



United Nations
Educational, Scientific and
Cultural Organization

2012

Culture Sector

Analytical overview

of the inclusion of culture in
United Nations Development
Assistance Framework
(UNDAF)

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Main findings

The role of culture for development has in recent years become increasingly central in the global development discourse both within and outside the United Nations system. To gain a better understanding of how this has been translated into field-level actions, an analysis was made of all United Nations Development Assistance Frameworks (UNDAFs) in order to examine the presence of culture in these joint strategic plans.

The primary aim of this analysis was to obtain baseline information on the inclusion of culture in country-level development programming within the United Nations system. The analysis therefore encompassed culture in all its forms and covered the Culture Sector *per se*, including issues such as tangible and intangible heritage, cultural industries and intercultural dialogue. It has also looked at the cross-cutting nature of culture, which can be seen as an approach to other development areas such as education, gender, youth and health care, including HIV/AIDS.

The information obtained is intended to enhance evidence-based planning, facilitating the creation of more targeted advocacy instruments and allowing monitoring of future progress. As part of the global knowledge management initiative on culture and development, it is recommended that the data presented should be considered empirically, reflecting the efforts undertaken on the ground by the UNESCO Culture Programme since 1998, and to use this baseline information on culture in UNDAFs for programming at the central and country levels as well as in support of UNESCO strategic positioning in the United Nations reform.

Growing inclusion of culture in UNDAFs

In the late 1990s, culture was included in only 30% of UNDAFs, but its presence has been increasing steadily. Most importantly, the number of entries almost doubled between 2006 and 2008, which is no doubt linked to the launching of the pilots for reform of the United Nations, increased efforts by UNESCO to participate in United Nations common country programming and the inception of the MDG Achievement Fund (MDG-F) Culture and Development Joint Programmes. **As a result, culture is now present in a sizeable majority of UNDAF documents.**

- ▶ The role of culture in UNDAFs has increased steadily, culminating in **70% inclusion** by January 2012.
- ▶ This positive trend can be seen in all regions, all of them also showing a **strong increase in culture entries between 2006 and 2008.**

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The inclusion of culture in UNDAFs has so far been possible thanks to the adoption of a development discourse. Nevertheless, this has also caused a number of culture entries to become “invisible” and other cultural aspects to be neglected because their language appears to be more difficult to adapt in development terms. When seeking to increase the inclusion of culture in UNDAFs in the future, some strategic choices may become necessary and innovative approaches may need to be adopted.

The importance of field presence

The analysis confirmed that **field presence plays a crucial part in insuring that culture is included in UNDAFs**, and also that positive trends in the inclusion of culture in UNDAFs are primarily brought about by the work of UNESCO field offices. These, however,

face a number of challenges throughout the advocacy process; this is particularly true of field offices covering several countries.

- ▶ By January 2012, culture was included **in 92% of UNDAFs for countries where UNESCO has a field office**, but in only 55% of UNDAFs where the Organization has non-resident status.

Much of the work on the inclusion of culture in UNDAFs is done by Directors or Heads of Office, or by designated programme staff who are not necessarily culture specialists. Assistance from the UNESCO Culture Sector in terms of training and the development of advocacy materials in this area should therefore focus on those staff members and their specific needs.

Partnerships for culture

Most culture entries are associated with other United Nations bodies such as the United Nations Development Programme (UNDP), the United Nations Children’s Fund (UNICEF), the United Nations Population Fund (UNFPA), the United Nations Entity for Gender Equality and the Empowerment of Women (UN-Women), the International Labour Organization (ILO), the Food and Agriculture Organization of the United Nations (FAO) and the World Health Organization (WHO). While UNDP remains the main partner agency for each of the five thematic areas (social development, economic development, sustainable development, human rights and governance), the other bodies are linked to more specific thematic areas in accordance with their areas of work. Such entries do not necessarily mean that programmes are implemented together but rather that different entities work together towards shared goals. **This clearly offers opportunities for stronger partnerships within the United Nations system.**

- ▶ **As many as 82% of culture entries are associated with other United Nations bodies;** 41% of them with UNDP, UNICEF and UNFPA.
- ▶ Many entries are also associated with FAO, ILO, UN-Women and WHO.
- ▶ For 18% of culture entries, UNESCO is the sole implementing agency.
- ▶ Of culture entries, 13% do not involve UNESCO and are fully implemented by other United Nations bodies.

the sector's actions and of the versatility of culture programmes, which can be associated with various development themes depending on needs and priorities at the country level.

- ▶ **Entries linked to social and economic development themes together account for 55% of the total.**
- ▶ Of all entries, 18% relate to governance and 17% to sustainable development.
- ▶ Culture is least often associated with human rights and the rule of law (10%).

There is still a relatively high number of culture entries for which UNESCO is the sole United Nations implementing body. At a time where UNDAF documents are increasingly focusing on the development of **partnerships** (moving towards Partnership Frameworks), it is even more important to work with United Nations partners to sustain culture entries in UNDAFs, since this shift towards Partnership Frameworks is intended to better respond to donor interest and increase joint funding modalities within the United Nations system. At the country level, changes in the nature of UNDAFs also aim to increase alignment with national development plans and priorities. This requires stronger advocacy for culture as a **country-level priority** by strengthening efforts with national partners to promote the inclusion of culture in national development strategies. The traditionally strong relationship between UNESCO, the National Commissions for UNESCO, ministries and other national partners is an important asset in this regard.

Culture in relation to key development themes

Culture is **associated with all the thematic areas** of the UNDAFs (social development, economic development, sustainable development, human rights and governance). This reflects the broad scope of

Which types of culture entries are included in UNDAFs?

All types of culture entries (such as tangible and intangible heritage and cultural industries) are present in UNDAF documents, even though some are still seriously underrepresented. This is especially true of movable heritage and cultural institutions. This balance between types of entries that are well represented and those that are much less so is due to a variety of factors, including the evolution of the Culture Sector's key focus, regional priorities, areas where the mandates of different United Nations bodies overlap, and the relevance of certain types of culture entries in different development contexts (such as least developed countries and post-conflict situations). In addition, a continuous increase can be seen in areas such as intangible cultural heritage and cultural industries (besides crafts); considering the relatively recent implementation of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, it can be expected that their role in United Nations common country programming will increase further in future. For other parts of the Culture Sector, however, much stronger advocacy and in some cases a **different strategic programming direction may be required.**

This is particularly true of programmes related to collections and cultural institutions.

- ▶ **Tangible cultural heritage remains the main type of entry (21%).**
- ▶ The number of entries related to intangible culture heritage (6%) has been increasing recently.
- ▶ Culture entries related to diversity (15%), cultural rights (11%) and intercultural dialogue (5%) are well represented.
- ▶ Collections, movable heritage and cultural institutions (together 1% of all entries) are largely absent from UNDAFs.
- ▶ Cross-cutting approaches to culture refer mainly to **education** (50%) and **HIV/AIDS** (31%).

8 The types of culture entries found in UNDAFs mirror the gradual broadening of focus within the Culture Sector from mainly tangible heritage to include intangible heritage, with greater emphasis now placed on the cross-cutting nature of culture and its linkages to development through culturally-sensitive approaches to development domains such as education and health care.

In this regard, the multisectoral nature of the mandate of UNESCO is a clear asset, allowing the Organization to build on different skill sets and expertise present within the Organization. Based on this premise, further reflection may take place on the nature of its role and on **modalities for a technical and advisory function** in partnerships with other United Nations bodies.

Regional trends for culture in UNDAFs

While many global conclusions can be drawn, the **inclusion of culture entries in UNDAFs differs significantly between regions** and provides a more detailed insight in the role of culture in different regions and development contexts. Differences between the regions in terms of the inclusion of culture that have

been revealed by this analysis point to the **need for more targeted strategies addressing specific regional issues**. The use of UNESCO Country Programming Documents (UCPD) for programming regular and extrabudgetary efforts at the country level could be an important asset in this respect.

Africa

- ▶ The number of culture entries in UNDAFs for Africa has doubled since 2006, reaching 45% in 2012.
- ▶ A third of culture entries for Africa are related to economic development themes.
- ▶ A quarter of these entries are about cultural industries, primarily crafts.
- ▶ Some 55% of entries on transversal approaches to HIV/AIDS relate to Africa.

Arab States

- ▶ By January 2012, 89% of UNDAFs for the Arab States included culture.
- ▶ Most entries are related to economic development (36%), and there is also a high number concerning human rights themes (14%).
- ▶ Some 28% of entries are related to cultural rights.

Asia and the Pacific

- ▶ By January 2012, 88% of UNDAFs for Asia and the Pacific included culture.
- ▶ Entries for the region relate mainly to social, economic and sustainable development themes.
- ▶ The main types of culture entries are tangible cultural heritage (21%) and cultural industries (21%).
- ▶ Asia and the Pacific is the region with most entries on intangible cultural heritage (9% of entries for the region).

Europe and the Commonwealth of Independent States (CIS)

- ▶ By January 2012, 82% of UNDAFs for Europe and the CIS included culture.
- ▶ Culture relates primarily to social development (35%). Europe and the CIS is also the region with the highest numbers of entries concerning governance (26%) and sustainable development (26%).
- ▶ This is the region with the highest number of entries on intercultural dialogue.
- ▶ Tangible cultural heritage (29%), often combined with cultural tourism (18%), remains the most frequently occurring type of entry.

Latin America and the Caribbean

- ▶ By January 2012, 83% of UNDAFs for Latin America and the Caribbean included culture; UNESCO is participating in 56% of these.
- ▶ Latin America and the Caribbean has a very high number of entries related to social development themes (39%). It is also the region with the highest number of entries related to human rights issues (16%).
- ▶ As many as 48% of entries relate to cultural diversity and cultural rights.

Special focus on least developed countries (LDCs) and small island developing States (SIDS)

In addition to the regional overview, culture entries have also been disaggregated for least developed countries (LDCs) and small island developing States (SIDS), which are priority groups of countries for UNESCO. **Overall, culture is well represented in UNDAFs for SIDS and shows a positive trend for LDCs.** However, for each of these groups of countries, a much stronger focus is needed on advocacy for culture in UNDAFs, taking their specific development challenges and priorities even more into account.

- ▶ By January 2012, culture was included in **58% of UNDAFs for LDCs.**
- ▶ **For SIDS, culture was included in 75% of UNDAFs.**
- ▶ One in four entries for SIDS is related to social themes.



Introduction

UNESCO, CULTURE and UNDAFs

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In recent years, UNESCO has strengthened its advocacy for the role of culture for development and scaled up its efforts to ensure that the role of culture is fully integrated in United Nations common country programmes developed by the various United Nations bodies at the field level.

The main format of these common programming documents is the United Nations Development Assistance Framework (UNDAF), which is a strategic programme framework between a government and the United Nations country team. It describes the collective response and the comparative advantage of the United Nations system to national development priorities. UNDAFs, which include outcomes, activities and the responsibilities of United Nations agencies, typically run for three years. Their development, an element in United Nations reform, involves working with United Nations partners to increase the effectiveness (impact of programmes), relevance (alignment with national priorities) and efficiency (reduced duplication and transaction costs) of UN actions.

The key objective of aligning closely with national development priorities lies at the core of the decision to include culture in UNDAFs. It reflects the necessity of working with national partners to strengthen their voice at the country level, and at the same time, it is central to the challenge of increasing awareness of the linkages between culture and other areas of development work.

Culture has often been considered to be extraneous to development efforts and to be a sector that was relevant only for UNESCO, as the United Nations specialized agency with a specific mandate on culture. Efforts have gradually been scaled up to increase awareness of the central role that culture plays in development and on its value for other United Nations bodies in improving their sustainable impact and effectiveness. The most recent achievements in **the recognition of the role of culture for development have been the outcome of the 2010 High-level Plenary Meeting of the UN General Assembly on the Millennium Development Goals (“MDG Summit”)**¹ and **the Resolutions on culture and development adopted by the UN General Assembly in 2010 and 2011.**² Article 16 of the outcome document of the Summit makes a strong reference to the role of culture for attaining the Goals by directly linking cultural diversity to development. In addition to its intrinsic value, the cross-cutting aspect of culture for achieving development goals has also been recognized. This calls for development to be rooted in local cultures and knowledge and to be tailored to local conditions to increase ownership, as set out in the Paris Declaration on Aid Effectiveness (2005). Furthermore, in article 6 of Resolution 65/166, the UN General Assembly “*requests the Secretary-General to ensure that United Nations country teams further integrate and mainstream culture into their programming exercises, in particular United Nations Development Assistance Frameworks, in consultation with relevant national authorities, when assisting countries in the pursuit of their development objectives*”.

The analysis of the role of culture in common programming shows how it is taken into account

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- 1 General Assembly Resolution 65/1 (19 October 2010), “Keeping the promise: united to achieve the Millennium Development Goals.” For more information on the meeting, see <http://www.un.org/en/mdg/summit2010/index.shtml> and http://portal.unesco.org/culture/en/ev.php-URL_ID=41466&URL_DO=DO_TOPIC&URL_SECTION=201.html
 - 2 General Assembly Resolution 65/166 on Culture and Development (February 2011); and General Assembly Resolution 66/208 on Culture and Development (March 2012).

at the field level, how this has evolved over time, which United Nations bodies are involved in culture-related efforts and which types of culture actions are most present in different development contexts. This is why the UNESCO Culture Sector has prepared an analysis of culture in UNDAFs and similar documents. The aim of this study was to obtain baseline information on the efforts undertaken so far in order to develop frameworks for continued monitoring and more targeted advocacy. This effort is part of a knowledge management initiative on culture and development, aiming to build a corpus of knowledge based on success stories, lessons learned, and operational challenges in order to facilitate access to and dissemination of information and knowledge.

