and improve their quality of life.'[74]

83. Whereas developments in this field have been visible particularly in recent years, the request made by the Ouro Preto meeting in 2012 for 'a more inclusive definition of heritage in the World Heritage context, which would place emphasis on its inherent relation to local communities and their wellbeing',[75] can be traced back to reflections made within the UNESCO and academic contexts years earlier. In 1995, the *Our Creative Diversity* report argued that, just like threats to the preservation of tangible heritage had led the international community to adopt common protection measures via the 1972 Convention, intangible cultural heritage was also being threatened by contemporary developments, and that a broader, more complex and inclusive vision of heritage was necessary – one that would integrate the tangible and the intangible, escape Western definitions of heritage focused on the physical aspects, adopt a

[71] World Heritage Committee (2010), 'World Heritage Convention and sustainable development', 34 COM 5D, para 4, emphasis in the original, available at World Heritage Committee (2010). *Report of the Decisions adopted by the World Heritage Committee at its 34th Session (Brasilia, 2010)*, WHC-10/34.COM/20, available at http://whc.unesco.org/archive/2010/whc10-34com-20e.pdf [Viewed: 12 July 2015]

[72] World Heritage Committee (2010), 'Expert Meeting on the relationship between the *World Heritage Convention,* conservation and sustainable development (29-31 March 2010) Paraty, Brazil', WHC-10/34.COM/5D, para 7, emphasis in the original, available at http://whc.unesco.org/archive/2010/whc10-34com-5De.pdf [Viewed: 12 July 2015]

[73] Ibidem, para 8.a).

[74] World Heritage Committee (2012), '5C. *World Heritage Convention* and Sustainable Development', WHC-12/36.COM/5C, para 16 and 18, available at http://whc.unesco.org/archive/2012/whc12-36com-5C-en.pdf [Viewed: 12 July 2015]

[75] Ibidem, para. 17.

more anthropological approach and recognise the interaction between culture and nature: 'Non-physical remains such as place names or local traditions are also part of the cultural heritage. Particularly significant are the interactions between these and nature: the collective cultural landscape.'[76]

84. These reflections crystallised in the adoption of the 2003 Convention and in a more complex, integral understanding of heritage under the 1972 Convention, as shown by the aforementioned process examining the links between cultural heritage and sustainable development. However, as pointed out by some interviewees in the course of the present evaluation, a Western-oriented, largely static notion of heritage that limits the exploration of synergies with sustainable development remains preeminent within the 1972 Convention. Some voices suggest that, rather than adopting a separate Convention for intangible cultural heritage, an integral approach to heritage should have led to amending the 1972 Convention in order to include intangible aspects therein – something that would have been in line with *Our Creative Diversity*'s affirmation that 'Without proper understanding of the values and aspirations that drove its makers, an object is torn from its context and our understanding of it is inevitably incomplete. The tangible can only be interpreted through the intangible.'[77] However, a more restricted, technical understanding of OUV, focusing mainly on the objects and sites rather than their context and broader community meaning, has tended to prevail, as expressed in interviews and in documents resulting from international meetings such as that held in Paraty in 2010.

85. The word 'sustainable' first appeared in the 1992 edition of the Operational Guidelines of the 1972 Convention, in connection to the newly-introduced concept of cultural landscapes, which were recognised as often reflecting 'specific techniques of sustainable land-use' worthy of protection and 'helpful in maintaining biological diversity'.[78] The need to consult local communities during the preparation of a nomination file for inscription of a site on the World Heritage list was also included in the 1992 edition of the Operational Guidelines.[79]

86. Further steps in this direction were taken in 2002, as the Budapest Declaration on World Heritage adopted by the World Heritage Committee stressed the need to 'ensure an appropriate and equitable balance between conservation, sustainability and development, so that World Heritage properties can be protected through appropriate activities contributing to the social and economic development and the quality of life of our communities.'[80] The same meeting agreed on the four 'strategic objectives' of the 1972 Convention and of the World Heritage Committee, namely the '4 Cs', including credibility, conservation, capacity building and communication.[81] A fifth 'C', regarding 'communities', would be added five years later, at the meeting held in Christchurch, on the understanding of 'the critical importance of involving indigenous, traditional and local communities in the implementation of the *Convention'* and in order to enhance the role of communities in the implementation of the *World Heritage Convention*.[82] These changes were also progressively introduced in the Operational Guidelines of the Convention, with increasing references to sustainable development and community involvement.[83]

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[76] World Commission on Culture and Development (1996), p. 176.
[77] Ibidem, pp. 194-195.
[78] Quoted in Boccardi, G.; and Scott, L. (2014), 'Developing a proposal for the integration of a sustainable development perspective within the processes of the World Heritage Convention', working document, version April 2014, p. 1. Available at http://whc.unesco.org/document/128769 [Viewed: 12 July 2015]
[79] Ibidem.
[80] World Heritage Committee (2002). *Budapest Declaration on World Heritage*, 26 COM 9, para 3.c), available at http://whc.unesco.org/en/decisions/1217/ [Viewed: 12 July 2015]. See also Boccardi, G.; and Scott, L. (2014).
[81] World Heritage Committee (2002), para 4.
[82] World Heritage Committee (2007), 'Evaluation of the Results of the Implementation of the Committee's Strategic Objectives', decision 31 COM 13A, para 5; and decision 31 COM 13B, para 3; in World Heritage Committee (2007). *Decisions adopted at the 31st Session of the World Heritage Committee (Christchurch, 2007)*, WHC-07/31.COM/24, available at http://whc.unesco.org/archive/2007/whc07-31com-24e.pdf [Viewed: 12 July 2015]
[83] Cf. Boccardi, G.; and Scott, L. (2014).

87. These elements may be seen to progressively conjure the connections between environmental sustainability (i.e. maintaining biological diversity, sustainable land-use), social participation (i.e. community participation) and cultural preservation, thus setting the stage for an integrated vision of sustainable development. The approach taken has aimed to establish a double relation between World Heritage and sustainable development: on the one hand, World Heritage properties should be managed and used in a way which ensures their sustainability; on the other hand, the uses of World Heritage should contribute to sustainable development and quality of life – the latter being one of the main reasons for the involvement of communities in site identification and management.

88. The attention paid to sustainable development by the Convention's statutory bodies has been increasing in recent years, as proven by the following aspects:

- The Strategic Action Plan for the Implementation of the World Heritage Convention 2012-2022, affirms, as the vision for 2022, that 'International cooperation and shared responsibility through the [Convention] ensures effective conservation of our common cultural and natural heritage, nurtures respect and understanding among the world's communities and cultures, and *contributes to their sustainable development.*'[84] The Action Plan identified 'heritage as a driver for sustainable development' as an opportunity, while recognising 'political, economic, environmental and social pressures on heritage sites' as a threat, and established among its goals for 2012-2022 that of ensuring that 'Heritage protection and conservation considers present and future environmental, societal and economic needs'. Several references to community involvement were also made.[85]
- The celebration of the 40th anniversary of the 1972 Convention in 2012 took as its official theme "World Heritage and sustainable development: the role of local communities". This was reflected in more than 100 events held across the world. An analysis of the themes emerging from the conclusions and recommendations adopted at these events found that several dimensions of sustainable development had been covered, including in particular the involvement of local communities and their empowerment, the preservation of environmental sustainability, the economic dimension of sustainable development and inclusive social development, whereas links between World Heritage and the peace and security dimension of sustainable development appeared to be covered less often.[86]
- At the 36th Session of the World Heritage Committee, held in Saint Petersburg in 2012, and drawing on the results of previous decisions and activities, including the aforementioned Ouro Preto meeting, the World Heritage Centre was asked to develop a policy on the integration of sustainable development into the processes of the World Heritage Convention. The policy should be consistent with the double request that 'processes of the Convention should seek to appropriately integrate a sustainable development perspective to realize the full benefits of heritage to society, and the benefits of sustainable development approaches to the enhanced protection and conservation of heritage'.[87]

89. The latter request to develop a policy on World Heritage and sustainable development may be seen as a consistent step with regard to broader developments within UNESCO and the UN system – indeed, the aforementioned St. Petersburg decision referred, among others,

[84] World Heritage Committee (2011), 'Strategic Action Plan for the Implementation of the *World Heritage Convention* 2012-2022', WHC-11/18.GA/11, para 1, emphasis added. Available at http://whc.unesco.org/archive/2011/whc11-18ga-11-en.pdf [Viewed: 12 July 2015]
[85] Ibidem.
[86] Carmosino, C. (2013), 'World Heritage and Sustainable Development: The contribution of the 40th anniversary of the World Heritage Convention', annex 2 in Boccardi, G.; and Scott, L. (2014).
[87] World Heritage Committee (2012), 'World Heritage Convention and Sustainable Development', decision 36 COM 5C, para. 4 and 5, in World Heritage Committee (2012). *Decisions adopted by the World Heritage Committee at its 36th Session (Saint-Petersburg, 2012)*, WHC-12/36.COM/19, available at http://whc.unesco.org/archive/2012/whc12-36com-19e.pdf [Viewed: 12 July 2015]

to UNESCO's efforts to promote the role of culture in development and to the then recently-held Rio+20 UN Conference on Sustainable Development. Yet in narrower terms, from the perspective of cultural heritage, addressing the relation with sustainable development was also an expression of three factors:

- Firstly, the perception that increasing tensions existed between heritage preservation and other development objectives: 'Tensions between conservation and development objectives... are becoming increasingly frequent in the institutional processes of the Convention, notably in the context of the review of state of conservation reports.'[88]
- Secondly, there is an increasing recognition that effective World Heritage preservation may not take place in an isolated manner, but will only succeed if it embraces broader societal challenges, including those posed by sustainable development, as suggested by the draft policy, '...in the current context ... the need has become apparent to view conservation objectives, including those promoted by the World Heritage Convention, within a broader spectrum of economic, social and environmental values and needs encompassed in the sustainable development concept.' Rather than being a choice, the draft policy contends that this approach is inescapable and nothing would be gained by ignoring sustainable development challenges, for '...ultimately, if the heritage sector does not fully embrace sustainable development and harness the reciprocal benefits for heritage and society, it will find itself a victim of, rather than a catalyst for, wider change.'[89]
- Thirdly, the recognition that, despite the progress made in recent years in including references to sustainability, sustainable development and communities, an integrated vision and adequate capacities and skills are still lacking both at policy and at management level.[90]

90. The draft policy on World Heritage and sustainable development was prepared by a group of experts, and presented to and endorsed by the World Heritage Committee at its 39th Session in Bonn in 2015[91] (Decision 39 COM 5D). Later this year it will be presented to the 20th General Assembly of States Parties for discussion and final adoption (Paris, November 2015). The following aspects should be noted:

a) The draft policy argues that World Heritage properties have an 'inherent potential to contribute to all dimensions of sustainable development'.[92]

b) Detailed arguments and recommendations are provided as follows:

   - Environmental sustainability, including the contribution made by natural heritage in particular, but also mixed and cultural heritage properties, to environmental sustainability.[93]
   - Inclusive social development, including contributing to inclusion and equity through conservation and management (e.g. in improving abilities for all, reducing exclusion and including the values of local communities); enhancing quality of life and well-being (e.g. by ensuring the availability of basic infrastructure and services in and around World Heritage properties); respecting, protecting and promoting human rights (e.g. by promoting World

[88] Carmosino, C. (2013), p. 13.
[89] World Heritage Centre (2015), 'Draft Policy for the Integration of a Sustainable Development Perspective in to the processes of the World Heritage Convention', para. 2 and 5, in World Heritage Centre (2015), '5D. World Heritage and Sustainable Development', WHC-15/39.COM/5D, available at http://whc.unesco.org/en/documents/135650 [Viewed: 12 July 2015]
[90] Boccardi, G.; and Scott, L. (2014), p. 3. See also World Heritage Committee (2012), '5C. *World Heritage Convention* and Sustainable Development', WHC-12/36.COM/5C, para 19, available at http://whc.unesco.org/archive/2012/whc12-36com-5C-en.pdf [Viewed: 12 July 2015]
[91] UNESCO. Decisions adopted by the World Heritage Committee at its 39th session (Bonn, 2015): WHC-15/39.COM/19.
[92] World Heritage Centre (2015), 'Draft Policy for the Integration of a Sustainable Development Perspective in to the processes of the World Heritage Convention', para 3.
[93] Ibidem, para 13-15.

Heritage properties as exemplary places for the application of the highest standards for the respect and realisation of human rights); respecting, consulting and involving indigenous peoples and local communities; and achieving gender equality (e.g. in the preparation and content of nomination dossiers, in economic opportunities in and around World Heritage properties, and in consultation processes and leadership positions).[94]

- Inclusive economic development, including ensuring growth, employment, income and livelihoods, promoting economic investment and community-based tourism and strengthening capacity building, innovation and local entrepreneurship.[95]
- Peace and security, including the relevance of World Heritage to ensure conflict prevention (e.g. highlighting values related to consensus and dialogue which are present in World Heritage, adopting cross-culturally sensitive approaches to the interpretation of heritage properties and identifying and nominating transnational heritage properties); protecting heritage during conflict; promoting conflict resolution (e.g. by ensuring that the importance of safeguarding heritage is included in negotiations aimed at ending armed conflict and civil unrest); and contributing to post-conflict reconstruction.[96]

c) In addition to promoting broader sustainable development objectives, conservation and management strategies in the context of World Heritage should ensure that no harm is done to sustainable development objectives and should be based on the overarching sustainable development principles of human rights, equality and sustainability, through a long-term perspective.[97]

d) The policy also calls on States Parties to 'recognise the close links and interdependence of biological diversity and local cultures within the socio-ecological systems of World Heritage properties. These have often developed over time through mutual adaptation between humans and the environment, interacting with and affecting one another in complex ways, and are fundamental components of the resilience of communities.' As a result, '... any policy aiming to achieve sustainable development will necessarily have to take into consideration the interrelationship of biological diversity with the local cultural context.'[98]

2.2.4 Findings and conclusions

91. The text of the draft policy is consistent with UNESCO's understanding of culture as a driver and an enabler of sustainable development, although, it should be noted, these terms are not used in the draft policy.

92. The policy points to some of the possible tensions that might exist in the relationship between World Heritage and sustainable development, for instance with regards to its economic dimension. Whereas a positive view of the relation between World Heritage and economic development prevails (i.e. one in which the preservation and management of World Heritage can contribute to economic development, leading to a 'win-win' relation), a footnote also warns that '[not] every economic activity will be compatible with the conservation of OUV', thus pointing to the existence of areas of tension.[99]

93. Whereas the draft policy identifies the 'four dimensions of sustainable development' as those derived from the UN Task Team Report *Realizing the Future We Want for All*, it also argues that '[by] identifying, protecting, conserving, presenting and transmitting to future

[94] Ibidem, para 16-22.
[95] Ibidem, para 23-26.
[96] Ibidem, para 27-32.
[97] Ibidem, para 4 and 7.
[98] Ibidem, para 8.
[99] Ibidem, para 23-26 and footnote 18.

generations irreplaceable cultural and natural heritage properties of Outstanding Universal Value (OUV), the World Heritage Convention, in itself, contributes significantly to sustainable development and the wellbeing of people'.[100] Arguing that OUV, 'in itself', contributes to sustainable development points to an *intrinsically cultural* dimension of sustainable development, and that, therefore, protecting and presenting cultural heritage is not only a *tool* for the achievement of other objectives, but also an *aim* in itself, not only for heritage purposes but from a sustainable development perspective as well. Of course, these different aspects are often interrelated in practice – e.g. heritage's provision of a sense of belonging and identity, or spiritual fulfilment, embodies an *intrinsically cultural* dimension, yet can also be seen as part of the social development pillar of sustainable development. This may point to the need for a more extensive and diverse understanding of sustainable development, with a more visible place for cultural aspects that could be promoted by UNESCO. An action point to this effect is included in the final section of the present chapter.

94. The relation between OUV and sustainable development remains an incompletely articulated issue, as discussed in some of the expert meetings described above and identified in interviews conducted in the course of this evaluation. Following the efforts made in recent years, and the affirmation by the draft policy regarding the potential integration of OUV in contemporary approaches to sustainable development, much work will be required in the future to move from the technical, site-based approach to OUV towards a more holistic, dynamic, and multi-dimensional understanding of heritage's *value for society*, which may be able to encompass cultural, environmental, social, economic and peace and security elements, and to translate this into guidelines, procedures and actual implementation practice.

95. The draft policy stresses the fact that very often achieving sustainable development involves 'acting at a scale that is much larger than the [World Heritage] property itself...'[101] Several UNESCO instruments, including recent ones such as the 2011 UNESCO Recommendation on the Historic Urban Landscape, have also pointed to the need for integrated approaches to heritage, which go beyond individual sites and adapt existing policies to multi-dimensional challenges.[102] The 2011 Recommendation also highlighted the relevance of urban areas in a context of global urbanisation, where World Heritage sites in urban areas are particularly threatened by some social and economic developments and may become laboratories for cross-dimensional sustainable development models.

96. The draft policy includes some timid, if relevant, references to intangible heritage and other cultural aspects, and their relation with World Heritage (e.g. 'States Parties should recognise that inclusive economic development is a long-term commitment based on a holistic approach to World Heritage properties and their associated creative and cultural industries and intangible heritage'[103]), and may provide an important step in fostering collaboration among the conventions.

97. Likewise, an integrated approach to sustainable development from the perspective of World Heritage should involve further collaboration with other UNESCO Sectors, including, in particular, Natural and Social Sciences, and Education. Despite the fact that the 1972 Convention contains a section on educational programmes, it should be noted that the new draft policy places little emphasis on the importance of integrating World Heritage in educational programmes for sustainable development, which could indeed be one area for potential collaboration with the Education Sector. Strategic action points to enhance intra- and intersectoral cooperation are included in the final section of this chapter.

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[100] Ibidem, para 3.
[101] Ibidem, para. 10.
[102] UNESCO (2011). *Recommendation on the Historic Urban Landscapes, including a glossary of definitions*. Available at http://portal.unesco.org/en/ev.php-URL_ID=48857&URL_DO=DO_TOPIC&URL_SECTION=201.html [Viewed: 12 July 2015]
[103] World Heritage Centre (2015), 'Draft Policy for the Integration of a Sustainable Development Perspective in to the processes of the World Heritage Convention', para. 26.

98. The success of the policy will depend on the extent to which its principles are going to be reflected in the Operational Guidelines of the Convention, and then translated into concrete operational procedures and actions, as requested by the members of the World Heritage Committee[104], as well as on the capacities and actual commitment of States Parties to implement the new policy.

99. In the broader UN context, the integration of World Heritage in sustainable development may require, in addition to recent attempts to include culture in the Post-2015 development agenda, to pursue efforts to also integrate culture in other relevant international strategies, for instance in those related to resilience and disaster risk reduction. The new Sendai Framework for Disaster Risk Reduction 2015-2030, adopted at the 3rd UN World Conference on Disaster Risk Reduction (WCDDR) in March 2015, includes some references to the preservation of cultural heritage in this context, and should be seen as a step forward when compared to the previous framework.[105] This is testimony to the good inter-agency work done in this area, and should be sustained at global, regional and national levels in the coming years.

Strategic Action Point 1. In addition to recent efforts to integrate culture in the Post-2015 development agenda, lobby for the inclusion of culture as a driver in other relevant broader international initiatives regarding sustainable development.

2.3. 2003 Convention for the Safeguarding of the Intangible Cultural Heritage

2.3.1 Policy and strategy context

100. In its preamble, the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, which entered into force in 2006, recognises the importance of the intangible cultural heritage as a mainspring of cultural diversity and a guarantee of sustainable development. Article 2 of the Convention states that for the purposes of the Convention "...consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development." This means that intangible cultural heritage that is not compatible with international human rights standards or with the requirements of sustainable development is not to be considered by the Convention.

101. As it was pointed out by an evaluation conducted by UNESCO's Internal Oversight Service in 2013[106], the Convention does not give any more direction with regards to what does and does not make ICH compatible with sustainable development, nor does it explain the linkages between the two. The Convention's Operational Directives encourage the media "… to contribute to raising awareness about the importance of the intangible cultural heritage as a means to foster social cohesion, sustainable development and prevention of conflict, in preference to focusing only on its aesthetic or entertainment aspects…" and urge States Parties to manage tourism in a sustainable way that does not put the concerned ICH at risk. They do not explain how intangible cultural heritage is expected to foster sustainable

[104] UNESCO. Decisions adopted by the World Heritage Committee at its 39th session (Bonn, 2015): WHC-15/39.COM/19.

[105] The Sendai Framework recognises, among others, the need to 'systematically evaluate, record, share and publicly account for disaster losses and understand the economic, social, health, education, environmental and cultural heritage impacts, as appropriate, in the context of event-specific hazard-exposure and vulnerability information' and to 'protect and support the protection of cultural and collecting institutions and other sites of historical, cultural heritage and religious interest.' Cf. UN (2015). *Sendai Framework for Disaster Risk Reduction 2015-2030*, para 24(d) and 30(d). Available at http://www.preventionweb.net/files/43291_sendaiframeworkfordrren.pdf The previous framework, adopted in 2005, included some references to cultural aspects but did not place particular emphasis on the impact of disasters on cultural heritage. Cf. UN (2005). *Hyogo Framework for Action 2005-2015: Building the Resilience of Nations and Communities to Disasters.* Available at http://www.preventionweb.net/files/1037_hyogoframeworkforactionenglish.pdf [Both viewed: 12 July 2015]

[106] Torggler, B.; et al. (2013); Evaluation of UNESCO's Standard-Setting Work of the Culture Sector. Part I – 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. Paris; UNESCO, IOS/EVS/PI/129 REV., para. 53; available at http://unesdoc.unesco.org/images/0022/002230/223095E.pdf

development and whether particular ICH domains foster sustainable development more than others, nor do they discuss the relationship between any of the proposed ICH safeguarding measures and other interventions that countries might implement to foster sustainable development.

102. The 2013 evaluation also observed that while people involved in the Convention generally agreed that the link between intangible cultural heritage and sustainable development was important, clarifying the nature of this link, identifying the potential that these linkages hold both for sustainable development on one hand and for the viability of ICH on the other, identifying the potential risks that development, if not sustainable, holds for ICH, were still very much a work in progress.[107]

103. The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage, at its 8th session in 2013, requested the Director General to organize an expert meeting to draw up preliminary recommendations of possible directives on safeguarding intangible cultural heritage and sustainable development at the national level (DECISION 8.COM 13.a). The expert meeting was held in 2014. Based on a first draft prepared by the Secretariat, draft Operational Directives on Safeguarding intangible cultural heritage and sustainable development were developed, and later submitted to the Intergovernmental Committee at its 9th session in 2014 (ITH/14/9.COM/13.b). The Committee decided (DECISION 9.COM 13.b) to examine a revised draft at its upcoming 10th session in 2015, in order to submit it for adoption at the sixth session of the General Assembly in 2016.

104. The draft Operational Directives that are currently being revised based on the comments made by States Parties during the Committee's session in 2014, are organized around the four core dimensions of sustainable development as outlined in the report *Realizing the Future We Want for All*. These four dimensions are those areas where progress will be needed in the coming years, as already mentioned in earlier chapters of this report. A similar overall structure was used for the draft policy to integrate a sustainable development perspective into the processes of the 1972 World Heritage Convention, as explained in the previous sub-chapter. Within these four core dimensions, different sub-categories were chosen as deemed fit according to the context and specific requirements of each Convention.

105. The draft Directives for the 2003 Convention include sub-categories such as food security, health care and quality education for all as part of inclusive social development; knowledge and practices concerning nature and the universe, environmental impacts and community-based resilience to natural disasters and climate change as part of environmental sustainability; income generation and sustaining livelihoods, productive employment and decent work, and tourism as part of inclusive economic development; and preventing disputes, conflict resolution, and restoring peace and security as part of the peace and security dimension of sustainable development. States Parties are encouraged to undertake certain activities, such as adopting appropriate legal, technical, administrative and financial measures; or fostering scientific studies and research methodologies, and others to enhance the contribution of intangible heritage to the respective area of development, and / or to ensure that development does not negatively impact on the intangible cultural heritage and on concerned communities, groups and individuals.

106. As in the draft policy for the 1972 Convention, the draft Directives clearly point to the two-way relationship between heritage and sustainable development: on one hand development can have a positive or negative impact on the viability of intangible cultural heritage - thereby potentially affecting its function as an enabler of sustainable development - and on the other hand heritage can contribute (or fail to contribute) to sustainable development, thereby acting as a driver of (or barrier to) development. This two-way relationship is also clearly pointed out in the introductory chapter (General Provisions) of the Directives, where mention is furthermore made of the need to ensure inclusivity in all safeguarding activities. It is important to note that the report *Realizing the Future We Want for All* not only mentions the

[107] Ibidem, Para. 57.

above four key dimensions of sustainable development, but also establishes that three fundamental principles – human rights, equality, and sustainability – provide the foundation for sustainable development post-2015. The draft Operational Directives consider these to some extent, either by being integrated across the various development areas, or by having small sections specifically dedicated to them, as is the case for gender equality.

2.3.2. Findings and conclusions

107. Following the research and data collection undertaken in the context of this evaluation, and building on previous evaluation findings, the evaluation offers the following observations and suggestions for consideration in the Directives and / or in future efforts to take the work on intangible cultural heritage and sustainable development further:

108. Working on intangible culture heritage requires inter- and even trans-disciplinary approaches. For States Parties to the Convention, the draft Directives make the requirement for Parties to the Convention to cooperate across sectors very clear by 1) calling States Parties to endeavour to integrate safeguarding of intangible cultural heritage fully into their development plans, policies and programmes, and to be cognizant also of the potential impact of these on intangible heritage; and by 2) encouraging States Parties to undertake research and to adopt legal, technical, administrative and financial measures aimed at supporting the contribution of intangible cultural heritage to the various dimensions of sustainable development.

109. Many of these measures will have to be undertaken by non-cultural stakeholders (Ministries or Local Government responsible for planning, health, education, food security, environment, social security, peacebuilding etc.), depending on the specific area of sustainable development concerned. This is very important. If this is not properly appreciated, and measures are limited to those conducted by culture sectors with the sporadic involvement of other sectors, safeguarding of intangible cultural heritage (and heritage in general) will not be able to enter the main development plans, policies and programmes. Initiatives might remain isolated and fall short of having any larger impact.

110. As the 2013 evaluation exercise has shown[108], and this was confirmed by the evidence collected during the current evaluation, working inter-sectorally, including when it comes to the integration of intangible cultural heritage in non-culture sector development policies and legislation is one of the main challenges faced by many States Parties. The same applies to the integration of intangible cultural heritage in development plans and programmes. The reasons for this are manifold and include lack of coordination mechanisms, lack of knowledge about culture by many legal and development experts, the relative weakness of the culture sector in many countries in terms of status and funding when compared with other sectors, etc. Insufficient involvement of non-state actors, especially communities, in the development of policies and development plans, also remains an issue.

111. Another important limiting factor is the weakness of the culture sector to make a compelling case for the link between culture and sustainable development with non-culture sector actors. This has to do with the fact that officials working in culture often do not know enough about sustainable development issues, nor about the theories of change involved, nor are they familiar with the worldviews underlying these theories of change and the differential values and logics at play. It would be naïve to assume that increased scientific evidence on the contribution of culture to sustainable development alone or measures undertaken by the culture sector alone would automatically convince non-culture sector actors of the importance of culture for their respective areas of engagement. These activities need to be complemented by concrete suggestions for how the safeguarding of intangible cultural heritage could fit into and contribute to achieving the objectives of those intervention areas. The design of such recommendations requires a good understanding of the specific development challenges that are being addressed, the context in which these interventions are happening, the worldview

[108] Ibidem., see chapters 2 and 4 for more information on this topic.

and values at play, the stakeholders involved etc. When making the case for the integration of the safeguarding of intangible cultural heritage in a specific development area, the argumentation needs to be informed by all these factors, using an appropriate, context-specific "language" so that the messages resonate with non-culture sector actors.

112. This issue cannot be emphasized enough. Over and over in the context of the present evaluation as well as the evaluation conducted in 2013, stakeholders working in the culture sector (within and outside UNESCO) confirmed that convincing non-culture sectors of the contribution of (intangible) heritage was hard, while non-culture sector stakeholders interviewed (Government, civil society, other UN Agencies, bilateral donors etc.) pointed out the need for UNESCO to articulate their message in a way that is appropriate in these other contexts. This dilemma especially exists with regard to the linkages between heritage and environmental and social sustainable development. Messages on the contribution of heritage to economic development, especially in the context of tourism, are often easier to deliver. This is why the 2013 evaluation made two recommendations on this issue, both pointing to the need for UNESCO and for States Parties to engage sustainable development experts for integrating ICH into sustainable development-related legislation and policy, and for other work related to ICH and sustainable development (Recommendations 3 and 5).

113. In light of limited resources, culture sector stakeholders will also have to be smart and strategic when "picking their battles". Not all development plans, policies, and programmes might lend themselves equally to the integration of intangible heritage. Potential entry points will depend on the specific context, including the objectives and priorities of the development policies and programmes, the availability of counterparts, resources, timing, competing development priorities etc. Measures undertaken in implementation of the Operational Directives of the Convention will have to be carefully designed, adapted to the specific context, and delivered in a way that resonates with the concerned stakeholders. No one size fits all. It would also be important to include a specific question in the Periodic Reporting format for States Parties, so that progress in this area can be monitored over time.

114. Other observations regarding the draft Directives concern the integration of the three fundamental principles of human rights, equality, and sustainability. As mentioned above, these were integrated to some extent. A specific section on gender equality was included in the chapter on inclusive social development; reference to the contribution of safeguarding intangible cultural heritage to human rights, the rights of communities, including customary rights to ecosystems where ICH is practiced, etc. is made in various parts of the Directives, and sustainability could be considered to be the orienting principle of the Directive, given that its focus is on intangible cultural heritage and how it relates to sustainable development.

115. The chapter on gender equality acknowledges the fact that intangible cultural heritage is one of the ways in which values and norms related to gender are transmitted and how gender identities are being shaped. It fails to critically point out, however, that an inherent tension exists between the Convention's very clear commitment to the respect of human rights standards and the fact that some of the intangible cultural heritage might indeed not support gender equality but rather contribute to perpetuating gender inequality and unequal power relations, therefore being in violation of human rights principles. It would seem opportune to make this point more clearly in the Directives and to strongly encourage States Parties to help communities examine their intangible heritage with regard to its impact and potential contribution to enhancing gender equality, and to take the results of this examination into account in decisions to safeguard, practice, transmit and nominate this heritage to any of the instruments of the Convention. Intangible heritage that is in violation of human rights principles is not acceptable under the provisions of the Convention as stipulated in its Article 2. The Directives would further benefit from a more detailed analysis of the interplay between gender equality, intangible heritage and sustainable development. Given that neither the Convention nor the larger Operational Directives provide much clarity about this topic, it seems like a lost opportunity to not shed more light on it in the draft Directive. This would help to build awareness about this important dimension of sustainable development, which is certainly an area where

commitment, guidance and support with regard to how to deal with it in policy and practice are required.

Strategic Action Point 2. Deepen and expand the chapter on Gender Equality that is part of the Draft Operational Directives on 'Safeguarding intangible cultural heritage and sustainable development at the national level'.

116. Another issue that could perhaps have featured more prominently in the draft Directive is that of safeguarding intangible heritage specifically in urban contexts. While today the majority of the population still lives in rural areas in many countries, overall, 54% of the world's population already lives in cities. A recent UN report on this topic[109] points out that this proportion is expected to increase to 66%by 2050. It also says that urbanization combined with the overall growth of the world's population could add another 2.5 billion people to urban populations by 2050, with close to 90% of the increase concentrated in Asia and Africa. How to build sustainable cities is one of the main questions that are currently being discussed as part of the Post-2015 agenda.

117. As people from rural areas migrate to cities, they bring their intangible heritage with them. It might be transformed in this new context and according to new living conditions, it might be valued (or not valued) in new ways, and be transmitted in different ways than before. Different communities and groups might be involved, and safeguarding efforts might encounter new challenges and opportunities. A recent publication[110] points to some of the questions that the trend to urbanisation raises for the Convention, as well as to the fact that municipal authorities, museums, libraries, the education system, the private sector, NGOs, civil society groups and others might take on new roles and responsibilities in support of the safeguarding of intangible cultural heritage in urban contexts.

118. The periodic reports of Parties to the 2003 Convention show that many of them have documented and undertaken measures to safeguard ICH in urban contexts. In addition, a significant number of the elements inscribed on the Convention Lists are related to urban practices and to urban spaces for enactment and practice. Nevertheless, the evaluation also found that many of the stakeholders involved in safeguarding of intangible cultural heritage still mainly associate intangible cultural heritage with rural contexts. Moreover, while most of them would acknowledge that intangible cultural heritage is also alive in larger urban settings including today's mega-cities, and that it can contribute to sustainable urban development in many ways, it also became clear that safeguarding urban intangible cultural heritage, starting from its identification, is often considered a challenge.

119. This is an area where more work and guidance might be required in the future. Contrary to the increasing focus on urban cultural heritage and cities of the 1972 Convention, research and studies are scarce and so far no particular attention has been given to this topic by the 2003 Convention. One of the entry points could be the present draft Directives as well as the Convention's capacity building programme that could highlight some of the issues involved and complement examples and case studies from rural settings with those from urban contexts. It should also not be forgotten that as people leave their homes and migrate to the cities, there is an impact on how intangible cultural heritage is lived, transmitted and safeguarded in rural areas.