Project phases

The present report is part of a three-phase exercise that aims to improve understanding of the current situation and the need to include culture in UNDAFs and other common country programming documents.

The first phase of the project involved **mapping** all culture entries in UNDAFs and similar documents. This exercise, completed in January 2012, produced an overview of all culture entries in 267 UNDAF documents from 124 countries, starting with the earliest UNDAFs (1998) and leading up to the most recent. This mapping includes all documents of this type, made available by the United Nations Development Group (UNDG) by January 2012.

Based on this mapping, the project’s second phase developed quantitative data on the role of culture in UNDAF. These statistical data were combined with qualitative information obtained from UNESCO field staff and Headquarters staff through meetings, interviews and surveys. In February 2012, an online survey was sent to all UNESCO field offices (Heads of Office and culture staff), and responses were received from 37 offices across all regions. The survey was further

completed by a number of interviews with culture field staff in each of the regions. The second phase has resulted in this **analytical report**, which presents a complete overview and an initial baseline study on the inclusion of culture in UNDAF documents. This document highlights the results of the analysis. Based on the results of the analysis, UNESCO has also developed a **Manual** to support UNESCO field staff in UNDAF exercises.

The third phase of the exercise involved the development of an **Internet-based search tool**. The tool aims to facilitate future monitoring of the inclusion of culture in UNDAFs and also allows easier use of the available data. The search tool is available online at: www.unesco.org/new/undaf

Objectives

This analysis is a baseline study on the inclusion of culture in UNDAFs and similar documents, which aims to:

- ▶ Inform UNESCO strategic programming with evidence-based data from field operations
- ▶ Allow for regular monitoring of progress in the inclusion of culture in UNDAFs
- ▶ Serve as a basis for creating targeted advocacy strategies and materials

The analysis presents findings from field-level experiences and is not intended as an academic study on the role of culture for development; nor has it examined the impact of the presence – or absence – of culture in these UNDAF documents. It focuses on the way in which culture features in official United Nations common country programming documents. It does not consider implementation modalities, inter-agency cooperation, or funding; consequently, it should not be considered as a study of joint programming or joint programme implementation.

Structure of the report

This report presents the findings of the analysis in six chapters. The first four chapters present global data, while the final chapters give more in-depth consideration to regional specificities and disaggregated data collected for least developed countries (LDCs), small island developing States (SIDS).

The report begins with an overview of the inclusion of culture in UNDAFs. **Chapter 1** gives a **historical overview** of trends since the first UNDAF documents in 1998 and outlines the situation as of January 2012. For the analysis of this historical trend, data have been collected on the inclusion of any type of culture entry, covering UNESCO Culture Sector activities as well as cross-cutting approaches to culture. The analysis covers all culture entries, with or without the participation of UNESCO. **Chapter 2** presents details on the importance of **UNESCO field presence** for the inclusion of culture in UNDAFs. It also looks at which United Nations **partners** are most commonly associated with culture entries in common programming documents.

These are followed by two chapters that consider the content of culture entries. **Chapter 3** examines the links between culture and the different **thematic areas** that can be found in a UNDAF document. For this study, five different thematic areas have been identified, bringing together the most frequently occurring themes in common country programmes: social services and development, economic development, sustainable development, human rights and the rule of law, and governance. Besides the global overview, this chapter also presents a more detailed analysis of culture entries within each of these areas. **Chapter 4** analyses in greater detail the **specific types of culture entries** (such as tangible cultural heritage, intangible cultural heritage, cultural diversity, cultural industries) that can be found within the thematic areas.

The last two chapters (5 and 6) present disaggregated data for each region (Africa, Arab States, Asia and the Pacific, Europe and the Commonwealth of Independent States (CIS) and Latin America and the Caribbean) as well as specific groups of countries (LDCs and SIDS), related to all types of data presented in the initial four chapters. **Chapter 5** presents the **regional specificities** with regard to historical trends in the inclusion of culture in UNDAFs and the types of entries and thematic areas on which each of the regions focuses. In **Chapter 6**, specific data are examined regarding **LDCs** and **SIDS**, which are groups of countries on which the Organization focuses particularly.



Methodology

Method and Variables

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The analysis of culture entries in UNDAFs has been based on published UNDAF documents and similar joint country programming documents within the United Nations system such as One Plan and the United Nations Partnership for Development Framework (UNPDF), as published on the United Nations Development Group (UNDG) website.³ To facilitate reading, this report will generally refer to the documents as “UNDAFs”.

The process of studying the existing United Nations joint country programmes with regard to the inclusion of culture is based on a mapping of culture entries in UNDAF documents. The mapping, conducted on the basis of the content and wording used in the results matrix of the documents, included the following parameters:

1. Country;
2. UNDAF period;
3. Type of joint programming document;
4. Resident or non-resident status of UNESCO;
5. Presence in the country of MDG-F Culture and Development Joint Programmes;
6. Status of the country as a least developed country, small island developing State;⁴
7. Formulation of the culture entry in respect of 5 thematic areas (social services, economic development, sustainable development, human rights and the rule of law, governance);⁵
8. United Nations partner agencies associated with the culture entry;
9. Participation or non-participation of UNESCO in the culture entry.

³ An overview of all UNDAF and similar common country programming documents can be found on the website of the Office of the United Nations Development Group: <http://www.undg.org/index.cfm?P=234>

⁴ Based on the list published by OHRLLS: <http://www.unohrlls.org>

⁵ For more information on the scope of these thematic areas, see below and see also part 3.1.

On this basis, quantitative data were collected and analysed in combination with qualitative elements obtained through questionnaires, interviews and group meetings with UNESCO field offices and relevant divisions at UNESCO Headquarters. An online survey was circulated among 52 Field Offices and responses were received from 37, covering all the regions. Thirty responses were from field culture staff and seven from field directors. In addition, interviews were conducted in each of the regions with field staff who were involved in culture issues and had experience of UNDAF processes. At Headquarters, three focus group meetings were organized within the UNESCO Culture Sector and with the UNESCO Bureau of Strategic Planning (BSP).

The data presented in this report generally refer to all culture entries, including those in which UNESCO is not an implementing partner. Where the data specifically relate to UNESCO culture activities, this has been stated.

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Culture entries were divided into the following categories:

Tangible cultural heritage (disaggregated for specific references to World Heritage): references to built heritage, tangible heritage or cultural landscapes.

Intangible cultural heritage: including references to intangible heritage, traditions or specific intangible practices.

Cultural industries (disaggregated for specific mentions of crafts): including references to cultural industries, crafts or specific types of cultural industries such as music and film.

Cultural tourism

Cultural policies and conventions

Movable heritage and cultural institutions: collections located in museums, archives and libraries and archaeological objects, as well as repositories of movable objects (museums, libraries and archives).

Cultural diversity (disaggregated for linguistic diversity): including references to specific cases of ethnic or linguistic diversity.

Intercultural dialogue

Cultural rights: when specifically referred to economic, social and cultural rights, indigenous peoples' rights and specific subgroups of cultural rights.

Peacebuilding and culture of peace

Disaster risk reduction when specifically related to culture

The analysis, which has also taken into account references to the cross-cutting dimension of culture, is based on an initial mapping of the terms used and includes only those categories that were present in UNDAFs, distinguishing:

Culturally sensitive approaches to **education**

Culturally sensitive approaches to **HIV/AIDS**

Culturally sensitive approaches to **health**

Culturally sensitive approaches to **gender**

Culture programmes focusing on **youth**

The entries have been grouped into five thematic areas, reflecting the most common themes in all UNDAFs and similar documents, and allocated to a specific theme based on the highest level of grouping in the UNDAF documents (outcome, theme or area). When an entry falls within more than one thematic area, it has been included in all relevant ones and this has been taken into account in the subsequent analysis.

The following **thematic areas** have been considered:

Social: Social development, social inclusion and social services (specific areas on gender and HIV/AIDS have also been included here)

Economic: Economic development, employment, poverty reduction and livelihoods

Sustainable: Environment, sustainable development and disaster risk reduction

Human rights: Human rights, conflict prevention and rule of law

Governance: Governance

All data were analysed globally and by region. Regional divisions have been based on UNESCO electoral groups.⁶ Wherever the sample was large enough for the number of parameters applied, regional data have been collected and are presented in this report.

Sample size

The sample of 267 UNDAF documents refers to 100% of UNDAFs as published by the end of January 2012 on the UNDG website. The sample goes back to the first series of UNDAF documents beginning in 1998 and includes all documents up to the most recent ones, which are valid until 2016-2017.

As can be seen in table 1, the regional distribution of samples is uneven. Since this analysis includes 100% of UNDAF documents, it was not possible to make it more balanced. This has been taken into account in the analysis, and comparative results that were affected by the difference in sample weight have not been included.

Because of the priority focus given by UNESCO to least developed countries (LDCs), small island developing States (SIDS), a separate analysis was made for them based on the sample below. Since the overall sample is relatively small, no regional distinctions were made.

Table 1⁷

Number of UNDAFs analysed	
Africa	102
Asia and the Pacific	70
Arab States	22
Europe and the CIS	25
Latin America and the Caribbean	48
TOTAL	267
Number of countries analysed	
Africa	45
Asia and the Pacific	30
Arab States	11
Europe and the CIS	12
Latin America and the Caribbean	26
TOTAL	124

Table 2

Least developed countries (LDCs)	
Number of countries analysed	47
Number of UNDAFs analysed	108
Small island developing States (SIDS)	
Number of countries analysed	22
Number of UNDAFs analysed	45

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⁶ Electoral groups as at November 2011: <http://www.unesco.org/new/en/member-states/countries/>

⁷ The data for all tables and figures in this document are derived from internal UNESCO statistics.



Chapter 1

Culture is widely included in UNDAFs

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Chapter 1 examines the inclusion of culture in UNDAF documents since 1998, up to the current status as of January 2012. For the analysis of this historical trend, data have been collected on the inclusion of any type of culture entry, covering culture sector actions as well as cross-cutting approaches to culture. The analysis has also covered all culture entries, with or without the participation of UNESCO.

1.1 Culture in UNDAFs since 1998

Using a total sample of 267 UNDAFs and similar documents, covering 124 countries, the inclusion of culture in United Nations common country programming documents was analysed from the first series of such documents in 1998 up to the most current ones, which are valid until 2016-2017.⁸

UNDAFs including culture entries have more than doubled over the past 10 years, reaching 70% by 2012.

Figure 1 shows the evolution of culture in UNDAFs over time. The analysis was based on all documents

⁸ See "Methodology" for more details on the sample size and distribution by region.

from 1998 until 2016-2017, but only for 2002-2012 was there a large enough sample to draw conclusions. As can be seen from the graph, the presence of culture has been gradually increasing, reaching 64% in 2011 and 70% in 2012.⁹

Starting from 33% in 2002, the number of culture entries has **more than doubled over the past ten years**.

The rising trend in the inclusion of culture within UNDAF documents can be seen in all regions but not everywhere to the same extent. While chapter 5 of this report gives more details on each of the regions, it is important to consider Figure 2, which disaggregates

⁹ This table covers all culture entries in UNDAFs and similar documents, with and without UNESCO as implementing agency.

Figure 1 – Culture in UNDAFs, 2002-2012

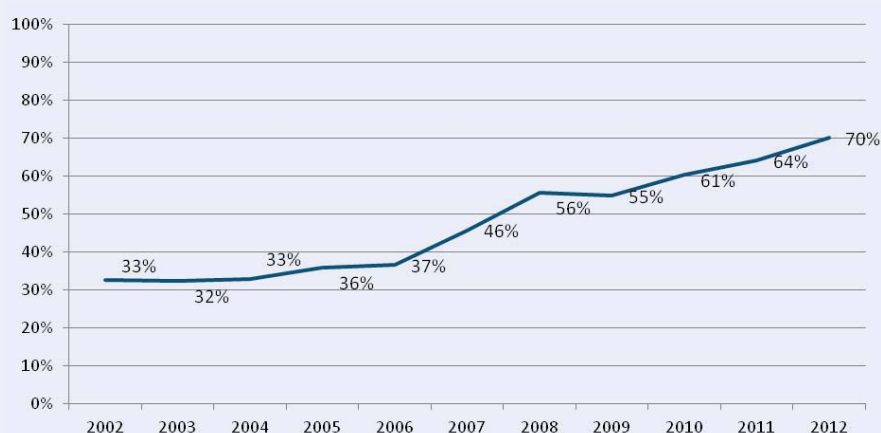


Figure 2 – Culture in UNDAFs, by region, 2002-2012



the positive historical trend by region. This gives an indication on how the average of 70% for 2012 has been reached while **for four out of five regions, the number of UNDAFs including culture is well above 80% (in 2012).**

The positive trend in the inclusion of culture shows a **strong increase in 2006-2007, when the number of culture entries rose from 37% to 56%.** In this period, the United Nations specialized agencies such as UNESCO began to participate more actively in country-led UNDAF processes. It is noteworthy that the development of common country programmes by United Nations country teams began as an exercise of UNDP, UNFPA, UNICEF, and the World Food Programme (WFP), wishing to better align their country programme action plans (CPAP). This effort was gradually broadened to include wider participation within country teams. In November 2006, the UN General Assembly discussed the report of the High-level Panel on System-wide Coherence;¹⁰ this marked the formal launch of the One United Nations initiative in eight pilot countries. These efforts were quickly followed in other countries, with the implementation of similar measures to ensure more effective and efficient aid delivery and cooperation between the different United Nations bodies at the country level.

There is a particularly strong increase in the number of entries between 2006 and 2008

The increased focus on United Nations reform was also the beginning of **a more strategic approach by UNESCO to participation in these country-level processes.** The programme for the biennium 2006-2007 (34 C/5) was the start of the “2% modality” for United Nations reform implemented by the Bureau of Strategic Planning and the programme sectors. This involved the allocation of a dedicated budget envelope for supporting Field Offices with participation

¹⁰ General Assembly (November 2006), sixty-first session, agenda item 113, Follow-up to the outcome of the Millennium Summit (A/61/583). For more information on United Nations Reform: <http://www.undg.org/index.cfm?P=20> and for UNESCO's role in United Nations reform: http://portal.unesco.org/en/ev.php-URL_ID=36915&URL_DO=DO_TOPIC&URL_SECTION=201.html

in UNDAF and United Nations reform processes, including training for field staff and advocacy tools. The types of support provided range from advocacy tools and training for field staff to technical missions and financial support for dedicated human resources and programme activities. The UNESCO Culture Sector has actively participated in the 2% modality from the onset and has in addition established a dedicated unit in its Executive Office to monitor and backstop this process.

For the Culture Sector in particular, the end of 2006 was marked by the establishment of the thematic window on Culture and Development under the **Millennium Development Goals Achievement Fund (MDG-F)** by Spain. The thematic window is led by UNESCO and was the first major country-level effort of its kind.¹¹ The window brought the debate on linkages between culture and development into a broader United Nations forum, as United Nations country teams across the world started developing joint programmes in the field of culture. 18 United Nations inter-agency programmes were selected in mid-2007 and their implementation began in the second half of 2008 and early 2009. The joint programmes were the first initiative on such a scale (US\$ 96 million) to demonstrate the contribution of culture to development at the national level in order to boost progress towards achieving the MDGs. These joint programmes aim to promote social inclusion and poverty reduction through cultural resources notably by encouraging the inclusion of minorities and disadvantaged groups in social, political and cultural life and by harnessing the potential of the cultural sector for poverty reduction.

As United Nations inter-agency initiatives, these MDG-F Culture and Development Joint Programmes logically became part of the local UNDAF matrixes. In one third of cases, their establishment led to culture entering the UNDAFs for the first time. Moreover, in a context of international mobility where UN Resident Coordinators and members of country teams rotate regularly between duty stations, this initial introduction has helped to increase awareness and understanding of the sector's work and its linkages to the MDGs and

¹¹ For more information on the MDG-F Culture and Development programmes: <http://www.unesco.org/new/mdgf>

other development goals; and a spin-off effect is to be expected from these MDG-F programmes.

In the same period, one of the key tools promoted by UNESCO was the **Cultural Diversity Programming Lens**.¹² The Lens allows for the design and assessment of a wide range of development programmes in terms of their cultural relevance and sensitivity. Introduced as a pilot effort for Asia and the Pacific since 2004, the Lens has gradually been promoted at a global level from 2008 onwards. Since then over 650 government officials, civil society first representatives and United Nations staff have been trained in a wide range of countries. Targeted training has been provided for United Nations country teams in 16 countries.¹³ Awareness of the relevant links between culture and development programmes has thereby been gradually increased.

With the adoption of the first UN General Assembly's **Resolution on Culture and Development** in 2010, a new key document has been created concerning the role of culture in achieving development goals.¹⁴ The Resolution specifically refers to the inclusion of culture in United Nations common country programming, as follows: *"Requests the Secretary-General to ensure that United Nations country teams further integrate and mainstream culture into their programming exercises, in particular United Nations Development Assistance Frameworks, in consultation with relevant national authorities, when assisting countries in the pursuit of their development objectives"*. This Resolution, and this paragraph in particular, give strong support for further advancing the inclusion of culture in UNDAF

documents. This was followed by another resolution on Culture and Development in 2011, in which the same request was again made of the Secretary-General.¹⁵ Feedback from field staff to date indicates that the resolutions have proved to be very useful, and it is generally agreed that they could be a valuable tool for further advocacy for the role of culture in common country programming. The field survey shows that 88% of field staff who had already used the resolutions in their advocacy efforts found them to be very useful, and of those who had not yet used them, 90% believed that they would help them during the next planning cycle.

1.2 Culture in UNDAFs in January 2012

Based on the positive historical trend, an overview was prepared of the status of culture entries in UNDAFs as of January 2012, for a total of 97 UNDAF documents that were valid at the time. They included 33 for Africa, 9 for Arab States, 26 for Asia and the Pacific, 11 for Europe and the CIS, and 18 for Latin America and the Caribbean.

By 2012, Culture was included in 70% of UNDAFs.

By 2012, culture was included in 70% of all UNDAF documents. The analysis has made a distinction between all culture entries (with or without UNESCO as implementing agency) and those for which **UNESCO is an implementing agency**, the latter ones accounting for **64% of all UNDAF matrixes by 2012**. To permit a complete understanding of the status of inclusion of UNESCO culture actions in UNDAFs by 2012, a comparison was also made with the overall number of UNDAFs in which UNESCO participates.¹⁶

¹⁵ UN General Assembly Resolution 66/208 on Culture and Development (March 2012).

¹⁶ This analysis has mapped in detail the culture entries in UNDAF documents (with and without UNESCO participation), and has also mapped, in general, all the UNDAF documents which

¹² For more information on the UNESCO Cultural Diversity Programming lens: <http://www.unesco.org/new/en/culture/themes/culture-and-development/the-cultural-diversity-lens/>

¹³ Countries covered by the training for United Nations Country teams were (in chronological order of the training): Pakistan (2007), Lao People's Democratic Republic (2008), Timor-Leste (2008), Viet Nam (2008), United Republic of Tanzania (2009), Morocco (2009), Mauritania (2009), Burundi (2009), Grenada (2010), Mexico (2010), Mozambique (2010), Viet Nam (2010), Costa Rica (2011), Burkina Faso (2011), Ecuador (2011), Morocco (2011); Cambodia (2011) and the Seychelles (2011).

¹⁴ UN General Assembly Resolution 65/166 on Culture and Development (February 2011).

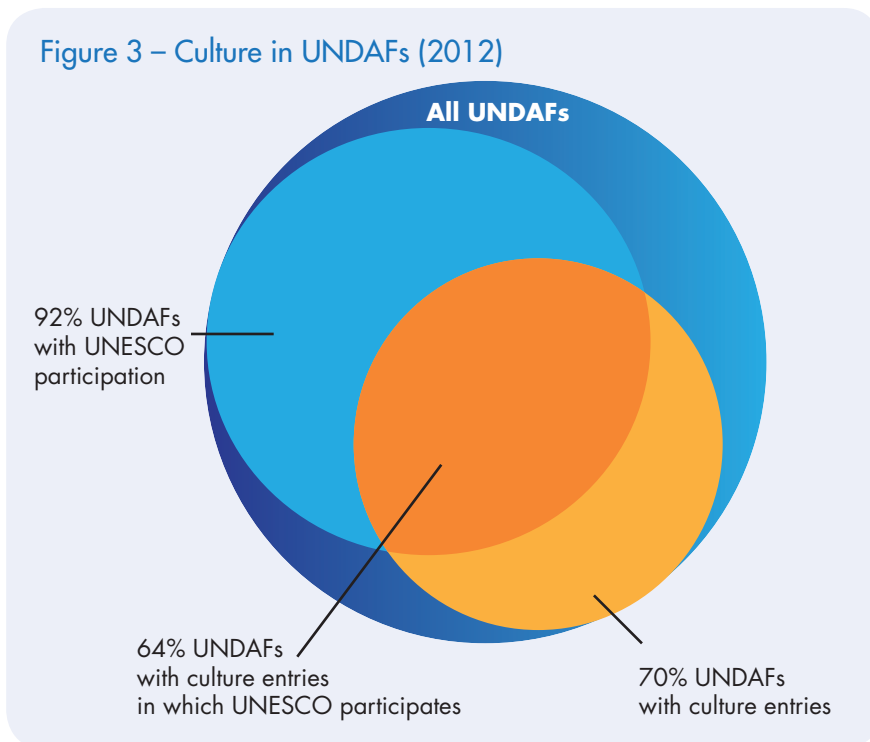
Figure 3 shows that UNESCO was involved in 92% of UNDAFs by 2012. Culture with UNESCO as implementing agency was present in only 64% of UNDAFs, leaving 28% of cases in which UNESCO participated but through other major programmes, particularly in the field of education.

The fact that UNESCO (including all its major programmes) is participating in almost all UNDAFs (92%) while culture entries are less frequent adds to the thesis that **the key challenge for introducing culture lies in advocacy and fostering a better and more holistic understanding of the sector as an intrinsic part of development - among both national and international partners.** Some 54% of respondents to the field survey confirm that culture programmes were not well understood by other United Nations agencies and that this was among the main obstacles for including culture in common country programming.

involve UNESCO (all major programmes). In the second case, the research has not looked further into those entries that did not concern culture, so the figures presented as "UNESCO all major programmes" can at this point not be further disaggregated by major programme area.

The data presented also call for a more intersectoral approach. In many cases, UNDAF tasks are taken care of by the head of a UNESCO field office or by one designated member of the programme staff, who is not necessarily a culture specialist and who needs to cover the Organization's entire programme within all UNDAF working groups. Considering the versatility of the culture sector entries and the fact that they can be associated relatively easily with a broad range of thematic areas (see also Chapter 3), the inclusion of culture could be facilitated by linking actions more closely to those of other major UNESCO programme areas. This approach would permit not only building on the combined strengths of the different sectors but also rationalizing staff time use in UNDAF exercises; larger intersectoral programmes would improve the visibility and strategic direction of the Organization.

Where culture is not included in UNDAFs, the results of the field survey attributed this primarily to a lack of financial resources for culture programmes at the country level (63% of responses) since the inclusion of culture entries should be accompanied by a budget envelope. But interviews with staff at field offices indicated that this was not equally true in all regions.



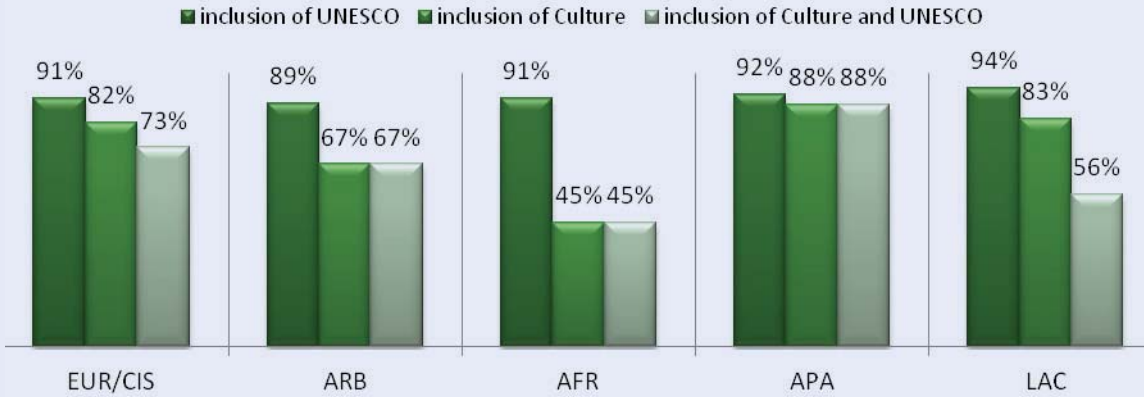
Insufficient financial resources primarily affect inclusion of culture entries in LDCs and in developing countries where government allocations for culture are very low.

The difference observed between the presence of UNESCO in UNDAFs and the inclusion of UNESCO Culture programme is visible in all regions, although there are significant differences between regions. Overall, the inclusion of culture in UNDAFs is well above two thirds in all regions with the exception of Africa. For three out of five regions (Asia and the Pacific, Europe and the CIS and Latin America and the Caribbean), culture entries are present in more than 80% of UNDAFs. When considering only the culture entries having UNESCO as implementing agency,

figures are slightly lower for two of the regions, but there are still four out of five regions where the presence of culture entries is well above 50%.

Most significant, and in line with historical trends, is the gap between the high level of culture entries in UNDAFs for most regions (up to 88% for Asia and the Pacific) and the much lower figure of 45% for UNDAFs in Africa. Another striking discrepancy is the difference between culture entries as a whole and those with UNESCO participation for Latin America and the Caribbean (83% versus 56%). These key differences will be further analysed and discussed in Chapter 5.

Figure 4 – January 2012 Status per region





Chapter 2

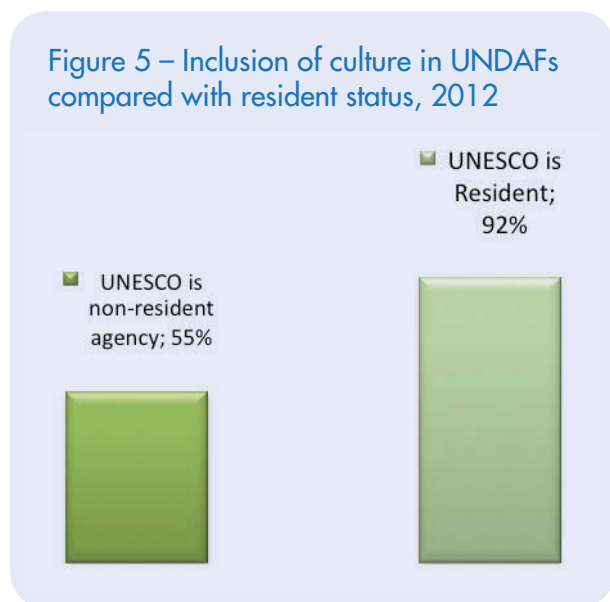
The importance of UNESCO Field presence and partnerships for culture

25

Chapter 2 presents details on the importance of UNESCO field presence for the inclusion of culture in UNDAFs. It also looks at which United Nations partners are most commonly associated with culture entries in common programming documents.