[109] UN Department of Economic Affairs, Population Division (2014); World Urbanization Prospects. The 2014 Revision. Available at: http://esa.un.org/unpd/wup/FinalReport/WUP2014-Report.pdf

[110] Blake, J. (Routledge, forthcoming 2015) "Safeguarding Intangible Cultural Heritage in the Urban Environment – Some Experiences Gained from Implementing UNESCO's 2003 Convention" in Sophia Labadi and William Logan Urban Heritage, Development and Sustainability: International Frameworks, National and Local Governance.

Strategic Action Point 3. Initiate a process of reflection about the safeguarding of intangible cultural heritage in urban contexts and how it contributes to creating sustainable cities, and seize opportunities to provide guidance on this issue, such as within the context of the capacity building programme of the 2003 Convention and in the Draft Operational Directives on 'Safeguarding intangible cultural heritage and sustainable development at the national level'.

2.4. 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions

2.4.1 Policy and strategy context

120. Adopted by the General Conference of UNESCO on 20 October 2005 and coming into force on 18 March 2007, the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005 Convention) expressed a strengthening of UNESCO's discourse on the relation between culture and sustainable development. Even though several references to this link were pre-existing, including in the aforementioned 2003 Convention, the discourse on the connection between culture and sustainable development was reinforced here, by making it one of the Convention's key messages. This is reflected at several points in the Convention's text:

- The preamble indicates that 'cultural diversity creates a rich and varied world, which increases the range of choices and nurtures human capacities and values, and therefore is a mainspring for sustainable development for communities, peoples and nations'. The preamble later recognises 'the importance of traditional knowledge as a source of intangible and material wealth... and its positive contribution to sustainable development',[111] the latter point establishing a connection with elements addressed by the 2003 Convention.
- Article 1, which presents the objectives of the Convention, refers to the aim 'to reaffirm the importance of the link between culture and development for all countries, particularly for developing countries, and to support actions undertaken nationally and internationally to secure recognition of the true value of this link'.[112]
- Article 2, which presents the Convention's guiding principles, identifies a 'Principle of sustainable development', which affirms that 'Cultural diversity is a rich asset for individuals and societies. The protection, promotion and maintenance of cultural diversity are an essential requirement for sustainable development for the benefit of present and future generations.' Another principle stresses 'the complementarity of economic and cultural aspects of development', affirming that 'culture is one of the mainsprings of development'.[113]
- Article 13, included within Part IV of the Convention (Rights and obligations of Parties), is explicitly devoted to the 'Integration of culture in sustainable development'. The article indicates that 'Parties shall endeavour to integrate culture in their development policies at all levels for the creation of conditions conducive to sustainable development and, within this framework, foster aspects relating to the protection and promotion of the diversity of cultural expressions.'[114]
- Article 14, which focuses on 'Cooperation for development', also indicates that 'Parties shall endeavour to support cooperation for sustainable development and poverty reduction, especially in relation to the specific needs of developing countries, in order to foster the emergence of a dynamic cultural sector', through a range of measures

[111] UNESCO (2005). *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*, Preamble.
[112] Ibidem, Article 1(f).
[113] Ibidem, Article 2, para 5 and 6.
[114] Ibidem, Article 13.

including the strengthening of the cultural industries in developing countries, capacity building, technology transfer and financial support.[115]

121. The 2005 Convention is complemented by the operational guidelines adopted by the Convention's Conference of Parties at successive meetings held since 2007.

122. It is interesting to note that, whereas the scope of the Convention focuses on the 'diversity of cultural expressions', several of the aforementioned references to sustainable development take a broader approach. Indeed, the 'Principle of sustainable development' (Article 2.6) refers to cultural diversity, a broader notion than that of 'the diversity of cultural expressions', whereas Article 13 calls Parties 'to integrate culture in their development policies' (again, a broad approach) and, within this framework, to 'foster aspects relating to the protection and promotion of the diversity of cultural expressions' (narrower approach).

123. Similarly, the Operational Guidelines for Article 13 of the 2005 Convention, adopted in 2009,[116] present different ways of understanding the links between culture and sustainable development, including 1) an understanding that cultural aspects can be *enablers* of sustainable development, as in '[protection], promotion and maintenance of cultural diversity are essential requirements for sustainable development for the benefit of present and future generations'. This could also be said to be in line with Article 13's call for Parties to 'endeavour to integrate culture in their development policies at all levels, for the creation of conditions conducive to sustainable development'; and 2) the recognition that cultural aspects can be *drivers* of sustainable development, as in '[the] diversity of cultural expressions must be taken into account in the development process because it contributes to the strengthening of identity and social cohesion and to the building of inclusive societies' and that '[the] integration of culture into development policies at all levels... makes it possible to... realize the full potential and contribution of cultural industries to sustainable development, economic growth and the promotion of decent quality of life', among others. Links between the diversity of cultural expressions and inclusive economic and social development in particular have been explored both in discussions of the 2005 Convention's statutory bodies and in programmes implemented in this context, whereas there is generally less evidence of how policies derived from the 2005 Convention relate to environmental sustainability and to the promotion of peace and security.

124. Likewise, different types of policies and measures may be adopted in this field, including those that entail integrating a cultural dimension in other policies, in areas such as education, tourism, public health, security and urban planning. This also involves establishing coordination mechanisms between different policy sectors and levels, raising awareness among decision-makers and policy managers from other sectors of the importance of the cultural dimension of development policies, and paying particular attention to women, minorities and vulnerable groups; and those policies and measures that serve to strengthen in particular cultural resources and capacities, and that can be seen to provide the basis for cultural policies and measures. These include measures responding to 'the needs of all concerned artists, professionals and practitioners in the cultural sector', which 'foster the development of viable cultural industries', 'build sustainable technical, budgetary and human capacities in cultural organizations at the local level' and 'facilitate sustained, equitable and universal access to the creation and production of cultural goods, activities and services, particularly for women, youth and vulnerable groups.'

125. In this respect, by also claiming that there is a cultural dimension in sustainable development and that 'economic, environmental, social and cultural systems are interdependent and cannot be considered separately', the Convention and its Operational Guidelines can be seen to support the understanding that culture is the 'fourth pillar' or

[115] Ibidem, Article 14.
[116] UNESCO (2009), 'Article 13. Integration of Culture in Sustainable Development', Operational Guidelines, available in UNESCO (2013a). *Basic Texts of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions*. Paris: UNESCO, available at http://unesdoc.unesco.org/images/0022/002253/225383E.pdf [Viewed: 3 July 2015]

dimension of sustainable development and that this should involve the adoption of explicit cultural policies, in addition to the exploration of the cultural dimension of other public policies and measures.

126. The 2005 Convention hence provides space for a wide range of policies and measures concerned with culture and sustainable development, including both 'cultural policies' and other policies and measures concerned with sustainable development, both at the domestic (Article 13) and the international levels (Article 14). On the other hand, the coexistence of different notions within the Convention's text (culture, cultural diversity, diversity of cultural expressions) may be a source of confusion as regards its exact implications in terms of policies and measures. The aim to create 'the conditions conducive to sustainable development' through the integration of culture in development policies and to foster aspects relating to the protection and promotion of the diversity of cultural expressions (Article 13) may be seen to provide legitimacy for all kinds of policies and measures related to culture and sustainable development and, indeed, to provide a framework for the elaboration of all-encompassing cultural policies, with a broad approach. For instance, some Parties to the Convention have reported on measures that refer to intangible cultural heritage and other areas.[117]

127. Against this, a narrower focus on policies and measures concerned exclusively with the cultural industries generally prevails in the discussions and tools derived from the 2005 Convention. This approach, particularly favoured by the Convention's Secretariat and generally accepted by its statutory bodies, allows for a clearer, more focused understanding of what the Convention tries to achieve.[118] In any case, it is worth noting that some of the tools developed in the context of the 2005 Convention, including the International Fund for Cultural Diversity, attest to a thorough understanding of the relation between the cultural industries, the enabling environment for the diversity of cultural expressions (including the development of cultural policies), and other areas of sustainable development.

128. Overall, there is a strong alignment between elements of the 2005 Convention and UNESCO's general discourse on culture and sustainable development, as expressed in the 2013 Hangzhou Declaration. Further evidence of this is provided by recent documents such as the Florence Declaration, adopted at the 3rd UNESCO World Forum on Culture and Cultural Industries, held in October 2014. The text argued that international cooperation demonstrating the value of the cultural and creative industries can contribute to an agenda for inclusive social and economic development and environmental sustainability, thus assuming the framework proposed in *Realizing the Future We Want for All*, while also calling for fully integrating culture as an overarching principle of all development policies.[119] The Forum's focus on cultural industries somehow emphasised its relevance to the 2005 Convention, yet the final Declaration referred to the links between creativity and heritage, and the need to balance them. Furthermore, reference was made to issues generally lying outside the scope of Conventions,

[117] See e.g. UNESCO (2012). 'Strategic and action-oriented analytical summary of the quadrennial periodic reports'. Paris: UNESCO, CE/12/6.IGC/4, available at http://unesdoc.unesco.org/images/0022/002210/221062e.pdf [Viewed: 31 July 2015]

[118] In this respect, the recently-revised framework for quadrennial periodic reports in the context of the 2005 Convention emphasises that relevant cultural policies and measures are those that are 'adopted to protect and promote the diversity of cultural expressions within [Parties'] territory, ... at the different stages of the cultural value chain', thus using a language ('cultural value chain') that reinforces the links with the cultural industries. Cf. 'Annex to Resolution 5.CP 9b', in UNESCO (2015). Resolutions of the 5th Ordinary Session of the Conference of Parties to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, CE/15/5.CP/Res, available at https://en.unesco.org/creativity/sites/creativity/files/resolutions_5cp_en.pdf [Viewed: 3 July 2015]

[119] UNESCO (2014). "Culture, Creativity and Sustainable Development. Research, Innovation, Opportunities", Florence Declaration, Third UNESCO World Forum on Culture and Cultural Industries, 4 October 2014. Available at http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/FINAL_FlorenceDeclaration_1December_EN.pdf [Viewed: 13 August 2015]

including the recognition of cities as 'laboratories of creativity and innovation, heritage safeguarding and environmental sustainability'.[120]

2.4.2 Findings and conclusions

129. The present evaluation identified a number of difficulties and challenges that may hinder the ability of the 2005 Convention to contribute to sustainable development as established in its set of principles and objectives:

130. **Relations with the broader cultural ecosystem.** Some of the key messages of the 2005 Convention rely not only on the role of the diversity of cultural expressions but on a broader understanding of how culture at large (including contemporary cultural creativity, but also tangible and intangible heritage, languages and culture as a way of life) relates to sustainable development. It therefore seems evident that policies and measures supporting the development of the cultural industries should be placed within a broad, diverse 'ecosystem' or 'ecology' of cultural activities, expressions and actors,[121] including those that may not be able to provide financial benefits in the short term: '... the popularity of the creative economy discourse should not eclipse the range of cultural and creative activities that will never be economically viable. These activities need a place in policy and practice, as much as they need a place in society. Even if the cultural industries are a helpful concept, they are not a panacea for the challenges of cultural production, distribution and enjoyment.'[122] The value of these cultural and creative activities should not be measured exclusively based on their potential contribution to other dimensions of sustainable development, but also as an expression of the intrinsic human drive towards creative expression and engagement.

131. **Understanding and facilitating an enabling environment for the diversity of cultural expressions.** Alongside the adoption of measures which directly contribute to the development of cultural expressions, it could be argued that broader conditions are necessary for 'an environment which encourages individuals and social groups... to create, produce, disseminate, distribute and have access to their own cultural expressions... [and] to have access to diverse cultural expressions...', as proposed by Article 7 of the 2005 Convention. This should include, among others, a political and social context wherein human rights and fundamental freedoms can be exercised and where opportunities for international mobility exist, as well as an economic policy context, which takes account of the specific needs of cultural professionals and organisations.

132. More work needs to be done to adapt existing practices in commercial law (e.g. recognising that cultural organisations may be for-profit, as opposed to them being forced to remain in the informal sector or to register under ill-adapted legal forms, including as non-profit organisations or as private companies with no special treatment in tax policy), customs (e.g. reducing the high duties imposed in some countries for the import of music or audio-visual equipment), protection of intellectual property rights, business advice (e.g. ensuring that

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[120] Ibidem, p. 4.

[121] As regards the notion of 'cultural ecology', Colin Mercer explained that '[to] define the cultural field as an 'ecology' means being attentive to the diversity and richness of the elements that constitute culture in any given social formation and, importantly, the *relations between the elements* (and the relative robustness and health of those relations) rather than a rigid separation and demarcation of, for example, the publicly funded and community sectors from the commercial sector.' In this respect, synergies exist between the cultural industries and cultural heritage. Cf. Mercer, C. (2002). *Towards Cultural Citizenship: Tools for Cultural Policy and Development*. Hedemora and Stockholm: The Bank of Sweden Tercentenary Foundation, Sida and Gidlunds förlag, p. 62.

[122] de Beukelaer (2015), pp. 127-128. See also Vellani, A. (2014), 'Success, Failure and Cultural Entrepreneurship' in Several Authors. *Enabling Crossovers. Good Practices in the Creative Industries.* Singapore: ASEF, available at http://asef.org/images/stories/publications/ebooks/ASEF_Publication_EnablingCrossovers.pdf; and Cultural Economy Network (2013), 'Statement', resulting from the international workshop 'Cultural Economy, Sustainable Development and the Diversity of Cultural Expressions: Towards A New Global Policy Agenda', Shanghai, 21-22 October 2013; available at http://artsonline.monash.edu.au/master-cultural-economy/files/2014/03/CEN_StatementofIntentDec2013-2.pdf [Both viewed: 5 July 2015]

expertise in providing advice to organisations in the cultural industries exists, and that their specific needs are acknowledged and understood) and access to finance, among others.

133. Steps adopted by UNESCO recently, including the attention paid to some of the 2005 Convention's original principles in the context of the SIDA-funded project on 'Enhancing fundamental freedoms through the promotion of the diversity of cultural expressions' (e.g. freedom of expression, gender equality, openness and balance to other cultures and expressions), and work done in the context of the EU-funded Expert Facility for the Governance of Culture in Developing Countries as regards the broader preconditions for the development of a sustainable cultural sector, already point in this direction. Synergies could also be sought with work undertaken by UNESCO in the context of the Recommendation on the Status of the Artist, with the activities of the UN Special Rapporteur on Cultural Rights and of civil society organisations, who are increasingly paying attention to freedom of cultural expression and international mobility, and with the increasing body of research on the necessary conditions for the sustainability of the cultural industries.

Strategic Action Point 4. Collect good practices regarding the social and political conditions, including those related to human rights that are best suited to contribute to the diversity of cultural expressions at country level, and make these insights available to Parties to the 2005 Convention for their consideration.

134. **Local adaptation of the global discourse**. One significant challenge as regards the implementation of the 2005 Convention lies in the ability to adapt the understanding of the 'diversity of cultural expressions' and its related concepts (e.g. 'cultural industries') to a diverse range of settings and contexts. As suggested by the *Creative Economy Report 2013*[123] and other publications, the global discourse on cultural industries and the creative economy needs to be adapted to different conditions and pathways, and this includes recognising that creativity takes a diversity of forms and may be present in goods, services and expressions that differ according to place. Therefore, while universal classifications are necessary, they should also provide space for adaptation and inclusiveness.

135. One relevant case in point concerns crafts. Most of the field offices visited in the context of this evaluation support (or have supported) crafts-related activities. They are considered to be particularly relevant, especially in some countries of the global South, because of their potential contribution to inclusive social and economic development, as well as their links with the use of natural resources. Because crafts often result from traditional knowledge and skills considered to constitute intangible cultural heritage, these activities are often seen to relate to the 2003 Convention. In other cases, they are viewed to be linked to the 2005 Convention because of their innovative elements that amount to cultural expressions. Often, the work is seen to be related to both Conventions and to the larger theme of culture and sustainable development.

136. From the field perspective, the role of crafts is not adequately acknowledged by the convention secretariats, neither with regards to their contribution to the safeguarding of intangible cultural heritage, nor regarding their importance as a cultural expression. Therefore, while interventions related to crafts continue to play a role in the field, they somehow seem to be falling through the cracks at HQ. This, of course, has implications for resource mobilization and experience sharing, since both seem to be hampered by lack of visibility and support. It should be noted that the 2005 Convention has indeed provided support for craft-related activities (e.g. a few projects funded by the International Fund for Cultural Diversity have provided training in design inspired by traditional crafts,[124]) and projects conducted under the

[123] UNESCO and UNDP (2013). *Creative Economy Report 2013 Special Edition: Widening Local Development Pathways*. Paris and New York: UNESCO and UNDP, available at http://www.unesco.org/culture/pdf/creative-economy-report-2013.pdf [Viewed: 3 July 2015]

[124] See e.g. UNESCO, 'Talent, will and a fighting chance', in Cliche, D. (ed.) (2013). *Investments and culture: the more diverse, the better. Success stories, facts, figures and performance results*. Paris: UNESCO, available at http://en.unesco.org/creativity/sites/creativity/files/digital-library/2013%20IFCD%20Brochure%20n2_EN.pdf [Viewed: 5 July 2015]

MDG-F, in Ethiopia and Palestine among others, were also supported, but these are the exception rather than the rule. This could be understood as a logical conclusion of the 2005 Convention's focus on cultural goods and services deriving from contemporary creativity, which are not covered by any other international instrument. However, there is need to come to a common understanding about the role of crafts in the context of UNESCO's work on culture and sustainable development, the potential dangers associated with it (over-commercialization; 'folklorization'; etc.) and about their relationship with the Culture Sector's standard-setting work.

Strategic Action Point 5. Clarify the role and importance given to crafts in the context of UNESCO's work on culture and sustainable development, including their relationship with the standard-setting instruments in culture.

137. **The impact of digitisation.** As noted by the Convention's statutory bodies at its last meetings, the impact of the new technologies and digitisation on the diversity of cultural expressions poses some important challenges, and may provide new opportunities for the near future. While these changes are manifold and largely exceed the scope of the present evaluation, it is worth noting that they are also relevant as regards the connection with sustainable development. For instance, changes in the forms of cultural consumption (e.g. piracy, increasing unmediated cross-border distribution of audio-visuals and music, unregulated social media platforms, etc.) affect business models and their sustainability, and thus have an impact on the potential for cultural expressions to contribute to inclusive social and economic development. These new forms of access and consumption may also increase the demand for new content, and thus generate new business opportunities. They may also facilitate universal access to cultural expressions, thus potentially strengthening the equality principle that lies at the basis of sustainable development.

Strategic Action Point 6. Continue to explore how changes brought about by digitisation and their impact on the diversity of cultural expressions have implications for sustainable development, including its cultural, economic, social and other dimensions.

2.5. Other relevant work of UNESCO

138. While UNESCO's work on culture and sustainable development is often considered to be the sole responsibility of the Culture Sector, other sectors also contribute. These initiatives are often not recognized to be part of the culture and sustainable development agenda, but they could be seen as pertaining to a common paradigm. Examples are Man and the Biosphere (MAB), Local and Indigenous Knowledge Systems (LINKS), Global Citizenship Education (GCED) and Education for Sustainable Development (ESD). Some of the work being done in the context of Priority Africa also has a strong cultural component. The purpose of this chapter is to briefly point to some of the culture-related policy messages and provisions contained in non-Culture Sector strategies and programmes, and to show how they link culture with the respective sustainable development areas. A few implementation examples are illustrated further below in the chapter on the implementation of UNESCO's work on culture and sustainable development.

139. It should be noted that programmes and activities mentioned in this and in the following chapters were purposefully chosen to show that UNESCO's work on culture and sustainable development reaches beyond the Culture Sector, and to highlight a few examples of how culture is integrated in various ways from the perspective of other dimensions of sustainable development such as education or science.

2.5.1 Priority Africa

140. Together with Gender Equality, Africa is one of the two Global Priorities of UNESCO. Its work is guided by UNESCO's operational strategy for Priority Africa for the years 2014 –

2021.[125] In support of the African Union's vision and priorities for Africa, the strategy identified the following two main areas for UNESCO's engagement: Building peace by building inclusive, peaceful and resilient societies; and Building institutional capacities for sustainable development and poverty eradication. The main delivery mechanism for these are a number of "flagship programmes", two of which are explicitly related to culture:

141. "Flagship programme" I. *Promoting a culture of peace and non-violence*. Its two main objectives are to address the causes and increase the capacity of peaceful resolution of conflicts; and to promote values and traditional endogenous practices of the culture of peace, specifically involving women and young people on a daily basis.

142. "Flagship programme" V. *Harnessing the power of culture for sustainable development and peace in a context of regional integration*, wants to mainstream culture (heritage in all its forms and contemporary creativity) into public development policies; and to make young people aware of the values of the heritage and to mobilize them to protect and safeguard it.

143. While the Expected Results to be achieved by both programmes are defined in the 37 C/5 Programme and Budget, and clear responsibilities are assigned to specific sectors for their implementation, it became apparent during the present evaluation that more clarity is required at the conceptual level, especially with regard to "Flagship programme 1" on the promotion of a culture of peace and non-violence and its relationship with the work on culture and sustainable development.

144. This lack of clarity seems to be related to a larger question about the relationship between the culture work undertaken under the umbrella of Priority Africa and the priorities of the Culture Sector. Some interviewees even indicated a perception of opposing logics between these two, with a clear impact both on policy effectiveness and resource management. Whereas the Culture Sector priorities should lead to focusing on the implementation of objectives and programmes derived from key conventions, those derived from Global Priority Africa address issues that receive stronger political attention in the region but lead to actions with only limited continuity in some countries.

145. Political priorities aside, overall it seems that there is certainly a need to better articulate and communicate how the culture work performed under the umbrella of a Culture of Peace relates to the Culture Sector's efforts to demonstrate the role of culture as an enabler and a driver of sustainable development, including as an enabler and driver of peace and security. Peace and security constitute one dimension of sustainable development. In fact, it is often argued that peace and security are not only critical for development and a major component of it, but that they, together with human rights, are interlinked and mutually reinforcing.

146. Clarifying and strengthening the conceptual linkages between these various strands of work would contribute to enhancing UNESCO's overall policy environment for culture and sustainable development. This would require an open discussion among the various stakeholders involved in Priority Africa and those leading the Culture Sector's work on culture and sustainable development.

2.5.2 Man and the Biosphere (MAB) Programme

147. Launched in 1971, the overall objective of the Intergovernmental Scientific Programme Man and the Biosphere (MAB) is to 'establish a scientific basis for the improvement of relationships between people and their environments'. The interdisciplinary programme combines knowledge from natural and social sciences, economics and education to 'improve human livelihoods and the equitable sharing of benefits, and to safeguard natural and managed ecosystems, thus promoting innovative approaches to economic development that

[125] UNESCO. Priority Africa at UNESCO. An operational strategy for its implementation 2014-2021. (2013)

are socially and culturally appropriate, and environmentally sustainable'.[126] The MAB Programme is primarily implemented through its World Network of Biosphere Reserves. Each biosphere reserve aims to reconcile the conservation of biodiversity with its sustainable use.

148. MAB is presently in the process of developing a new Strategy and a new Action Plan to guide the MAB Programme and the World Network of Biosphere Reserves in the period 2015-2025. The new draft Strategy was recently discussed by the members of the MAB International Co-ordinating Council (ICC) at its 27th session in June, 2015. As stipulated in the Strategy, biosphere reserves are expected to contribute to sustainable development by conserving biodiversity and reducing poverty. The network is seen as a unique forum for the co-production of knowledge for sustainable development between the inhabitants of biosphere reserves, practitioners and researchers. In the selection and implementation of the reserves, particular importance is given to taking local practices, traditions and cultures into account, and to the involvement of all relevant stakeholders.[127] This reflects some of the principles already outlined in the Seville Strategy[128], adopted twenty years ago, which called for a fuller reflection of the human dimension of biosphere reserves, for the conservation of and connections between cultural and biological diversity, and for the recognition of the value of traditional knowledge and genetic resources in sustainable development.

149. This shows that the relationship between culture and sustainable development has always been central to the MAB Programme. As of 2014, the Programme's World Network comprises 631 biosphere reserves in 119 countries, including 14 transboundary biosphere reserves on the territory of two or more countries. Many reserves are also wholly or partially UNESCO World Heritage sites. Together, the biosphere reserves provide a wealth of experience and insights on the role of culture as an enabler and as a driver of sustainable development. While this is not the language used in the context of the MAB Programme, its fundamental concern both for culture and for the environment shows its relevance to UNESCO's larger agenda. The potential for collaboration and exchange with the Culture Sector's work in support of the 1972 and 2003 Conventions is also obvious.

2.5.3 Local and Indigenous Knowledge Systems (LINKS)

150. Another science sector programme with a strong cultural dimension is the Local and Indigenous Knowledge System (LINKS) programme. Acknowledging that sophisticated knowledge of the natural world is not confined to science, and that societies from all parts of the world possess rich sets of experience, understanding and explanation, LINKS aims to secure an active and equitable role for local communities in resource management; and to strengthen knowledge transmission across and within generations. It explores pathways to balance community-based knowledge with global knowledge in formal and non-formal education; and to support the meaningful inclusion of local and indigenous knowledge in biodiversity conservation and management, and climate change assessment and adaptation, in particular through work with the Convention on Biological Diversity (CBD), the UN Framework Convention on Climate Change (UNFCCC), the Intergovernmental Panel on Climate Change (IPCC) and the Intergovernmental Platform on Biodiversity and Ecosystem Services (IPBES).

151. LINKS is an inter-disciplinary programme, comprising many different activities. For instance, it supports IPBES to recognize and respect the contribution of indigenous and local knowledge to the conservation and sustainable use of biodiversity and ecosystems. It also promotes the inclusion of diverse knowledge systems within climate change processes, thereby providing decision-makers with an understanding of how indigenous knowledge

[126] UNESCO, Natural Science, Environment, Ecological Sciences for Sustainable Development, Man and the Biosphere Programme (MAB). Available at: http://www.unesco.org/new/en/natural-sciences/environment/ecological-sciences/man-and-biosphere-programme/ (Viewed on July 20, 2015).
[127] MAB Strategy 2015-2025 – Final Draft 4 May 2015.
[128] UNESCO. Biosphere Reserves. The Seville Strategy and the Statutory Framework of the World Network. (1996)

contributes to assessing climate change, its impacts and the range of options for community adaptation. LINKS furthermore advocates for the enhancement of the intergenerational transmission of indigenous knowledge, as a complement to mainstream education, and for the integration of indigenous language and knowledge into school curricula. Several publications and advocacy material have been produced for this purpose[129]. Overall, LINKS highlights the role of intangible cultural heritage as these knowledge sets 'comprise the understandings, skills and philosophies that span the interface between ecological and social systems, and intertwine nature and culture'.[130]

152. The programme makes an important contribution to UNESCO's engagement on culture and sustainable development, including by bringing additional perspectives and approaches to UNESCO's work in support of indigenous peoples and the acknowledgement and integration of their knowledge systems and practices in various dimensions of sustainable development.

153. A related important piece of work is the ongoing process of developing a UNESCO Policy on Indigenous Peoples, which was started several years ago. Due to resource constraints and competing priorities progress has been slow over several years, but seems to have now moved to the drafting stage. Such a policy would be important for many reasons, including because it would provide much needed guidance for UNESCO's work in support of indigenous peoples across the Organization, and because it would strengthen UNESCO's overall message on the role of culture in sustainable development. The process of developing such a policy, if undertaken in the most participatory and inter-sectoral manner, would also help make the various co-existing narratives about this topic visible and help to acknowledge and reconcile them if necessary.

2.5.4 Global Citizenship Education

154. Global Citizenship Education (GCED) is one of the strategic areas of work for UNESCO's Education Programme (2014-2017). It is also one of the three priorities of the UN Secretary-General's Global Education First Initiative (GEFI) launched in September 2012 identified under the third point: *Foster global* ***citizenship****,* and described as being transformative and cultivating respect for the world and each other. The overall objective of this programme is to provide individuals with the 'understanding they need to cooperate in resolving the interconnected challenges of the 21st Century'.[131] These challenges include poverty, climate change, all forms of inequality and injustice, etc. The GCED aims to foster values, knowledge and skills that promote respect for human rights, social justice, diversity, gender equality and intercultural understanding ultimately empowering learners to be responsible global citizens.

155. The values that people hold, and consequently their attitudes and behaviours, are largely determined by their culture, as well as by their individual upbringing and development. GCED's ambition is to teach people values that are world-centric in nature, i.e. that express concern for and lead to engagement for the whole of humanity and the planet, and help them reconcile local and global identities and interests. GCED takes different forms and is taught in different ways, depending on the specific context, as one size is not expected to fit all.

156. Values shape and interact with peoples' identities, attitudes, beliefs and worldviews, and ultimately they determine their behaviour. All these are the key ingredients of culture. It is in this expanded sense of culture, that GCED could be considered to be part of UNESCO's larger discourse on culture and sustainable development.

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[129] They are accessible on UNESCO's website: http://www.unesco.org/new/en/natural-sciences/priority-areas/links/related-information/publications/all-books-and-reports/ (Viewed on August 17, 2015).
[130] Nakashima, Douglas (ed.), 2010. Indigenous Knowledge in Global Policies and Practice for Education, Science and Culture UNESCO: Paris. Available at: http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/SC/temp/LINKS/sc_LINKS-UNU-TKinGPP.pdf (Viewed on July 20, 2015).
[131] UNESCO Education: Global Education First Initiative. Available at: http://www.unesco.org/new/en/education/global-education-first-initiative-gefi/ (Viewed on July 20, 2015).

2.5.5 Education for Sustainable Development (ESD)

157. With its focus on sustainable development and on addressing the challenges related to it, UNESCO's work on Education for Sustainable Development (ESD) has some commonalities with its engagement for Global Citizenship Education. ESD's ambition is to empower learners to take informed decisions and responsible actions for environmental integrity, economic viability and a just society.[132] Its focus is on issues related to environmental and economic sustainability, such as climate change, biodiversity, disaster risk reduction, and sustainable consumption and production, but other dimensions of sustainable development are also addressed.

158. ESD not only addresses learning content, but also learning outcomes and pedagogy and learning environments, ultimately leading to a transformation of society by motivating people to adopt more sustainable lifestyles, and by equipping them with the skills to create greener economies and societies.[133] Similar to GCED, ESD acknowledges that this requires that people become global citizens, i.e. that they think and act both locally and globally and that their circle of concern extends beyond their immediate context and lives, and embraces the entire planet and future generations.

159. ESD also recognizes that sustainable development can only be achieved in multi-stakeholder partnerships at local, national and international levels, involving actors from the public and private sectors, civil society, and the international community. As confirmed by experience gained during the UN Decade of Education for Sustainable Development (2005 – 2014), although '… working through networks and partnerships can be challenging, it is nevertheless essential for wide-scale system change'.[134]

160. All the above requires a profound shift in values, worldviews and in culture. Here again, this is where the relationship between culture in its larger sense, and sustainable development is apparent. The need for societies to develop more sustainable consumption and production patterns is an example of where a shift in values and lifestyles, i.e. in culture, is most needed.

161. As the above examples show, there is a cultural dimension to many of UNESCO's areas of engagement. Some of the programmes explicitly refer to culture, for instance by giving importance to indigenous and local knowledge systems and practices in the MAB and LINKS programmes. For these kinds of programmes, the conceptual connection with the work of the Culture Sector, for instance with regard to the safeguarding of intangible cultural heritage, can easily be seen. Other programmes include culture implicitly by working with people's values and worldviews, supporting people and societies to transform to be better equipped to deal with today's sustainable development challenges. Both GCED and ESD could be considered to be part of this category. These interventions might not be part of the Organization's discourse on culture and sustainable development. However, they may be seen to provide positive examples of how culture is integrated as an enabler towards sustainable development, since they aim to address the values underpinning personal development and community cohesion. They furthermore put a lot of emphasis on taking the cultural contexts in which they are being implemented into account. The same applies to some of the work undertaken under the banner of the Culture of Peace.

162. Overall, there is a need to make the conceptual linkages between these various approaches more visible, and to bring the various narratives that co-exist explicitly or implicitly within the Organization to light. In some instances, such as with the Culture of Peace, it might be necessary to better align priorities and harmonize the language used when talking about the link between culture and sustainable development; in others, it might suffice to

[132] UNESCO Roadmap for Implementing the Global Action Programme on Education for Sustainable Development (2014).
[133] Ibid.
[134] UNESCO. Shaping the Future We Want. UN Decade of Education for Sustainable Development (2005 – 2014). Final Report p. 29. (2014).

acknowledge and to give value to the various roles that culture plays in the context of sustainable development.

163. The evaluation also observed that in many of UNESCO's flagship programmes, for instance Education For All or the International Hydrological Programme, while containing a few policy messages related to culture's role as an enabler of sustainable development, not much is said about the importance of culture as a driver of sustainable development. Other programmes mostly consider culture, especially traditional beliefs and practices, to be a problem to be addressed, rather than an asset with the potential to enable and drive development.

164. Overall, the lack of systematic integration of culture in UNESCO's sustainable development work, combined with prevailing difficulties to work inter-sectorally within the Organization, considerably weakens UNESCO's discourse and credibility in this area.

2.6. Input to the development of the Post-2015 UN Development Agenda

165. Policy messages related to culture and sustainable development are furthermore contained in some of the contributions that UNESCO prepared as input to recent discussions of **the post—2015 UN Development Agenda**, including the **Sustainable Development Goals**. The most explicit description of the culture – sustainable development nexus is made in the Thematic Think-piece on Culture and Sustainable Development[135] that describes culture's roles as an enabler and a driver of sustainable development and proposes a few measures to take the work forward. The argumentation is in line with previous publications on the topic and was taken up in 2013's Hangzhou Declaration and some other ensuing initiatives. A few of the other sectors' contributions do also make mention of culture, such as the science sector's Discussion Note on Environmental Sustainability[136], which explains some of the linkages between culture and environmental sustainability. It is for instance pointed out that cultural factors influence lifestyles, consumption patterns and the way people interact with the natural environment, and that climate change and its constant interaction with social processes transform societies in many ways, including with regard to the equality of genders. A piece on education post-2015[137] recognizes that the way people learn and transmit knowledge varies according to their different geographical, historical and linguistic backgrounds and, that therefore, education strategies that are responsive to local cultures, contexts and needs are the most likely to be effective in fostering more cohesive societies, thereby pointing to culture's function as an enabler of sustainable development.

166. UNESCO has been trying to advocate for the inclusion of culture and other topics in the Post-2015 UN development agenda in many ways, including by proposing specific goals, targets and indicators. These advocacy efforts were still ongoing at the time of the evaluation and were not subject of the present exercise. Suffice to say that the seventeen final draft Sustainable Goals[138], together with their 169 associated targets, while not including any specific goal on culture, contain references to culture as follows:

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[135] UNESCO. UN System Task Team on the Post-2015 UN Development Agenda. Culture: a driver and an enabler
of sustainable development. Thematic Think Piece (2012):
http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/post2015/pdf/Think_Piece_Culture.pdf

[136] UNESCO Discussion Note for the Global Thematic Consultation on Environmental Sustainability (2012):
http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/post2015/pdf/UNESCO_Paper_Global_Thematic_Consultation_on_Environmental_Sustainability.pdf

[137] UNESCO. Position Paper on Education Post-2015 (ED-14/EFA/POST-2015/1):
http://unesdoc.unesco.org/images/0022/002273/227336E.pdf

[138] United Nations. Transforming Our World: The 2030 Agenda for Sustainable Development (2 August, 2015). The General Assembly Resolution on the 2030 Agenda for Sustainable Development was adopted on September 25th, 2015: http://www.un.org/ga/search/view_doc.asp?symbol=A/RES/70/1&Lang=E

167. Culture is explicitly identified as a target related to Goals 4, 8, 11, and 12. Target 4.7. of Goal 4 on education *(Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all)* relates to the importance for all learners to acquire the knowledge and skills needed to promote sustainable development, through, among others, an appreciation of cultural diversity and of culture's contribution to sustainable development. Target 8.9. of Goal 8 *(Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all)* talks about the need for policies to promote sustainable tourism that creates jobs and promotes local culture and products. Target 11.4. of Goal 11 on urban sustainable development (*Make cities and human settlements inclusive, safe, resilient and sustainable)* commits to strengthening efforts to protect and safeguard the world's cultural and natural heritage; and finally, Goal 12 *(Ensure sustainable consumption and production patterns)* includes target 12.b, which again refers to the potential of sustainable tourism to create jobs and promote local culture and products, and the need for tools to monitor its impact. Goal 2 *(End hunger, achieve food security and improved nutrition and promote sustainable agriculture*) includes reference to the traditional knowledge associated with genetic resources, and to the need to promote access to and equitable sharing of the benefits deriving from these.

168. With regard to UNESCO's areas of work it is interesting to note not only that cultural and natural heritage are only mentioned in Goal 11 on urban development, but also that although the need to protect and safeguard heritage is being acknowledged, its potential contribution to social, environmental and economic urban development is not acknowledged. The contributions of culture and of cultural diversity are alluded to in Target 4.7. on education. The importance given to sustainable tourism to promote local culture and to contribute to sustainable livelihoods also stands out, as does the omission of the importance of the diversity of cultural expressions, of the role that the cultural and creative industries could play with regards to sustainable development, and the contribution that culture could make to building peaceful and inclusive societies. Earlier references to the need to involve indigenous populations and local communities in decision-making, and the need to promote and protect indigenous knowledge no longer feature in the current draft. The importance of traditional knowledge and practices in the battle against climate change and in ensuring environmental sustainability has also not been included. To end on a positive note, gender equality concerns and the need for women's empowerment feature prominently with a specifically dedicated goal (Goal 5: *Achieve gender equality and empower all women and girls)* and gender has been mainstreamed in several of the other goals and targets.

169. Overall, however, one cannot but conclude that despite all the efforts made by UNESCO, together with its partners and other like-minded stakeholders, culture's role as a driver of sustainable development in the context of the 2030 Agenda remains modest. The reasons for this could be analysed as part of a future evaluation exercise. Without doubt many factors were at play, including capacity and resource constraints on the side of UNESCO, and competing priorities and only limited commitment for the inclusion of culture in the Post-2015 agenda by a large number of Governments. However, this does not mean that the doors for the contribution of culture to the implementation of the 2030 Agenda for Sustainable Development are closed. On the contrary, many potential entry points for work at the local, national and regional levels exist, for instance in support of the goals and targets related to food security and sustainable agriculture (Goal 2), to education (Goal 4), to the sustainable management of water (Goal 6), inclusive and sustainable growth (Goal 8), urban sustainable development (Goal 11), sustainable consumption and production patterns (Goal 12), the conservation and sustainable use of the oceans (Goal 14), and to the protection and sustainable use of terrestrial ecosystems (Goal 15). These are some of the areas where UNESCO might be called to take the lead in further demonstrating culture's contribution as a driver of sustainable development at local and national levels. The success of these efforts will depend on the extent of inter-sectoral collaboration, both within the Organization and with partners.

170. UNESCO should also play a strong role in advancing the discussion on gender and culture. Given that gender is a cultural and social construction, Goal 5 on Gender equality and the empowerment of women and girls is intrinsically related to culture. UNESCO is well positioned to further explore the relationship and interplay between the two in the future. Suggested strategic action points to this effect have been included in other parts of this report.

2.7. Overall findings and conclusions regarding the policy environment

171. The aim of this chapter was to describe UNESCO's policy environment for culture and sustainable development with a special focus on its clarity and coherence. In the absence of one overall Organization-wide policy or strategy for the work on culture and sustainable development, the evaluation looked at those policies, strategies and programmatic documents that were expected to provide the majority of relevant messages, such as the C/4 and the C/5 and three of the culture conventions. It also included a few other areas of work that are often not considered to fall under the umbrella of culture and sustainable development, such as the Culture of Peace, MAB and the LINKS programme and a couple of initiatives of the education sector. The purpose of this was to highlight the breadth and variety of what does, or what could contribute to UNESCO's commitment to demonstrate the role of culture with regards to sustainable development. It would have been beyond the scope of the current exercise to look at all of UNESCO's instruments, policies, strategies and programmes that have (or that could have) a cultural policy dimension. This explains why important standard-setting instruments in culture, such as the 1954, the 2001 and the 1970 Conventions, the work on museums, and some of the larger programmes of other sectors, were not considered.

172. As the evidence collected as part of this evaluation has shown, various different policy messages and narratives on culture and sustainable development co-exist within the Culture Sector and across the Organization. Most are influenced by a variety of concerned knowledge and expert communities. Some of them are articulated, while others are implicit. Some refer to culture's role as a driver of sustainable development, while others relate to its enabling function. The enabler-driver distinction is mostly used by the Culture Sector, although it is not always explicitly presented. The basic concepts behind this approach also appear in documents and communications of other sectors without necessarily using the same words.

173. UNESCO should become more conscious of the narratives on culture and sustainable development that co-exist within the Organization, and of the assumptions that underlie them, so that prevailing tensions and contradictions can be acknowledged, negotiated and reconciled if necessary. This would also help create awareness across the Organization of those aspects of culture that are often neglected or over-looked. There is also a need to provide clarity on the conceptual and practical interconnections between some of the initiatives undertaken, for instance those managed by the Culture Sector as part of its standard-setting work and the activities of the Africa Department. This process would help the Organization further strengthen its message on culture and sustainable development by providing a more complete picture that acknowledges different perspectives on the topic.

Strategic Action Point 7. Bring the various narratives on culture and sustainable development that co-exist across the Organization to light; and clarify the conceptual and practical linkages between them. This should include the narratives that exist within the Culture Sector, those explicit or implicit in other sectors, and in Priority Africa's flagship on the Culture of Peace.

174. Work on culture and sustainable development is, by definition, inter-sectoral. This seems to be obvious, and yet in reality inter-sectoral (or even trans-sectoral) cooperation between culture and other sectors is rare, both in policy and in implementation. Working inter-sectorally within UNESCO has always been a challenge, and while several attempts have been made in the past to find solutions to this problem (eg. inter-sectoral platforms), examples of successful sustained inter-sectoral work that go beyond cooperation in the context of an event or publication are still rare. Similar challenges also exist within the Culture Sector at HQ level, where cooperation across Conventions is found to be difficult due to various reasons including

the way the standard-setting work is organized, with each convention having its own governing mechanism and funding structure in line with its specific legal and other requirements. The Culture Sector has made considerable efforts to improve cooperation across the sector, including by establishing a Convention Coordination group with various ad hoc thematic working groups, and a Common Services Platform to streamline some of the administrative work. Overall, however, the evaluation observed that both within the Culture Sector and across the Organization, inter-sectoral cooperation is not only hampered by the way the Organization is set-up in different sectors, each with its own hierarchical structure and budget, but increasingly also by the fact that staff simply do not have time to engage inter-sectorally. This applies especially to the Culture Sector, where most of the resources are dedicated to serving the governing mechanisms of the conventions and to their daily management.

175. The fact that the integration between culture and sustainable development has not happened at the level of the Organization considerably weakens UNESCO's advocacy efforts for the integration of culture in sustainable social, environmental and economic development at global, national and local levels. Overall, UNESCO's message on the importance of culture for sustainable development would carry more weight with non-cultural actors if these efforts were systematically reinforced by the education, sciences and communication sectors of UNESCO.

176. Important work is currently ongoing to improve the policy environment for the culture and sustainable development work of the 1972, 2003 and 2005 culture Conventions. For each convention, a few areas that could increase UNESCO's policy effectiveness in the future were highlighted in the above chapters, together with a number of strategic action points. Synergies exist between all the culture conventions as some of their key messages do not only rely on the role of heritage or on the role of the diversity of cultural expressions but on a broader understanding of how culture at large (including contemporary cultural creativity, tangible and intangible heritage, languages and culture as a way of life) relates to sustainable development. These synergies may need to be better explored and understood (e.g. how tangible and intangible heritage may operate as sources of inspiration for promoting the diversity of cultural expressions, and what measures would be necessary in some contexts to prevent imbalanced, non-sustainable exploitation of one at the expense of others).

177. There is also a need to strengthen synergies between the various culture treaties, both in policy and in implementation. This includes:

- respecting cultural aspects in the implementation of natural World Heritage sites,
- paying attention to the role of intangible cultural heritage in World Heritage work (cultural, natural and mixed sites; double nominations on the World Heritage List and on the Representative List of the 2003 Convention);
- the continued exploration of the interplay between heritage, creativity and gender;
- joint efforts to demonstrate how tangible and intangible heritage together drive sustainable development; and
- further exploring and clarifying the linkages between intangible and tangible cultural heritage and creative expression etc.

Strategic Action Point 8. Advance the exploration of synergies between the standard-setting instruments in culture through the respective mechanisms and fora, including by paying particular attention to the cultural dimension of nature conservation; the linkages between tangible and intangible heritage; the interplay between gender, culture and creativity; and overall the policy requirements for the creation of a sound cultural eco-system, including intangible and tangible cultural heritage and cultural expressions, that contributes to sustainable development.

178. As pointed out above, the work on culture and sustainable development can only be done inter-sectorally and not by culture alone. Inter-sectoral linkages are required both in policy and in implementation. There is a need for UNESCO to strengthen linkages where they already exist and to establish new connections where they have not yet been recognized. A first step in this process would be to uncover and acknowledge the various narratives about the

relationship between culture and sustainable development that currently co-exist within the Organization, and the assumptions that underlie them, so that prevailing tensions and contradictions can be acknowledged, negotiated and reconciled if necessary.

179. As a second step in this process, a few key policies, strategies and programmes in education and science could be selected for the integration of culture as an enabler and a driver of sustainable development. They should be chosen strategically, in view of existing openings for learning and upcoming opportunities to advocate for and demonstrate what the integration of culture in education and science might look like. Needless to point out, this process will require cooperation between the sectors.

Strategic Action Point 9. Initiate a cross-sectoral process to uncover, acknowledge, clarify and reconcile (if necessary) co-existing implicit and explicit narratives and concepts about the linkages between culture and sustainable development across the Organization. This process should be inter-active, participatory and supported by senior management.

Strategic Action Point 10. Identify a few strategic entry points (policies, strategies, programmes) for the integration of culture (as a driver and enabler of sustainable development) in the work of UNESCO's education and science sectors, work inter-sectorally to make this happen, and document the process and results.

Strategic Action Point 11. Building on the above experience and drawing upon existing tools and guidelines, develop advocacy material that UNESCO can use at global and national levels to demonstrate and lobby with other international entities and national partners for the role of culture in the 2030 Agenda for Sustainable Development, and for new strategic partnerships to that effect.

180. And a third step would be to ensure that the linkages between culture and sustainable development are fully reflected across the C/4 and C/5 documents, including in the Main Line of Actions and Expected Results of the Education and Science Sectors of UNESCO. This process will also require the identification of SMART performance indicators to track process with regard to the contribution of culture to the sustainable development work of the Organization.

Strategic Action Point 12. Reflect the linkages between culture and sustainable development across the C/4 Medium-Term Strategy and especially the C/5 Programme and Budget, including the Main Lines of Action and Expected Results of the Education and Science Sectors of UNESCO.

181. As a final issue in this chapter, the evaluation wants to share the following observation: As described in the background chapter of this report, the exploration of the relationship between culture and sustainable development, including of cultural values and the intrinsic value of culture, and of culture as a potential separate pillar of sustainable development, has been going on for several decades. In recent years this question has somewhat been over-shadowed by UNESCO's efforts to demonstrate how culture drives social, environmental, economic development and of peace and security. It could, of course, be argued that the intrinsic value of heritage and of cultural expressions is what the three culture conventions discussed in this report are all about, that the intrinsic value is therefore somewhat obvious, and that, because the link of culture and sustainable development is less obvious, emphasis is currently being put on demonstrating the latter. This argumentation is different, however, than saying that culture is an aim in itself not only for heritage / creativity purposes, *but also from a sustainable development perspective*. In other words, culture, by contributing to the intellectual, emotional, moral and spiritual wellbeing of people[139], and by enabling everyone to exercise their human rights, including their cultural rights, also contributes to sustainable development. Furthermore, a fundamental role of culture is to encode knowledge for transmission, and therefore a knowledge-based society must per force be a culturally rich society. Sustainable development depends upon innovation which depends upon the use of knowledge over time.

[139] As indicated in the UNESCO (2001). Universal Declaration on Cultural Diversity, article 3.

182. With a unique mandate in culture, UNESCO is the only agency in the UN system that could demonstrate this point. It therefore seems to be a lost opportunity, if little emphasis is put on culture, i.e. on the safeguarding of heritage, on the role of creativity and on cultural diversity, as a way to improve people's wellbeing and quality of life as a core dimension of sustainable development. The policy work currently ongoing for the 1972 and 2003 Conventions provides entry points for making a stronger case for what has been called 'the fourth pillar of sustainable development', or the cultural dimension of sustainable development, by some researchers and organizations.

183. It is important to emphasize that the evaluation does not have any reservations about UNESCO's approach to promote culture as cutting across the other dimensions of sustainable development (social, environmental, economic, and peace and security). Quite to the contrary, evidence shows that culture can indeed contribute to these four dimensions, even though this is not always evident and understood. The question raised here is rather: does culture not do much more for sustainable development than what is captured by the current definition of sustainable development? The present inquiry should therefore not be understood as an either / or question (either culture as a cross-cutting issue or a separate dimension). Instead, it should be seen as a suggestion to consider whether the current definition of sustainable development is broad enough to include all the valuable contributions that culture can make.

184. The fact that culture has not been included as a separate goal in the Post-2015 development agenda, should not deter UNESCO from trying to present and advocate for as complete a picture as possible of the dynamic interplay of culture and sustainable development. Advocating for culture both as a crosscutting issue and as a separate dimension of sustainable development would also do more justice to the inherent value of culture.

Strategic Action Point 13. Strengthen UNESCO's work to demonstrate the cultural dimension of sustainable development, by complementing arguments regarding culture's role as a driver and enabler of the social, environmental, economic dimensions of sustainable development and of peace and security, with increased and more explicit efforts to also demonstrate the distinctive, intrinsic aspects that culture brings to people's wellbeing, expression, resilience and sense of identity.

Chapter 3. Implementation and Results Achieved by UNESCO and Partners

185. As discussed in the previous chapter, both the governing bodies of the 1972 Convention and of the 2003 Convention are currently in the process of developing directives for the integration of heritage and sustainable development. The 2005 Convention makes ample reference to sustainable development in the Convention text and includes some guidance on this topic in its Operational Guidelines. Pending finalisation of the policy work, many initiatives undertaken by UNESCO and its Member States at the implementation level already demonstrate some of the linkages between culture and sustainable development. UNESCO's Culture Sector supported the majority of these, but implementation examples from other sectors also exist.

186. The present chapter discusses a selection of examples of work that was undertaken by UNESCO in support of Member States, the outcomes that were achieved, gaps and challenges in implementation, the respect of sustainability principles, and the partnerships that were part of this work. Good implementation practices will also be pointed out. The chapter concludes with a few overall conclusions and strategic action points to help UNESCO take the work forward post-2015.

3.1. Culture as a driver of sustainable development

187. The following sub-chapters are dedicated to culture's role as a driver of sustainable development. They are organized in line with the four dimensions of sustainable development identified by the aforementioned report *Realizing the Future We Want for All*: social, environmental, economic, and peace and security. An additional cultural dimension was also added. It should be noted that many of the implementation examples would fit under more than one of these categories, as they often contribute to several dimensions of sustainable development at once.

3.1.1. Inclusive social development

188. **Social inclusion and human rights:** In recent years, UNESCO's work on World Heritage and sustainable development has paid particular attention to its social dimension, including the need to better involve local communities in the design and implementation of management plans and the adoption of measures to ensure the inclusion of disadvantaged groups. This shift is a consequence of the evolving discourse on heritage and sustainable development as described in the previous chapters, specifically the call for the increased involvement of indigenous, traditional and local communities in the implementation of the Convention, which is also reflected in the current Strategic Objectives of the World Heritage Committee, also referred to as the '5 Cs': Credibility, Conservation, Capacity building, Communication and Communities. The increased attention paid to local communities in the management of World Heritage sites has partly been influenced by the principles and concepts of the 2003 Convention, as well as by evidence coming from the ground that local engagement had often been missing in the past, which in turn had negative consequences for the management of the site.

189. The dominant protected areas philosophy, which developed just over a hundred years ago, was based on conserving areas by the government (in some parts of the world by the colonial powers), in a way that often led to communities being forcibly relocated from land that had in some cases been their traditional homelands for centuries. There was little recognition of people's values and traditions, their knowledge and practices, and little understanding of the important links and interaction between land and culture. It is not surprising that such management models created tension, conflict and increasingly a backlash against the whole

concept of protected areas, including World Heritage.[140] Today, many different management models of World Heritage sites exist, some of them still corresponding to the above model, but many others demonstrating higher degrees of community consultation and participation.

190. Steps to support the involvement of local communities were taken through the implementation of the 2011 World Heritage Capacity Building Strategy, which identified communities as one of its target audiences and the involvement of communities, NGOs and other stakeholders in the management processes as one of its key themes. Several of the measures adopted in this context, including the publication of a collection of good practices on UNESCO's website and the two training manuals on Managing Cultural World Heritage and on Managing Natural World Heritage, elaborated jointly by the World Heritage Centre and the three advisory bodies to the 1972 Convention (ICCROM, ICOMOS and IUCN), provide useful guidance to World Heritage managers for the involvement of local communities and the implementation of related activities (e.g. education about heritage), while also covering other dimensions of sustainable development. UNESCO has also promoted the involvement of local communities via specific projects on the ground, including the support for the participatory elaboration and adoption of management plans in World Heritage sites (e.g. for the Island of Gorée and the Island of Saint Louis in Senegal; and the Historic Centre of Santa Ana de los Ríos de Cuenca in Ecuador, and many others).

191. Examples also exist of more integrated approaches, which combine the elaboration of management plans with other measures to sustain the site's Outstanding Universal Value, while simultaneously ensuring sustainable development of the property and its surrounding area. The Ancient Town of Hoi An in Viet Nam is one such example:

Box 1. Good example of an integrated and inclusive approach to site management and sustainable development – Hoi An Ancient Town in Viet Nam

Hoi An was inscribed on the World Heritage List in 1999 as an outstanding material manifestation of the fusion of cultures over time in an international commercial port (criterion ii), and as an exceptionally well-preserved example of a traditional Asian trading port (criterion v). Following its inscription, a five-year plan was drafted to ensure both the safeguarding of the town's Outstanding Universal Value and to meet the needs of the residents who live in the historic buildings, including by improving their income and standard of living. Action taken in support of this plan included:

- the establishment of the required legal and regulative environment;
- investments in the restoration of government-owned heritage buildings and improvement of the infrastructure in the Old Town;
- the provision of financial and other support for the restoration of privately owned heritage buildings;
- increased cooperation with surrounding villages, including by involving craftspeople from the villages in the conservation and renovation work in town;
- creating new visitor experiences in the neighbouring horticultural, woodcraft, pottery and fishing villages to safeguard traditional skills and practices, create income for the local population, and to disperse rapidly growing numbers of visitors;
- minimizing the environmental impacts of tourism and other development pressures, etc. [141]

UNESCO Viet Nam has been supporting the sustainable development of Hoi An over many years and with a large number of inter-connected activities including the development of an Integrated Culture and Tourism Strategy for Sustainable Development in Quang Nam Province with the participation of Government and civil society stakeholders that was developed in parallel with the connecting site visitor management plans for Hoi An, My Son

[140] UNESCO. World Heritage Resource Manual. Managing Natural World Heritage Sites. (2012) p.28
[141] Galla, A. (2012), "World Heritage in poverty alleviation: Hoi An Ancient Town, Viet Nam", in UNESCO. *World Heritage. Benefits Beyond Borders.* Cambridge University Press.

Sanctuary (WH site) and Cham Island (biosphere reserve); training of world heritage guides; training of local communities in surrounding villages in craft product design, business management and marketing; development of a range of "signature handicraft products" to be labelled with a "Crafted in Quang Nam" brand; the establishment of tours for tourists to visit the crafts villages; etc. The activities were supported by several donors and involved cooperation with different types of stakeholders including local communities, provincial and local Government authorities from various sectors (culture, sports and tourism; industry and trade; economics; etc.), management boards of Hoi An, My Son world heritage sites and Cham island biosphere reserve, civil society organizations, the private sector, academia and other UN Agencies such as the International Labour Organization.

Quang Nam Province still faces many development challenges, but a lot has been achieved already. UNESCO Viet Nam's work in support of Quang Nam Province has been an important contribution, and while it is still ongoing, it is not too early to conclude that a lot of it has been successful in many ways. The results in terms of heritage conservation and sustainable development are clearly visible and much appreciated by counterparts and other partners. Several factors have contributed to the success of this cooperation, including the high level of community participation, the implementation of an integrated approach combining a variety of complementary activities in support of several dimensions of sustainable development (social, economic and environmental); the provision of sustained support over many years; the engagement of inter- and multi-sectoral partnerships; the identification of key leverage points for action that facilitated continued engagement by Government and others; the attention paid to safeguarding both tangible and intangible heritage; and the culturally sensitive approach used, which is inspired by UNESCO Viet Nam's "culturally appropriate programming" methodology (described in other parts of the report).

192. The World Heritage and Sustainable Tourism Programme launched by UNESCO in 2011 should also be noted. While the programme addresses several dimensions of sustainability, particular emphasis has been placed on social and community dialogue. Initiatives undertaken include capacity building tools, such as the UNESCO World Heritage Sustainable Tourism Toolkit, that have become useful instruments to foster World Heritage management concerned with community engagement.[142]

193. The discussion about community and community involvement in World Heritage is still evolving and a lot more needs to be done to ensure that local communities and indigenous peoples are consulted and involved, not only in the management of World Heritage properties, but right from when the first discussions about a possible nomination are being held, and in the nomination process itself. Seeking their free, prior and informed consent with regard to all measures that affect their ways of life and livelihoods constitutes an essential element of community involvement. This is also stipulated in the draft policy to integrate a sustainable development perspective into the processes of the World Heritage Convention, and in relevant international human rights instruments.[143]

194. It should be noted that the discussion about community and about community involvement is a very complex one. Even the notion of "community" is a contested one in many circles, and therefore the question of "who constitutes community?" and "who should therefore be involved?" are not always easy questions to start with. In the context of the 2003 Convention an expert meeting was held in 2006 to specifically discuss who the communities, groups and individuals referred to in the Convention text are.[144] A lot has also been written about

[142] More information on the WH Tourism Programme is included in the sub-chapter on sustainable economic development.

[143] This is in line with the provisions of the UN Declaration on the Rights of Indigenous Peoples, adopted by the UN General Assembly in 2007. The Declaration can be accessed from: http://www.un.org/esa/socdev/unpfii/documents/DRIPS_en.pdf

[144] Blake, J. (Routledge, forthcoming 2015) "Safeguarding Intangible Cultural Heritage in the Urban Environment – Some Experiences Gained from Implementing UNESCO's 2003 Convention" in Sophia Labadi and William

community in academic research papers, and in recent years the question about community and community ownership has become ever more relevant in the context of discussions about the right to control access to traditional knowledge and cultural expressions.[145] For the purpose of this evaluation it will suffice to point out that there is no one single commonly agreed definition of community. However, although community might mean different things in different contexts, the concept of community is still a useful construct in international cooperation, and more efforts should be made to ensure the consultation and participation of indigenous peoples and local communities in the activities of the Convention. Interviews, site visits and a lot of desk research conducted during this evaluation have confirmed that the consultation and involvement of local communities and indigenous peoples in the nomination and management of sites is still not always guaranteed.

195. There is also a need to further explore the role of local communities in light of today's development challenges. Traditional site management approaches, even when involving communities, might not be most useful in all contexts. Alternative governance models might be required to deal with complex development challenges affecting the properties, as well as with rapidly changing contexts. More holistic, inclusive, flexible and context-specific approaches are required that take the perspectives of a variety of different stakeholders into account in decision-making. Experience collected from all over the world shows that a '*governance setting is appropriate only when tailored to the specifics of its context and effective in delivering lasting conservation results, livelihood benefits and the respect of rights. The specific ecological, historical and political contexts, and the variety of worldviews, values, knowledge, skills, policies and practices that contribute to conservation, should be reflected in different governance regimes in different regions and countries, and even among different protected areas in the same country.*'[146] This also points to the need to consider cultural factors when designing a governance mechanism for a specific protected area.

196. The Community Management of Protected Areas Conservation (COMPACT) initiative, implemented in partnership with UNDP's Global Environmental Facility Small Grants Programme, has demonstrated the effectiveness of governing models involving local communities in the co-management and shared governance of world heritage. It was originally set up to '*test the hypothesis that community based initiatives can significantly increase the effectiveness of biodiversity conservation in World Heritage sites while helping to improve the livelihoods of local people*'[147]. COMPACT supported local communities in their stewardship of World Heritage sites, and also recognized the important linkages that exist between the site and its surrounding areas (landscape/seascape approach). This approach is reflected in the governing structures introduced by the programme, which usually include a Local Coordinator, a Local Consultative Body, and a National Steering Committee for the small grants programme. The Local Coordinator's role is not only to provide support through grants, but also to connect different stakeholders; facilitate the exchange of experiences among communities, and help local communities with resource mobilization for conservation and livelihood initiatives. The Coordination Body involves all the key stakeholders in the larger area, including the protected area management authorities, representatives of local communities, NGOs active in the region, local research institutions, local government, the private sector, and donors. While frameworks for community participation vary according to each protected area, a common element has been an emphasis placed on ensuring involvement of a diverse array of actors in

Logan Urban Heritage, Development and Sustainability: International Frameworks, National and Local Governance.

[145] See for example, Forsyth, M. (2012), "Lifting the Lid on "The Community": Who has the Right to Control Access to Traditional Knowledge and Expressions of Culture?" in the International Journal of Cultural Property (2012) 19: 1 – 31.

[146] IUCN. Governance of Protected Areas. From Understanding to Action. Best Practice Protected Area Guidelines Series No.20 (2013), p.xii.

[147] Brown, J. and Hay-Edie, T. 2013. 'COMPACT: Engaging Local Communities in the Stewardship of World Heritage' UNDP, New York. P.3. Accessible at: https://sgp.undp.org/images/Compact_Report_WEB_flat.pdf

planning.[148] Sian Ka'an in Mexico is one of the World Heritage sites participating in the COMPACT programme:

Box 2. Example of including a variety of stakeholders in planning and conservation – Sian Ka'an, Mexico

Sian Ka'an is a Biosphere Reserve located in the eastern part of the Yucatan peninsula in Mexico. It was inscribed as a natural World Heritage site in 1987. It is the largest protected area in the Mexican Caribbean, encompassing terrestrial and marine environments of high biological diversity with unique geological features. Its residents are mostly indigenous people of Mayan origin. The COMPACT programme was launched in Sian Ka'an in the year 2000. Using a participatory planning methodology, many different stakeholders were involved in the initial consultation process, including community-based groups, NGOs, environmental authorities, local authorities and academics.

One of the main challenges identified through the consultation process was to provide livelihood opportunities for local residents while resisting the negative effects of the very rapid rise of tourism along the coastline; and to develop sustainable ecotourism approaches to benefit local communities. Subsequently, each step in the programme was defined through a collective planning process, which created the framework for responsibility and cooperation among the various stakeholders. The local coordinator provided the key link between all stakeholders, and with the national steering committee. A local committee was in charge of making funding decisions in coordination with the local coordinator and the national steering committee. COMPACT financed over 90 small grants supporting projects in and around the site. It has produced impressive results with regard to the economic and environmental sustainable development of the area and to the safeguarding of the Mayan culture.[149]

The programme was based on principles of inclusion and equity and the respect for the local indigenous culture. It also constitutes a good example of how cultural elements, including people's values, worldviews and intentions, as well as their traditional practices and knowledge systems, i.e. their intangible heritage, can be taken into account and contribute to nature conservation and environmental sustainability.

Strategic Action Point 14. Strengthen consultation and involvement of local communities and indigenous peoples in all relevant processes (nomination, management, reporting etc.) related to the protection of the OUV of World Heritage properties and their contribution to sustainable development, also with a view to ensuring that governance mechanisms are appropriate to the specific cultural, ecological and political contexts, and designed in a way that perspectives of all relevant stakeholders are taken into account in decision making.

197. As the above has shown, management and governance of heritage, and of cultural activities and the creative industries, can be more or less inclusive, taking other perspectives into account in decision making or not. Examples from all over the world show that more inclusive and participatory approaches are often more effective in the long run. Measures undertaken by States Parties to the 2003 Convention to safeguard intangible cultural heritage also demonstrate various degrees of inclusivity and participation, as do the traditional practices and expressions themselves. For instance, in their Periodic Reports on the implementation of the Convention, States Parties often point out that safeguarding of an element, including increasing its visibility, raising awareness about its meanings and function in contemporary social life, etc. contributes to increasing respect for cultural diversity and respect among communities and groups. Some also stress that the practice of the element brings the

[148] Ibidem. P. 6. and 7.

[149] Moure, J. and Brown, J. (2012), "Participatory methodologies and indigenous communities – project-based learning; Sian Ka'an, Mexico", in UNESCO. World Heritage. Benefits Beyond Borders. Cambridge University Press.

members of the community together and increases their sense of connectedness and belonging.

198. Traditional practices and expressions in themselves also demonstrate various degrees of inclusivity. Not all of them are inherently inclusive, however, neither should it be expected that their practice automatically contributes to the social cohesion of society. In fact, some of them might even be (overtly or covertly) discriminatory with regard to certain genders or sexual orientations, people of different ethnic origin or class, and demonstrating a socio-centric (rather than world-centric) value system, and therefore have the opposite effect. These practices can evolve over time to become more inclusive, and more connected to other groups and to the larger society.[150] A lot depends on how they are being safeguarded, practiced and transmitted.

199. Examples also exist of intangible cultural heritage elements that are fundamentally inclusive by their very nature; for instance, elements that constitute the shared heritage of communities, groups and individuals of different ethnic origins, genders, age groups, classes, geographic locations, languages etc., who collaborate in their practice and transmission. These elements might hold the highest potential for the advancement of social cohesion and the respect of diversity in all its shapes and forms.