2.1 The importance of UNESCO field presence

Figure 5 – Inclusion of culture in UNDAFs compared with resident status, 2012



Based on a total of 52 UNESCO field offices,¹⁷ participation in UNDAFs was compared to the Organization's resident status. UNESCO was considered to be resident in any country where a field office is located. Where UNESCO does not have a physical presence in the country, it was considered to be a non-resident agency.¹⁸

By 2012, culture was included in 92% of UNDAFs for countries where UNESCO has a field office.

By January 2012, culture was **included in 92% of UNDAFs in countries where UNESCO is resident**, while this was the case for only 55% of UNDAFs in countries where it has non-resident status. This comparison between the inclusion of culture entries in UNDAFs and the presence of UNESCO field offices

shows the importance of being present in the country during the UNDAF process in order to find a place in the strategy.

Information collected from UNESCO field staff through interviews shows that the preparation of common country programmes is very time-consuming and involves frequent working-group meetings. Only 27% of respondents to the field survey said that a lack of human resources was the reason for not successfully including culture in UNDAFs. This could be explained by the fact that short-term human resources additional support are not sufficient to take workload away from staff based in the country, because the UNDAF elaboration cycle is over a year and requires a continuous participation in UNDAF meetings and working groups. Also, short-term additional support which does not cover the entire UNDAF cycle creates expectations among partners which are often difficult to live up to afterwards. However, in the case of cluster offices covering more than one country, this temporary support could be useful. Staff members reported difficulties for participation in UNDAF processes in the cluster countries where the Organization is not resident compared to the resident country. Also, 16% of colleagues responding to the online field survey reported rapidly changing results matrixes in which results which were previously included were dropped at a later stage. This also confirms the importance of being present in the country and having the capacity to be fully involved throughout the UNDAF process.

It should be borne in mind that the UNDAF results matrix is one of the last steps in a long process, starting with the development of national development plans and United Nations common country assessments (CCA). Ensuring a strong role for culture in common country programmes can be done only when advocacy efforts are continued throughout this process.

¹⁷ Information from the Organization's Bureau of Field Coordination: <http://www.unesco.org/new/en/bfc/all-offices>, as at 31 January 2012.

¹⁸ The distinction between resident and non-resident was based on the specific requirements for this analysis to see the importance of being physically present, which makes it possible, for example, to participate in meetings at short notice and to negotiate directly with other United Nations agencies. It also conforms with the way in which most United Nations agencies define residence and non-residence of agencies.

2.2 Key United Nations Partners for Culture in UNDAFs

A total of 267 UNDAFs were mapped in relation to the United Nations bodies involved in culture entries; table 3 presents a complete overview of all United Nations bodies associated with such entries. A number of United Nations bodies which are referred to only once and which are country-specific (peacekeeping operations such as the United Nations Stabilization Mission in Haiti (MINUSTAH) and the United Nations Assistance Mission in Afghanistan (UNAMA)), or region-specific, such as the Economic and Social

Commission for Asia and the Pacific (ESCAP), have not been included in the table.

It should be noted that the figures presented below are not percentages but the actual numbers of culture entries with which a specific United Nations body is associated. The data presented with regard to United Nations partners are based on entries in UNDAF results matrixes, and do not necessarily reflect inter-agency joint programmes. The involvement of different bodies with the same result in some UNDAFs means that their programmes contribute to the achievement of this result but not necessarily that they implement those programmes together.

Table 1 – Occurrences of entries from United Nations bodies within the same result as culture entries

United Nations bodies associated with results that include culture entries	Europe and the CIS	Arab States	Africa	Asia and the Pacific	Latin America and the Caribbean	Global
FAO	4	11	10	14	5	44
IFAD	0	0	0	9	0	9
ILO	0	4	16	33	17	70
IOM	6	2	1	4	7	20
ITC	0	0	1	1	0	2
OHCHR	0	0	4	8	2	14
UNAIDS	3	3	7	7	9	29
UNCTAD	0	0	1	5	0	6
UNDP	25	14	31	61	48	179
UNEP	4	0	2	3	3	12
UNFPA	4	4	19	19	34	80
UN-Habitat	2	0	3	5	1	11
UNHCR	4	3	6	11	13	37
UNICEF	8	7	19	39	37	110
UNIDO	5	7	7	12	0	31
UNIFEM/UN-Women	0	6	4	21	24	55
UNODC	0	0	0	11	6	17
UNOPS	2	2	2	2	2	10
UNV	5	0	1	9	1	16
World Tourism Organization	6	2	0	2	0	10
WFP	2	4	6	11	7	30
WHO	6	2	8	16	12	44

On the basis of this table, an overview has been prepared of the seven United Nations bodies which are most often associated with culture. UNDP, UNICEF and to a lesser extent UNFPA are far better represented than any other United Nations body. Together, the entries with which these bodies are associated account for 41%. It should be noted that the UNDAF exercise has traditionally been undertaken by these United Nations bodies, funds and programmes, which develop country-level plans (country programme action plans or CPAPs). In addition, they are generally the largest United Nations structures in the field, which helps them to be very well represented throughout UNDAF outcomes. As for UNESCO, the programme is developed according to global main lines of action (MLAs) adopted by its General Conference, while UNESCO Country Programming Documents (UCPDs) are also developed to reflect the programme at country level.¹⁹

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The analysis below also includes four other United Nations bodies which are frequently associated with culture entries. Altogether, the seven relate to 65% of culture entries. In order of number of culture entries, they are FAO, ILO, UN-Women (replacing the former UNIFEM), and WHO. The relatively high number of entries associated with these agencies is significant, given that their presence among UNDAFs is relatively low in comparison to UNDP, UNICEF and UNFPA.

¹⁹ See <http://www.unesco.org/new/en/bureau-of-strategic-planning/themes/unesco-and-un-reform/country-programming/>

While UNDP remains the main partner agency for each of the five thematic areas, the other bodies are linked to more specific thematic areas in line with their respective areas of work. UNICEF is mainly associated with culture entries related to social development and social services. ILO is a key partner in the economic development and livelihoods area. FAO is linked to culture entries within the economic development and livelihoods area as well as that of sustainable development. UNIDO is associated with a large number of entries in the sustainable development area, and associations with UNIFEM/ UN-Women are most often linked to human rights and governance matters.

A number of United Nations bodies which have direct links with activities in the culture sector, and many of which have a long-standing tradition of cooperation with the UNESCO Culture Programme, are not present in this list of the seven most frequently associated partners. This relates to organizations such as the United Nations Conference on Trade and Development (UNCTAD), the United Nations Environment Programme (UNEP), the United Nations Human Settlements Programme (UN-Habitat), and the World Tourism Organization. These are agencies with a relatively low field presence, which necessarily restricts the number of entries with which they can be associated in a UNDAF although the frequency with which they are linked to culture, in comparison to their total number of entries into UNDAF documents, is relatively high.

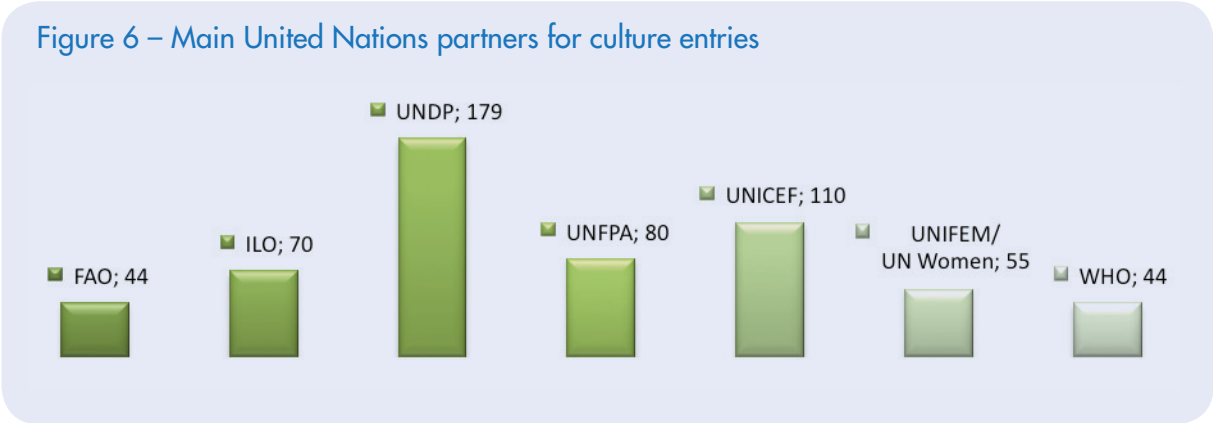
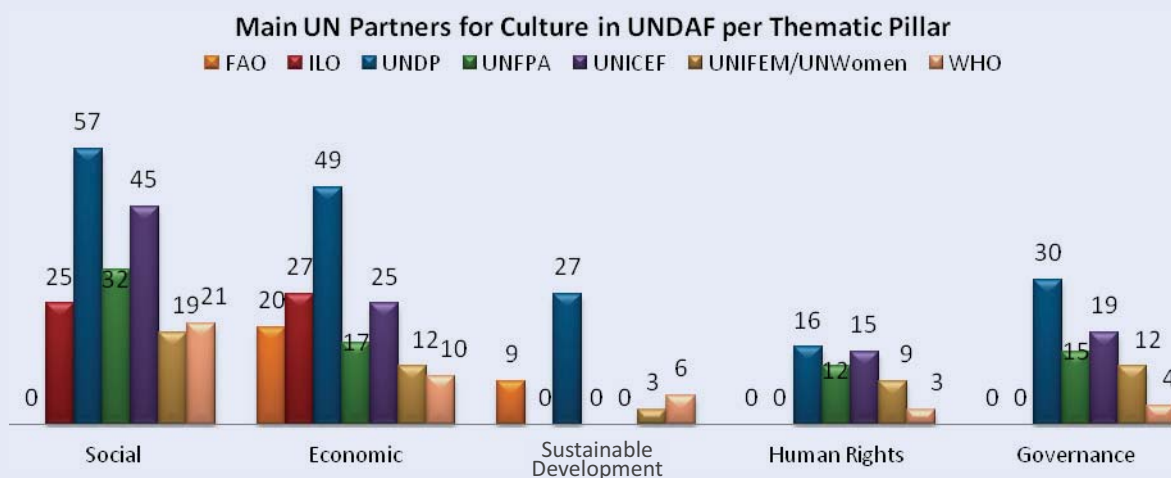


Figure 7 – Main United Nations partners for culture in UNDAFs, by thematic area



2.3 Culture entries with UNESCO as sole implementing Agency

Mapping of the United Nations partners associated with culture entries in UNDAFs reveals that **for 18% of culture entries UNESCO is the sole implementing agency.**

For a significant number of culture entries (18%), UNESCO remains the sole United Nations implementing agency

There have been increased efforts to include all UNCT members in UNDAF processes, but this has not necessarily led to a better understanding of what the Culture Sector involves. The fairly high number of culture entries for which UNESCO is the sole implementing agency shows that there is still a lack of understanding on how culture is linked to other areas of development work and on how it can contribute to the achievement of internationally agreed development goals.

This not only prevents any proactive search for United Nations partners in the area of culture, but also reduces fundraising opportunities that are more and more linked to the results matrix of UNDAF documents.

Common country programmes are increasingly used for joint fundraising and partnership development (such as the United Nations Partnership for Development Framework (UNPDF) exercise piloted in Thailand) and being present in the results matrix is crucial for accessing these new modalities.

The relatively high number of culture entries without United Nations partners for UNESCO can also be explained by recent tendencies in the preparation of United Nations common country programmes, moving towards a lighter version of UNDAFs, aiming to align even more closely with national development planning and avoid duplication of planning processes. This newest type of UNDAF documents has reduced results matrixes, which are combined with monitoring and evaluation matrixes and which aim to present only the part of the work of the United Nations which responds directly to the priorities set out in national development plans. In this context, a specific section in the UNDAF document is dedicated to “actions outside the UNDAF”. The move towards this adjusted format is in line with the desire of the United Nations to prevent the UNDAF from becoming a parallel process to national planning, to increase joint programmes and opportunities for joint resource mobilization, and to use the UNDAF as a partnership document rather than a programme strategy.

It should be borne in mind that the UNDAF results matrix is one of the last steps in a much longer process, starting with the development of national development plans and United Nations common country assessments (CCA). The current tendency in UNDAFs is to ensure a much closer alignment with national planning processes and to take over a part of the national assessments and plans instead of developing a parallel UNDAF (as was done for the United Nations Development Assistance Plan (UNDAP) piloted in the United Republic of Tanzania). As a result, these initial phases of UNDAF preparation, particularly national planning, are even more crucial in terms of the need to advocate for culture. As a result, if culture is not among national priorities, culture entries are placed in the "actions outside the UNDAF" section.