Box 3. Example of a traditional practice contributing to social inclusion – Novruz and the Carnaval de Negros y Blancos

One example of a widely shared element is Novruz (Nowrouz, Nooruz, Navruz, Nauroz or Nevruz), inscribed on the Representative List in 2009. Novruz marks the New Year and the beginning of spring in a large geographical area comprising more than seven Asian countries. It is associated with many local practices, including public rituals and celebrations that vary from place to place, some of them being common to almost all of the regions. The practice of Novruz also includes visits of and exchange of gifts with family members, neighbours and marginalised members of society, as well as efforts to reconcile family members who have broken off their relationships in the past.[151]

Another example is the Carnaval de Negros y Blancos, which is celebrated annually by various communities in Colombia. It involves both rural and urban communities, people from different ethnic origins, classes and generations, who interact with each other in a number of rituals and games. The Carnival is considered a diverse and intercultural space where respect and recognition of other people are expressed by the participants in various ways, thereby reinforcing important values of tolerance and respect and creating, through art and games, new possibilities for coexistence.[152]

[150] Research shows that moving toward sustainable development, or developing sustainability, involves shifts in people's worldviews from an egocentric, to a sociocentric, and ultimately to a worldcentric focus. Egocentrism is concerned with immediate self-needs, while socio-centrism cares about ones own group, community, or society. Worldcentrism extends even wider to include not only one's own self and own's own group, but all peoples and all beings. A worldcentric perspective involves being able to take the perspective of "other", whether a neighbour, a member of another family, other nations, or other species, and enables compassionate action. This is well explained in Hochachka, G. (2009): "Integrating Interiority in Sustainable Community Development: A Case Study with San Juan del Gozo Community, El Salvador". P. 402f., in Esbjorn-Hargens, S. PhD, and Zimmerman, M. PhD: Integral Ecology. Uniting Multiple Perspectives on the Natural World.

[151] Representative List of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. Information accessible at: http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00282

[152] Representative List of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. Information accessible at: http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00287

Strategic Action Point 15. Encourage States Parties to the 2003 Convention to strengthen social cohesion and respect for cultural diversity by supporting communities in their efforts to safeguard particularly those intangible cultural heritage elements that are fundamentally inclusive by their very nature. These elements constitute the shared heritage of communities, groups and individuals of various ethnic origins, genders, sexual orientations, age groups, classes, geographic locations, languages etc., who collaborate in their practice and transmission.

200. UNESCO promotes inclusivity through its 2003 Convention global capacity building programme, which aims to mobilize all relevant stakeholders (government, civil society and communities) in the decision-making, administration and practical aspects of safeguarding intangible cultural heritage. Workshops on community-based inventorying, for instance, are conducted with the participation of local communities, and other stakeholders such as non-governmental organizations and relevant local groups. Their aim is, inter alia, to support countries in their efforts to establish or revise frameworks and methodologies for inventorying intangible cultural heritage in a participatory manner[153]. In line with the requirements of the 2003 Convention (Article 11), States Parties to the Convention are required to ensure that communities, groups and relevant non-governmental organizations are involved in the identification and definition of elements of intangible cultural heritage. This process should lead to the inventorying of these elements, with a view of safeguarding them in the future.

201. Activities undertaken in the context of the 2005 Convention can also contribute to inclusive social development, including the broadening of opportunities for groups and individuals in vulnerable and disadvantaged conditions. The ideas underpinning this connection include the fact that participation in cultural activities and in the cultural industries may serve to redress social, economic, educational and cultural imbalances and forms of discrimination, by providing new skills and capacities, giving visibility to existing forms of exclusion and discrimination and to minority groups, motivating those at risk of exclusion to engage in new educational and civic activities, establishing opportunities for mutual recognition and collaboration between different social groups, etc.

202. Relevant measures in this area include the adoption of national cultural policies that place emphasis on the need to include disadvantaged social groups (e.g. Brazil's National Culture Plan 2011-2020, which recognises the role played by culture in fostering citizen participation and social inclusion[154]); and the provision of educational and training opportunities for vulnerable groups (e.g. IFCD support for creative skills and entrepreneurship training for young people in major urban centres in Mozambique, facing the country's high youth unemployment rate and influencing subsequent policies of the national government's Ministry of Youth;[155] and training in design and arts for young women with disabilities in Yaoundé, Cameroon).[156]

Box 4. Good example of an inter-sectoral project contributing to social inclusion - Cultural factories and production plants in Uruguay

In partnership with the Ministry of Education and Culture of Uruguay, the MDG-F joint programme on culture and sustainable development (Viví Cultura) supported the establishment of 18 "cultural factories" (fábricas de cultura) and 11 "cultural production plants" (usinas de cultura). Cultural factories aim to strengthen human capital by creating

[153] ITH/15/10.COM/7.b Report by the Secretariat on its activities.
[154] Baltà, J.; with inputs from the Internal Oversight Service (2014). *Evaluation of UNESCO's Standard-setting Work of the Culture Sector. Part IV – 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions*. Paris: UNESCO, IOS/EVS/PI/134 REV.2, p. 41, available at http://unesdoc.unesco.org/images/0022/002269/226932E.pdf [Viewed: 3 July 2015]
[155] UNESCO, 'Talent, will and a fighting chance', in Cliche, D. (ed.) (2013). *Investments and culture: the more diverse, the better. Success stories, facts, figures and performance results*. Paris: UNESCO, available at http://en.unesco.org/creativity/sites/creativity/files/digital-library/2013%20IFCD%20Brochure%20n2_EN.pdf [Viewed: 5 July 2015]
[156] UNESCO, 'Equality's true colors', in Cliche, D. (ed.) (2014). *Sustainable development through the lens of creativity*. Paris: UNESCO, available at http://unesdoc.unesco.org/images/0023/002311/231114E.pdf [Viewed: 5 July 2015]

training and venture development opportunities and to train young people and women excluded from the formal work and education systems, by providing them with tools designed to enhance their opportunities in the labour market, while raising their self-esteem and sense of belonging. Meanwhile, cultural production plants operate as audio-visual production centres and studios, established in order to develop the creative skills of those with less opportunities to access culture. Particular care was taken to establish these facilities in rural and disadvantaged areas, thus contributing to decentralising and easing access to culture. The process of setting up the centres involved consultations with beneficiary communities, in order to identify needs as well as local traditions and identities and foster ownership.

The programme is now part of the mainstream activities of the Ministry of Education and Culture, which has also involved collaborating with the Ministry of Industry, Energy and Mining and UNESCO in order to foster the development and marketing of new products by small craft producers. In 2014, additional support was received from the International Fund for Cultural Diversity in order to build capacities of over 200 participants in 14 cultural factories throughout Uruguay, connect these factories with distribution channels in the creative sector, and produce and market new innovative cultural products. These programmes have inspired similar developments in other Latin American countries, including Argentina and Brazil.

203. "Filming the other" was another interesting project aimed at increasing respect of diversity and social inclusion, albeit at a much smaller scale than the Cultural Factories and Production Plants in Uruguay. The project was implemented by the VizArt Film Production, based in Bosnia and Herzegovina. VizArt received funding from the UNESCO's International Fund for the Promotion of Culture (IFPC) in 2014. The project worked with 13 young artists from various ethnic origins, who used film to create short documentaries about "the other".[157] The objective of the project was to increase public awareness and appreciation of cultural diversity. Interestingly, almost all the videos produced by the young artists exposed stereotypes and discrimination based on gender, social class and disabilities, while hardly any of them dealt with the ethnic divisions still prevalent today, 20 years after the Dayton Peace Agreement of 1995.

204. It should be noted that, for the work related to the 2005 Convention, whereas measures related to inclusive economic development are mainly based on the production and distribution of cultural goods and services, and the industries related to these processes (including the training of professionals, technology transfer, etc.), the measures that address the social dimension of sustainable development often refer to broader cultural activities and processes, including access to and participation in cultural activities with a low or non-existent industrial component. Increasingly, as noted elsewhere in this report, there is an understanding that an ecosystem of cultural and creative processes and activities exists, whereby the sustainability of industry-based initiatives should rely on the existence of less-industrialised cultural activities, these being essential for processes related to education, the development of creative capacities and skills, enjoyment and consumption, among others.

205. Overall, as this sub-chapter has shown, 'inclusion' seems to be a point of congruence among all three conventions (from the UN/UNESCO point of view of rights-based development), with inclusive community management in the case of 1972 Convention, inclusive community participation in the case of the 2003 Convention, and inclusive community access to production and participation in cultural activities in the case of the 2005 Convention. This is directly related to the culture and sustainable development debate, because if culture is a restricted asset, then its usefulness as a driver for development is limited. However, if access to cultural assets is unrestricted, culture has the possibility of providing a development resource base in all situations, even those of the most entrenched poverty or most difficult

[157] For additional information, see http://en.unesco.org/ifpc/project-profile/filming-other [Viewed: 6 September 2015]

circumstances, where conventional strategies for development have proven ineffective, in part because those who most need to benefit have least access to the resources under development.

206. **Education:** Examples also exist of how intangible cultural heritage has been integrated in education. For instance, some of the States Parties to the 2003 Convention have started to include intangible cultural heritage in overall or in local curricula, such as in schools for indigenous population[158], while in other countries, individual schools have started to teach about it. Some countries also report that intangible cultural heritage was included in extra-curricular activities, and point to the importance of bilingual education. In Spain,[159] work was initiated by the country's Cultural Heritage Institute to develop teaching units on intangible cultural heritage for pre-school, primary, secondary and high school on intangible cultural heritage. The units, which contain conceptual, procedural and attitudinal content, are expected to contribute to protecting cultural assets from the perspective of preventive conservation and to convey their inherent values to citizens.

207. In Brazil[160], intangible cultural heritage is addressed transversally in disciplines like history, anthropology and Portuguese language, depending on the curriculum planning of each region or municipality. Burkina Faso[161] reports to be undertaking a study for the introduction of cultural heritage education into school curricula. This study is being conducted jointly by the ministries for education and several other ministries, including the Ministry for Culture. Albania[162] also reports that education on the importance of natural heritage and cultural heritage is an integral part of the official school curricula, and Armenia[163] teaches intangible cultural heritage, including craftsmanship and folk-decorative applied art, in its vocational education programmes. Viet Nam is another country where intangible cultural heritage is being integrated in the education sector. The UNESCO Office in Viet Nam has supported this initiative as part of a larger programme on Promoting Intangible Cultural Heritage in Education for Sustainable Development managed by UNESCO's Regional Office in Bangkok.

Box 5. Integrating intangible cultural heritage in education – Viet Nam

The purpose of the project Promoting Intangible Cultural Heritage in Education for Sustainable Development was to strengthen the capacity of teachers to incorporate local elements of intangible cultural heritage, and principles of Education for Sustainable Development into teaching and learning practices. It was expected to contribute both to the safeguarding of intangible cultural heritage and to the sustainable development of society by empowering teachers and students to actively take part in this process.

It included pilot projects in four countries in Asia and the Pacific (Pakistan, Palau, Uzbekistan and Viet Nam) where context-specific guidelines and teaching material for educators were developed. The material was created in a participatory way, involving teachers, students, tradition bearers, local leadership, academia and policy makers in the identification of local elements of intangible cultural heritage and the design of the material.

In Viet Nam, for instance, guidelines were prepared for primary and secondary school teachers on how to integrate intangible cultural heritage into curricular lessons, using examples of local intangible cultural heritage to illustrate the points made. The development of the guidelines involved the Ministry of Education and Training of Viet Nam, the Viet Nam Museum of Ethnology and the local UNESCO office.[164] They have been published on the Ministry's website for teachers all over the country to use in their work, and stakeholders

[158] Convention for the Safeguarding of the Intangible Cultural Heritage; Periodic report No. 00807/Brazil; 2014.
[159] Convention for the Safeguarding of the Intangible Cultural Heritage; Periodic report No. 00836/Spain; 2014.
[160] Convention for the Safeguarding of the Intangible Cultural Heritage; Periodic report No. 00807/Brazil; 2014.
[161] Convention for the Safeguarding of the Intangible Cultural Heritage; Periodic report No. 00826/Burkina Faso; 2014.
[162] Convention for the Safeguarding of the Intangible Cultural Heritage; Periodic report No. 00817/Albania; 2014.
[163] Convention for the Safeguarding of the Intangible Cultural Heritage; Periodic report No. 00819/Armenia; 2014.
[164] UNESCO (2014); Instructions on Preparing a Curricular Lesson Plan with Integration of Intangible Cultural Heritage. A Guide for Primary and Secondary School Teachers in Viet Nam.

interviewed as part of the present evaluation have expressed their appreciation for the support received by UNESCO.

At the regional level, lessons learned from the four pilot countries were shared with policy makers across the region, with the intention of inspiring curriculum reform, teacher training and pedagogical techniques. The final step in the implementation of the larger programme constituted the release of guidelines for educators in the Asia-Pacific Region.[165]

208. Other UNESCO tools to help countries integrate heritage in school curricula also exist. One of them is the *World Heritage in Young Hands Kit*, an education resource kit for teachers of various disciplines. It is tailored for secondary school students and explores world heritage in relation to legal frameworks, identity, tourism, environment and peace. The Kit has been translated into over 35 different languages.[166] More context-specific tools also exist, such as *The Canoe is the People*, a resource pack developed by UNESCO's LINKS Programme. Its aim is to enable the teaching and learning of indigenous knowledge of navigation within Pacific secondary schools and colleges, thereby contributing to the preservation and further development of indigenous knowledge of non-instrument navigation, canoe building and open-ocean voyaging in the Pacific.[167]

209. In the context of the diversity of cultural expressions, UNESCO published an educational kit entitled *Diversidades* ("the Diversity Kit for Youth") in 2011. Aimed at secondary schools and non-formal educational centres in Spanish-speaking countries, but later translated into other languages, this tool addresses several of the topics covered by the 2005 Convention (diversity, creativity, international cooperation, cultural policies and measures) and aims to relate them to young people's everyday choices and preferences. This tool was designed in a playful, interactive format, especially designed to draw the attention of the target audience, and is available in both multimedia and paper format.[168]

210. The evaluation could only identify very few examples where intangible cultural heritage has fully been integrated in school curricula. It is also worth pointing out that where this was done, ICH seems to have most often been included as content, thereby furthering the safeguarding of the heritage at stake and / or showing how its safeguarding would contribute to sustainable development. Examples that demonstrate how traditional pedagogical methods could be applied in more formal education settings in order to increase the quality of education and improve learning outcomes seem to be rare. *The Guidelines for Educators in the Asia-Pacific Region* mentioned above could provide some guidance on this in the future.

Strategic Action Point 16. In preparation for the implementation of the 2003 Convention's future Operational Directives on safeguarding intangible cultural heritage and sustainable development at the national level, carefully analyse the Periodic Reports of States Parties with a view to identifying those areas where the potential of ICH to contribute to sustainable development has not been harnessed yet. This might include the following: urban sustainable development, gender equality, using traditional ways of transmitting ICH in education systems, and others.

211. **Gender:** Working towards social development involves working in favour of increased gender equality. Gender and culture are intrinsically intertwined. On one hand gender is a cultural and social construction, i.e. defined by the worldview and values and power relations a society holds. On the other hand, gender is part of what makes up people's identity, and gender roles contribute to what gives meaning to their lives. On the other hand, Gender and

[165] UNESCO (2015). Learning with Intangible Heritage for a Sustainable Future. Guidelines for Educators in the Asia-Pacific Region; accessible at: http://unesdoc.unesco.org/images/0023/002323/232381E.pdf (viewed 27 August 2015)
[166] The Kit is accessible at: http://whc.unesco.org/en/educationkit/ (viewed 27 August 2015)
[167] UNESCO (2013): The Canoe is the People educational Resource Pack: Teacher's Manual. Produced by the Local and Indigenous Knowledge Systems (LINKS) Programme.
[168] The Kit is accessible at http://www.diversidades.net and http://en.unesco.org/creativity/capacity-building/youth/diversity-kit-for-youth (viewed 4 September 2015)

gender relations also influence what is valued by society such as its heritage and creative expressions. Gender roles and relations change over time, and both heritage creation, transmission and safeguarding, and creativity are inherently dynamic processes.

212. Over the past two years, UNESCO's Culture Sector has undertaken important work to take the discussion on gender and heritage forward, thereby advancing UNESCO's Global Priority Gender Equality[169]. This work involved the publication of a report on *Gender Equality. Heritage and Creativity*[170] that includes a discussion of gender as it relates to world heritage, intangible heritage and creativity. Stakeholders consulted in the course of the present evaluation generally found this publication to be useful. There is a need, however, to further promote it because many people are not aware of it. Several Convention Secretariats did further work in this area. The 2005 Convention Secretariat, for example, has contributed in several ways, for instance, by looking at gender equality in recent publications such as the *Creative Economy Report 2013*[171], which also proposes a list of outcome indicators related to gender equality and human rights in the cultural sector. The upcoming *Global Report on the Monitoring of the 2005 Convention*[172] also looks at this topic in detail. The 2003 Convention Secretariat has developed a gender module for its capacity development programme; and the nomination forms for the Representative List and for the List of Intangible Heritage in need of Urgent Safeguarding, and the periodic reporting forms for the 2003 Convention were amended to include questions about gender equality. The latter is very important, because it will help the governing mechanisms of the Convention better monitor progress in this area.

213. These are significant advances that will certainly contribute to creating more awareness about this issue and to taking the discussion forward with Member States. Research shows, however, and this is confirmed by evidence collected during the present and previous evaluation exercises, that gender equality has not yet been adequately addressed by the culture sectors of the vast majority of countries. Progress continues to be hampered by insufficient knowledge and data required to inform legislative, regulatory and institutional measures.[173]

214. The evaluation also established that mainstreaming of gender equality in programmes and projects supported by UNESCO also remains a challenge. While a number of exceptions certainly exist, none of the field offices visited systematically integrates a gender perspective in its work on heritage and creativity. Most frequently, a gender perspective is evident in projects supporting women working in the crafts sector. One such example, which also addresses other dimensions of sustainable development, is the following:

Box 6. Challenging gender stereotypes through crafts promotion - Muya Ethiopia

MUYA Ethiopia PLC (Muya) is a company working on the development and updating of traditional Ethiopian crafts (mainly weaving and pottery) by involving men and women from lower classes and disadvantaged communities in different locations of Ethiopia. In addition to increasing their regular income, this has also contributed to changing certain perceptions regarding crafts. Traditionally a disregarded trade (although several million people are thought to work part-time as craftspeople across Ethiopia, this is seldom reflected in statistics, since when interviewed they prefer to mention other jobs), initiatives like this contribute to raising the self-esteem of those involved. Some other social stereotypes have also been changed, by involving women, rather than only men, as weavers.

Muya's successful access to international markets, including through the Lemlem collection of Ethiopian-born model Liya Kebede, as well as Ferragamo and other international brands, reinforces social recognition and generates economic income. The project has contributed

[169] See UNESCO (2014). Priority Gender Equality Action Plan 2014 – 2021.
[170] UNESCO (2014); Gender Equality. Heritage and Creativity. See especially Blake J.; Gender and Intangible Heritage; p. 48 ff.
[171] UNESCO (2013). Creative Economy Report 2013 Special Edition. Widening Local Development Pathways.
[172] Not yet released at the time of the evaluation.
[173] UNESCO (2014); Gender Equality. Heritage and Creativity. P. 89.

to preserving traditional techniques by employing and supporting masters in their trades, whereas an environmental dimension is present in the way natural resources are used. Support from UNESCO has been obtained for some projects, including a training project on weaving for female inmates at the Weliso prison and the publication of a book on Ethiopia's traditional crafts, including descriptions of projects which had contributed to preserving and developing them.[174]

215. Mainstreaming gender equality and women's empowerment in culture programmes is often already perceived to be difficult; and connecting gender and culture with sustainable development adds yet another challenging dimension to the work. The above-mentioned publication on *Gender Equality, Heritage and Creativity* provides many insights on this topic. These will now have to be put to practice by programme managers. In order to significantly advance this work, there is also a need for supervisors to take this issue seriously and to hold staff accountable for integrating gender equality in its work and to give credit when it is done. At the same time staff should be given the time and resources to truly engage. Advancements in this area would also support the efforts made by UNESCO to enhance its credibility as a partner and contributor to the international Post-2015 agenda, which has a very strong gender perspective with gender equality and the empowerment of women and girls being integrated both as a goal and as a crosscutting theme.

Strategic Action Point 17. Further advance UNESCO's work on gender equality, heritage and creativity, inter alia, by strengthening the gender dimension of the standard-setting work in culture, and of all activities related to culture and sustainable development. This should include raising the awareness of staff about the interplay between gender and culture, and providing practical guidance on how to integrate a gender perspective in the work.

3.1.2. Environmental sustainability

216. UNESCO has approached the relation between culture and nature in a variety of ways. As discussed in the above chapter on UNESCO's policy environment, culture's role as a driver and an enabler of environmental sustainability is being addressed in the work of UNESCO's Culture Sector, but other sectors also contribute, thereby providing testimony of the growing recognition of the link between culture and environmental sustainability. For instance, the natural sciences sector has addressed this through programmes such as Man and the Biosphere and LINKS, which have a very strong environmental orientation, while at the same time paying attention to the cultural dimensions of environmental sustainability. LINKS supports the inclusion of local and indigenous knowledge in biodiversity conservation and management, and climate change assessment and adaptation. One example is the Joint Programme on Biological and Cultural Diversity led by the Secretariat of the Convention on Biodiversity and UNESCO, including a Symposium on the Role of Sacred Natural Sites and Cultural Landscapes (organized by the MAB Programme)[175], and several publications on the topic. Most recently, the culture – nature nexus was discussed at the World Water Forum 2015. Discussion topics included Indigenous perspectives and solutions on Water issues in 2015; women as agents of change for a new culture of water, etc.

217. Examples of how the application of indigenous knowledge and experience can contribute to the protection of the environment can also be found in Periodic Reports of States Parties to the 2003 Convention. In Namibia[176], for instance, traditional authorities continue to govern local communities through customary laws. Their importance is recognised in Article 66 of the Constitution of the Republic of Namibia, and reflected within the Traditional Authority

[174] Dubois, J. (2008), *Roots and Flowerings of Ethiopia's Traditional Crafts.* Addis Abeba: UNESCO. Available at http://unesdoc.unesco.org/images/0018/001846/184662eo.pdf [Last viewed: 30 July 2015]
[175] UNESCO-MAB (2006). Conserving Cultural and Biological Diversity: The Role of Sacred Natural Sites and Cultural Landscapes. International Symposium 2005. Report accessible at: http://unesdoc.unesco.org/images/0014/001478/147863e.pdf
[176] Convention for the Safeguarding of the Intangible Cultural Heritage; Periodic report No. 00931/Namibia; 2014.

Act. When making these customary laws, traditional authorities draw on the experience of elderly people and on their indigenous knowledge concerning nature. Some of these laws contain provisions that contribute to environmental sustainability, such as the prohibition to damage certain plants or regulations regarding the cutting of wood. The Rural Development Fund, a not-for-profit and nongovernmental policy and research organization in Kyrgyzstan, is engaged in safeguarding Kyrgyz pastoral culture by collecting and transmitting traditional knowledge in support of sustainable development in rural areas[177].

218. Colombia has a policy dedicated to the safeguarding of traditional diet and cooking.[178] Interesting to note that the policy does not only contain several strategies that relate to the relationship between the country's culinary traditions and sustainable development, but that a connection is also made with the need to protect the environment and to use the biodiversity resources that form the basis of people's diet in the most sustainable way. The policy talks about the potential to generate employment and income when offering traditional food to tourists and it outlines the inter-sectoral partnerships required to implement it.

219. Intangible cultural heritage, including traditional practices and knowledge concerning nature and the universe that contribute to environmental sustainability, risk reduction and recovery from natural disasters, are also often associated with properties inscribed on the World Heritage List. One such example is Angkor:

Box 7. Using traditional methods to ensure environmental sustainability in Angkor

Angkor was inscribed on the list of World Heritage in Danger in 1993. It was removed in 2004 as a result of successful cooperation between numerous national and international stakeholders. Contributing to its Outstanding Universal Value, the hydrological system engineered by the Khmer dates back to the 9th century. It is an intricate system composed of reservoirs, motes, dykes, rivers, ponds and canals. The water provided by the hydraulic system when mixed with the sandy soil provides a solid foundation for the monuments, temples and other structures on the site while simultaneously providing water for irrigation and daily life.[179]

The Department of Water Management of the Authority for the Protection and Management of Angkor and the Region of Siem Reap (APSARA) National Authority has spent over eight years conducting applied research on the ancient Angkorian hydraulic system.[180] The community played a key role in this process by providing essential indigenous knowledge. Originally, the role of culture had not been appreciated in the research. However, it quickly became clear that indigenous use of water and water management would reveal additional characteristics of the complex system. For example, flood spillways and dykes had been created by the ancient Khmer regime to prevent and deal with flooding.[181] In this sense, working with the community became part of the restoration process from which the community in turn has benefited. For instance, excess water from the temple moats is diverted to neighbouring villages for irrigation.[182]

Angkor provides a good example of contributing to environmental sustainability, ensuring the Outstanding Universal Value of the property, and benefitting the community at the same time.

[177] Convention for the Safeguarding of the Intangible Cultural Heritage; Periodic report No. 00837/Kirgizstan; 2014.
[178] Ministerio de Cultura. Dirección de Patrimonio. Política para el conocimiento, la salvaguardia y el fomento de la alimentación y las cocinas tradicionales de Colombia; Bogotá: Ministerio de Cultura, 2012. Accessible at: http://www.mincultura.gov.co/areas/patrimonio/publicaciones/Paginas/default.aspx
[179] Evans, D., Pottier, C., Fletcher, R., Hensley, S., Tapley, I., Milne, A., & Barbetti, M. (2007). A comprehensive archaeological map of the world's largest pre-industrial settlement complex at Angkor, Cambodia. Proceedings of the National Academy of Sciences, 104(36), 14277-14282.
[180] UNESCO (2013) World Heritage No 68. Special Issue: World Heritage in Cambodia. Paris. June 2013. Available at: http://unesdoc.unesco.org/images/0022/002209/220956e.pdf (Viewed on July 20, 2015).
[181] UNESCO (2012) World Heritage: Benefits Beyond Borders. Cambridge, p. 319.
[182] Ibid., p319.

220. Other examples of the integration of tangible and intangible cultural heritage in service of environmental and other dimensions of sustainability also exist. Often these linkages were documented for Cultural Landscapes, such as in the case of the *Sacred Mijikenda Kaya Forests* in Kenya, a cultural property (Cultural Landscape) inscribed on the List of World Heritage in 2008. The Forests were inscribed, inter alia, under criterion v (*to be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change*). In its decision[183] to inscribe the property on the World Heritage List, the WH Committee had recognized, inter alia, the fact that the biodiversity of the kayas and the forest surrounding them had been sustained as a consequence of certain existing restrictions regarding access and utilization of natural forest resources for spiritual reasons. Interestingly, Kenya's report on the safeguarding of the *Traditions and practices associated to the Kayas in the sacred forests of the Mijikenda*[184]*,* also inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding in 2009, makes no reference to the fact that the *Sacred Mijikenda Kaya Forests* also constitute a Cultural Landscape. While it is said that the traditional practices and knowledge of the local communities contribute to ensuring the protection of the forest environment, there is no mention of the fact that it is the result of these practices and knowledge that also made the Forests qualify as cultural heritage under criterion (v) of the 1972 Convention. Safeguarding the element in the spirit of the 2003 Convention is therefore not only important for reasons of cultural, social and environmental sustainability, but also to ensure the Forests' Outstanding Universal Value.

221. Overall, the evaluation observed that the last (2014) round of Periodic Reports to the 2003 Convention did not contain any examples of measures specifically dedicated to safeguarding the intangible cultural heritage contributing to the environmental sustainability (nor to any other dimension of sustainability) of any of the World Heritage properties. While such contributions might indeed be made, this is not always pointed out explicitly, not even in those rare cases where an element inscribed on one of the Lists of the 2003 Convention is simultaneously associated with a property on the WH List (such as in the above example of the *Mijikenda Forests*). It would be important to make the connections between the various UNESCO mechanisms more visible. This would contribute to the ongoing discussion about the interplay between tangible and intangible heritage, and to a better understanding of the requirements of the 1972 Convention, i.e. ensuring OUV and protecting heritage of global value, and those of the 2003 Convention, i.e. safeguarding local intangible cultural heritage, and of the methodological implications of both.

222. Other observations on this topic relate to the implementation of the 1972 Convention and its relationship with environmental sustainability. In recent years emphasis of the work has been on dealing with the impacts of climate change and other natural and human-made hazards on the preservation of World Heritage. In the course of the last decade, UNESCO has undertaken a number of reflection, awareness raising and capacity building initiatives regarding climate change and World Heritage, some of them resulting in publications. Likewise, there have been several initiatives regarding disaster risk management and resilience for World Heritage sites. Among these is the resource manual on Managing Disaster Risks for World Heritage[185], published in 2010 by the World Heritage Centre and the three advisory bodies to the 1972 Convention, as well as other publications presenting case studies regarding resilience and World Heritage.

223. Regarding the contribution of heritage to environmental sustainability, several other questions also need to be asked: Does the fact that the 1972 Convention unites natural and

[183] Decision : 32 COM 8B.50
[184] Convention for the Safeguarding of the Intangible Cultural Heritage; Report on the status of an element inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding No. 00942/Kenya ; 2014.
[185] UNESCO (2010). World Heritage Resource Manual. Managing Disaster Risks for World Heritage.

cultural heritage contribute to enhancing environmental sustainability? How do cultural properties and mixed properties approach environmental sustainability issues? How are cultural factors taken into account in the management / governance of natural sites? To what extent has the thinking and discourse about the culture-nature nexus been translated into concrete action on the ground? The evaluation does not claim to be able to provide extensive answers to all these questions. However, building on the desk research, many interviews and country visits, here are a few observations:

224. While the inclusion of both cultural and natural heritage in the 1972 Convention serves to recognise the interaction between these spheres on one hand, on the other hand it has created a separation between them. Many cultural and mixed properties have the potential to contribute to the conservation of biodiversity and geodiversity in and around the sites, and they could engage local communities and indigenous population in these efforts. Possibilities for this kind of work are numerous, but many of them are yet to be seized. Drawing on traditional knowledge and practices that contribute to environmental sustainability would also be important in many contexts. This would, while supporting the safeguarding of this intangible cultural heritage, at the same time contribute to sustainable development.

225. On the other side of the coin, natural properties certainly make an important contribution to the conservation of the environment. Cultural aspects of nature conservation are, however, often either ignored in natural world heritage properties or their contribution is not adequately understood. The result of this is that cultural values are often not recognized in natural properties, even if the natural values for which the property was considered to be of outstanding universal value had been influenced over long periods of time by cultural practices. The natural heritage property of Sian Ka'an in Mexico provides such an example. The Mayan culture and the eco-system of the landscape had co-evolved over time, and *the high degree of biodiversity found conserved is partly a legacy of the traditional knowledge and practices of the Maya people and their management of the landscape over centuries.*[186] Thanks to the work of the COMPACT programme (see more on this in the chapter on inclusive social development above) and researchers working in the region, this was recognized and documented.

226. Environmental sustainability being the main concern of natural properties, many of them have been challenged by the effects of climate change and natural disasters and by several types of environmentally un-sustainable activities (mining, poaching, deforestation, high levels of tourism etc.) that threaten the environmental sustainability of the properties. Some of them have been inscribed on the List of World Heritage in Danger because of the high level of threat to their OUV. Certainly, these threats are serious and they need to be addressed and carefully managed by State Parties and how to deal with them is part of the larger ongoing discussion on culture and sustainable development. Different values and worldviews, and resulting competing development priorities play a role here, with economic considerations often taking the lead.

227. As it was pointed out above, and an increasing body of research provides evidence of this, traditional knowledge and practices often contribute to environmental (and other dimensions of) sustainability.[187] One should, however, not be naïve to assume that all traditional practices are environmentally sustainable in the long run. In such a case, UNESCO is called to help local management to work with the concerned communities, either to abandon these practices, or to transform them into environmentally more sustainable practices. Given that traditional practices are embedded in, and expressions of, local value systems, and that they often have spiritual and / or social meanings associated with them, this transformation

[186] Moure, J. and Brown, J. (2012), "Participatory methodologies and indigenous communities – project-based learning; Sian Ka'an, Mexico", in UNESCO. World Heritage. Benefits Beyond Borders. Cambridge University Press. P. 218f.

[187] See an interesting assessment of 'cultural conservation practices' in the Mediterranean Basin that contribute to the protection, maintenance and enhancement of biodiversity, and sustainable resource use: The Mediterranean Consortium for Nature and Culture (2013). A Rapid Assessment of Cultural Conservation Practices in the Mediterranean.

needs to be carefully managed. Instead of "throwing out the baby with the bathwater", i.e. going for radical solutions that lead to a complete change in the way of living of concerned communities and that alienate them from their heritage and identity, creative solutions are needed that create the conditions for communities to become aware of the problems themselves and to transform and recreate their heritage in a way that is more suitable to current conditions, while keeping those of its spiritual and social functions they still consider to be important, even in changed circumstances.

228. Helping, advising and facilitating such transformation processes are often not easy. In fact, it requires skilful means and transformative methodologies to do so, and a good understanding both of environmental sustainability concerns and of the local culture. This is one of the reasons why working in inter- and trans-disciplinary ways is so important. Within UNESCO, including in the work related to the 1972 Convention, this has often been challenging. The consequence of this is, for instance, that cultural factors are not being adequately considered in the context of nature conservation[188] and vice versa.

229. But why has the integration of culture and nature proven to be so difficult even though both are part and parcel of one and the same Convention? Many factors seem to play a role in creating this disconnection between the cultural and the natural heritage protected by the 1972 Convention. They include the lack of awareness, knowledge and authority of the responsible Government institutions to deal with issues that were not considered part of their mandate, combined with the challenges related to working inter-sectorally. At the level of the World Heritage Committee, this separation was further aggravated by the institutional arrangements of the Convention: cultural and natural properties are being dealt with independently by the responsible Advisory Bodies of the Convention, i.e. cultural properties by ICOMOS, and natural properties by IUCN. For many years, there has hardly been any cooperation in the evaluation of nomination files or in the Reactive Monitoring of the state of conservation of World Heritage properties. A consequence of this was that the wealth of

[188] A case in point is the environmental impact of the floating villages in the natural World Heritage property Ha Long Bay, Viet Nam. Following concerns raised by the WH Committee that the increasing population pressure threatened the OUV, a number of different measures were implemented by the Government to improve the situation in line with the Ha Long Bay Management Plan (2011 – 2015): continued management and re-location of the floating houses; issuing of permits for boats and boathouse parking; removal and/or replacement of temporary houses; prevention of illegal house construction and in-migration; registration of all eligible residents (based on a current community survey); and designation of legal houses as cultural villages with households awarded cultural family certificates. IUCN commended the Government for the activities undertaken, confirmed the improvements made to límit the environmental impact of the village, and recommended to "continue to address illegal settlement in the property in order to ensure that the floating villages can be sustainably managed without pressure on the natural values of the property. (IUCN (2013). Report on the reactive monitoring mission to Ha Long Bay, Viet Nam.). Having visited Ha Long Bay in the context of the present evaluation exercise for only one day, the evaluators are not in the position to deliver any judgement about the adequacy of the measures undertaken by the Government, nor about their environmental or social impact. Certainly, the situation is very complex and no easy solution to the development challenges related to the floating villages is possible.

However, the following observation needs to be made regarding the 2013 Reactive Monitoring Report: The analysis of the situation is done from a mostly environmental perspective, ignoring all the cultural aspects related to the population líving in the floating villages. There is no discussion of the potential cultural impact of the proposed conservation measures, including of the resettlement of some of the families to the shore. Questions could have been asked about the consequences of the various measures on the social make-up of the communities; to what extent they would still be able to recreate and transmit social practices related to their traditional way of life; how this would affect the viability of their intangible cultural heritage; what role the Cua Van Cultural Centre has with regards to the safeguarding of the heritage; how tourism could benefit from tourists getting to know some of this heritage etc. It would furthermore also have been interesting to ask: what kind of value and attitude change would be required to ensure that waste disposal doesn't continue on the main-land once a part of the population as been resettled? In short, a more nuanced analysis, taking both environmental as well as cultural sustainability concerns into account, might have provided a more complete and informative contribution to the Government's efforts to deal with the situation. Important to note in this context that the Management Board of Ha Long Bay informed the evaluation mission during its visit in June 2015 that the entire population líving on floating villages in the WH property had been resettled to the mainland. It should be noted, however, that the decision to resettle the entire population is not in line with the World Heritage Committee's requests and the recommendation made by IUCN, which is referenced in the first paragraph of this footnote.

experience and knowledge about nature conservation available in IUCN was not brought to bear on the cultural World Heritage properties, while natural properties could also not benefit from ICOMOS'/ICCROM's experience in safeguarding of tangible and intangible heritage, and in supporting cultural diversity.

230. This is changing, however, with the trend pointing to a better integration in the future. First, conceptually there is a growing recognition of the close relationship between culture and nature, with nature being shaped by culture and culture being influenced by the environment (among other things). This recognition is the result of a variety of factors, such as the evolving discourse about the relationship between culture and sustainable development in general (as described in earlier chapters of this report), and culture and environmental sustainability in particular. Factors that have influenced UNESCO's work include the growing body of research on the links between biological and cultural diversity; contributions from cultural anthropology; the study field of biocultural diversity; a growing interest in intangible cultural heritage, including traditional knowledge and practices related to biodiversity and ecosystems; a growing recognition of the spiritual values of sites, species and landscapes; a growing interest in the cultural background of community-based natural resource management; the recognition that cultures have created their own forms of conservation, and that successful community-based management is often grounded in such histories; and other factors.[189] Second, there exists a wealth of real-life examples, including from UNESCO's work, about how cultural and environmental factors interact in practice. Third, the impact of climate change and natural disasters on the preservation of tangible and the safeguarding of intangible cultural heritage are being increasingly felt.

231. Institutionally, there is also a growing understanding of the need to bring culture and nature together more closely in the work of the 1972 Convention. In this spirit, IUCN and ICOMOS, two of the Advisory Bodies of the Convention, have initiated a joint project called "Connecting Practice", the purpose of which was to explore how to form a more genuinely integrated consideration of natural and cultural heritage under the World Heritage Convention. Among the issues discussed was how to influence a shift in conceptual and practical arrangements for the consideration of culture and nature within the implementation of the World Heritage Convention. This includes the revision of work processes between IUCN and ICOMOS (and ICCROM) for the evaluation and monitoring of mixed sites and cultural landscapes.[190] The project involved joint field missions and expert workshops, and first lessons are now available. They have informed the decision taken by the World Heritage Committee at its 39th session in 2015[191] to request IUCN and ICOMOS to continue to improve evaluation processes for mixed sites.[192]

232. The cooperation between the Advisory Bodies is extremely important if culture and nature are to be brought together more closely in the context of the 1972 Convention. It would also contribute to generating more experiences and a more complex understanding of the cultural and natural elements of World Heritage, and of how these interact with broader environmental issues in practice. Working together on mixed properties and cultural landscapes is a good first step, but it will be equally important to ensure that cultural aspects of nature conservation are acknowledged in natural properties, and vice versa, that environmental sustainability concerns are considered in cultural properties. The WH Committee has set the first step by endorsing the draft policy to integrate a sustainable development perspective into the processes of the World Heritage Convention. The implementation of this policy will also require operational procedures that facilitate the

[189] IUCN. Gonzalo Oviedo. Presentation at the International Conference on Khangchendzonga National Park, Gangtok, Sikkim, 15-16 May 2015.
[190] IUCN. ICOMOS. (2015) Connecting Practice Project. Final Report.
[191] Decision 39 COM 9B.
[192] See WHC-15/39.COM/9B: Progress report on the reflection on processes for mixed nominations.

integration of culture with environmental sustainability concerns.[193] These should be informed by concrete implementation examples. Moreover, it will require tools and guidelines that help States Parties integrate both perspectives, starting as early as with the preparation of the nomination file. As it has also become clear from the above, the need for integration extends beyond the confines of the 1972 Convention to the 2003 Convention and other important work in this area.

Strategic Action Point 18. As part of the ongoing efforts to better integrate the work of the Advisory Bodies to the 1972 Convention (or through other creative means) ensure that the links between culture and the environment, as well as the worldviews, values, knowledge, practices and aspirations of local communities and indigenous peoples are taken into consideration in all the work of the Advisory Bodies (including the evaluation of nomination files, reactive monitoring, and any other kind of advisory services). This will require the establishment of the necessary operational procedures and methodologies, and the provision of resources.

Strategic Action Point 19. Explore how the 2003 Convention, MAB, LINKS, the World Water Forum, and other initiatives could share (with each other and with the 1972 Convention) and learn from experiences gained with regards to the contribution of intangible cultural heritage and local stakeholder communities to environmental sustainability.

3.1.3. Inclusive economic development

233. National and local strategies addressing the connection between tangible cultural heritage and sustainable development have often privileged their contribution to economic development. For World Heritage sites, this usually entails exploring their potential as a destination for both national and international tourism, and emphasising the income generated and employment created by it. Unfortunately, this is not always done in the most sustainable way. In fact, management of several of the sites visited in the context of this evaluation reported on a variety of challenges related to tourism. These include the sheer enormity of the number of tourists (Ha Long Bay, Viet Nam); the difficulty to introduce a system to charge entrance fees that could then be invested in the maintenance of the property (Old Bridge Area of the Old City of Mostar, Bosnia and Herzegovina); the challenge to diversify the tourist experiences beyond the core area of the site (Birthplace of Jesus: Church of the Nativity and the Pilgrimage Route, Bethlehem, Palestine; Hoi An Ancient Town, Viet Nam); the problem that a large portion of the income generated by tourism is earned by (foreign) tour operators (Mostar, Bosnia and Herzegovina; Bethlehem, Palestine); and the poor preservation and restoration of some valuable sites (Saint Louis, Senegal).

234. In other countries (Senegal, Ethiopia), tourism strategies have traditionally disregarded the potential relevance of cultural assets for tourism development, placing emphasis on other resources (e.g. seaside resorts, major cities) and targeting mass audiences rather than more specific, niche sectors. Often progress in this field is also hampered by the absence of suitable policy dialogue frameworks between decision-makers in charge of cultural heritage and tourism, lack of related joint strategies and policies at national and local level, as well as poor skills related to heritage preservation, management and promotion.

235. Only a few of the sites visited reported to be channelling income generated through tourism systematically back into conservation and protection work and into capacity building or sustainable development initiatives for local communities. This seems to be working quite well for Hoi An Ancient Town in Viet Nam, where at least a part of the income generated through entrance fees (and other budget) is used for renovation and maintenance of the historic buildings. As described in earlier parts of this chapter, Hoi An is also making significant efforts to expand the tourists' experience to the surrounding crafts villages. The Lewa Wildlife Conservancy in Kenya provides a good example of how income generated through tourism is

[193] IUCN's long standing work on rights-based approaches in conservation, including efforts to consider dimensions of rights in evaluations of World Heritage nominations, is relevant in this context. It is also interesting to note that a rights-based perspective has recently influenced a number of World Heritage nomination decisions.

being used to advance both conservation efforts, and the sustainable development of the local communities.

Box 8. Good example of an integrated approach to conservation and sustainable development - Lewa Wildlife Conservancy

In June 2013, the Mount Kenya World Heritage property was extended to include the 25,000 hectare Lewa Wildlife Conservancy which is governed by the 4 core principles of the Lewa Standard: conservation of biodiversity, maintenance of aesthetic value, economic benefit within uncompromised conservation and demonstration of value for local communities through education, health care etc.

In this spirit, the Conservancy limits the number of visitors and charges a daily visitors fee, which enables the Conservancy to finance conservation programmes and maintenance costs. The limited number of tourists promotes a unique visitor experience as they participate in hands-on activities such as caring for orphaned rhinos or assisting research teams in the collection of conservation data. Local tourist centres are created within the buffer zone, which expand conservation knowledge to surrounding communities. Additionally, financial returns benefit the surrounding communities through programs that support revolving loans for women's groups, infrastructure and curriculum development for 16 primary and 2 secondary schools and health clinics in the area.[194]

236. In many countries, several stakeholders, including national and local authorities, regional development organisations and tourism operators have adopted initiatives in support of tourism. In this respect, UNESCO's involvement seems to have been less essential with regards to ensuring economic development – often the designation of a site as a UNESCO World Heritage site alone seems to attract a lot of visitors. UNESCO's support is important, however, to help countries work towards a more sustainable tourism industry and to introduce alternative forms of tourism, such as community-based tourism, and to ensure its social and environmental benefits (or control its damage).

237. In this spirit, a considerable amount of support has been provided over the years, such as in the context of the joint programmes of the MDG-F. In Senegal for instance, the MDG-F supported the nomination of the Saloum Delta and the Bassari Country as World Heritage sites. This was part of a broader reflection regarding the potential of cultural heritage to draw national and international tourism to these regions and to Senegal in general. In other cases, where the World Heritage status had already been accorded, as in Ethiopia, efforts have focused on the elaboration of management plans (elaboration of those in Lalibela; Fasil Gibi – Gonder-; Tiya; and Aksum; and review of that for Jogul – Harar) and broader awareness raising efforts among culture and tourism professionals and relevant policymakers. Both as a consequence of the MDG-F and the regular activities and advice provided by field offices and headquarters, UNESCO is seen to contribute to raising awareness of the economic relevance of World Heritage among those sectors that are less familiar with their economic potential, including policymakers and private bodies in the areas of tourism, economic and regional development and employment. Over the years, UNESCO's support has evolved in many ways.

Box 9. UNESCO's support to sustainable tourism – policy and implementation

The 1972, 2003 and 2005 convention texts do not make any explicit reference to sustainable tourism. However, tourism is addressed through the operational guidelines for these conventions. In the 1972 Convention guidelines, tourism is referenced in connection to attributes of inscribed and nominated properties and as potential risk or threat to be addressed in periodic reporting.[195] The 2003 Convention directives highlight the risks of

[194] Kinuthia,W. (2014) 'Mount Kenya Pioneering tourism' p.42-47 In *World Heritage No. 71: Sustainable Tourism*, Kishore Rao (ed.) UNESCO World Heritage Paris, France. 2014.
[195] UNESCO Annex to Decision 39 COM 11 July 13, 2015: *Operational Guidelines for the Implementation of the*

unsustainable tourism, which can lead to over-commercialization and misappropriation of intangible cultural heritage and encourages state parties to find a sustainable balance between stakeholders.[196] The 2005 Convention references the integration of culture into development policies such as tourism policies as a way to achieve sustainability.[197]

Additionally, sustainable tourism features in other documents such as the Hangzhou and Florence Declarations. The United Nations General Assembly Resolution A/RES68/223 adopted on December 20, 2013 also addresses sustainable tourism[198] as do specific targets in the draft SDGs.[199]

More recently, the first UNWTO/UNESCO World Conference on Tourism and Culture held in Siem Reap Cambodia February 2015 represented significant policy advancement by outlining the multifaceted role culture plays in achieving sustainable tourism. The outcome document 'Siem Reap Declaration on Tourism and Culture- Building a New Partnership Model' highlights the complementary relationship between culture and sustainable tourism while outlining five future key priority action areas.[200]

UNESCO has developed a number of implementation tools notably through partnerships with the UNWTO[201], the Nordic Heritage Foundation and programs run by the World Heritage Centre. The UNESCO World Heritage and Sustainable Tourism Programme represents a new approach based on dialogue and stakeholder cooperation where planning for tourism and heritage management is integrated at a destination level, where the natural and cultural assets are valued and protected, and appropriate tourism strategies are developed. This programme is based on the World Heritage Sustainable Tourism Program Action Plan 2013-2015 and implementation is guided through the UNESCO World Heritage Sustainable Tourism Toolkit, which includes tools such as the public sharing forum People Protecting Places, a series of 10 'How To' Guides and a Tourism Check List.

238. Several examples also exist of how the safeguarding of intangible cultural heritage contributes to economic development, most of them also related to tourism and the crafts sector. In Armenia[202], for instance, both the education about handicrafts as part of the country's vocational training programme and several projects and campaigns are expected to contribute to and raise awareness about the potential of the crafts sector as a source of economic growth.

World Heritage Convention Intergovernmental Committee for the Protection of the World Cultural and Natural Heritage Available at: http://whc.unesco.org/archive/2015/39com-11-Annex1-20150707-opguide15-en.pdf (Viewed July 16, 2015).

[196] UNESCO. (2014). *Operational Directives for the Implementation of the Convention for the Safeguarding of Intangible Cultural Heritage* adopted in 2008 and amended for a fifth time in 2014. Available at: http://www.unesco.org/culture/ich/doc/src/ICH-Operational_Directives-5.GA-EN.docx (Viewed July 16, 2015).

[197] UNESCO. (2013). Basic Texts of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions 2013 Edition. Available at: http://unesdoc.unesco.org/images/0022/002253/225383E.pdf (Viewed July 16, 2015).

[198] United Nations General Assembly resolution A/RES68/223 Available at: http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/3_UNGA_Resolution_A_RES_68_223_EN.pdf (Viewed on June 9th, 2015).

[199] Goal 8 'Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all' target 8.9 'By 2030, devise and implement policies to promote sustainable tourism that creates jobs and promotes local culture and products'. Goal 12 'Ensure sustainable consumption and production patterns' target 12.b 'Develop and implement tools to monitor sustainable development impacts for sustainable tourism that creates jobs and promotes local culture and products'.

[200] Siem Reap Declaration: The four key priority areas are: 1) build new partnership models between tourism and culture; 2) promote and protect cultural heritage; 3) link people and foster sustainable development through cultural routes; 4) promote closer linkages between tourism, living cultures and creative industries and 5) support the contribution of cultural tourism to urban development.

[201] Three memorandums of understanding have been signed since 1979. http://www2.unwto.org/en/press-release/2013-11-28/unwto-and-unesco-join-hands-sustainable-tourism-promotion

[202] Convention for the Safeguarding of the Intangible Cultural Heritage; Periodic report No. 00819/Armenia; 2014.

In Kyrgyzstan[203], artisan communities established the Central Asian Crafts Support Association in 2000 in order to safeguard ancient folk traditions and culture and traditional craftsmanship, and also to contribute to social stability in rural areas. In Ecuador, stakeholders interviewed during the course of the present evaluation, pointed to the importance of the crafts sector as a source of income and livelihood for the population. UNESCO's reluctance to engage and support initiatives in support of the crafts sector was not understood as it is considered to constitute an essential part of the economy, providing work and income for many.

239. A few countries also point to the potential challenges that tourism creates for the safeguarding of intangible culture heritage. Morocco for instance, reports that the influx of tourists in the square of Jemaa el-Fna in Marrakesh was not only expanding exponentially, the square now also operates in different ways than before in terms of the types of performances offered; there is a decrease in the rate of traditional transmission of practices and expressions, an expansion of commercial activities, and an overall 'folklorization' of the square[204].

240. Some of the countries have put specific policies and strategies in place to mitigate the potential negative impact of economic development on intangible cultural heritage. For example, one of the strategies mentioned in Colombia's policy for the safeguarding of the intangible cultural heritage[205] aims to position intangible cultural heritage as a strategic factor of sustainable development by helping to prevent or mitigate the potential negative impact of economic development on the safeguarding of the intangible cultural heritage, and by strengthening the contribution of heritage to the wellbeing of communities and their economic development. It furthermore wants to contribute to the establishment of a legal regime for the protection of the intellectual property rights of those involved in the recreation of or innovations related to particular expressions and practices.

241. Others highlight the need for the various actors involved to better understand the interests and values at stake. India for instance, stresses the fact that true partnerships between communities and the tourism and heritage sectors can only occur if all sides develop a genuine appreciation for each other's aspirations and values. As such, tourism interests need to acquire an awareness of cultural heritage management concepts, ideals and practices, while heritage managers must endeavour to comprehend the complex phenomenon of tourism and how it can be associated with the non-formal means of transmitting knowledge and mutual understanding.[206]

242. Parties' activities to implement the 2005 Convention and UNESCO's programmes in this field have provided many examples of how cultural aspects can contribute to inclusive economic development. Generally, more emphasis has been placed on the economic potential of the cultural industries than on the way opportunities were distributed and on their social relevance, i.e. the *inclusive* dimension of economic development. This may partly be explained by the fact that, where they exist, data and evidence on the economic relevance of the cultural industries may be more easily available than disaggregated data for specific social groups, as well as the primarily qualitative nature of some impacts in the social sphere (e.g. motivation, empowerment, recognition, etc.).

243. Indeed, in recent years several global, regional, national and local studies have provided evidence of the increasing economic importance of cultural and creative sectors. The 2010 *Creative Economy Report* indicated how, despite the outburst of the financial crisis, world exports of creative goods and services had continued to grow in 2008, reaching $592 billion in 2008, more than double their 2002 level, indicating an annual growth rate of 14% over six consecutive years. The Global South's exports of creative goods to the world accounted for

[203] Convention for the Safeguarding of the Intangible Cultural Heritage; Periodic report No. 00837/Kirgizstan; 2014.
[204] Convention for the Safeguarding of the Intangible Cultural Heritiage; Periodic report No. 00823/Morocco; 2014.
[205] Ministerio de Cultura (Colombia). Dirección de Patrimonio. (2011). Convención y Política de Salvaguardia del Patrimonio Cultural Inmaterial en Colombia.
[206] Convention for the Safeguarding of the Intangible Cultural Heritage; Periodic report No. 00791/India; 2014.

43% of total creative industries trade.[207] Interest in measuring the relevance of the cultural sector within regional, national and local economies, often using different methodologies and measurement tools, is also a global phenomenon, as proven by a report published by the UNESCO Institute for Statistics in 2012, studies are available in all world regions.[208]

244. In this respect, the connection between the 2005 Convention and economic development is mainly based on the ability of cultural goods and services to become a source of employment and income and, as a result, to establish the cultural industries as a significant sector in local, national and regional economies. Capacity building projects funded by the IFCD in Argentina and Guatemala, among others, have enabled young people to develop their skills and gain jobs in different areas of the cultural industries, including the audio-visual sector and the performing arts.[209] The latter example, by training young people of the Mayan, Garifuna and Xinca indigenous communities, also highlights the inclusive dimension, which can be part of initiatives in this field, even if this may not always be the case. Examples of cultural industry development that privilege those with more widespread access to social and economic resources can also be found. Another significant feature of many projects in this area, and more broadly, of cultural projects in their contribution to economic development, is the prevalence of small- and mid-sized initiatives. This has an impact on the number of jobs and income created, and reinforces the need to combine the quantitative and the qualitative, the economy-based arguments and those in other fields.

245. In addition to the provision of direct support to beneficiaries, some measures adopted in the context of the 2005 Convention have contributed to providing a framework for the development of the cultural industries. These include the following: the setting-up of cultural industry agencies, directorates or bodies (e.g. Peru's Directorate-General for Cultural Industries and Arts, within the country's newly-created Ministry of Culture; Niger's Agency for the Promotion of Cultural Industries and Businesses, APEIC); the development of cultural industry development policies, strategies and action plans (e.g. the IFCD-supported development of film industry mapping and action plan in Bosnia-Herzegovina, and of a strategy to maximise the social and economic potential of cultural industries in the Yopougon Community, Côte d'Ivoire; as well as, outside the IFCD context, Brazil's national cinema policy); the design of new schemes to support cultural industry development and broaden opportunities for cultural professionals (Canada's support for the mobility of artists from developing countries, an expression of the 'preferential treatment' principle integrated in the 2005 Convention; the setting-up of art incubators in the context of Lithuania's Creative Industries Promotion and Development Strategy); and studies and research frameworks to measure the contribution of the cultural industries to national economic development (e.g. IFCD projects in Burkina Faso and Kenya which have served to measure the economic dimension of the cultural industries).[210]

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[207] UNCTAD and UNDP (2010). *Creative Economy Report 2010. Creative Economy: A Feasible Development Option.* Geneva and New York: UNCTAD and UNDP, available at http://unctad.org/fr/Docs/ditctab20103_en.pdf [Viewed: 6 September 2015]

[208] Mikić, H. (2012). *Measuring the Economic Contribution of Cultural Industries. A review and assessment of current methodological approaches*. Montreal: UNESCO Institute for Statistics. Available at http://www.uis.unesco.org/culture/Documents/FCS-handbook-1-economic-contribution-culture-en-web.pdf [Viewed: 6 September 2015]

[209] Cf. UNESCO (c. 2012), 'Vocational training to reinforce employment in the performing arts', available at http://en.unesco.org/creativity/ifcd/project-profile/01-2010-242-trades-program; UNESCO (c. 2012), 'Promoting the involvement of indigenous peoples in cultural industries', available at http://en.unesco.org/creativity/ifcd/project-profile/01-2010-108-intercultural-social-communication; and UNESCO (c. 2014), 'INCREA LAB: Opportunities for indigenous cultural entrepreneurs', available at http://en.unesco.org/creativity/ifcd/project-profile/03-2012-168-increa-lab [All viewed: 6 September 2015]

[210] The examples mentioned above are drawn from publications presenting projects funded by the IFCD (cf. http://en.unesco.org/creativity/ifcd/media), the 'Innovative examples' database derived from Parties' quadrennial periodic reports under the 2005 Convention (https://en.unesco.org/creativity/mr/periodic-reports/innovative-examples), and the Expert Facility to Strengthen the System of Governance for Culture in Developing Countries (http://en.unesco.org/creativity/capacity-building/technical-assistance) [All viewed: 5 July 2015]

246. Incidentally, the absence of permanent, suitable measurement frameworks in many countries, coupled with the relative newness of the 2005 Convention, may serve to explain the difficulties found, still today, to provide clearer data regarding how policies and measures in this field have had a tangible effect on national economies, i.e. establishing a link between strategies adopted as a result of the 2005 Convention and the observed increase in the economic weight of the cultural and creative sectors.

247. Whereas there are arguments to support the contribution of the 2005 Convention to fostering awareness and understanding of the role that cultural goods and services can play in inclusive economic development, several of the measures outlined above may be the result of a number of factors, the 2005 Convention being just one among them. Indeed, the recognition of the economic potential of the cultural industries has been facilitated by research studies, national discussions and policy documents (e.g. national policies in Australia and the UK in the 1990s, as well as many cities' cultural regeneration and cultural policy strategies), civil society advocacy and many examples. This is particularly the case of some world regions such as Europe and North America, where widespread attention to the cultural industries pre-existed the 2005 Convention, but applies to other countries as well. Therefore, a clear, unidirectional link between the 2005 Convention and new economic strategies around the cultural industries may not always be established, but the relevance of its messages and objectives in today's global context cannot be ignored.

3.1.4. Peace & security

248. The exploration of links between tangible heritage and issues related to peace and security has been visible in particular in post-conflict contexts, where initiatives supported by UNESCO addressed the potential of cultural heritage to foster reconciliation. In Bosnia and Herzegovina, for instance, the MDG-F supported the rehabilitation of heritage sites relevant to different ethnic and religious communities. This resulted from a reflection about the country's political and social context and the aim to provide opportunities for interethnic dialogue and respect for each other's perspectives. World Heritage sites themselves can be powerful symbols of peace and reconciliation, the Mostar Bridge, part of the Old Bridge Area of the Old City of Mostar, being one such example. Another, very different example of supporting culture in service of reconciliation in the Balkans is the following:

Box 10. Supporting the Project Biennial of Contemporary Art, D-0 ARK Underground, Bosnia and Herzegovina

The Project Biennial of Contemporary Art, D-0 ARK Underground is a unique contemporary art event. It has been presenting a contemporary art exhibition in a former nuclear bunker in the city of Konjic, Bosnia and Herzegovina since 2011. Built between 1953 and 1979 and consisting of 12 connected blocks and a total space of 6,500 square metres, the site is a testimony of the Cold War. Whereas the bunker is still owned by the Ministry of Defence of Bosnia and Herzegovina, the Project Biennial is organised by a non-profit organisation. The project's strong regional dimension is expressed in the involvement of curators from two different countries in Central and South East Europe in each edition, with support sought from the relevant national governments. The choice of artists, however, is broader and includes contributions from other parts of Europe and elsewhere.

The project has had UNESCO support from its inception, through small financial grants and advice, in recognition of its potential to foster dialogue about history and peace, and regional collaboration and post-conflict reconciliation. Initial support was provided under the umbrella of the MDG-F programme on "Improving Cultural Understanding in Bosnia and Herzegovina". In practice, UNESCO's engagement, also including a visit by UNESCO's Director-General to the site of the Biennial in 2012, has enabled the Project Biennial to generate interest and secure support from other partners, including the Council of Europe and the Governments of Bosnia and Herzegovina, Austria, Turkey, Croatia, Montenegro and Serbia among others.

The project is also special in the sense that it involves simultaneously the authorities of the Federation of Bosnia-Herzegovina and Republika Srpska, the two main entities that make up Bosnia and Herzegovina. By providing support to the initiative, UNESCO also shows its capacity to raise attention to lesser-addressed issues in the political agenda, which are however relevant in terms of sustainable development, peace and reconciliation.[211]

249. More recent initiatives by UNESCO have focused on the need to protect cultural heritage in armed conflicts and to rehabilitate damaged World Heritage properties in post-conflict contexts. Other examples of engagement include the integration of cultural heritage in the mandate of the UN Multidimensional Integrated Stabilisation Mission in Mali (MINUSMA), as well as the launch of the #Unite4Heritage campaign to promote the protection of cultural heritage and prevent illegal trafficking of cultural artefacts, following attacks on cultural heritage in Iraq, Syria and other countries. These initiatives, which build on and update UNESCO's long-term work on the promotion of peace and the protection of cultural property in the event of armed conflict (as per the 1954 Convention and its Protocols, and the 1970 Convention), have also allowed the organisation to strengthen its position within central issues in the international agenda and its cooperation potential with other partners, including media organisations and other UN agencies.

Box 11. Integration of cultural heritage in the mandate of the Peacekeeping Mission in Mali

The mandate of the UN Multidimensional Integrated Stabilisation Mission in Mali (MINUSMA), adopted by the UN Security Council in April 2013 and reviewed in June 2014, referred to the need to assist the transitional authorities of Mali in protecting the cultural and historical sites in Mali from attack. This was a collaboration with UNESCO and the first time that a UN Security Council resolution has integrated cultural aspects in a peacekeeping operation and given a specific role to UNESCO. In this context, UNESCO has conducted missions to examine the damage caused to tangible cultural heritage in the context of the armed conflict in Northern Mali and provided training on cultural heritage to Mission personnel. MINUSMA's Environment and Culture Unit is in charge of providing training to civil, military and police personnel to raise awareness of Malian cultural heritage; supporting the programme coordinated by UNESCO and Mali's Ministry of Culture to rehabilitate damaged heritage sites; and supporting the resumption of cultural events contributing to the transmission of intangible heritage and social cohesion. Whereas tangible cultural heritage sites arise as the most visible element of this initiative, it is worth noting that MINUSMA's and UNESCO's work in Mali's post-conflict context is underpinned by elements of the 1954, 1970, 1972 and 2003 Conventions, including synergies between them (e.g. links between tangible and intangible cultural heritage). As regards intangible heritage aspects, an inventory of practices related to nature, oral traditions, rituals and festive events, traditional crafts and traditional practices related to the prevention and resolution of conflicts was initiated in 2014. [212]

[211] Sources: UNESCO (2011), 'Biennale of Contemporary Art, D-0 ARK Underground, Konjic', available at http://www.unesco.org/new/en/venice/about-this-office/single-view/news/biennale_of_contemporary_art_d_0_ark_underground_konjic/; UNESCO (2013), 'Second edition of the Biennale of Contemporary Art, D-0 ARK Underground in Bosnia and Herzegovina', http://www.unesco.org/new/en/venice/about-this-office/single-view/news/second_edition_of_the_biennale_of_contemporary_art_d_0_ark_underground_in_bosnia_and_herzegovina; UNESCO (2012), 'Address by Irina Bokova, Director-General of UNESCO, on the occasion of the signature of a statement of support to the Biennale of Contemporary arts 2013', Konjic, Bosnia and Herzegovina, 2 June 2012, http://unesdoc.unesco.org/images/0021/002165/216515E.pdf; and http://www.bijenale.ba/ [All viewed: 5 August 2015]

[212] Sources: UN Security Council (2013), Resolution 2100, S/RES/2011 (2013), 25 April 2013, available at http://www.un.org/en/peacekeeping/missions/minusma/documents/mali%20_2100_E_.pdf; http://www.un.org/press/en/2014/sc11453.doc.htm and https://minusma.unmissions.org/en/cultural-heritage [All viewed: 13 August 2015]

250. There is also extensive experience of how cultural expressions may play a role in the alleviation of tensions within communities, the elaboration and dissemination of messages related to suffering in conflict and post-conflict contexts, the defence of human rights for different groups, including vulnerable individuals and communities, and the promotion of dialogue between communities in post-conflict settings, e.g. through social and community theatre and other forms of participative arts activities, exhibitions, community media, etc.[213]

251. More broadly, some countries have seen the adoption of cultural policies as an important element in the promotion of peace within society, with the 2005 Convention being sometimes an influence in this respect. In Burkina Faso, the adoption of a new national cultural policy in 2009, which took the 2005 Convention and other UNESCO documents as a source of inspiration, is seen to have contributed to strengthening civil society participation in areas such as peace and cultural dialogue, as well as to raising awareness on human rights, peace and social cohesion.[214] On the other hand, the Expert Facility to Strengthen the System of Governance for Culture in Developing Countries, financed by the EU, has contributed to the building of professional skills and capacities in the cultural sector in Cambodia, where the legacy of internal conflict means human capacities across all sectors, including the cultural and creative spheres, still need rebuilding. It also helped to set the basis for a national cultural policy in the Democratic Republic of Congo, thus contributing to infusing new hope into the country's diverse and emergent arts community, in a context also marked by internal conflict.[215]

252. Challenges in this field include the need to improve the skills and capacities of staff to address issues that may go beyond UNESCO's more traditional agenda, as well as the existence of external factors, including ongoing inter-ethnic tensions and the continued presence of armed groups, which can often limit the effectiveness of UNESCO's work in this area.