2.4 Culture entries without UNESCO

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As was already clear from the analysis of the presence of culture entries in UNDAFs, there are also culture entries which are fully implemented by other United Nations bodies. As of January 2012, 13% of all culture entries involved no UNESCO participation. In most cases, these related to culture sector programmes per se (62%) rather than cross-cutting approaches to culture (38%).

Some 13% of culture entries are implemented without UNESCO participation

For 88% of these programmes in which UNESCO does not participate, UNESCO has non-resident status in the country concerned. Cases where UNESCO is resident are all in Latin America and the Caribbean, which is analysed more in depth in Chapter 5, showing that culture is an important part of national priorities in that region, with a strong focus on indigenous people. This theme has gone far beyond the culture sector and is a key focus of many different development efforts. As such, it has been taken up

not only by a wide range of national partners but also by many United Nations bodies. It should also be taken into account that, Latin America and the Caribbean benefitted from five MDG-F Culture and Development Joint Programmes. These efforts have significantly impacted on the understanding of culture for development within United Nations country teams, which have shown increased interest in addressing culture through their programmes. This increased interest and comprehension of the sector's work and relevance has led to new cooperation among United Nations agencies. It has in some cases also resulted in United Nations bodies continuing their culture-related efforts beyond the MDG-F programmes, not necessarily with UNESCO participation.

Thematically, the culture entries without the participation of UNESCO are mainly associated with the areas of social development and social services (38%) and economic development and livelihoods (29%), followed by governance (19%), human rights and the rule of law (10%) and sustainable development (5%).

More specifically, these culture entries are generally related to cultural diversity (28%), crafts (22%) and cultural tourism (17%). These types of entries are exactly those that are also addressed by other United Nations bodies: for example, the involvement of UNIDO and UNCTAD (and more recently also UNDP) with crafts and creative industries, and the work of the World Tourism Organization on cultural tourism. A large number of United Nations agencies are also addressing cultural diversity from the perspective of indigenous peoples and ethnic minorities. Many United Nations bodies address cultural diversity as part of the context in which indigenous peoples and ethnic minorities are targeted, rather than as an item having intrinsic value and deserving adequate investment to contribute to development.

Besides these types of culture programmes implemented without UNESCO participation, 36% of culture entries without UNESCO involvement are related to cross-cutting approaches to culture such as education (1/3) and HIV/AIDS (2/3).



Chapter 3

Culture is related to all main development themes

31

Chapter 3 looks at the links between culture entries and the different types of thematic areas found in UNDAF documents. Five different thematic areas have been identified for this study, bringing together the most frequently occurring themes in common country programmes. In addition to the global overview, this chapter also presents a more detailed analysis of culture entries within each thematic area.

3.1 Culture linked to UNDAF thematic areas

When considering the totality of UNDAF and similar common country programming documents, a number of thematic areas can be identified within which the outcomes, outputs and results are grouped together. To facilitate the understanding of the place of culture entries within UNDAFs, the present analysis has considered a total of five thematic areas.²⁰ These do not reflect an obligatory series of themes for the development of UNDAFs, but highlight the key strategic axes along which UNDAF results matrixes are being developed.

The five thematic areas in this analysis are:²¹

Social: Social development, social inclusion and social services. Specific areas relating to gender and HIV/AIDS have also been included.

Economic: Economic development, employment, poverty reduction and livelihoods

32 **Sustainability:** Environment, sustainable development and disaster risk reduction

Human rights: Human rights, conflict prevention and the rule of law

Governance: Governance and policy

²⁰ Most UNDAF documents comprise four or five thematic areas. The themes distinguished in this report are generally present in a UNDAF, although some may be grouped together. The theme of human rights, the rule of law and conflict prevention is slightly less prevalent than the other four areas. This should be taken into account when looking at the association of culture entries with each of these areas.

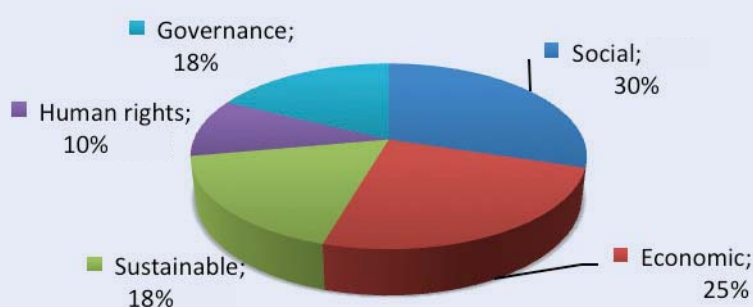
²¹ For easier reference, each of the areas will be referred to by a single keyword.

Culture entries are well distributed among these thematic areas, and types of entries — such as tangible heritage and cultural diversity— can be associated with different areas depending on the angle from which the issues are approached. For example, tangible cultural heritage can be linked to economic development through tourism, to sustainable development through protected area management, to human rights through the involvement of indigenous people in site management and ensuring customary rights and to conflict prevention through fostering the symbolic values of heritage buildings. Specific approaches to different types of culture entries, fitting them into a particular thematic area, generally depend on the national context and the specific nature and requirements of the culture sector in a given country. Although there is no explicit reference to culture in the Millennium Development Goals adopted in 2000, it has a direct and indirect impact on their attainment. The way in which culture entries in UNDAF documents have been spread among the different thematic areas also supports this view.

Culture entries in UNDAF relate mainly to **social and economic development**, which account for **30% and 25% of entries** respectively. Sustainable development and governance each represent 18% of culture entries and the human rights area makes up 10%.

Despite their versatility, the linking of culture entries to the different thematic areas has not been done consistently. Such linkages have been especially

Figure 8 – Culture in UNDAFs by thematic area



successful for those types of entries that appear the most frequently (such as tangible cultural heritage), while for other types, such as cultural institutions, the associations have not yet been developed to the same extent. Increased efforts are required, and a fostering of a more intersectoral approach within the Organization could make a contribution in this respect.

In the context of a UNDAF process, culture needs to be placed within a broader development discourse, adaptable to the priorities of any given national context. Even though the broad range of culture entries permits association with all thematic areas, UNESCO terminology is not always in line with that used in such common country programmes. In many cases, entering culture into UNDAF documents requires adjusting sector-specific terms into development language.

The mapping of culture entries in all UNDAF documents has identified a large number of such entries where culture-sector actions have been translated into broader development language. Consequently, while the formulation is fully in line with the types of activities undertaken, **culture entries are no longer recognizable as such**. One in three respondents to the field survey stated that they had consciously tried to disguise culture wording when participating in a UNDAF process to facilitate advocacy for the inclusion of culture.

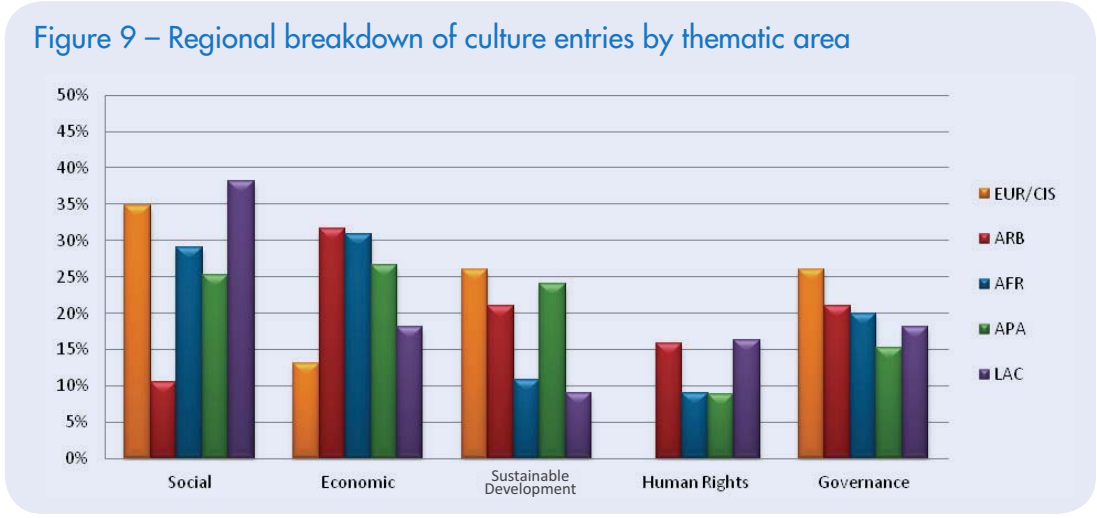
In the UNDAF for Armenia (2010-2015), for example, a programme on cultural industries has been included within the outcome on inclusive and sustainable growth in the following manner: *1.2. Vulnerable groups have*

greater access to economic opportunities in targeted regions of Armenia: 1.2.1. National and local capacities to develop and implement innovative and diversified income-generating policies and practices targeting the most vulnerable groups strengthened. While the above allows for UNESCO's programmes on cultural industries or crafts to be incorporated, the formulation itself does not directly reveal whether or not a programme on cultural industries is included.

While it is very important to adopt development language to ensure a role for culture in common country programming efforts, it is also necessary to safeguard the distinguishable and identifiable terminology of the sector to allow for the recognition of its contributions to development. This is all the more important now that UNDAF exercises are moving towards new modalities, such as UNPDF and UNDAF, in which results matrixes are aimed at building stronger partnerships with national and international partners, the purpose of which includes seeking joint funding opportunities. Only if the sector is clearly visible in the UNDAF may these processes lead to the desired results.

3.2 Detailed analysis of culture in the five thematic areas

The data presented above are aggregations of significant regional differences. Before presenting more details on each of the thematic areas individually, the composition of each of the areas in the five regions is shown in figure 9.



3.2.1 Social development, inclusion and social services

The social development area includes a range of UNDAF thematic areas related to (basic) social services, social policy and inclusion, and specific themes on gender equality and HIV/AIDS. 22 of a total of 92 entries within this area, the main ones relate to **cultural diversity** (20), **cultural rights** (16), **cultural industries** (16) and **cultural heritage** (13). The social area also includes the highest number of entries on **intercultural dialogue** (8 out of a total of 19).

Entries within the **social development** theme are mainly about:

- ▶ Cultural diversity
- ▶ Cultural rights
- ▶ Cultural industries
- ▶ Cultural heritage

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The social, people-centred aspect of development has gained an important place alongside economic growth. Culture, offering a locally adapted approach to development, has been recognized as a vehicle for social cohesion and stability and its role in fostering social inclusion has been advocated through UNESCO programmes. The four key types of culture entries in this area reflect these main linkages between culture and social development.

Culture is increasingly included in UNDAF documents, as an element of basic social services, making it possible to include a focus on **diversity** and **dialogue**, but also to foster more intersectoral approaches, with Education Sector programmes, for example. The UNDAF for Peru (2006-2010) refers to: *Outcome 1: Basic social services: 1.2 Enforced protection of basic human rights: Further promotion and protection of the basic rights of the indigenous population: Promotion and dissemination of information and training on*

human rights from the perspective of cultural diversity. Dissemination of information on indigenous peoples' rights in education, culture, science and technology. In the same line, the integrated strategic framework which was part of the post-earthquake recovery strategy for Haiti (2010-2011) included culture in the area of social rebuilding, where culture actions and a cross-cutting approach to culture were taken into account: Reduce disparities and ensure equitable access to basic social services, including education, health, food and nutrition, culture, WASH [Water, Sanitation and Hygiene for All], and protection, ensuring all provided in a culturally-sensitive and enabling environment (...) - Enhanced role of the culture sector as platform for social inclusion.

The role of **cultural heritage in all its forms** for the importance of a people-centred approach to development was also very well defined in the UNDAF for Ghana (2001-2005) within the outcome on *Sustainable income and personal development: The very rich cultural heritage of Ghana represents the identity and creativity of its peoples and should be served by and utilized in a people-centred approach to development. The United Nations will support Ghana's efforts to preserve and capitalize on this heritage for Ghana's development – through (a) integration of culture in the design and implementation of development projects; (b) the preservation of positive traditional institutions and cultural practices; and (c) the development of cultural tourism as an income-generating activity.*

The UNDAF for Tajikistan (2010-2015), is an example of including the importance of **cultural industries** and **crafts** and empowerment as integral parts of social service delivery: *Outcome 4: Quality basic services: 4.3c: Targeted vulnerable groups (youth, women, and refugees) have higher levels of employment: Self-employed craftswomen benefit from improved traditional craft skills as well as marketing opportunities.*

22 While it is understood that issues related to gender and HIV/AIDS are not restricted to social issues, the way in which the majority of these thematic areas were constructed made it convenient to include those issues within this group of themes rather than any of the other four groups defined for this study.

3.2.2 Economic development, poverty reduction and livelihoods

The thematic area of economic development includes all UNDAF themes related to livelihoods, poverty reduction, employment and economic development. Out of a total of 109 entries within this area, the main ones concern **cultural industries** (45), **cultural tourism** (22) and **cultural heritage** (16). The economic development area also includes the highest number of entries related to intangible cultural heritage (seven out of 22).