253. Many traditional and culturally-adapted models of conflict prevention, resolution and restoration of peace have also been documented in the literature. One of the best known and documented is the Gacaca system of post-genocide reconciliation applied in Rwanda, but many other systems and methods of conflict prevention, resolution and peace building exist in many parts of the world. In the countries of the Greater Horn of Africa, for instance, they play an important role in settling conflicts among pastoralist communities, including those of a trans-border nature. Often this is done through the Councils of Elders or with the help of peace committees that mediate and facilitate negotiations between the conflicting parties such as in Kenya, or through traditional clan assemblies, such as in Somalia. Some countries have also acknowledged the role of traditional conflict resolution mechanisms in their constitutions. One such example is Kenya who has done so in Article 159 of the Constitution of Kenya, 2010.[216]

254. Several of the Periodic Reports of States Parties to the 2003 Convention provide information on specific measures taken to safeguard traditional methods of conflict prevention

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[213] On this topic, see, among many others, Anheier, H.; and Isar, Y.R. (eds.) (2007). *Conflicts and Tensions*. *The Cultures and Globalization Series,* vol. 1. Los Angeles / London / New Delhi / Singapore: SAGE; and Billows, W.; and Körber, S. (eds.) (c. 2013). *Culture Report. EUNIC Yearbook 2012/2013. Culture and Conflict: Challenges for Europe's Foreign Policy*. Stuttgart: EUNIC / Institut für Auslandsbeziehungen (ifa) / Robert Bosch Foundation, available at http://www.ifa.de/fileadmin/pdf/kr/2012/kr2012_en.pdf [Viewed: 6 September 2015]

[214] Cf. UNESCO (2013). 'Quadrennial periodic reporting: new reports and analytical summary', CE/13/7.IGC/5 Rev, available at http://unesdoc.unesco.org/images/0022/002248/224826E.pdf; and periodic report submitted by Burkina Faso in 2013, available at https://en.unesco.org/creativity/sites/creativity/files/periodic_report/Burkina-Faso_Report_Eform_FR_2013_0.pdf [Both viewed: 6 September 2015]

[215] Cliche. D. (ed.) (2013). *Strengthening the Governance of Culture to Unlock Development Opportunities. Results of the UNESCO-EU Expert Facility Project*. Paris: UNESCO. Available at http://unesdoc.unesco.org/images/0022/002246/224630E.pdf [Viewed: 3 July 2015]

[216] UPEACE Africa Programme; Peace Education in Africa from a Cultural Perspective; Addis Ababa, Ethiopia, 2013.

and resolution. In Kyrgyzstan[217], for instance, safeguarding measures were undertaken to transmit traditional methods of conflict prevention and conflict resolution that had been used for many centuries by different ethnic groups living on the same territory. The training programme also included teaching young people about the cultures of these groups. In Burkina Faso[218], the traditional practice of forming coalitions and joking relationships with other communities, whereby each ethno-cultural community establishes an alliance with at least one other ethno-cultural community, contributes to the prevention and resolution of conflict. Practices and expressions of joking relationships also exist in other African countries, such as in Niger[219]. They are considered an important tool for pacification and reconciliation between members of different communities, and a guarantee for cohesion and stability of families, communities and ethnic groups.

255. Mali highlights the fact that the State even often relies on occupational groups and social and professional strata such as griots (wordsmiths), blacksmiths, friars to mediate between the State, the civil society and the unions or to settle conflicts caused by the exploitation of natural resources between neighbouring communities. The Government supports a couple of associations working in this area, such as the Network of Traditional Communicators that plays a major role as a mediator in case of conflicts between communities, socio-professional strata (farmers, cattle-breeders and fishermen), political parties, as well as public and private unions.[220]

256. Of course, as for all traditional practices, traditional conflict prevention and resolution mechanisms evolve over time to adapt to new circumstances and context. In Mali, as in other countries, the recent post-2015 Dialogue on Culture and Development provided an opportunity to re-examine the role of traditional institutions for conflict resolution in the context of reconciliation efforts undertaken as part of the current peace process. The conclusion was drawn that while some of these institutions, such as the *griots*, have the potential to contribute to this process, there is also a need for these traditional systems to re-invent themselves and to re-define and better adapt their role as mediators to current social and political circumstances and challenges.[221]

3.1.5. Cultural development

257. Finally, policies and measures undertaken in the context of UNESCO's culture conventions may also operate as drivers of sustainable development by strengthening the space of cultural aspects in governance, the exercise of rights, and ultimately people's wellbeing and their quality of life. Some of the measures adopted by UNESCO and partners illustrate that, in addition to serving social and economic development, cultural expressions and cultural participation are also constituents of a cultural dimension of sustainable development.

258. Initiatives in this field include broadening the opportunities for the public at large to access arts education and other forms of cultural participation (e.g. the development of a strategy for arts and culture in the education system in Burkina Faso, supported by the Expert Facility to Strengthen the System of Governance for Culture in Developing Countries), or new political structures in charge of cultural policy, new legislation, strategies and programmes in this field. Examples include Togo's new 10-year Cultural Policy Plan, adopted with support from the IFCD. Its preparation involved an assessment of the cultural context in the country's six regions and a participative workshop attended by public officials, civil society organisations and other stakeholders. Denmark's Strategic Framework for Culture and Development, entitled

[217] Convention for the Safeguarding of the Intangible Cultural Heritage; Periodic report No. 00837/Kirgizstan; 2014.
[218] Convention for the Safeguarding of the Intangible Cultural Heritage; Periodic report No. 00826/Burkina Faso; 2014.
[219] Nomination for inscription on the Representative List in 2014 (Reference No. 01009).
[220] Convention for the Safeguarding of the Intangible Cultural Heritage; Periodic report No. 00785/Mali; 2012.
[221] Consultation Nationale « Culture et Développement » au Mali; Rapport Final – 3 novembre 2014.

The Right to Art and Culture, highlights how the achievement of the 2005 Convention requires the guaranteeing of human rights and fundamental freedoms, including cultural liberty.[222] Yet another example is the improvement of the knowledge base in culture, which serves to give visibility to resources and activities in this field and their relevance to the community (e.g. UNESCO's CDIS programme, which has been implemented in a dozen countries, as well as national initiatives including Peru's Information System on Cultural Industries and Arts, and Latvia's Digital Culture Map, among others).[223]

Box 12. Strengthening cultural participation, governance and decentralisation in Senegal

The 'Futur Academy' project is supported by the International Fund for Cultural Diversity and managed by Groupe 30 Afrique, Senegal, in 2011. It is an example of a contribution made by UNESCO to the understanding of the cultural dimension of development and the formulation of suitable cultural policies. The project aimed to build capacities and enable the participation of civil society actors in cultural decision-making. A 'mobile university' touring the country, bringing together academics, cultural actors and traditional leaders, it invited participants to analyse cultural needs, and to understand cultural policy challenges. It also connects them with other issues relevant to development, including the environment, human rights and traditional knowledge. It is interesting to note that the project combined elements related to the cultural industries and cultural policies with aspects related to traditional knowledge. The project was also implemented in the context of the country's decentralisation process, which provides new opportunities for the participation of civil society actors in the design and implementation of cultural policies – as proven by new approaches adopted by cities such as Dakar (e.g. involvement of civil society actors in the allocation of public grants for the arts). This is in line with principles proposed by the 2005 Convention.[224]

259. Of course, all the various initiatives to involve local communities and indigenous population in the management and governance of heritage sites (as discussed in more detailed above), and those aimed to support communities and groups in the creation, transmission, and practice of intangible cultural heritage also contribute to strengthening the cultural dimension of sustainable development. While they might also contribute to its social, environmental or economic dimensions, there is a specific cultural value inherent in and produced by these activities. This value might be rather subjective and not always directly measurable. This, however, does not mean it is not there or not important to human life and wellbeing.

260. These initiatives also contribute to strengthening the cultural dimension of public governance and public affairs, and may ultimately contribute to sustainable development, by enabling citizens to exercise their right to take part in cultural life. Of course, however, the existence of a ministry, strategy or cultural information system may not be sufficient, unless provided with adequate resources. As evidence collected in the course of the evaluation's field visits has shown, very often the structures and policies in the field of culture are under-resourced, with low budgets, and limited technical capacities and human resources when compared to other ministries.

3.2. Culture as an enabler of sustainable development

261. The understanding of culture and its several components as an enabler of sustainable development involves assuming that all approaches to sustainable development should take account of the relevant cultural context where they are to unfold. In this respect, rather than

[222] Baltà, J.; with inputs from the Internal Oversight Service (2014).
[223] Ibidem.
[224] Sources: http://en.unesco.org/creativity/ifcd/project-description/training-managers-cultural-policy-implementation [Last viewed: 3 May 2015]

measures addressing cultural resources or activities, the result of these approaches should be seen in the acknowledgement and interpretation of cultural factors within decision-making frameworks, from which specific measures in a wide range of policy fields may derive. Article 13 of the 2005 Convention's call for Parties to 'endeavour to integrate culture in their development policies at all levels for the creation of conditions conducive to sustainable development' may be seen to reflect this understanding.

262. It is probably within major strategies and policies in the field of sustainable development, both at the domestic and the international level, where this can be perceived more clearly. On the one hand, some national sustainable development strategies and similar policy documents have mainstreamed cultural aspects, on the understanding that they should inform all policy fields. One relevant example is the action plan on culture and sustainable development adopted by Quebec (Canada) in 2009-2013, which included several references to the 2005 Convention, and which also involved the adoption of an Agenda 21 for culture.

263. Several countries have adopted international development strategies that integrate cultural aspects as a transversal or horizontal axis, which should inform all policies and measures, thus expecting them to be tailored to the linguistic, cultural and religious diversity and context where they are to be implemented, and to take potential negative impacts on existing cultural capacities and resources into account. Countries like Denmark and Spain, for instance, have adopted international development strategies that refer to the 2005 Convention as a source of inspiration in this respect.

264. UNESCO's collection and analysis of experiences, mainly derived from Parties' quadrennial Periodic Reports, and the provision of discussion spaces, particularly in the context of the meetings of the Intergovernmental Committee and the Conference of Parties, have contributed to making these experiences more visible. UNESCO has also developed a few tools to help stakeholders better take the cultural context into account in programming and implementation.

Box 13. Culturally Appropriate Programming Approach

The UNESCO Office in Viet Nam succeeded in introducing Culturally Appropriate Programming as one of several cross-cutting themes to be taken into consideration in the United Nations Country Team's One Plan 2012-2016, the others being environmental sustainability, gender equality, rights-based approach and HIV/AIDS. Projects implemented as part of the One Plan are expected to be relevant to the local context, consider diverse cultural perspectives, facilitate access and participation of all target groups especially minorities, and ensure that there are no negative impacts on the local cultures.

UNESCO's Cultural Diversity Lens and UNFPA's Culturally Sensitive Approach and other instruments inspired the Culturally Appropriate Programming Approach. A useful short tool was developed to help stakeholders implement the approach in programming, including in the situation analysis, design and planning, implementation, monitoring and evaluation. When implementing the approach emphasis is put not only on understanding the larger context and the diverse cultural perspectives involved, and on ensuring access and participation of people and communities, but also on reinforcing positive cultural values that can catalyse positive changes and contribute to sustainable development.[225]

UNESCO Viet Nam has been introducing this approach in several contexts and applying it in its work all over the country.

265. However, evidence collected in the course of the evaluation indicates that more remains to be done to better explain the role of culture as an enabler of sustainable

[225] Further information on the Culturally Appropriate Programming Approach can be obtained from the UNESCO Office in Viet Nam.

development and its policy implications. The very notion of culture as an enabler of sustainable development should ultimately involve the adoption of a cultural approach, or the understanding of cultural contexts, by all stakeholders involved in sustainable development, including in particular those that do not work directly in the cultural sector, e.g. professionals, organisations and other agents in the fields of education, health, community participation, economic development, environment, etc. However, evidence indicates that this concept is abstract and difficult to perceive, understand and implement by many of these stakeholders. When compared to other concepts and themes that have been mainstreamed or integrated as enablers of sustainable development (e.g. human rights, gender), it seems obvious that much remains to be done to illustrate, explain and build capacities as regards culture as an enabler of sustainable development. This would require joint work by UNESCO and other agencies and organisations active in the field of sustainable development.

Strategic Action Point 20. Develop and support the use of awareness raising and capacity building tools that clarify and illustrate how culture can be an enabler of sustainable development, aimed particularly at professionals and organisations active in sustainable development but not particularly concerned with supporting culture.

3.3. Respecting sustainable development principles

266. In their 2012 report *Realizing the Future We Want for All*, the UN System Task Team on the Post-2015 UN development agenda identified three fundamental principles of sustainable development: human rights, equality and sustainability.[226] Full commitment to sustainable development within UNESCO should involve not only efforts to contribute to the achievement of sustainable development objectives, but also an internal commitment to respect these principles in its policies and programmes.

Human rights

267. UNESCO's work in the field of culture and sustainable development should integrate a general concern with human rights while paying particular attention to cultural rights. Explicit work on cultural rights has historically been difficult, within both UNESCO and the UN system. As already noted, a number of difficulties, including limited institutional development of cultural rights in comparison to other human rights[227], and the fear that recognising cultural rights may heighten the risk of violations of other human rights, have stood in the way of progress in this field. None of the major UNESCO Culture Conventions mentions cultural rights other than in their preambles, if at all. References can be found, however, in UNESCO instruments not requiring member state ratification, such as the 2001 Universal Declaration on Cultural Diversity, which identified cultural rights 'as an enabling environment for cultural diversity' and included an accompanying action plan with calls to '[making] further headway in understanding and clarifying the content of cultural rights as an integral part of human rights'.[228][229] UNESCO had supported preparations for a Declaration on Cultural Rights in the 1990s, which eventually led to the Fribourg Declaration on Cultural Rights, an independent, rather than UNESCO-endorsed effort.

268. Despite the apparent absence of cultural rights in major policy documents and strategies, as well as in most programme documents, cultural rights may be seen to be integrated implicitly in programmes implemented or supported by UNESCO. Measures contributing to fostering access to and participation in cultural life for all, addressing obstacles

[226] UN System Task Team on the Post-2015 UN Development Agenda (2012).
[227] A General Comment on article 15.1 of ICESCR was only adopted in 2009, whereas the figure of a Special Rapporteur was only established in 2012
[228] UNESCO (2001). *Universal Declaration on Cultural Diversity*, article 5 and Annex II, para 4. Available at http://portal.unesco.org/en/ev.php-URL_ID=13179&URL_DO=DO_TOPIC&URL_SECTION=201.html [Viewed: 14 July 2015]
[229] UNDP's Human Development Report 2004, *Cultural liberty in today's diverse world*, also provided an important foundation for further discussions.

that hinder access and participation of vulnerable groups or promoting respect and recognition of different cultural identities and expressions are regularly included in UNESCO programmes. These can be said to contribute to protecting, respecting and fulfilling cultural rights. Examples include measures to recognise and safeguard the tangible and intangible cultural heritage of minority groups (e.g. recent projects regarding the safeguarding of oral traditions and expressions of the Dzao people in Viet Nam, and of the intangible cultural heritage of Kallawaya communities in Bolivia.[230])

269. Recently, some efforts have also been made regarding the exploration of links between work in the cultural field and other human rights. In particular, the inclusion of reflections on freedom of artistic expression in the SIDA funded project on 'Enhancing fundamental freedoms through the promotion of the diversity of cultural expressions', involving capacity building, technical assistance and monitoring measures that may be seen to express this link. The project also involves UNESCO's Communication and Information Sector and provides opportunities for intersectoral collaboration in protecting freedom of expression; an institutional priority for UNESCO and an area of concern for the organisation as a whole. Both this and other examples such as the MDG-F programme (funded by the Spanish government and implemented in partnership with UNDP and other UN agencies) point to the fact that raising extra-budgetary funds can lead UNESCO to enter into a dialogue with broader policy agendas, and make connections between these and the organisation's work more explicit.

270. As already noted, one traditional obstacle in the recognition of cultural rights and the integration of a rights-based approach in the field of culture and sustainable development concerns the fear that respecting cultural diversity may entail the preservation of traditional practices that amount to human rights violations or abuses. UNESCO's standard-setting documents and policies provide countless examples of how this is not the case. Among the standard-setting instruments, the 2003 Convention's indicates that 'consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals...', and similar references were included in the text of the 2005 Convention.

Equality

271. It could be argued that some of the main objectives that guide UNESCO's work reflect a commitment to equality, as shown in the Organization's overarching objective of achieving 'Equitable and sustainable development – Contributing to sustainable development and the eradication of poverty', as well as its global priorities, including Gender Equality.[231] References to equality can also be found in a number of standard-setting documents in the cultural field, and the 2005 Convention's principle of equal dignity and respect for all cultures. From the perspective of culture and sustainable development, the spirit of equality is also expressed in the call for the inclusion and participation of local communities, of groups, and of indigenous populations.

272. Equality principles have also been included in specific policies and programmes, both by UNESCO and by its partners. For instance, some of the work undertaken by UNESCO's field offices in countries like Bosnia-Herzegovina, has contributed to recognising the equality of all groups in the country and in the broader region, by engaging with different ethnic and religious communities in activities related to tangible and intangible heritage and cultural expressions. Equal recognition may be a first step towards the promotion of dialogue and collaboration.

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[230] Cf. respectively http://www.unesco.org/culture/ich/en/file/00599 and http://www.unesco.org/culture/ich/en/project/00048 [Viewed: 31 July 2015]

[231] UNESCO (2014). *2014-2021 Medium-term Strategy*, 37 C/4. Paris: UNESCO. Available at http://unesdoc.unesco.org/images/0022/002278/227860e.pdf [Viewed: 15 July 2015]

273. In line with the Organization's global priority for Gender Equality, recent years have witnessed an increasing attention to gender issues in UNESCO's work on culture and sustainable development. This can be seen in several of the Joint Programmes funded in the context of the MDG-F, which broadened the opportunities for women to access training and to receive business advice to develop creative businesses (e.g. in Albania, Cambodia, Egypt, Ethiopia, Mauritania and Morocco). In some cases, this contributed to enhancing the role of women in households and in the broader community, and to a reduction in gender-based violence (Cambodia), among others.[232] As already described in earlier sections of this report, several steps have also been taken in the context of the standard-setting work in culture; in the fields of knowledge management, awareness raising and technical assistance, including through the aforementioned 2014 Report on *Gender Equality, Heritage and Creativity*[233]*;* the integration of sex-disaggregated data in recent UIS cultural frameworks, which aims to inform Member States in implementing similar methodologies; and the integration of a dimension related to gender equality in the Culture for Development Indicators Programme (CDIS).

274. Recent initiatives in this field are particularly important; bearing in mind that an evaluation of UNESCO's Priority Gender Equality conducted in 2013 found that the contribution of the Culture Sector to this Priority in 2012 – 2013 was the lowest among all the sectors.[234] The present evaluation confirmed that gender equality was not yet systematically integrated in the work on culture and sustainable development, although several steps have been made, especially at the policy level as discussed in the previous chapter.

275. Regarding the implementation of Priority Gender Equality, another issue to be considered is the observed trend to include an explicit gender dimension only in a few types of culture-related projects. Indeed, evidence from activities funded under the MDG-F in particular, indicates that in most cases these are projects in the field of crafts and other areas related to traditional expressions. For some of these interventions, their gender responsive and gender transformative character is not evident. They might instead run the risk of reinforcing existing gender roles rather than really contributing to achieving gender equality.

Sustainability

276. Sustainability arises as one important challenge in the field of culture and sustainable development. The evaluation established that among the factors that hamper the sustainability of cultural policies and programmes at regional, national and local level are the following:

- Limited financial resources, including low and unstable budgets for culture in many countries and dependence on foreign donors in some cases, which may provide for the adoption of new legislation or strategies or the building of new infrastructures but not their subsequent implementation and use;
- The low profile of cultural policies and programmes, which often goes hand-in-hand with frequent changes in the appointment of ministers and state secretaries as well as high staff turnover in the relevant ministries, with the best-prepared staff often moving to better-resourced ministries and departments; and
- Limited availability of technical skills and capacities in key areas, both at national and local level, including those that should connect culture with sustainable development (e.g. cultural education and participation; sustainable management and promotion of heritage sites; integration of cultural aspects in broader sustainable development policies and programmes).

[232] Baltà Portolés, J. (2013).
[233] UNESCO (2014). *Gender Equality, Heritage and Creativity*. Paris: UNESCO. Available at http://unesdoc.unesco.org/images/0022/002294/229418e.pdf [Viewed: 15 July 2015]
[234] Forss, K.; Torggler, B.; and Sediakina-Rivière, E. (2013), *Review of UNESCO's Priority Gender Equality*. Paris: UNESCO, IOS/EVS/PI/125 REV.2, p. 7. Available at http://unesdoc.unesco.org/images/0022/002200/220029E.pdf [Viewed: 15 July 2015]

277. All the above result in the cultural sector in many countries showing an extensive number of initiatives emerging, but many of them with limited continuity. While the aforementioned factors apply in particular to UNESCO Member States and civil society organizations, most notably those in the Global South, some are also relevant within UNESCO, notably the first and third of the above.

278. One important consideration in this regard concerns whether resources should be concentrated mainly in the 'upstream' activities of standard-setting, capacity building and policy advice in areas related to culture and sustainable development, or in 'downstream' activities of capacity building of actors on the ground and programme implementation in these areas. Several arguments support placing particular emphasis on 'upstream' activities. These include the need to foster the adoption of strategies and policies in line with UNESCO's standard-setting instruments, to build capacities within national and local governments to address weaknesses in technical skills, and to establish suitable cultural information systems that contribute to improving the knowledge base and providing evidence and data on the links between culture and sustainable development. UNESCO has extensive experience in this field, and some of the programmes and measures implemented in recent years continue to prove the potential of work at this level. These 'upstream' activities contribute to the establishment of structural conditions for the subsequent implementation of specific measures, thus becoming an important factor in enabling sustainability.

279. There are, however, reasons to suggest that, while maintaining UNESCO's traditional attention to the aforementioned 'upstream' activities, some space should be available for 'downstream' activities so as to demonstrate the Organization's discourse with concrete examples on the ground. Downstream work should be considered particularly when interventions are innovative, when they may be used by UNESCO and other stakeholders to stress the potential of cultural aspects within sustainable development, and when they provide models to be replicated elsewhere. Some of the projects implemented in the course of the MDG-F[235] as well as others supported by the International Fund for Cultural Diversity and other Convention funds fulfil these criteria, but often they lack resources, continuity and follow-up.

280. Other internal factors that hinder sustainability of UNESCO's efforts include the lack of institutional memory as a result of insufficient transfer of knowledge and lessons learned from one project manager to the other, one project to another and from one country to another, as discussed elsewhere in this report. This is further aggravated by the fact that often neither human nor financial resources for systematic project monitoring are available, and therefore only limited monitoring data exists. Another constraining factor is over-ambitious planning with timeframes that are much too short to achieve the agreed project objectives, combined with the absence of suitable sustainability or 'exit' strategies in some cases. The evaluation also did not come across many truly integrated approaches in the work on culture and sustainable development, i.e. approaches providing a number of coordinated measures in partnership with others, addressing sustainability concerns from various angles and with complementary measures over an extended period of time, thereby building local capacities and networks. Instead, isolated activities often prevail due to time and budget constraints. A good example of working in a more integrated way is the support provided by UNESCO to Quang Nam Province in Viet Nam, which involved the activities conducted in and around Hoi An Ancient Town described earlier in this chapter.

281. More external reasons include high-staff turnover or ministerial changes among national partners, which means that newly recruited partners often have no ownership of the results that had been agreed with their predecessors. The latter, which has been observed in a couple of countries visited for this evaluation, might be somewhat beyond UNESCO's

[235] Support for community-based management plans in World Heritage sites, enhancement of traditional techniques for the preservation of natural resources, enhancement of women's role in the household and the community through crafts training and product development, etc.

influence. Internal factors that limit the sustainability of UNESCO's work should, however, be addressed as soon as possible.

Strategic Action Point 21. Strengthen the application of a rights-based approach in all areas of UNESCO's work on culture and sustainable development, with a particular emphasis on cultural rights. Potential partnerships in this area could include the UN Special Rapporteur on Cultural Rights, whose work in recent years has been contributing to strengthening the presence of cultural rights in global agendas, UNDP and civil society organizations active in the fields of human, including cultural, rights.

Strategic Action Point 22. Strengthen advocacy messages that highlight the potential of culture as an enabler of freedom and human rights, and that show how culture can be an asset for (rather than an obstacle to) sustainable development.

Strategic Action Point 23. Implement the recommendations listed in the report on Gender Equality, Creativity and Heritage, wherever relevant, in order to further advance UNESCO's Priority Gender Equality as it relates to the work on culture and sustainable development.

Strategic Action Point 24. In the context of ongoing reforms of UNESCO's results-based management ensure that project and programmes implemented in the field are properly designed, implemented, monitored, evaluated, and exited from. Preference should be given to integrated approaches that address sustainability concerns together with partners from different angles over an extended time period. This should be combined with improving human resources strategies that facilitate handover between staff and continuity in implementation.

3.4. Networks and partnerships

Networks and Partnerships

282. The field of culture and sustainable development is one in which stakeholders from different sectors and levels coexist. In this context, the development and implementation of UNESCO's policies and programme often involves collaboration with international, regional, national and local partners, whereas in other contexts UNESCO may play a role in convening and facilitating collaboration among other actors.

283. UNESCO's field offices, for instance, often play a role as 'network brokers', in facilitating collaboration between different stakeholders through their national or regional networks and contacts with potential funding sources. Good examples were observed in South East Europe, where the UNESCO project office in Bosnia-Herzegovina has provided support for the organisation of regional meetings and exchanges among Ministry officials from different parts of the country. The UNESCO office in Senegal facilitated knowledge sharing between various organizations, and was perceived by civil society actors in the field of culture as being close to local developments.

284. Although collaboration with UNESCO's larger networks, such as that of National Commissions, Chairs, Associated Schools and Clubs, is at the heart of UNESCO's work, it has proven to be one of the least evident in the work on culture and sustainable development[236]. The National Commissions are, however, collaborating in the context of the International Fund for Cultural Diversity. With regard to collaboration with universities, UNESCO has involved many experts and researchers in work on culture and sustainable development, some of them chair-holders, particularly in the context of Convention-related publications and meetings and in global reports. As in other areas of work, the cooperation with Chairs on culture and sustainable development is often the result of individual initiative on the side of either UNESCO

[236] Examples of collaboration include the organisation of a workshop on intangible cultural heritage and its importance for youth civil society organisations, including in terms of community engagement and employment opportunities, organised by Senegal's National Commission for UNESCO in 2014, with funding from the Participation Programme. The German Commission for UNESCO has supported a programme aimed at strengthening cultural governance and civil society and fostering social transformation in Tunisia and Egypt, in the context of political transition.

staff or of the Chairs themselves, rather than a concerted effort to engage the UNESCO Chairs as a network.

285. In the field of collaboration with regional organisations and development agencies active in the field of culture and sustainable development, there has been progressive emergence of common agendas in some areas. For instance, the focus on cultural industries as a source of development promoted by the 2005 Convention is shared by a number of regional organisations (e.g. the African Union; the European Commission; the West African Economic and Monetary Union; the Organisation internationale de la Francophonie (OIF)). Other examples include some national development agencies (e.g. the Swedish International Development Cooperation Agency; and Denmark's Centre for Culture and Development). This has led to active collaboration in some cases, including a Memorandum of Understanding signed with the West African Economic and Monetary Union, leading to the preparation of a joint inventory of national cultural legislation in the sub-region, as well as a programme on cultural statistics; a partnership with the OIF to provide technical assistance and capacity building on cultural policy and cultural industry development; and the EU's support for the 2005 Convention's Expert Facility on the Governance of Culture in Developing Countries. A partnership with the Swedish International Development Cooperation Agency has led to the aforementioned project on 'Enhancing fundamental freedoms through the promotion of the diversity of cultural expressions'. In other cases, however, the existence of similar agendas has not involved substantial collaboration. Whereas the African Union's Plan of Action for Cultural Industries in Africa (2005) and the Charter for African Cultural Renaissance (2006) both refer to UNESCO's Conventions and other standard-setting instruments, little cooperation appears to exist in practice.

286. In the future, UNESCO's increasing openness and the need to raise funds from development agencies may lead the organisation to frame its discourse more clearly in development terms (e.g. results frameworks, theories of change), something which might enable dialogue and collaboration with others in the field.

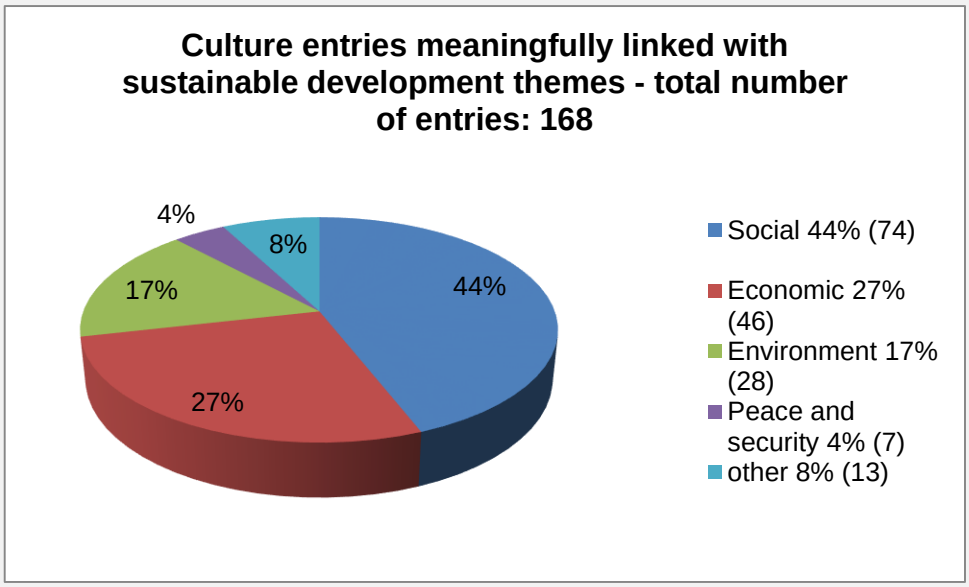
287. Relations with other UN agencies exist at all levels, from global to regional and national levels. Despite the progress made in some areas, including inter-agency collaboration in the context of the MDG-F programmes (which generally involved UNESCO, UNDP and other UN agencies), partnerships with other UN Agencies often prove to be difficult. In fact, for the MDG-F joint programmes, inter-agency cooperation and coordination (or rather lack thereof) and joint financial management of the programmes were often mentioned as the main factors hampering progress and follow-up.

288. Integration of culture in the UNDAFs is also progressing rather slowly overall, often due to competing policy priorities, and the lack of evidence and data at national level to clearly describe the contribution of culture to sustainable development. Another difficulty is related to the fact that in some countries UNESCO culture staff participating in the UNDAF negotiations are relatively junior when compared to their counterparts from other Agencies, which makes it very challenging for them to negotiate a difficult topic. Furthermore, culture officers do not necessarily have in-depth knowledge related to all aspects of culture and the full set of issues covered by the culture conventions, which creates another limitation. The evaluation also observed a certain weakness by UNESCO staff to deeply engage with sustainable development issues, as these do not fall under their area of expertise. Representatives of some UN agencies interviewed in the course of the evaluation suggested that UNESCO should take a more proactive role in presenting arguments for the importance of culture in sustainable development. In many cases, there was limited awareness of UNESCO's recent initiatives in this area, and the organisation's work in the field of culture was often exclusively associated with tangible cultural heritage.

Box 14. Review of the integration of culture in the United Nations Development Assistance Frameworks (UNDAF)

A meta-evaluation of 21 UNDAFs[237] was conducted for the purpose of this evaluation. It included the UNDAFs from the countries visited during the course of the present evaluation and a selection of others from each region.

It observed that culture entries were evident in all the UNDAFs reviewed. However, the number of entries varies considerably between countries, with a few countries having a large number of entries, while many others only have a few. Out of the overall total number of entries on culture, 48% (168) were meaningfully linked to the four dimensions of sustainable development. However, it is interesting to note that most of these entries relate to the social and economic dimensions of sustainable development, which account for 44% (77) and 27% (46) of the entries, respectively. The environment dimension accounts for 17% (28) of the entries, and peace and security represent only 4% (7) of entries.



A significant number of entries explicitly referred to culture as a crosscutting issue. Crosscutting culture entries include a culturally sensitive approach to development, culturally-tailored teaching materials, culture-sensitive programming and culturally appropriate school. These entries are associated with programmes in sectors such as health, education, employment and gender. In most of these cases, culture is regarded as an enabler of sustainable development. It was evident, however, that most of the entries (75%) refer to culture as a driver of sustainable development.

More than half of the overall total entries (52%; (183)) were not meaningfully integrated or linked. Out of these 19% (67) were vaguely or incoherently linked, and 33% (116) were standalone entries, not associated with any sustainable development pillar.

Culture entries are also quite varied in number, among the cultural thematic areas. Most culture entries are linked to tangible cultural heritage and intangible cultural heritage (often combined as cultural heritage) (30%), followed by cultural diversity & intercultural dialogue (16%), cultural tourism (13%), cultural industries & crafts (11%) and cultural rights (10%). There were few entries relating explicitly to cultural policies (7%) and to movable heritage (5%).