Entries within the **economic development** theme are mainly about:

- ▶ Cultural industries
- ▶ Cultural tourism
- ▶ Cultural heritage

Culture is important for economic development and the three main types of entries appearing in UNDAF documents represent the main areas in which culture contributes to the economy.²³ The culture sector, encompassing cultural heritage, creative and cultural industries, cultural tourism and cultural infrastructure, generates substantial economic benefits, including jobs. Sustainable tourism and cultural and creative industries are strategic sources of income generation and poverty reduction and play a particularly important role in development by creating livelihood opportunities for local and indigenous communities and vulnerable groups. Recent efforts by UNESCO, in particular through the development of the **Culture for Development Indicators Suite (CDIS)** for the gathering of quantitative and qualitative data, provide particularly strong advocacy tools for the inclusion of culture in the economic areas of UNDAF documents.²⁴

23 UNESCO (2010), The Power of Culture for Development.

24 For more information on the Culture for Development Indicator Suite, see <http://www.unesco.org/new/en/culture/themes/cultural-diversity/diversity-of-cultural-expressions/programmes/culture-for-development-indicators/>

Cultural and creative industries represent one of the most rapidly expanding sectors in the global economy. In particular the crafts sector has been of importance for developing – particularly least developed – countries as it requires little capital investment and is built on existing skills and knowledge and locally available materials. This part of the sector is often informal – which explains the lack of reliable data – and offers income-generating opportunities for women and marginalized groups. Despite the lack of reliable and consolidated data, the estimated contribution of cultural industries to global GDP is over 3.4%.²⁵ The very high presence of entries related to cultural industries within the economic development theme is therefore understandable. It should, however, be noted that in most cases, the reference to cultural and creative industries is limited to crafts.

In the UNDAF for Lebanon (2010-2014), the economic importance of the culture sector is expressed as follows within the outcome on employment and reduction of inequalities: *4.4 Improved access to sustainable livelihood and employment opportunities in underserved areas, with specific focus on vulnerable groups: 4.4.5 Capacity for production and marketing of quality, safe, competitive industrial, agricultural and handicraft products is developed.*

In the UNDAF for the Islamic Republic of Iran (2012-2016) the Priority Area on Poverty Reduction combines cultural and creative industries with cultural tourism: *support the Government to promote and increase capacity for quality control, enhanced design, innovation and marketability of Iranian cultural industry products, including handicrafts, traditional arts and community-based eco- and cultural tourism.*

Cultural Tourism is the second most frequently occurring entry for economic development. According to the World Tourism Organization, cultural tourism makes up 40% of global tourism revenue.²⁶ Tourism has become one of the fastest-growing economic sectors, especially in developing countries, where tourism revenue grew at an average rate of 12%

25 UNESCO (2010), The Power of Culture for Development.

26 According to figures released in June 2011 by the World Tourism Organization.

between 1998 and 2008. This emergence of cultural tourism is closely linked to cultural heritage. Such sites, especially those included on the UNESCO World Heritage List, generate substantial revenue and employment from tourism. The same applies to intangible cultural heritage, which sustains living cultural expressions and traditional know-how, as well as performing arts.

Cultural infrastructure and institutions such as museums, cultural centres, cinemas, theatres and craft centres are significant generators of employment and revenue. However, their role in UNDAFs is extremely limited and they are not mentioned in relation to the thematic entries on economic development.

3.2.3 Sustainable development, the environment and disaster risk reduction

36

For this study, thematic areas related to sustainable development, the environment, climate change and disaster risk reduction were included in the area of sustainable development. Within this area, of a total of 77 entries, the main ones concern **cultural heritage** (37) and **cultural tourism** (13). This is also the area where almost all entries related to disaster risk reduction in the field of culture are found.

Entries within the **sustainable development** theme are mainly about:

- ▶ Cultural heritage
- ▶ Cultural tourism

Culture as a motor for sustainable development finds its origin in the way people interact with their environment. Cultural values, local knowledge, and traditional management practices can be valuable resources for achieving ecological sustainability. In this context, the sustainable development area includes a fairly high number of entries related to

intangible cultural heritage (six, out of a total of 22), nevertheless the presence of entries related to cultural diversity remains very low despite its relevance to this thematic area.

The large number of entries related to **tourism** and **tangible cultural heritage** indicates that linkages between culture and sustainable development are considered from the perspective of protected-area management for both cultural and natural sites and sustainable tourism development. The presence of almost all entries related to disaster risk reduction — especially with regard to built heritage— within this thematic area follows this line of thinking.

In the UNDAF for Morocco (2007-2011), for example, these linkages between cultural heritage and sustainable development are expressed in Outcome 1: *management of cultural and natural heritage considered to be among the major poverty reduction and sustainable development initiatives*. 1.1. *Strengthening the legal and institutional framework for protection and development of cultural and natural heritage in line with international norms and integrating the possible climate change impact*: 1.1.2 *Launch of special income-generating programmes focused on the valorisation of traditional knowledge, cultural industries and cultural and natural heritage sites*.

It will be important to further strengthen efforts to increase the role of other aspects of culture in sustainable development. The overview of United Nations partners' activities in the field of culture, presented above in section 2.2, also indicates a large number of United Nations bodies focusing on diversity and indigenous people. This is exactly the type of entries which could better link culture to sustainable development, climate change and disaster risk reduction and lead to enhanced partnerships between the sector and the other United Nations bodies. This is also an opportunity to better position the Organization through fostering intersectoral cooperation.

3.2.4 Human rights, the rule of law and conflict prevention

Of the 47 entries in the area of human rights, the rule of law and conflict prevention, 11 relate to **peacebuilding and a Culture of Peace**, another 11 focus on **cultural rights** and 10 address **cultural diversity**.

Being a strong force for social cohesion and sustainable peace, the links between the culture sector and human rights, the rule of law and conflict prevention focus on specific matters of cultural diversity, cultural rights and the role of culture in conflict prevention and peacebuilding. Within this last group, there are also a large number of references to the Culture of Peace Programme.

The Culture of Peace Programme is an intersectoral programme which promotes a set of values, attitudes, forms of behaviour and ways of life that reject violence and prevent conflicts by tackling their root causes to solve problems through dialogue and negotiation among individuals, groups and nations in line with the United Nations Resolutions on a Culture of Peace and the Declaration and Programme of Action on a Culture of Peace.²⁷ Since its establishment in 1992, a large number of entries referring directly to the Culture of Peace Programme have been included in UNDAF documents such as in the UNDAF for Chad (2000-2005): *Part 3 on Peace, Security and Conflict Prevention: Promotion of "Culture of Peace" and the fight against arms proliferation*.

Even though this is difficult to quantify, respect for and promotion of diversity and intercultural dialogue play an important role in peacebuilding, sustaining peace and preventing conflict as well as protecting the rights of specific cultural and minority groups.

Considering the symbolic value of cultural heritage, it should be noted that entries of this type are relatively

²⁷ General Assembly Resolutions 52/13, on Culture of Peace, and 53/243, on the Declaration and Programme of Action on a Culture of Peace.

few in the fourth thematic area. The UNDAF for Nigeria (2002-2006) provides a good example of linking cultural heritage to conflict prevention in the outcome on good governance and human rights: *1.2 strengthening the capacity of good governance: 1.6 to promote an enabling environment for sustainable development: 1.6.1 Promote the use of positive cultural heritage for national cohesion and development*.

3.2.5 Governance

Of a total of 69 entries in the area of governance, 16 focus on **cultural policies and conventions**, 15 on **cultural diversity** and 10 on **cultural heritage**.

Entries within the **governance** theme are mainly about:

- ▶ Cultural policies and conventions
- ▶ Cultural diversity
- ▶ Cultural heritage

Considering the strong emphasis placed on policy and conventions in UNESCO strategic plans, the number of references to international conventions in the field of culture within United Nations common country programmes is very low. Tangible actions related to the implementation of the Conventions are included within the other four thematic areas, particularly those relating to social, economic and sustainable development. Very few entries regarding conventions are included under Governance themes. This way in which the entries are distributed among the five thematic areas indicates that at the field level, **conventions are considered primarily from an operational perspective, beyond policy processes**.

A fairly large number of entries in this area also include cultural statistics and indicators; for example, this is the case in the UNDAF for Mexico (2008-2012) within the outcome on institutional capacity building: *2.6 Plans and Programmes have strengthened their human rights approach, indigenous rights perspective,*

gender and cultural rights dimension: 2.6.1 Federal and state policies in the social and cultural fields are promoted and developed with a focus on human rights; equal respect to gender and ethnic diversity. 2.6.5 national indicators on culture constituted at federal and state levels, with broad participation of civil society and government bodies. 2.6.6 Federal public policy guidance developed to strengthen multicultural diversity and national cultural identity (focus on gender perspective, youth and indigenous peoples).

In 2009, UNESCO launched the programme on the **Culture and Development Indicators Suite (CDIS)**. The CDIS is a pioneering research and advocacy initiative that aims to establish a set of indicators highlighting how culture contributes to development at the national level, fostering economic growth and helping individuals and communities to expand their life choices and adapt to change. This action, in combination with the work that the UNESCO Institute for Statistics (UIS) is conducting for the development of culture indicators and statistics, is expected to contribute further to the importance attached to cultural statistics in national and international development plans in future years.²⁸

²⁸ For additional information on UIS work on culture statistics, see <http://www.uis.unesco.org/Culture/Pages/default.aspx>



Chapter 4

A wide range of culture entries in UNDAFs

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This chapter examines the types of culture entries that are included in UNDAF documents. A distinction has been made between culture entries —referring to actions which directly impact on the culture sector— and cross-cutting approaches to culture, where culture is seen as a contextual element in which development efforts take place. The chapter begins with an overview of the types of entries, followed by a more detailed description for each type of entry.

4.1 Culture entries not equally represented

The most widely-represented types of entries relate to **tangible cultural heritage (21%)** and **cultural industries (18%)**. These are followed by **cultural diversity (15%)**, **cultural tourism (11%)** and **cultural rights (10%)**. These are also the culture domains in which most other United Nations bodies are actively involved, such as UNIDO for cultural industries. This may explain their stronger presence in common country programmes.

There are few entries relating directly to **movable heritage and collections (only 1%)**, **intercultural dialogue (5%)** and **intangible heritage (6%)**. These are most often considered to be very specific parts of the mandate of UNESCO without having any relevance for other areas of development programming. Erroneously seen as further removed from the overlapping mandates of different United Nations agencies, they are often perceived as being less relevant for common country programming, making advocacy more difficult. If included, the sector's language is often adapted to development their discourse to the extent that all visibility is lost. More efforts may be made to address these underrepresented categories and to link them to development language and to the Millennium Development Goals in areas such as poverty reduction, social cohesion, employment and security. Specific strategies may be required for a number of areas, defining the strategic positioning of UNESCO.

4.2 Cross-cutting approaches to culture

Although less frequent than the entries related to Culture Sector actions, the mapping also showed an increasing number of entries related to the cross-cutting nature of culture. Culture can indeed be seen as an approach to development programming rather than a sector in itself. Most cases concern a culturally-sensitive approach to education (50%) and HIV/AIDS (31%). Gender (12%), health (4%) and youth (3%) are the other cross-cutting entries found.

Increasing numbers of culture entries in UNDAFs relate to cross-cutting approaches to culture, primarily in relation to education (50%) and HIV/AIDS (31%)

A culturally-sensitive approach to development is fully in line with a human development approach and advocates for people-centred development. Such an approach considers the role of culture to be one that enables people to broaden their choices and lead lives with greater respect for dignity, well-being and freedom. This approach takes into account the fact that it is not a one-size-fits-all solution; it begins from an understanding of people, places and cultures to develop locally-relevant development actions. It builds on the intrinsic values of heritage (tangible and intangible), traditions and local knowledge to empower peoples and communities to further their

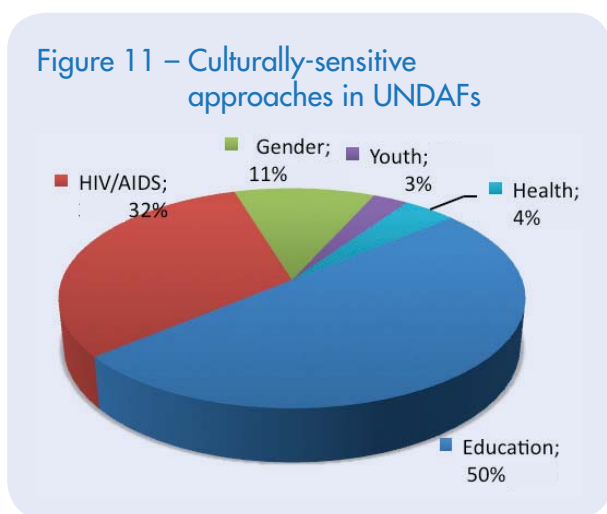
Figure 10 – Types of culture entries in UNDAFs



social and economic development. Culturally-sensitive development recognizes and promotes social justice and equity within the framework of global ethics while enhancing cultural rights and identities. Poverty and exclusion are linked not only to insufficient financial resources but also to a lack of rights, influence, status, and dignity. These approaches aim to alter perceptions of insecurity, exclusion and status, and enable people.

Of the entries related to programmes in the field of **Education**, more than half relate to Asia and the Pacific and Latin America and the Caribbean, with a specific approach to intercultural dialogue, cultural diversity and promotion of indigenous languages through education.

A large majority of the entries in which culture is associated with programmes relating to **HIV/AIDS** are from Africa. In many UNDAF matrixes, United Nations agencies promote a culturally-sensitive approach to dealing with the HIV/AIDS pandemic and the prevention of the further spread of the disease through awareness of specific local cultural and traditional practices which could either hinder progress or contribute to the dissemination of key messages. Considering the importance of the role of HIV/AIDS-related programmes in Africa, it follows that these are the most widespread types of cross-cutting approaches.



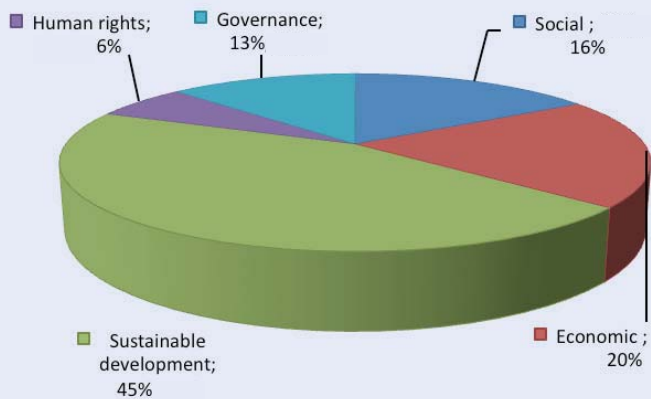
This growing trend towards explicit inclusion of the role of culture in different areas of development work is very positive, offering many opportunities to create new synergies with other major programme sectors within UNESCO and with United Nations partners. Nevertheless, the cross-cutting approach to culture differs in many ways from the culture programmes currently implemented by UNESCO. There is a need to further develop skills for the promotion of culturally-sensitive actions with a more intersectoral approach. As such, cultural approaches to education, HIV/AIDS, youth and gender are good areas for further investment and for developing specific expertise and tools to build on different skill sets present within the Organization. Similar linkages may be developed with the Natural Sciences sector, which is now totally absent from the types of cross-cutting entries found in UNDAF documents. However, for areas which lie outside UNESCO's mandate and expertise such as nutrition and Water, Sanitation and Hygiene for All (WASH), the role of the Organization in promoting and supporting a culturally-sensitive approach would require to adopt a different range of efforts and strategic direction which might not be directly linked to its core mandate.

4.3 Detailed analysis of types of culture entries

4.3.1 Tangible cultural heritage and the 1972 World Heritage Convention

Tangible cultural heritage is the most frequently occurring type of culture entry in UNDAF documents. Examples of activities related to cultural heritage can be found in all thematic areas and across all regions.

Figure 12 – Tangible cultural heritage by thematic area



Some 45% of tangible heritage entries are within the thematic area of sustainable development, followed by 20% related to economic development, 16% to social development, 13% to governance, and 6% to human rights.

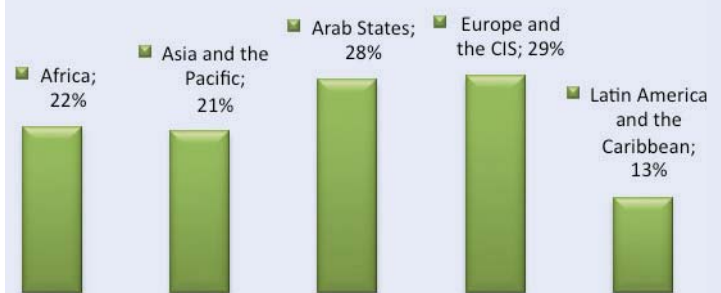
The linkages between cultural heritage and all thematic areas are a logical consequence of the multitude of facets of this cultural field. **Tangible cultural heritage not only generates income but also builds social cohesion, mobilizing communities around its care and management.** It can be a key source of sustainable development, when building on local and traditional systems or using the assets of a heritage site to prepare communities for disasters, the impact of climate change and other environmental challenges.

As for governance, many entries relate to the implementation of the 1972 Convention Concerning the Protection of the World Cultural and Natural Heritage (World Heritage Convention) or the development of national policies for the protection and management of heritage sites. This can focus on a local level such as in the UNDAF for Gabon (2012-2016) within *Outcome 3: Communities benefit from preventive measures for the improvement of their well-being. Output 3.5: communities and local authorities have tools and mechanisms to preserve and promote natural and cultural heritage.* Entries can also relate to central levels of government and the development of policies and capacities, or even to international and cross-border cooperation, such

as in the current UNDAF for Romania (2010-2012): *Country Programme Outcome 2: National capacities for contribution to global public goods, including cultural heritage protection; Output 2.2: Capacities of national authorities and civil society enhanced to participate in and lead regional and cross border cooperation programmes in areas including cultural heritage protection.*

Entries related to tangible cultural heritage can also focus very specifically on certain types of heritage such as cultural landscapes or historic cities. As an example, the UNDAF for India (2013-2017) refers to heritage within the UNDAF Outcome on Gender Equality: *Government and civil society institutions are responsive and accountable for improving women's position, advancing their social, political, economic rights and preventing gender discrimination: providing research and policy recommendations for the inclusion of the urban poor, especially internal migrants, through a rights-based approach (right to the city) and will assist in developing projects and activities promoting an integrated approach sensitive to the historical urban landscape of Indian cities.*

Figure 13 – Tangible cultural heritage entries by region



Cultural heritage is the most highly-represented type of culture entry for the Arab States (28%), Asia and the Pacific (21%) and Europe and the CIS (29%). It is second highest for Africa (22%), behind cultural industries (25%). For Latin America and the Caribbean, however, the number of entries related to tangible cultural heritage is lower. In many cases, built heritage is linked directly to tourism and not considered for its intrinsic value. This focus on the economic and tourism value of heritage and sites

is very one-dimensional and ignores many of the strengths of the sector, even though experience has shown that inclusion in United Nations common country programming documents is facilitated by an economic focus.

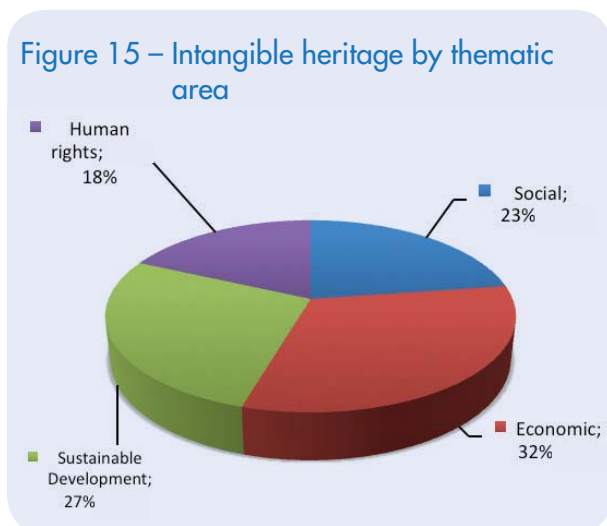
Out of all these entries related to tangible cultural heritage, **only 20% mention World Heritage** specifically, although the World Heritage programme is seen as one of the UNESCO flagship programmes.

By March 2012, 189 States had ratified the World Heritage Convention making it a truly universal standard. Compared to the total number of States

parties to the 1972 Convention, the Convention is referred to in only 20% of UNDAF documents, a very low figure. Although it can be considered that a large part of the references to tangible cultural heritage include activities related to World Heritage properties, the low number of references to the Convention itself is in line with earlier comments that typical UNESCO terminology is often abandoned for the inclusion of culture entries into UNDAF.



4.3.2 Intangible cultural heritage



Entries directly referring to intangible cultural heritage are strongly underrepresented in UNDAF documents; it has been specifically mentioned in only nine documents since 1998. This very limited number of entries results in a fairly even distribution among four of the five thematic areas. There are no entries in the thematic area on governance.

Explicit references to intangible cultural heritage are still underrepresented in UNDAFs, but the number of entries has been rapidly increasing in recent years.

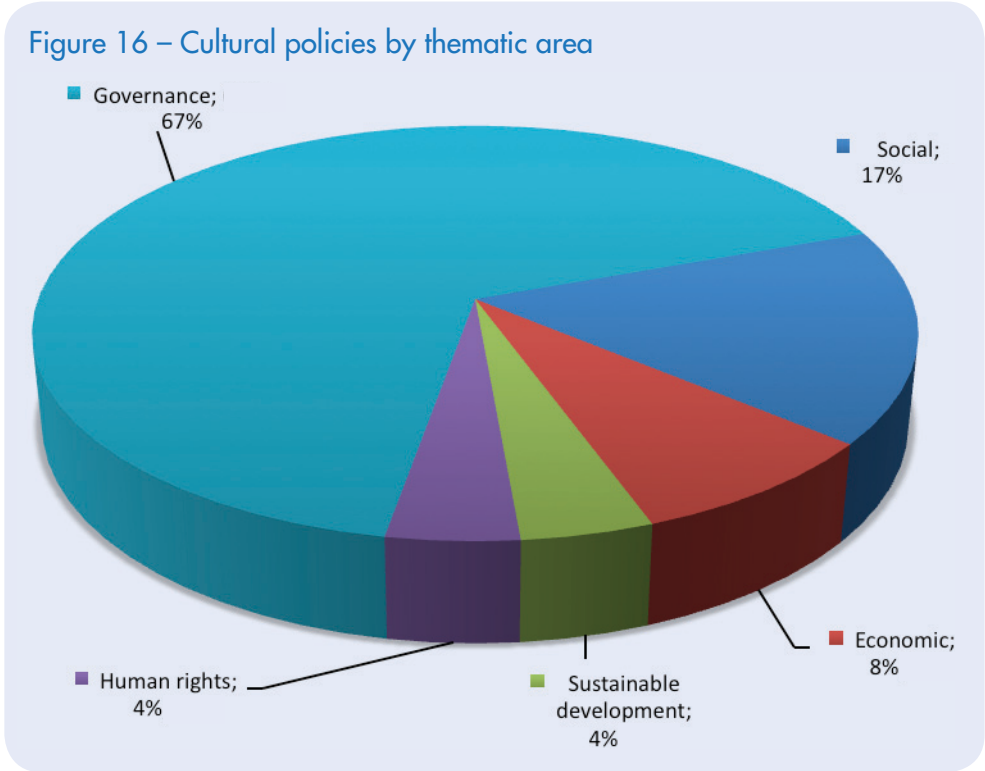
The relatively low number of such entries should be seen in the context of global changes in approaches to heritage, where intangible aspects of cultural heritage have slowly gained importance over the past decade.

The **2003 Convention for the Safeguarding of Intangible Cultural Heritage** was a major step in this regard. It entered into force in April 2006 and has since led to many activities in this field. As of November 2011, 142 States had ratified the Convention. It should be noted that seven of the nine entries are dated after 2006; this indicates a positive trend since the entry into force of the Convention. Only the next series of UNDAFs will allow for conclusions to be drawn on the role of intangible cultural heritage in United Nations common country programming efforts.

So far, **most entries of this type relate to the Asia and the Pacific region, followed by Africa**. Given the importance attached to indigenous knowledge by the Latin American and Caribbean region, this may provide an opportunity for advocacy for the inclusion of more entries related to intangible heritage in line

with an existing tradition of focusing on diversity and indigenous people.

Most entries related to intangible heritage focused on the linkages between **intangible heritage and (national) identity**. As in the following two examples: the UNDAF for Cambodia (2001-2005): *Outcome 3: Human development: [...] the United Nations system will support the government in its efforts to revitalize the richness of Cambodia’s culture, as a means to create a greater sense of identity and unity among its population: 3.5. Cultural Development: Cambodia’s unique national heritage sites are adequately protected and promoted and contribute to the development of local communities and the economy; Intangible heritage is revitalized and living cultures and artistic creativity are promoted;* and the UNDAF for Uruguay (2007-2010): *Outcome 4: HR and democracy: 4.1 The country will have created, improved and/or circulated the legal and institutional mechanisms to promote and protect the rights of everyone: 4.1.84 Capacities will have been developed for the promotion of cultural identity and of the material and immaterial heritage.*

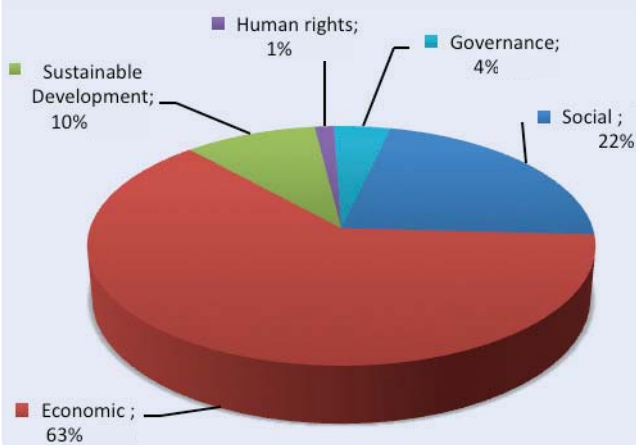


The concept of intangible cultural heritage and the related Convention plays an important role in safeguarding distinctive cultural forms and the processes of their production; as such, it can be crucial for social, economic and sustainable development. Traditional knowledge and local practices are fundamental for sustainability. Economic approaches to development have often failed to recognize these assets, which have allowed communities to live sustainably for generations. Concretely, this could for example include engagement with poor and vulnerable people, such as coastal communities at risk from floods, hurricanes, and rising sea levels, and provide them with better protection from climate-change risks. It should be possible to foster stronger linkages between cultural diversity and thematic areas related to sustainable development.

Experience in all regions has shown that it is relatively easy to link intangible cultural heritage to specific priority areas in a UNDAF. The challenge thus remains to include intangible heritage in a visible and explicit manner.

4.3.3 Cultural industries and crafts

Figure 17 – Cultural industries by thematic area



The second most widely-recurring type of culture entries relates to cultural industries. Out of these, 63% are in the economic development area, followed by 22% for social development and only small numbers in the other three thematic areas.

Some 18% of culture entries are about cultural industries.

A large majority of these relate to economic development (63%).

Among entries for cultural industries, 46% mention only crafts.