With regard to the location of the entries within the UNDAFs, the evaluation established that overall, while a large number of the total cultural entries were enumerated under the priority

[237] List of countries (UNDAFs) reviewed: Bhutan, Bosnia and Herzegovina, Brazil, China, Costa Rica, Ecuador, Egypt, Ethiopia, Kazakhstan, Mali, Mexico, Morocco, Mozambique, Palestine, Philippines, Senegal, Turkey, Ukraine, Viet Nam, Yemen, Zimbabwe.

/ focus areas, activities, outcomes and crosscutting issues of the UNDAFs, only very few of them also featured in the results framework with specific indicators associated with them.

289. The Thematic Group on Culture and Development established in Morocco, co-chaired by the Ministry of Culture and UNESCO, is an example of a successful cooperation mechanism. It involves several national ministries, regional development agencies and UN agencies, in order to ensure the sustainability of the MDG-F's results and the integration of cultural aspects in UNDAF, among other initiatives.

Box 15. Good example of inter-agency cooperation on culture and sustainable development – Morocco

Morocco was one of the beneficiary countries of the MDG-F's Thematic Window on Culture and Development. Following that experience, and with the aim of ensuring the sustainability of results and partnerships, a Thematic Group on Culture and Development was set up. The Thematic Group, which meets at least once every three months, is co-chaired by the Ministry of Culture and UNESCO and involves several other ministries (Home Affairs, which is responsible for local governments; Tourism; Crafts; Foreign Affairs and Cooperation), regional development agencies and UN agencies (UNDP, UNIDO, UN Women, UNFPA, FAO, UN Habitat, WHO).

Further to following up on the results achieved by the MDG-F, the Group's objectives include the achievement of culture-related aims contained in Morocco's UNDAF 2012-2016. They mainly concern women's empowerment through culture, and the promotion of heritage as a resource for employment and the fight against poverty; coordination and cooperation among different stakeholders active in the field of culture and sustainable development; and awareness raising in this field. The Thematic Group coordinated the national consultation on culture and development conducted in the context of preparations for the Post-2015 development agenda, Morocco being one of the five countries where a consultation on culture took place. The relationship between culture and sustainable development was identified as the focus theme of the 2014 annual report of Morocco's UNDAF.[238]

290. Whereas paths for partnership and collaboration with regional organisations and national governments have been well tested, the space for collaboration with local and other sub-national governments remains a difficult one. UNESCO has promoted some relevant activities involving cities, including the World Heritage Cities Programme, which led to the adoption of the 2011 Recommendation on the Historic Urban Landscape, and the Creative Cities Programme. As already noted, particular challenges regarding sustainable development are experienced in many cities, and it is also here where many relevant good practices on culture and sustainable development can be found.

291. Finally, collaboration with ICOMOS, IUCN and ICCROM, the advisory bodies of the 1972 Convention, is well established. More recently, collaboration has also been initiated with other international civil society organisations, including those that were involved in the aforementioned Culture 2015 Goal campaign. Given the progressive emergence of civil society organisations covering a range of issues related to culture and sustainable development (e.g. culture as a factor in social transformation, freedom of artistic expression, the relation between

[238] Sources: Ministère de la Culture [Maroc] and UNESCO (c. 2012), « Groupe Thématique Culture & développement. Termes de référence » ; Ministère de la Culture [Maroc] and Nations Unies Maroc (2014). *Les marocains s'expriment: « Culture et développement durable dans l'agenda de développement post-2015 ». Rapport final*, unpublished ; Nations Unies Maroc (2015). *Plan cadre des Nations Unies pour l'appui au développement 2012-2016. Rapport annuel 2014.* Rabat : Nations Unies Maroc, available at http://ma.one.un.org/content/dam/unct/morocco/docs/UNCT-MA-Rapport%20ONU%20Maroc%202014.pdf [Viewed : 30 July 2015]

cultural aspects and environmental sustainability, etc.); there may be a new space for further collaboration in the future.

Strategic Action Point 25. Strengthen UNESCO's advocacy for the inclusion of culture in the United Nations Development Assistance Frameworks (UNDAFs), joint UN programmes, and other mechanisms for the culture and sustainable development work post-2015 within and outside the UN at country level. This would require inter-sectoral cooperation within UNESCO's field offices so that all sectors advocate collectively for the inclusion of culture in the various dimensions of sustainable development; strengthening the expertise of culture staff with regards to sustainable development issues and, vice versa, creating awareness about culture within education and science; supporting junior staff with higher level staff whenever required.

Strategic Action Point 26. Seize possibilities to work as a 'network broker' at national and local levels, facilitating exchanges with and among civil society organisations, including global networks and national and local NGOs, local governments and the private sector, that have the potential to advance the work on culture and sustainable development.

3.5. UNESCO support to policy and implementation

3.5.1. Technical assistance and capacity building

292. UNESCO has been facilitating the work on culture and sustainable development at national and international levels in many ways, including by engaging in global discussions, by providing technical assistance and building capacities of stakeholders at the country level, by commissioning research on various related topics and engaging in advocacy and awareness raising activities about culture and sustainable development. Current resource constraints aside, the Organization has a variety of funding sources that support the work on culture and sustainable development. These include funds related to the culture conventions, such as the World Heritage Fund, the Fund for the Safeguarding of Intangible Cultural Heritage, and the International Fund for Cultural Diversity of the 2005 Convention, as well as several other mechanisms, including funding provided through special programmes such as the MDG-F Thematic Window on Culture and Sustainable Development.

293. Many examples of technical assistance and capacity building initiatives are presented in previous chapters of this report, and reflections about sustainability concerns and issues related to project and programme management were included in the above chapter on the respect of sustainable development principles, while the previous section elaborated on partnerships in implementation. The next chapter provides a selection of the tools that UNESCO offers in support of the implementation of the work on culture and sustainable development. Detailed information on some of the funding mechanisms was furthermore provided by previous evaluation[239] and audit exercises.

294. Several support mechanisms stand out as having been particularly useful in advancing the implementation of the work on culture and sustainable development. These include the MDG-F Thematic Window on Culture and Sustainable Development, the Culture for Development Indicators (CDIS) programme, the International Fund for Cultural Diversity (IFCD), and the EU-funded 'Expert Facility to Strengthen the System of Governance for Culture in Developing Countries', although the long-term results of this still remain to be seen. Other support has also been important to advance the implementation of the conventions, but linkages with sustainable development have not always been explicitly established. This includes capacity building related to the 1972 Convention, as well as the Capacity Building Programme for the implementation of the 2003 Convention. For the latter, a specific module on ICH and sustainable development is currently being developed.

[239] See for instance, the 2012 Evaluation of the Pilot Phase of the International Fund for Cultural Diversity, or the 2013 Evaluation of the Standard-Setting work related to the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage and other reports, all accessible on the website of IOS: http://www.unesco.org/new/en/unesco/about-us/how-we-work/accountability/internal-oversight-service/

295. The MDG-F was important in many ways, primarily because it provided considerable funding to a sector that is usually under-funded and under-resourced. This made it possible for the culture sector (UNESCO's Culture Sector together with the culture sectors of Member States, as well as professionals and organisations active in the cultural sector and related fields) to engage in initiatives that were often innovative in the approaches adopted and larger in scale and scope than they usually are, both geographically and thematically. The latter was very important, because it allowed the inclusion of various aspects of UNESCO's work in culture (tangible and intangible cultural heritage, creativity, cultural industries etc.), and showed how they are linked in practice, and their potential for synergies. Secondly, the MDG-F has enabled UNESCO to demonstrate the importance of working in an inter- and multi-disciplinary way, by engaging with other UN Agencies and with a variety of local partners (education; finance; agriculture etc.). While this had its challenges, it nevertheless contributed to an increased understanding of culture stakeholders for the need to engage beyond the culture sector, and insights into how to make this happen (and about how it fails to work). Thirdly, and as a consequence of the above, the MDG-F has allowed for some level of innovation. New types of ideas, approaches, and partnerships could emerge and new lessons could be learned that were able to advance the thinking and work on culture and sustainable development; and last, but not least, the MDG-F demonstrated the importance of engaging locally and of connecting the local and provincial work and insights with the policy and strategy level, and vice versa.

296. In the field of indicators, the Culture for Development Indicators programme (CDIS) should be particularly noted. Its scope covers aspects related to several Conventions, including heritage. Indeed, the indicator on 'Heritage Sustainability' included in the CDIS measures, among other things, the adoption of policies and measures derived from the 1970, 1972, 2001 and 2003 Conventions, whereas other indicators, such as those in the field of Governance[240], also address the larger framework of cultural legislation, policies and measures. More broadly, and as noted elsewhere in this report, the CDIS provides a comprehensive understanding of how to measure and communicate the contribution of culture to different dimensions of sustainable development.

297. The International Fund for Cultural Diversity funds projects all over the world that 'demonstrate the value and opportunities that the cultural industries bring to sustainable development processes', thus stressing the role of this instrument in enhancing sustainable development.[241] Several of these projects were looked at as part of the present and of previous evaluation exercises, and examples were included in this report.

298. Technical assistance was also provided by the EU-funded 'Expert Facility to Strengthen the System of Governance for Culture in Developing Countries', which, between 2012 and 2014, provided technical assistance to 13 countries for the design and implementation of legislation, policies and measures addressing 'the cultural industries, as well as the policies and measures that impact artists, cultural industries and cultural goods and services'.[242] Ultimately, the Expert Facility aimed to strengthen the governance of culture in developing countries and the role of culture as a vector for sustainable development and poverty reduction. Technical assistance provided in this context became part of a wider capacity building strategy developed by the Secretariat of the 2005 Convention.

299. Overall, the implementation of effective capacity building and technical assistance strategies across all the various dimensions of the work on culture and sustainable

[240] E.g. the 'Index of development of the standard-setting framework for the protection and promotion of culture, cultural rights and cultural diversity' and 'Index of development of the policy and institutional framework for the protection and promotion of culture, cultural rights and cultural diversity').
[241] Cf. UNESCO (2013b). 'Guidelines on the Use of the Resources of the International Fund for Cultural Diversity', in UNESCO (2013a).
[242] Bokova, I. (2013), 'Foreword', in Cliche. D. (ed.). *Strengthening the Governance of Culture to Unlock Development Opportunities. Results of the UNESCO-EU Expert Facility Project*. Paris: UNESCO, p. 5. Available at http://unesdoc.unesco.org/images/0022/002246/224630E.pdf [Viewed: 3 July 2015]

development arise as important measures in order to explore and fulfil the potential of UNESCO's work in contributing to sustainable development.

300. Some of the research and analysis undertaken or commissioned by UNESCO were also important. These include, for instance, the transversal studies on the Periodic Reports submitted by Parties to the various Conventions, which provide insights on the policies and measures adopted by Parties, including good practices in this field. UNESCO has also been involved in some broader reports in recent years, including, for instance, *World Heritage. Benefits Beyond Borders*[243], published on the 40th anniversary of the 1972 Convention, which provides many examples of World Heritage in the context of sustainable development. Other important publications are the UNESCO-UNDP *Creative Economy Report 2013*, which stresses that a broad perspective on the relations between the creative economy and sustainable development should be adopted, one that goes beyond an exclusive focus on the economic impacts, which had featured more prominently in the two previous editions of the report, published by UNCTAD and UNDP;[244] and the recent publication on *Gender Equality. Heritage and Creativity*.[245]

301. Advocacy and awareness raising, including the use of some of the aforementioned tools and other activities in support of culture and sustainable development, often in the framework of broader UNESCO initiatives (e.g. the 2013 Hangzhou conference and activities related to the design of the Post-2015 development agenda) are also significant. However, evidence collected in the course of this evaluation also points to the relative failure in reaching out of the circle of those already involved in this field.

3.5.2. Tools

302. UNESCO and its Advisory Bodies have developed numerous tools related to culture and sustainable development. While not an exhaustive list, the following examples highlight the diversified scope of tools created to assist a range of stakeholders in uncovering the benefits of including culture in policies, programmes, and projects.

Heritage

- **Resource Manuals**[246] focus on four topics namely Managing Cultural World Heritage, Managing Natural World Heritage, Managing Disaster Risks for World Heritage, and Preparing World Heritage Nominations. Overall, they provide comprehensive guidance and information to those involved in the preparation of the nomination and the management of World Heritage properties.
- **World Heritage Paper Series**[247] aim to facilitate the implementation of the 1972 Convention through publishing papers on World Heritage related topics and manuals to assist stakeholders with the implementation of the Convention. The paper series is intended to increase knowledge and sharing of best practices among World Heritage experts, national and local authorities and site managers.

[243] Galla, A. (2012), World Heritage. Benefits Beyond Borders. Cambridge University Press.
[244] See, respectively, UNESCO and UNDP (2013). *Creative Economy Report 2013 Special Edition: Widening Local Development Pathways*. Paris and New York: UNESCO and UNDP, available at http://www.unesco.org/culture/pdf/creative-economy-report-2013.pdf; UNCTAD and UNDP (2010). *Creative Economy Report 2010. Creative Economy: A Feasible Development Option.* Geneva and New York: UNCTAD and UNDP, available at http://unctad.org/fr/Docs/ditctab20103_en.pdf; and UNCTAD and UNDP (2008). *Creative Economy Report 2008. The Challenge of Assessing the Creative Economy: towards Informed Policy-making*. Geneva and New York: UNCTAD and UNDP, available at http://unctad.org/fr/Docs/ditc20082cer_en.pdf [All viewed: 3 July 2015]
[245] UNESCO (2014). Gender Equality, Heritage and Creativity. Paris: UNESCO. Available at http://unesdoc.unesco.org/images/0022/002294/229418e.pdf [Viewed: 15 July 2015]
[246] This tool can be found online at: http://whc.unesco.org/en/resourcemanuals/
[247] This tool can be found online at: http://whc.unesco.org/en/series/

- **World Heritage Review**[248] is the official UNESCO publication from the World Heritage Centre. It is a quarterly publication that features in-depth articles on specific topics related to cultural and natural heritage.
- **World Heritage: Benefits Beyond Borders**[249] is a publication that presents a thematic collection of case studies that highlights the Outstanding Universal Value of each site in the context of sustainable development.
- **Heritage Homeowner's Manuals**[250] is a series of four volumes, providing guidance for the engagement of individuals within local communities in order to use privately-owned heritage assets for local development.
- **Tools related to Sustainable Tourism**:
    - **How to Guides**[251] is a series of 10 guides that aims to assist site managers and other stakeholders in managing World Heritage sites and implementing sustainable solutions to the challenges posed by tourism;
    - **Tourism Check-List**[252] is a check list of items that aim to assist site managers and relevant stakeholders in identifying key elements required in order to facilitate sustainable tourism practices;
    - **Cultural Specialist Guides**[253] are specifically used in Asia. They aim to strengthen the capacity of local guides in order to improve the overall visitor experience, while at the same time fostering a sense of ownership among the guides, strengthening local livelihoods and supporting community development.
- **World Heritage in Young Hands Education Resource Kit**[254] is an interactive and multi-disciplinary resource tool for secondary school teachers of various disciplines. Translated into 39 different languages, the Kit encourages youth participation and awareness of the 1972 Convention.
- **Learning with Intangible Heritage for a Sustainable Future: Combining heritage, culture and education as a driver for Sustainable Development**[255] was a pilot project implemented in Asia, designed to raise the awareness and capacity of teachers to incorporate ICH into teaching and learning in order to reinforce the centrality of culture as a key component of ESD. The teaching guide instructs teachers on how to incorporate ICH into subjects such as mathematics and science and provides sample lesson plans.
- **Training modules to support the implementation of the 2003 Convention**, covering a range of issues including key concepts, the preparation of nomination files, safeguarding measures, and the preparation of periodic reports by Parties to the Convention. The modules are regularly updated to reflect emerging topics and respond to changes in context.

Creativity

- **The Creative Economy Report 2013 Special Edition: Widening Local Development Pathways**[256] produced in collaboration with UNDP aims to present the potential of culture as a driver and enabler of sustainable development at the local level in developing countries. It outlines numerous case studies, examples and programmes

[248] This tool can be found online at: http://whc.unesco.org/en/review/
[249] This tool can be found online at: http://whc.unesco.org/en/benefits-beyond-borders/
[250] These manuals can be found online at: http://www.unescobkk.org/culture/bookshelf/culture-library/publications-and-multimedia/
[251] This tool can be found online at: http://whc.unesco.org/en/tourism
[252] This tool can be found online at: http://whc.unesco.org/en/tourism
[253] This tool can be found online at: http://www.unescobkk.org/culture/heritage/wh/cultural-heritage-specialist-guides/
[254] This tool can be found online at: http://whc.unesco.org/en/educationkit/
[255] This tool can be found online at: http://www.unescobkk.org/culture/ich/ichesd
[256] This tool can be found online at: http://www.unesco.org/new/en/culture/themes/creativity/creative-economy-report-2013-special-edition/

that are contributing to the emergence of the creative economy such as income generation, job creation and export earnings.

- Related to **Cultural Statistics-**
    - **Culture for Development Indicator Suite (CDIS)**[257] is a tool that aims to establish a set of indicators that highlight how culture contributes to national development. It focuses on defining culture's contribution to economic growth.
    - The **UNESCO Institute of Statistics** also contributes to defining cultural statistics through the **2009 UNESCO Framework for Cultural Statistics (FCS)**.[258] This tool is designed to better reflect the broader global scope of cultural professions and practices while setting standardized definitions and classifications to allow for enhanced cross-national comparisons. Thematic handbooks, providing guidance for the measurement of the economic contribution of the cultural industries, cultural participation and festival-related data, have also been published.

- **IFCD e-update**[259] provides information about projects funded by the International Fund for Cultural Diversity, their results, testimonials from beneficiaries and fundraising activities related to the IFCD.
- **IFCD brochures and videos**[260] present descriptions of projects funded under the 2005 Convention's International Fund for Cultural Diversity. Three annual brochures have been published since 2012. A Pinterest profile has also been established, which allows for the dissemination of relevant contents in this social network.
- **Training modules** to support the implementation of the 2005 Convention,[261] covering a range of issues including key concepts surrounding the diversity of cultural expressions and the 2005 Convention, cultural policy, and the preparation of periodic reports by Parties to the Convention. These modules have been prepared in 2014-15 and should be published in the coming months.
- **Políticas para la Creatividad / Politiques pour la créativité**[262] is a policy development guide that supports developing country policy makers in integrating elements of the local creative economy into local and national policies. It provides a comprehensive overview of the various stages from design to implementation while including practical suggestions.
- **Diversidades ("the Diversity Kit for Youth")**[263] presents the key messages of the 2005 Convention through a playful, interactive methodology, designed for young people aged 12-16 in formal and non-formal education settings.

[257] This tool can be found online at: http://www.unesco.org/new/en/culture/themes/cultural-diversity/cultural-expressions/programmes/culture-for-development-indicators/
[258] This tool is available online at http://www.uis.unesco.org/culture/Pages/framework-cultural-statistics.aspx
[259] This tool can be found online at http://en.unesco.org/creativity/ifcd/media/e-updates
[260] These tools can be found online at http://en.unesco.org/creativity/ifcd/media
[261] For additional information, see http://en.unesco.org/creativity/capacity-building/capacity-building-building-capacities-convention-protection-and-promotion-diversity-cultural
[262] This tool exists in Spanish and French and can be found online. Spanish version: http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/images/UNESCOCulturalandCreativeIndustriesguide_01.pdf and French version: http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/images/Comment_utiliser_ce__guidePDF.pdf
[263] This tool, available in Spanish, Basque and Catalan, can be found online at http://www.diversidades.net and http://en.unesco.org/creativity/capacity-building/youth/diversity-kit-for-youth (viewed 4 September 2015)

Other Culture Related Tools

- **Gender Equality, Heritage and Creativity**[264] is a global report that presents relevant debates, highlights challenges and guides practitioners and decision-makers in navigating this complex relationship.
- **Cultural Diversity Lens (CDL)**[265] was designed as an interdisciplinary practical tool to be used by policy-makers, programme managers and community leaders working in both non-culture and culture related sectors in order to help them integrate culture into development. The tool provides a structure through which to analyse programmes, policies and projects using a methodological and thematic approach from the perspective of cultural diversity, ultimately supporting more informed and effective decision-making and promoting the concept and principles of cultural diversity.
- **Culturally Appropriate Programming (CAP) Approach**[266] was developed by the UNESCO Office in Viet Nam. Inspired by the CDL and other instruments, it aims to help programme managers to apply a culturally appropriate approach in programming, including in the situation analysis, programme design and planning, implementation, monitoring and evaluation.
- **Toolbox for Cultural Policies**[267] combines instruments designed to strengthen the role of culture in all areas of public policy. It is intended for decision-makers, government representatives, and more generally all those who work on development issues.
- **Culture and Development**[268] is a periodical magazine publication that aims to provide a space for reflection, exchange and dissemination of ideas and experiences in the Latin American and Caribbean region. Published by the UNESCO Regional Office for Culture in Latin American and the Caribbean, it covers a wide variety of topics including issues and challenges related to the various cultural conventions and more recently culture's contribution to the SDGs.
- **Culture and Sustainable Development Information Video**[269] is an informative short video on culture and sustainable development that was produced by the UNESCO Office in Montevideo. The video presents six of UNESCO's culture conventions and provides examples of how their implementation contributes to sustainable development in Latin America and the Caribbean.
- **Training Manual for the UNESCO Foundation Course on the Protection and Management of Underwater Cultural Heritage in Asia and the Pacific**[270] aims to provide a comprehensive guide to the 2001 Convention and elaborates on the significance of underwater ICH.
- **Culture and UNDAF: a UNESCO Handbook**[271] aims to assist field staff in making the case for the inclusion of culture in the United Nations Development Assistance Frameworks (UNDAFs) and other United Nations joint programmes.

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[264] This tool can be found online at: http://www.unesco.org/new/en/culture/gender-and-culture/gender-equality-and-culture/the-report/

[265] This tool is found online at: Pedagogical Guide http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/The%20Cultural%20Diversity%20Lens_Pedagogical%20guide.pdf and e-learning tool: http://www.unesco.org/new/en/culture/themes/culture-and-development/the-cultural-diversity-lens/e-learning-tool/

[266] Information on the Culturally Appropriate Programming Approach can be requested from the UNESCO Office in Viet Nam.

[267] The toolbox can be found online at: http://www.unesco.org/new/en/culture/themes/culture-and-development/the-cultural-diversity-lens/toolbox-for-cultural-policies/

[268] This tool can be found online at: http://www.unesco.lacult.org/publicaciones/showitem.php?id=79&paginasweb=37&lg=1#anclafototeca&id_1_ajax=37&id_2_ajax=79&

[269] This tool can be found online at: https://www.youtube.com/watch?v=TAG2-8_7Gvw

[270] This tool can be found online at: http://www.unescobkk.org/resources/e-library/publications/article/training-manual-for-the-unesco-foundation-course-on-the-protection-and-management-of-underwater-cult-1/

[271] This publication can be found online at: http://unesdoc.unesco.org/images/0022/002200/220065e.pdf

- **Knowledge-management publications resulting from the MDG-F Thematic Window on Culture and Development**[272] present quantitative and qualitative information and case studies drawn from the 18 Joint Programmes implemented in that context. Six brochures, one for each world region where the project was implemented and one summarising global results, are available, and individual access is also available to success stories and videos.
- **The Indigenous Knowledge of Navigation in the Pacific Curriculum and accompanying Learner's Resource Pack**[273] is associated with the LINKS Programme and aims to bring Indigenous knowledge into the classroom through interactive learning activities.
- **IMPACT**[274] is a series of four manuals about monitoring the impact of tourism development strategies on the cultural and environment resources upon which those development strategies are based. It emphasizes the need to pay attention to long-term sustainable development goals.

3.5.3. Communication

Website and social media communication – where to find the information

303. UNESCO's homepage organizes the Organizations' work by themes. Information related to the Culture Sector is under the theme tab: *Protecting Our Heritage and Fostering Our Creativity*. Under this theme, each convention maintains an independent website with information on publications, events and programmes, including on culture and sustainable development. In addition, one specific sub-topic titled *Culture for Sustainable Development* showcases UNESCO's support, advocacy and work in this area.[275]

304. The websites of the 1972, 2003 and 2005 Conventions are very well organized. Once familiar with how a particular website is structured, it is easy to find information related to the governance of the conventions, the meetings of the governance bodies, committee documents, nomination and evaluation files, Convention Lists etc. The information is logically presented and regularly updated, and can easily be accessed by members of the governing bodies or other interested parties.

305. However, getting there from the main thematic page is not easy, requiring several clicks for some of the websites. Furthermore, the user interfaces do not necessarily follow the same logic for all conventions, which creates some navigation confusion and risks the user, who may not be familiar with a particular site, missing out on key information. When searching for a publication, for instance, it is sometimes easier to use a search engine rather than navigate through the websites, unless one already knows where to find the information.

306. UNESCO's headquarters also maintains accounts on key social media sites (e.g., Facebook, Twitter, YouTube and Instagram) with approximately 3 million social media followers. This type of short form communication allows UNESCO to reach a large audience with simple and direct messages that loop the user back to the website for further information.[276] The World Heritage Centre is the only entity with its own self-identifiable hashtag: #WorldHeritage. It often provides users with opportunities to interact with the Centre, such as through online photo contests.

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[272] This tool can be found online at http://www.unesco.org/new/en/culture/achieving-the-millennium-development-goals/mdg-f-culture-and-development/

[273] This tool can be found online at: http://www.unesco.org/new/en/natural-sciences/priority-areas/links/knowledge-transmission/publications/multimedia/canoe-is-the-people/learners/

[274] These tools can be found online at: http://www.unescobkk.org/culture/bookshelf/culture-library/publications-and-multimedia/

[275] Culture and sustainable development related subtopics are also located under other themes and sub-topics such as: *Heritage at Risk; One Planet, One Ocean; Education for Sustainable Development; MAB; LINKS* etc.

[276] For example, a tweet from June 8, 2015: 'We need to invest in culture & creativity to transform societies. It's our ultimate renewable resource', followed by a link to the expanded article on the UNESCO website.

307. UNESCO's new social media policy (released on June 30, 2015) outlines how staff can actively promote a consistent and coherent Organizational identity. This should enable the Organization to address one important shortcoming identified earlier, including in the context of this evaluation, namely the limited capacity to act and react flexibly on social media.

308. The majority of field offices maintain online presence through both websites and social media accounts. However, the frequency of updates and posts varies, with some providing office specific website news updates once per month, while others update more frequently. Not all field offices have social media accounts; those who do, post regularly. Generally, field offices promote their own events, and provide links back to UNESCO's main webpage. This practice supports cohesive and united communication, while highlighting the work of each office. Field offices are encouraged to communicate in their respective local languages in order to facilitate greater interest and engagement locally.

Strategic Action Point 27. Improve the user-friendliness of the Culture Sector website by simplifying and harmonizing the navigation required to reach the convention websites from the main page; and encourage field offices to regularly update their online presence.

Website and social media communication - messages on culture and sustainable development

309. During the course of the evaluation, front page daily communication on culture was dominated by the ongoing reporting on and condemning of the destruction of cultural heritage in Iraq and Syria, including through the #UNITE4Heritage campaign[277]. Its purpose was to build support for the protection of heritage in areas where it is threatened by extremists in order to reject violent ideologies and assist in sharing the values of tolerance, diversity and respect. The evaluation observed that, apart from the campaign and other communication related to crisis situations, daily posts on the web and social media mainly focused on individual events related to culture and sustainable development, for instance, the launch of the final report of the Post-2015 Dialogues for Culture and Development, rather than about larger thematic areas or cross-cutting themes. While ad-hoc event-specific messaging is necessary, it could be used as an opportunity to also convey larger messages and concepts.

310. Online communication of the Culture Sector has, however, been able to show the role of culture as a driver of sustainable development with more depth and detail on the web pages containing information about conventions, statutory meetings, and programmes. A good example was found on the website of the Regional Office in Bangkok, which communicated on the programme *Learning with Intangible Heritage for a Sustainable Future: Combining heritage, culture and education as a driver for Sustainable Development* (discussed in more details in other parts of this report) by using an infographic to quickly and clearly illustrate the scope and results of the project.[278] This infographic was released in conjunction with a comprehensive article and broadcast on the UNESCO homepage. The use of other online communication tools such as social media to further disseminate information about the programme was not observed during the evaluation. Importantly, in light of the fact that this project links intangible cultural heritage and education for sustainable development, no information could be found about it on the education sector webpage.

311. Exemplifying the interactive tools of online communication, the Creative Economy Report 2013 was published both in print and online and accompanied with a web-documentary in order to showcase the worldwide impact of creative economies. This presentation, which included videos, personal stories and case studies, truly brought to life the essence of the creative economy and its growing impact in an interactive manner accessible to the global audience.

[277] This is the campaign website: http://www.unite4heritage.org/ (last viewed September 8th, 2015)
[278] Information accessible on the website of UNESCO's Regional Office in Bangkok: http://www.unescobkk.org/culture/creativity/ich/ichesd/ (last viewed September 5th, 2015).

312. Regarding the communication of other sectors about culture and sustainable development, a number of examples were found. For instance, one led by UNESCO-IHE, an innovative new approach to water education is being explored through the new *Urbanizing Deltas of the World* project. An interactive website highlights stories around the world that showcase how traditional knowledge and practices can facilitate sustainable water management.

313. Another example is the communication of the Venice Office about its participation in the Expo 2015 'Feeding the Planet, Energy for Life' (Milan, Italy, from May - October, 2015) by hosting the exhibition *Behind Food Sustainability: The cultural and natural diversity feeding our future*. This interactive exhibition was widely publicised on both the UNESCO main and field office websites and through all social media channels. The interactive online component includes videos, location maps of highlighted sites, in-depth information and links to specific news and events. The role of culture is highlighted throughout the five exhibition themes[279].

314. Overall, and not surprisingly, the communications of sectors other than culture seems to reflect the extent of acknowledgement and integration of culture in the respective programmes. Where a cultural dimension is recognized, it is usually also communicated. Where it is either implicit or absent, it is not. More than often, the challenging aspects of culture, such as gender inequality or those traditional practices that are unsustainable or harmful, rather than the positive contribution that culture can make to sustainable development, are emphasised. This, of course, is something that will not change by simply changing the communication content, but rather by first strengthening the way culture is addressed in these interventions. As discussed in other parts of this report, it will require making prevalent narratives about culture and sustainable development visible; thereby raising awareness about culture's potential to contribute and to bring about positive change, and by consequently integrating culture as a driver in policies and programmes. Harmful practices should, of course, also be addressed.

UNESCO Country Programming Documents

315. At the country level, UNESCO also communicates to its stakeholders through the UNESCO Country Programming Documents (UCPDs). These documents are expected, inter alia, to provide a situation analysis related to pertinent developments relevant to UNESCO's areas of competence, a description of UNESCO's activities and their contribution to UN country programming documents, as well as of entry points for future cooperation with partners. They are also expected to enhance the visibility of UNESCO's contribution to national sustainable development.

316. The evaluation looked at a selection of UCPDs[280]. In most of them, the situation analysis, challenges and opportunities section of the UCPD's referenced culture as a tool for poverty reduction, social cohesion, creating employment and economic development, with less consideration for the environment and peace. The inherent value of culture is also considered to be of high importance. Activities to advance the integration between culture and sustainable development are also described, most of them relating to the Culture Sector's work on heritage and creativity. With the exception of the results framework included in Albania's UCPD, the documents do not demonstrate how culture is integrated in the work of any of the other sectors. This confirms what is pointed out above and in other parts of this report, which is that culture's role as a driver and enabler of sustainable development has not yet been fully recognized in all areas of UNESCO's work.

[279] The five themes of the exhibit are: 1) managing our water; 2) looking after the land; 3) balancing the food economy; 4) protecting diversity; 5) fostering participation.

[280] UNESCO Country Programming Document for: Albania 2014-2017; Brazil 2011-2012; China 2011-2015; Kazakhstan 2013-2014, Kenya 2010, Morocco 2012-2013, Palestine 2014-2017, Philippines 2013-2016, Vietnam 2008, Zimbabwe 2013-2015.

Director General's Speeches of 2014 and 2015

317. In order to complete the picture about UNESCO's communication about culture and sustainable development, the evaluation also screened the speeches delivered by the Director General (and those speaking on her behalf) on many different occasions on the relevance of culture to the overall sustainable development agenda. In 2014 it was observed that culture as a driver is presented mainly with regards to its importance for people's wellbeing, identity, community ownership and social cohesion, as well as from an economic perspective, i.e. 'Culture is a *driver* of sustainable development, led by the growth of the cultural sector, creative industries, sustainable tourism, and the arts and crafts'[281]. Culture's function as an enabler is also highlighted by advocating that culture enables sustainability through, among other things, promoting 'the context in which development policies can move forward, through local ownership, with greater efficiency and impact, through social inclusion'.[282]

318. The speeches given in 2015 take a noticeable shift and largely focus and respond to the destruction of cultural heritage. There are numerous references to culture's meaningful and positive contribution to aspects of peace and security. The messages advocate for the ability of culture 'to connect the dots between the humanitarian, security and cultural imperatives'.[283] Messages promoting culture as an enabler and driver continue to be present, albeit not as frequent as in 2014.

3.5.4. Management of specialised knowledge on culture and sustainable development

319. UNESCO's Knowledge Management and Information and Communication Technology Strategy (2012 – 2017)[284] acknowledges the importance of knowledge management as it relates to knowledge gathering, organising, analysing and sharing of knowledge; in terms of insights, experiences and skills to facilitate organisational learning. Knowledge management in the sphere of culture and sustainable development enhances progress in other areas including awareness raising and advocacy. In this respect, over the past decades, UNESCO's publication of global reports (e.g. *Our Creative Diversity*, two editions of the *World Culture Report* and, more recently, the *Creative Economy Report 2013,* the report on *Gender Equality, Heritage and Creativity*, among others), and work in the field of cultural statistics has contributed to providing knowledge on issues related to culture and sustainable development.

320. Significant recent initiatives regarding the management of specialised knowledge on culture and sustainable development include the MDG-F programme, which included a substantial knowledge-management strand and led to a wide range of regional and global publications presenting qualitative and quantitative evidence of the results achieved, overall covering several aspects in which cultural projects could contribute to the achievement of the MDGs.[285] Likewise, the publication of the 2009 UNESCO Framework for Cultural Statistics and a series of thematic handbooks by the UNESCO Institute for Statistics,[286] and the testing and adoption of a set of publications within the Culture for Development Indicators programme

[281] D.G. speech on the occasion of the International Conference on UNESCO Conventions and Sustainable Development in Bergen, Norway. March 24, 2014
[282] Ibid.
[283] D.G Speech at the Royal Institute of International Affairs *Roundtable "Culture on the Frontline: Protecting Cultural Heritage in Conflict Zones"* London, July 1, 2015.
[284] UNESCO's Knowledge Management and Information and Communication Technology Strategy (2012 – 2017) is accessible online: http://unesdoc.unesco.org/images/0023/002322/232245e.pdf
[285] For additional information, please visit http://www.unesco.org/new/en/culture/achieving-the-millennium-development-goals/knowledge-management/ [Viewed: 29 July 2015]
[286] UNESCO Institute for Statistics (2009). *2009 UNESCO Framework for Cultural Statistics*. Montreal: UIS. Available at http://www.uis.unesco.org/culture/Documents/framework-cultural-statistics-culture-2009-en.pdf. Other recent UIS publications on cultural statistics, including the handbooks on cultural participation and the economic contribution of cultural industries, are also available at http://www.uis.unesco.org/culture/Pages/framework-cultural-statistics.aspx [Both viewed on 29 July 2015]

(CDIS), contribute to strengthening the global infrastructure on cultural information. In the future, it will be important to also link these initiatives with those of key players, such as the World Bank and UNDP, and to work with them on the integration of cultural indicators in their respective sustainable development indicator frameworks (World Development Indicators and Human Development Report, respectively).

321. In the course of this evaluation, evidence has been found of how, in particular the CDIS, has led to new national policies and measures regarding the measurement and strengthening of the cultural dimension of sustainable development. In Swaziland, questions related to cultural participation are now included in the Central Statistics Office's Multiple Indicators Cluster Survey and other measures have been adopted to improve national cultural statistics.[287] Similar developments have been observed in Bosnia-Herzegovina.[288] In Namibia, results from the implementation of CDIS led to the integration of some cultural indicators in the new UN Partnership Framework (UNPAF) 2014-2018[289] and are informing the development of a new national policy on the arts and culture. In all of these cases, other countries in the respective regions (e.g. Montenegro, Zimbabwe) are aiming to implement CDIS as a result. In other countries (Ecuador, Viet Nam), however, difficulties in the implementation of CDIS were also found, due to the perceived complexity of the testing process, limited national ownership and limited reliability of the data obtained.

322. Despite these achievements, some challenges have also been observed in the course of the evaluation, as described hereafter:

- UNESCO's efforts in the field of knowledge management have often been discontinuous, as proven by the limited work in the field of cultural statistics for several years until the adoption of the new Framework in 2009; the discontinued publication of the World Culture Reports; and the limited work to disseminate and follow up on the results and findings of the MDG-F programme in several of the countries visited. This has an impact on the ability of the organisation to strengthen internal knowledge and to provide updated, robust data outside, to support standard-setting, advocacy and awareness raising purposes.
- Knowledge management efforts often appear to be undertaken with limited coordination. In particular, the implementation of the UNESCO Framework for Cultural Statistics and CDIS has occurred in parallel in some of the countries visited in the course of this evaluation, with limited or no coordination between Field Offices and UIS.
- Knowledge retention is also hampered by management deficiencies, including the limited cross-sectoral work and the frequent absence of suitable handover procedures when members of staff are replaced, this being a particular feature in Field Offices. In the course of the present evaluation, for instance, difficulties were found in obtaining first-hand or well-sourced accounts from Field Office staff as regards the development and results of projects implemented in the context of the MDG-F programme, which however had been completed only two or three years earlier.
- More broadly, UNESCO appears to take limited advantage of the vast amount of knowledge resources generated by its activities, including research reports, training manuals, management guidelines, tools and other documents. These could be more widely disseminated if they were more accessible and better known by staff across the organisation and by its partners. At several instances in the course of the evaluation,

[287] UNESCO (c. 2014). *UNESCO Culture for Development Indicators. Swaziland's Analytical Brief*. Paris: UNESCO. Available at http://en.unesco.org/creativity/sites/creativity/files/digital-library/cdis/CDIS%20Swaziland%20Analytical%20Brief.pdf [Viewed: 29 July 2015]
[288] UNESCO (c. 2014). *UNESCO Culture for Development Indicators. Bosnia & Herzegovina's Analytical Brief*. Paris: UNESCO. Available at http://en.unesco.org/creativity/sites/creativity/files/digital-library/cdis/CDIS%20Analytical%20Brief%20-%20Bosnia%20and%20Herzegovina_0.pdf [Viewed: 29 July 2015]
[289] United Nations Country Team – Namibia (2013). *United National Partnership Agreement – Namibia (2014-2018)*. Windhoek: Office of the United Nations Resident Coordinator. Available at http://www.na.undp.org/content/dam/namibia/docs/legalframework/undp_na_UNPAF_26%20July%202013.pdf [Viewed: 29 July 2015]

interviewees suggested that new training manuals and publications on a variety of issues were necessary (e.g. for the management of World Heritage sites, arts education, etc.), which had however already been published or supported by UNESCO elsewhere. Several of these publications are available online, and could easily be shared for subsequent adaptation or translation. A non-exhaustive list of tools is presented in an earlier chapter of this report. A good practice is the IFCD e-update, which is published regularly and circulated to a wide audience. It provides information on projects funded by the IFCD.

- On a related note, the absence of proper communication strategies to accompany the dissemination and use of some major reports, recently including the *Creative Economy Report* 2013 and the report on *Gender Equality, Creativity and Heritage,* limits their visibility and ultimate impact. Interviews with regional organisations, national governments, UN agencies and other stakeholders conducted in the course of the evaluation pointed to low awareness of these documents, the relevance and potential of which is therefore limited. Often, it seems to be mainly UNESCO staff and experts in the relevant field that are aware of the knowledge generated, and sometimes even they are not, ultimately limiting the possibility of a proper conversation between culture and sustainable development.
- Overall, the provision of specialised knowledge in the field of culture and sustainable development, in the form of research, methodologies (statistics, indicators, etc.), tools, guidelines and training, was a regular request in the course of the evaluation, this being an area in which UNESCO is expected to provide leadership. In doing so, UNESCO could also take advantage of relevant knowledge generated by other UN agencies on relevant issues in the field of culture and sustainable development (e.g. WIPO, UNIDO, UNCTAD, and UNDP) and foster partnerships with these and other organisations (e.g. the World Bank) to provide further guidance.

Strategic Action Point 28. Improve the exploitation, transfer and use of knowledge generated by programmes and projects implemented or supported by UNESCO, including knowledge existing in research and evaluation reports, training manuals, websites, etc. Ensure that existing tools in this field are better known and disseminated and establish proper spaces for knowledge transfer.

Strategic Action Point 29. Promote the setting-up of 'knowledge communities' where good practices, lessons learned, training manuals and other knowledge resources on culture and sustainable development could be presented and shared face-to-face (through trainings, seminars, conference, etc.) or virtually (through online platforms, internet spaces, etc.). Ideally, this should be accessible to a broad range of stakeholders, and not only UNESCO staff at the Headquarters and Field Offices but also regional organisations, national governments, civil society agents, experts and other stakeholders, also including those in the field of sustainable development.

Strategic Action Point 30. Provide sustained support to those initiatives that appear to hold stronger potential to enhance UNESCO's work in the field of culture and sustainable development, including CDIS and other mechanisms that may contribute to the establishment and improvement of national and regional cultural information systems. In this context, clarify the roles and improve synergies between existing tools, including CDIS and the UNESCO Framework for Cultural Statistics. Link these initiatives with those of key players such as the World Bank and UNDP for the integration of cultural indicators in their respective development indicator frameworks.

3.6. Overall findings and conclusions on implementation

323. Many good examples of linking culture with sustainable development exist within the Organization. These include work both undertaken by the Culture Sector and by other sectors, in HQ and in the field. In many countries, UNESCO and its partners have succeeded in providing concrete evidence for the potential of culture to contribute to sustainable development, and in raising people's awareness about the fact that development, if not sustainable, can negatively impact culture. To a large extent this is thanks to the MDG-F and

its ‘culture and sustainable development window’, convened by UNESCO, which has considerably boosted the Organization’s engagement in this area and given it a lot of visibility.

324. The MDG-F Joint Programmes on Culture and Sustainable Development have united UNESCO’s engagement in this area by including initiatives related to various culture conventions and other types of projects. Both within the activities of the MDG-F and in countries where there had not been any such programme, the work related to UNESCO’s culture conventions has contributed significantly to this theme. A selection of successful examples was presented in earlier parts of this report, together with a discussion of some of the challenges encountered. Specific strategic action points were included to address these challenges and to take the work forward in the future.

325. Both the MDG-F and experiences gained through other programmes and projects have also brought to light a number of challenges UNESCO, the UN community, and their partners face in the work on culture and sustainable development and there are important lessons to be drawn from all of them. Further insights were gained from the ongoing standard-setting work of the Culture Sector, including the experiences that Parties to the Conventions have gained through their efforts to implement the Conventions, as well as from the variety of initiatives the UNESCO’s Field Offices support all over the world.

326. Many of these challenges are not specific to the work on culture and sustainable development. They equally apply to other work in service of addressing complex sustainable development issues. These include the following:

- the Organization’s structural set-up in five different sectors at HQ, each one with its own budget, reporting lines, priorities etc., making it very difficult to work inter-sectorally and transversally (as discussed in more detail in the policy chapter and pointed out repeatedly through-out the report);
- the structural make-up of the standard-setting work along Conventions with each Convention having its own governing systems, advisory bodies, constituency, reporting system etc. in line with its specific legal and other requirements, which makes it difficult to work across Conventions, and sometimes even creates a disconnect within Conventions, and which in turn limits the exploration of areas of synergy between topics addressed by each Convention;
- the tension between the inherent inflexibility and static nature of a large bureaucratic system, and of a standard-setting paradigm of development, on one hand, and the demands for flexibility, innovation, and dynamic change on the other;
- the challenge to provide policy level support that is based on evidence and experience from the local, provincial, national and global levels; and
- the human and financial resource constraints both at HQ and at the field level that limit the Organization’s ability to engage at global, national and local levels, to work inter-sectorally, to experiment, innovate and learn etc.

327. Addressing these issues would require an Organization-wide response based on an in-depth analysis of the issues at stake, particularly considering whether UNESCO’s current structure and resources lend themselves to dealing with the complexity, inter-connectedness, and dynamic nature of today’s world. As this evaluation has demonstrated to some extent, there are reasons to believe that they do not. Pending a major reform, and considering that the Organization might not be ready for such a reform at this point in time, the evaluation would like to suggest the introduction, in the meantime, of those changes that are possible right now and over the next couple of years, also with a view to testing to what extent these measures would be enough to significantly improve UNESCO’s ability to take the work on culture and sustainable development forward in the future.

328. Strategic action points to this effect have been integrated in various part of this report. They include measures to:

- facilitate cooperation and learning about culture and sustainable development between sectors, with a view to better integrating culture in education and science interventions, thereby strengthening UNESCO's policy messages with concrete examples from non-cultural sectors;
- advance the integration of the standard-setting instruments in culture through the respective mechanisms and fora, including paying particular attention to the cultural dimension of nature conservation; the linkages between tangible and intangible heritage; the interplay between gender, culture and creativity; and overall the policy and implementation requirements for the creation of a sound cultural eco-system, including intangible and tangible cultural heritage and cultural expressions, that contributes to sustainable development;
- complement "up-stream" activities of standard-setting, capacity building and policy advice related to culture and sustainable development, with "down-stream" activities of capacity building and supporting initiatives at local level that have the potential to influence policy making, visibility and multiplication potential. Leave other activities that do not fulfil these criteria to other stakeholders;
- improve the exploitation, transfer and use of knowledge generated by programmes and projects implemented or supported by UNESCO, including knowledge existing in research and evaluation reports, training manuals, websites, etc. Ensure that existing tools in this field are better known and disseminated and establish proper spaces for knowledge transfer;
- ensure that project and programmes implemented in the field are properly designed, implemented, monitored, and exited from. Preference should be given to integrated approaches that address sustainability concerns from different angles, in partnership, and over extended period of time. Combine this with improving human resources strategies that facilitate handover between staff and continuity in implementation.

329. Finally, the evaluation would like to offer the following observations. As earlier chapters of this report have shown, the discourse about culture and sustainable development has evolved significantly over the past 25 years. UNESCO has contributed considerably to this. Much has been written about the topic, and implementation examples also exist. However, uniting culture and sustainable development is still a relatively new field when it comes to putting theoretical insights into practical action on the ground. UNESCO is uniquely positioned to demonstrate how this can be done, and to strengthen, with concrete examples and tangible results, the relevance of the Organization's discourse. In fact, many other stakeholders are looking to UNESCO for guidance.

330. Taking this work further and keeping UNESCO at the forefront will require some experimentation and innovation. This would involve learning new things, testing new approaches and establishing new types of partnerships. Time and resource constraints, short implementation time frames, a plethora of administrative requirements, lack of incentives for innovation etc. do not create conditions conducive to thinking 'out of the box' and trying something new. Conscious efforts are therefore needed to deliberately create spaces for innovation and experimentation. Many methodologies exist that can be used to support such processes in different contexts and for a variety of purposes. The Future Knowledge Laboratory, recently used during the 9th UNESCO Youth Forum held in October 2015, is one of them.

Strategic Action Point 31. Encourage and facilitate experimentation and innovation in the work on culture and sustainable development, and create contexts and spaces where new ideas, methodologies and approaches can be invented and tested.

Chapter 4. Final observation and summary list of strategic areas and action points

4.1. Final observation

331. The discourse about culture and sustainable development has evolved significantly over the past 25 years. Not only, but also, this is thanks to UNESCO. The organization has also been facilitating work on culture and sustainable development at national and international levels in many ways. Following recent efforts to integrate culture in the newly adopted Sustainable Development Goals, UNESCO now needs to advocate for and strengthen the role and contribution of culture to the implementation of the 2030 Agenda for Sustainable Development, such as by supporting countries with the integration of culture in national sustainable development strategies. UNESCO should also ensure that culture is better reflected in other relevant broader sustainable development initiatives. This will require resources, a systemic approach and a long-term vision.

332. In order to facilitate this work UNESCO might consider developing one overarching organization-wide framework for culture and sustainable development that brings the various narratives that co-exist within the organization to light, explains the linkages between the different strands of work, and provides guidance to staff and other stakeholders.

333. The list below summarizes some of the key strategic areas and action points that UNESCO could consider as part of this framework. They derive from the findings and conclusions presented in this report, and should be understood in context.

4.2. Summary list of strategic areas and action points

Strategic Areas for Consideration	Strategic Action Points for Consideration
1. *Unveiling the various narratives that co-exist within the Organization about culture and sustainable development, and strengthening inter-sectoral learning and cooperation with a view to better integrating culture in education and science interventions, thereby strengthening UNESCO's policy messages with concrete examples from non-cultural sectors.*	• Bring the various narratives on culture and sustainable development that co-exist across the Organization to light; and clarify the conceptual and practical linkages between them. This should include the narratives that exist within the Culture Sector, those explicit or implicit in other sectors, and in Priority Africa's flagship on the Culture of Peace. • Initiate a cross-sectoral process to uncover, acknowledge, clarify and reconcile (if necessary) co-existing implicit and explicit narratives and concepts about the linkages between culture and sustainable development across the Organization. This process should be inter-active, participatory and supported by senior management. • Identify a few strategic entry points (policies, strategies, programmes) for the integration of culture (as a driver and enabler of sustainable development) in the work of UNESCO's education and science sectors, work inter-sectorally to make this happen, and document the process and results. • Reflect the linkages between culture and sustainable development across the C/4 Medium-Term Strategy and especially the C/5 Programme and Budget, including the Main Lines of Action and Expected Results of the Education and Science Sectors of UNESCO.

Strategic Areas for Consideration	Strategic Action Points for Consideration
2. *Advancing the exploration of synergies between the standard-setting instruments in culture through the respective mechanisms and fora.*	• Pay particular attention to the cultural dimension of nature conservation; the linkages between tangible and intangible heritage; the interplay between gender, culture and creativity; and overall the policy and implementation requirements for the creation of a sound cultural eco-system, including intangible and tangible cultural heritage and cultural expressions, that contributes to sustainable development. • As part of the ongoing efforts to better integrate the work of the Advisory Bodies to the 1972 Convention (or through other creative means) ensure that the links between culture and the environment, as well as the worldviews, values, knowledge, practices and aspirations of local communities and indigenous peoples are taken into consideration in all the work of the Advisory Bodies (including the evaluation of nomination files, reactive monitoring, and any other kind of advisory services). This will require the establishment of the necessary operational procedures and methodologies, and the provision of resources. • Strengthen consultation and involvement of local communities and indigenous peoples in all relevant processes (nomination, management, reporting etc.) related to the protection of the OUV of World Heritage properties and their contribution to sustainable development, also with a view to ensuring that governance mechanisms are appropriate to the specific cultural, ecological and political contexts, and designed in a way that perspectives of all relevant stakeholders are taken into account in decision making. • Encourage States Parties to the 2003 Convention to strengthen social cohesion and respect for cultural diversity by supporting communities in their efforts to safeguard particularly those intangible cultural heritage elements that are fundamentally inclusive by their very nature. These are elements that constitute the shared heritage of communities, groups and individuals of various ethnic origins, genders, age groups, classes, geographic locations, languages etc., who collaborate in their practice and transmission. • Deepen and expand the chapter on Gender Equality that is part of the Draft Operational Directives on 'Safeguarding intangible cultural heritage and sustainable development at the national level'. • Initiate a process of reflection about the safeguarding of intangible cultural heritage in urban contexts and how it contributes to creating sustainable cities, and seize opportunities to provide guidance on this issue, such as within the context of the capacity building programme of the 2003 Convention and in the Draft Operational Directives on 'Safeguarding intangible cultural heritage and sustainable development at the national level'. • In preparation for the implementation of the 2003 Convention's future Operational Directives on safeguarding intangible cultural heritage and sustainable development at the national level, carefully analyse the Periodic Reports of States Parties with a view to identifying those areas where the potential of ICH to contribute to sustainable development has not been harnessed yet. This might include the following: urban sustainable development, gender equality, and using traditional ways of transmitting ICH in education systems. • Explore how the 2003 Convention, MAB, LINKS, the World Water Forum, and other initiatives could share (with each other and with the 1972 Convention) and learn from experiences gained with regards to the contribution of intangible cultural heritage to environmental sustainability. • Continue to explore how changes brought about by digitisation and their impact on the diversity of cultural expressions have implications for sustainable development, including its cultural, economic, social and other dimensions. • Collect good practices regarding the social and political conditions, including those related to human rights that are best suited to contribute to the diversity of cultural expressions at country level, and make these insights available to Parties to the 2005 Convention for their consideration. • Clarify the role and importance given to crafts in the context of UNESCO's work on culture and sustainable development, including their relationship with the standard-setting instruments in culture. • Further advance UNESCO's work on gender equality, heritage and creativity, inter alia, by strengthening the gender dimension of the standard-setting work in culture, and of all activities related to culture and sustainable development. This should include raising the awareness of staff about the interplay between gender

Strategic Areas for Consideration	Strategic Action Points for Consideration
	and culture, and providing practical guidance on how to integrate a gender perspective in the work.
3. Strengthening advocacy and communication for the integration of culture in sustainable development at global and national levels.	• In addition to recent efforts to integrate culture in the Post-2015 development agenda, lobby for the inclusion of culture as a driver in other relevant broader international initiatives regarding sustainable development. • Strengthen UNESCO's advocacy for the inclusion of culture in the United Nations Development Assistance Frameworks (UNDAFs), joint UN programmes, and other mechanisms for the culture and sustainable development work post-2015 within and outside the UN at country level. This would require inter-sectoral cooperation within UNESCO's field offices so that all sectors advocate collectively for the inclusion of culture in the various dimensions of sustainable development; strengthening the expertise of culture staff with regards to sustainable development issues and, vice versa, creating awareness about culture within education and science; supporting junior staff with higher level staff whenever required. • Strengthen UNESCO's work to demonstrate the cultural dimension of sustainable development, by complementing arguments regarding culture's role as a driver and enabler of the social, environmental, economic dimensions of sustainable development and of peace and security, with increased and more explicit efforts to also demonstrate the distinctive, intrinsic aspects that culture brings to people's wellbeing, expression, resilience and sense of identity. • Drawing upon existing tools and guidelines, develop advocacy material that UNESCO can use at global and national levels to demonstrate and lobby with other international entities and national partners for the role of culture in the 2030 Agenda for Sustainable Development, and for new strategic partnerships to that effect. • Develop and support the use of awareness raising and capacity building tools which clarify and illustrate how culture can be an enabler of sustainable development, aimed particularly at professionals and organisations active in sustainable development but not particularly concerned with supporting culture. • Complement "up-stream" activities of standard-setting, capacity building and policy advice related to culture and sustainable development, with "down-stream" activities of capacity building and supporting initiatives at local level that have the potential to influence policy making, visibility and multiplication potential. Leave other activities that don't fulfil these criteria to other stakeholders. • Provide sustained support to those initiatives that appear to hold stronger potential to enhance UNESCO's work in the field of culture and sustainable development, including CDIS and other mechanisms that may contribute to the establishment and improvement of national and regional cultural information systems. In this context, clarify the roles and improve synergies between existing tools, including CDIS and the UNESCO Framework for Cultural Statistics. Link these initiatives with those of key players such as the World Bank and UNDP for the integration of cultural indicators in their respective development indicator frameworks. • Seize possibilities to work as a 'network broker' at national and local levels, facilitating exchanges with and among civil society organisations, including global networks and national and local NGOs, local governments and the private sector, that have the potential to advance the work on culture and sustainable development. • Strengthen advocacy messages that highlight the potential of culture as an enabler of freedom and human rights, and that show how culture can be an asset for (rather than an obstacle to) sustainable development. • Improve the user-friendliness of the Culture Sector website by simplifying and harmonizing the navigation required to reach the convention websites from the main page; and encourage field offices to regularly update their online presence.
4. Improving results-based management and learning within the Organization.	• Ensure that project and programmes implemented in the field are properly designed, implemented, monitored, and exited from. Preference should be given to integrated approaches that address sustainability concerns from different angles, in partnership, and over an extended time period. Combine this with improving human resources strategies that facilitate handover between staff and continuity in implementation. • Improve the exploitation, transfer and use of knowledge generated by programmes and projects implemented or supported by UNESCO, including

Strategic Areas for Consideration	Strategic Action Points for Consideration
	knowledge existing in research and evaluation reports, training manuals, websites, etc. Ensure that existing tools in this field are better known and disseminated and establish proper spaces for knowledge transfer. • Promote the setting-up of 'knowledge communities' where good practices, lessons learned, training manuals and other knowledge resources on culture and sustainable development could be presented and shared face-to-face (through trainings, seminars, conference, etc.) or virtually (through online platforms, internet spaces, etc.). Ideally, this should be accessible to a broad range of stakeholders, and not only UNESCO staff at the Headquarters and Field Offices but also regional organisations, national governments, civil society agents, experts and other stakeholders, also including those in the field of sustainable development. • In the context of ongoing reforms of UNESCO's results-based management, ensure that project and programmes implemented in the field are properly designed, implemented, monitored, and exited from. Preference should be given to integrated approaches that address sustainability concerns together with partners from different angles over extended period of time. This should be combined with improving human resources strategies that facilitate handover between staff and continuity in implementation. • Encourage and facilitate experimentation and innovation in the work on culture and sustainable development, and create contexts and spaces where new ideas, methodologies and approaches can be invented and tested.

ANNEXES

Annex 1: Terms of Reference

UNESCO's work on Culture and Sustainable Development
Evaluation of a Policy Theme

Terms of Reference
December 2014

A- <u>Background and Purpose</u>

1. The relationship between culture and sustainable development has been subject of discussions for over three decades, culminating in three UN General Assembly resolutions on the topic that confirm culture's role as being both an enabler and a driver of development, and that call for the mainstreaming of culture in the international development agenda.
2. UNESCO, being the specialized UN agency for culture, has a key role to play in promoting, strengthening and making the link between culture and sustainable development visible. It exercises this role through its policy and normative work at global level, including UNESCO's advocacy work for the inclusion of culture in the Post-2015 development agenda, and by supporting programmes and projects at national level.
3. Some of UNESCO's work in this area was included in evaluations undertaken over the past couple of years such as the comprehensive evaluation of standard-setting work of the culture sector. So far, however, no thorough transversal study has been conducted of UNESCO's engagement in this area, nor have the policy environment for UNESCO's work on culture and sustainable development or the effectiveness of the approaches, methods and tools used when implementing relevant policies and strategies been looked at in much detail.
4. Building on the previous evaluations and on other studies, the present exercise is expected to provide critical insights that will help UNESCO strengthen its efforts for a policy theme that is likely to remain a priority in the future.
5. The evaluation will serve the following purpose:
    - To provide insights in the relevance and effectiveness of UNESCO's policy environment on culture and development
    - To generate findings and recommendations regarding the value added of UNESCO's cultural work to sustainable development at regional / national level
    - To make recommendations that will help UNESCO position its work on culture and development post-2015.

    The evaluation results will feed into the management and implementation of the work carried out under the new eight-year Medium-Term Strategy (C4) for 2014-2021, especially into UNESCO's efforts to contribute, through its standard-setting work at global level and through its engagement at the regional / country level to the achievement of the International Sustainable Development Goals to be established in 2015.

B- Scope of the evaluation

6. The evaluation will focus on relevant policy / strategy documents as well as on a sample of CLT's work related to culture and sustainable development, specifically of the 35C/5 (2010-2011), the 36C/5 (2012-2013) and the current 37C/5 up to the time of the evaluation.
7. The sample will be chosen from a number of C/5 Main Lines of Actions, especially those concerned with the 1972, 2003 and 2005 Conventions. It will include the following categories of UNESCO's "services":
   - Policies / strategies related to culture and sustainable development
   - Policy advice
   - Capacity building activities
   - Convening of stakeholders
   - Advocacy
   - Sharing of good practices
   - Manuals / tools / guidelines
   - Publications.
8. The evaluation will also be informed by and build on other studies and evaluations done in the past, in particular the 2013/2014 evaluation of the standard-setting work of the culture sector (including four specific evaluation reports on the standard-setting work related to the 1970, 1972, 2003, and 2005 Conventions; and an ExBoard paper on cross-cutting issues); the 2011 evaluation of Strategic Programme Objectives 9 & 10; and the global evaluation of the MDG-F Joint Programmes.
9. The evaluation will seek to address the following main evaluation questions:

Policy / strategy

- What policies and strategies currently guide UNESCO's work on culture and development?
- What concepts of development have informed the policy environment?
- To what extent do these policies and strategies reflect scientific and experiential evidence of the linkages between culture and sustainable development?
- What Theory of Change (intervention logic) and indicators are reflected in the policies and strategies?

Implementation

- To what extent is UNESCO's work on culture and development at regional / national level (policy advice, capacity building, convening stakeholders, advocacy, etc.) in line with the organization's policies and strategies on culture and development, and to what extent does it reflect established (evidence-based) linkages between culture and sustainable development?
- What were the outcomes of these interventions in terms of making these linkages visible, measurable, effective and sustainable?
- What assumptions and concepts of the future have been informing the work on culture and development?
- Which methods, approaches and tools have been used in the work on culture and development at regional / national level and how effective have they been?

- How has UNESCO's priority gender equality been addressed as part of the work on culture and development?
- To what extent has UNESCO been successfully advocating for the integration of culture in national development frameworks (including in national sustainable development policies, UNDAFs)?
- How have UNESCO's networks been involved in this work at country level and what has been the value added of their engagement?
- To what extent is UNESCO's work on culture and development intertwined with the work of other sectors that UNESCO is engaged in, such as education and science?

Future post-2015

- What are the main lessons learned so far from the work on culture and development, especially as it relates to UNESCO's policy / strategy for culture and development and to its engagement at regional / national level?
- What possible future scenarios could be envisaged for UNESCO's engagement for culture and development, and how could UNESCO best position this work for post-2015?

C- <u>Methodological issues</u>

10. The evaluation will use mixed methods for data collection and analysis including the following:
    - a meta-review of existing scientific research and other studies on the contribution of culture to sustainable development,
    - a reconstruction of a Theory of Change (intervention logic) for UNESCO's work on culture and development,
    - an in-depth desk study of relevant UNESCO policies, strategies and programmatic documents,
    - interviews with UNESCO staff, partners, beneficiaries and experts, and
    - A few selected case studies of UNESCO's work on culture and sustainable development at regional / country level. Each case will involve a desk study of relevant documents, interviews with staff, partners and beneficiaries, etc.
11. Each of the 4 – 6 case studies will be dedicated to UNESCO's work in one specific country. The interventions to be looked at will include a variety of UNESCO's "services" (capacity building, policy advice, publications, etc.) in support of the efforts made by UNESCO's counterparts to strengthen the contribution of culture to sustainable development.
12. The countries for the case studies will be purposefully chosen using the following selection criteria:
    - Geographical balance (one country from each electoral group),
    - High engagement of UNESCO's culture sector (including a variety of different activities related to a number of culture conventions), including efforts to demonstrate the link between the cultural work and sustainable development,
    - Availability of monitoring data.
    - UNESCO involvement in the development of the UNDAF,
    - UNESCO's engagement in urban / rural contexts,
    - One example of a country with a post-conflict environment.

The selection of interventions to be looked at in each of these countries will be guided by considerations related to their visibility, outreach, and programmatic weight within the overall country programme.

D- Tentative timeline, responsibilities and costs

13. Following the finalization of the Terms of Reference, IOS will develop an inception report, which will include more detailed information on the methods and approaches to be used for this evaluation and the countries selected for case studies.

14. Data collection, analysis and report writing will be undertaken by IOS with the assistance of a culture and development expert and local evaluators who will be engaged in the case studies at country level. Their input will be technical and focused on specific aspects of the report. The review of scientific and other studies on the linkages between culture and sustainable development will be undertaken by a specialized academic institution.

15. The evaluation will be accompanied by a reference group composed of UNESCO staff members. A small group of external stakeholders (academics, NGO representatives, etc.) might be invited to provide feedback at a few crucial points during the evaluation process. The evaluation report is expected to be finalized in July 2015.

Annex 2: List of Persons Interviewed

UNESCO Staff

Staff in Headquarters

Al Hassan, Nada	Chief of Unit	Culture Sector, Division of Heritage, World Heritage Centre, Arab States Unit
Bax, Denise	Programme Specialist	Culture Sector, Division for Creativity, Section for the Diversity of Cultural Expressions
Ben Barka, Lala	Assistant Director General for Africa	Africa Department, Office of the Assistant Director-General for the Africa Department
Boccardi, Giovanni	Chief of Unit	Culture Sector, Emergency Preparedness and Response Unit
Boumaiza, Naima	Web Administrator	Culture Sector, Executive Office
Castle, Christopher	Chief of Section	Education Sector, Division for Teaching, Learning and Content, Section of Health and Global Citizenship Education
Corat, Saniye Gülser	Director	Division for Gender Equality
Cliche, Danielle	Chief of Section	Culture Sector, Division for Creativity, Section for the Diversity of Cultural Expressions
Debrine, Peter	Programme Specialist	Culture Sector, Division of Heritage, World Heritage Centre, Latin American and Caribbean Unit
Dubois, Dorine	Programme Specialist	Culture Sector, Executive Office
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Other material consulted during the evaluation:

- A selection of United Nations Development Assistance Frameworks
- A selection of UNESCO Country Programming Documents
- DG Speeches
- Facebook and Twitter posts from UNESCO's accounts
- Various UNESCO Media Services articles
- Materials from field offices such as: project proposals, reports, evaluations, publications etc.
- Convention Periodic Reports, nomination files, examination of nomination files, expert assessments, Committee documents etc.

- UNESCO From Words to Action; International Decade for the Rapprochement of Cultures 2013 – 2022 (includes various articles on human rights, global citizenship, intercultural dialogue etc.) – part of Danish funded project “Building competencies to develop policies and programmes for intercultural dialogue respectful of human rights”
- United Cities and Local Governments’ website: 62 good practices and 50 articles.