Cultural and creative industries represent one of the most rapidly expanding sectors in the global economy, with a growth rate of 18% in the Middle East, 14% in Africa, 12% in South America, 10% in Asia, 7% in Oceania, and 4% in North and Central America.²⁹ Cultural industries are also of particular importance for developing countries, including LDCs, as they are founded upon existing skills, knowledge and locally available materials. The cultural industries encourage innovation, support skill development and generate entrepreneurship within local communities. **As such, there are a large number of entries linking cultural industries to economic development.**

An example of how cultural industries can be linked to income generation is the first UNDAF for South Sudan (2012-2016) where the outcome on social and human development includes the following: *To promote the well-being and dignity of all the people of South Sudan by progressively accelerating universal access to basic social services. Outcome 4.3.4. Local Development: (...) models for financing integrated local development and strengthen state and county planning capabilities, and build the capacity of county administrations to manage local development, improve livelihoods, strengthen cultural industries and enhance economic opportunities.*

The UNDAF for Indonesia (2010-2015) refers more specifically to crafts (linked to tourism) for a sustainable approach to income generation and the creation of jobs: *Outcome 2: sustainable livelihood: 2.3. Institutional capacities strengthened to increase productive and sustainable livelihoods and decent work for the poor and vulnerable, young men and women; 2.3.3. Increased capacity and improved*

²⁹ UNESCO (2010), The Power of Culture for Development.

regulatory framework for productive and sustainable livelihoods/ income generation for the most vulnerable through promotion of cultural eco-tourism, including skill formation in traditional crafts and sustainable tourism.

In the case of the Jamaica UNDAF (2012-2016) crafts are approached from a technical and vocational education and skills training viewpoint, but remain primarily linked to economic development: *Area: Social empowerment and equity - Outcome 2: Socially excluded and at-risk populations in rural/ urban communities have increased access to improved quality health and education services - 2.16. young people equipped with vocational and income generation skills in agriculture, agro-processing, in heritage, tourism, and creative industries.*

An analysis of the number of UNDAF entries referring to crafts in particular shows the importance of this specific subsector for development programming. **Of all entries related to cultural industries, 46% refer solely to the craft sector.** In addition, a large majority of the remaining 54% of entries also relates only to crafts, although the broader terms “cultural” or “creative industries” are used. There are no UNDAF matrixes in which another sub-sector of the cultural and creative industries, such as music, film or publishing, is specifically mentioned.

Most of these crafts entries are linked to economic development. Effective promotion of the crafts sector is likely to have a direct impact on vulnerable populations because of the significant reliance of the culture economy on the informal sector, where poor and marginalized populations, including women, often find employment; it can therefore promote social inclusion while maximizing jobs and trade opportunities.

The craft sector is one of the main culture areas in which other United Nations bodies such as UNIDO and UNCTAD are actively involved (as noted in Chapter 2). On the one hand, this broader interest limits the comparative advantage of UNESCO for the sector; on the other hand, it opens up options for greater inter-agency cooperation and facilitates a

common discourse. This type of strong links to other agencies for certain areas of the Culture Sector’s work can also contribute to fostering greater understanding of culture and help reduce the impression that it is a sector which is not related to the development efforts of others.

Figure 18 – Specific reference to crafts in entries on cultural industries

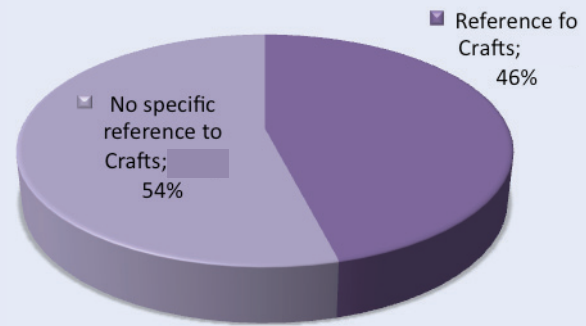


Figure 19 – Entries on cultural industries, by region



In the regional disaggregation of the data on cultural industries, **one in four entries comes from Africa, where entries on cultural industries are the most widely represented (25% of all entries for Africa), above those for built heritage.** The specific part that the cultural industries play in poverty reduction is in line with this high number of entries for a region such as Africa, with its high numbers of LDCs.

The inclusion of cultural industries in UNDAFs has been quite successful but with a rather narrow approach, focusing on their economic contribution and strongly emphasizing crafts. There are also significant regional

differences, with the strong role of the sector in Africa, particularly in LDCs. This further highlights the focus that has been put on the connection between crafts and economic development rather than considering a broad range of cultural industries and also linking them to other areas of development work.

While the current status emphasizes the role of crafts for economic empowerment, **the remaining aspects of the creative and cultural industries, such as music, film and publishing, have been much less frequently included.** There is not a single specific reference to these industries in UNDAF documents. Yet these are areas of cultural industry which can play a significant role in development, particularly in developing and middle-income countries.

In many cases, however, these branches of the culture sector are among the least understood by development partners and even sometimes national partners. Music and film are mostly seen as end products having little relevance for development. Consequently, little attention is given to the processes and policies needed to develop these sectors fully so that they can play a stronger role in economic development as well as social inclusion. A coherent approach to the role of cultural industries for development would require not only linking them to economic development, but associating this type of entries with governance and policy development, sustainable development and social inclusion.

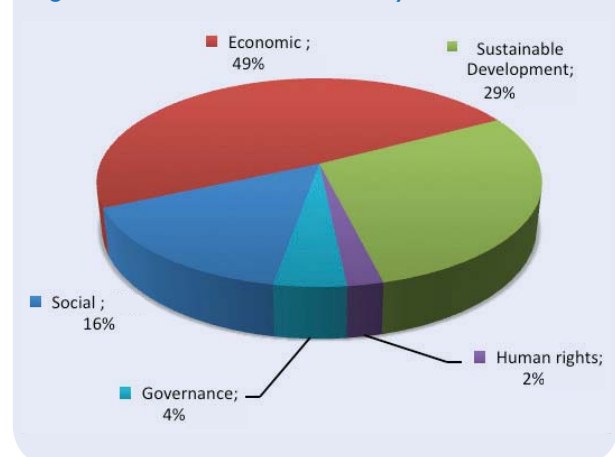
A key instrument for achieving this is the **2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions**, which has been ratified by 121 States and entered into force in 2007. The International Fund for Cultural Diversity (IFCD) established under 2005 Convention aims at promoting sustainable development and poverty reduction in developing and least developed countries that are Parties to the Convention through support to projects and programmes fostering the emergence of a dynamic cultural sector, primarily through activities facilitating the introduction of new cultural policies and cultural industries, or strengthening existing ones. Moreover, the Convention has recently given

rise to a programme to provide targeted technical assistance to States parties for developing policies on specific aspects of the cultural industries sector. Since 2011, the European Union/UNESCO Expert Facility Programme³⁰ has worked with a group of international experts on providing technical assistance to national and local authorities in 13 developing countries, primarily in Africa, to establish legal, regulatory and institutional frameworks in the cultural sector with a view to facilitating sustainable social and economic development. This concrete effort to strengthen cultural policies in line with economic development priorities will further an approach to policy development and structuring of the different subsectors, and should help to move away from the end-product vision currently prevailing among development agencies.

The efforts and initiatives undertaken in the framework of the implementation of the 2005 Convention should contribute to advocating and integrating further this area in UNDAF documents.

4.3.4 Cultural tourism

Figure 20 – Cultural tourism by thematic area



Entries related to cultural tourism account for 12% of culture entries, and are primarily linked to **economic**

30 For more information on the Expert Facility Programme, see <http://www.unesco.org/new/en/culture/themes/cultural-diversity/diversity-of-cultural-expressions/programmes/technical-assistance/>

development themes (49%). Another large part of these entries is associated with **sustainable development** (29%); there are far fewer in the remaining areas.

Of all culture entries, 12% relate to cultural tourism

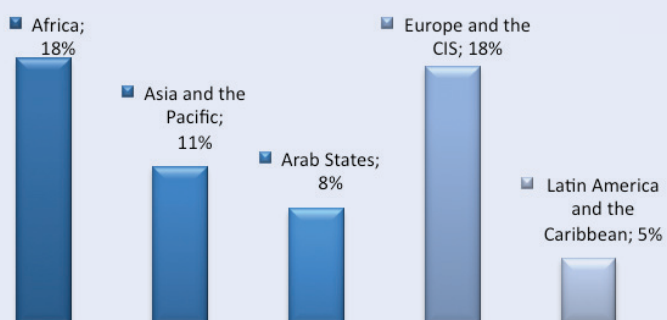
About half of these (49%) relate to economic development

Cultural tourism entries can be found in UNDAF documents for all regions, with both Africa and Europe and the CIS taking third place. For the other three regions, especially Latin America and the Caribbean, the number of entries remains rather low.

This analysis includes all entries that referred either precisely to cultural tourism or to tourism in association with other cultural aspects, such as heritage sites. In view of the still-prevailing economic approach to development, different aspects of the culture sector are often reduced to their economic relevance, and are therefore considered uniquely in association with tourism development. The reduction of culture to a tourism product has allowed for a great number of entries in United Nations common country programming, because this approach fits within commonly-understood language and is often part of national development priorities. Nevertheless, it shows a narrow view of the culture sector.

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Figure 21 – Cultural tourism entries by region



Tourism has long had a minor role on the development agenda, but it is gradually gaining recognition and has become one of the fastest-growing economic

sectors in developing countries. Gross worldwide tourism receipts grew at an average annual rate of 7% from 1998 to 2008; its rate of growth in LDCs was 12% for the same period.³¹

There is a close link between **cultural heritage sites**, especially those on the UNESCO World Heritage List, and the need to generate substantial revenues and employment from tourism; intangible cultural traditions also play an increasingly important role in destinations' tourism appeal. There are many entries on cultural tourism in UNDAF documents, which also refer to cultural heritage. Only very seldom is cultural tourism a separate type of entry; it is usually presented together with another culture entry such as heritage or crafts.

Despite tourism being one of the top three sources of export earnings for nearly half of the LDCs and a priority sector for their further integration in the global economy, the number of entries related to cultural tourism for LDCs is very low (8%).³²

The main focus for UNDAF entries related to cultural tourism remains economic development. Examples can be found in the UNDAF for Tunisia (2002-2006): *cultural tourism designed to help preserve, protect and promote cultural heritage and alleviate poverty*; and in the economic development area, in the latest UNDAF for Azerbaijan (2011-2015): *Decent work opportunities in regions are increased through measures to promote cultural tourism*.

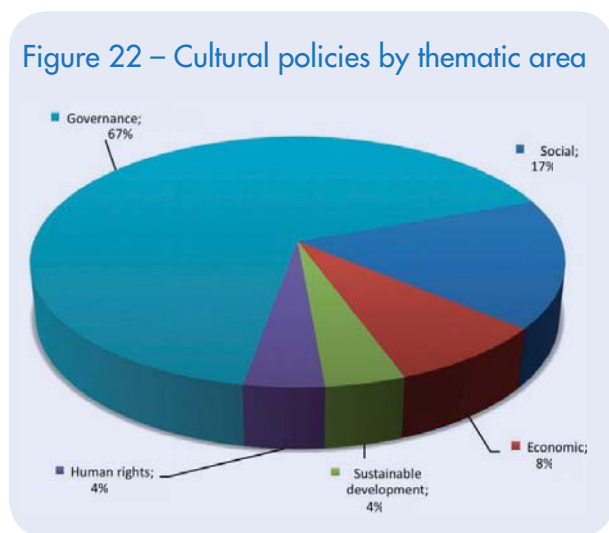
A stronger role for cultural tourism in United Nations common country programming would also require a more **diversified approach**, linking it primarily to sustainable development. This was done in the UNDAF for the Lao People's Democratic Republic (2002-2006) with Outcome 3: ensuring the sustainable use of natural resources and preservation of cultural heritage: conservation and preservation of the Lao PDR's rich and unique cultural heritage: 3.1.1 Development of sustainable cultural and eco-

31 World Tourism Organization (26 October 2011), "United Nations partners help least developed countries take steps towards more effective tourism development".

32 World Tourism Organization (13 May 2011), "United Nations agencies commit to make tourism work for development".

tourism models. 3.1.2 Support to conservation and preservation of national cultural heritage: Luang Prabang, Vat Phou and the Plain of Jars.

4.3.5 Cultural policies and the UNESCO international cultural conventions



Only 6% of culture entries in UNDAF documents refer directly to cultural policies and conventions, including policy-related matters such as planning and cultural statistics.

Only 6% of culture entries in UNDAF documents refer to cultural policies and conventions, including planning and cultural statistics.

This low rate of policy-related entries further confirms that for UNDAF exercises and country-level planning and implementation, **the implementation of UNESCO conventions in the field of culture is considered to be more relevant than the policies and conventions themselves.**

In many cases, the role of the culture sector is not very well understood, and definitely not considered at a policy level. The end products (such as music, film and art) are known, but considerations of the importance of the sector in economic and social terms, including

the need to assist national partners with structuring the sector and developing targeted policies, is much less familiar. This applies to national partners as well as to international organizations. This is further reflected in the development of United Nations common country programmes, which should be in line with national development plans. Inclusion of a policy approach to the culture sector is by far the most difficult, as has been confirmed by the field survey and interviews with field staff participating in UNDAF processes.

4.3.6 Movable heritage and cultural institutions

The number of culture entries relating to movable heritage in UNDAF documents is very limited. Such references have been found in only two UNDAF documents since 1998. Featuring in “movable heritage and cultural institutions” have been collections (art, archaeological objects, library collections and archival documents) as well as the repositories of collections (museums, galleries, libraries and archives) and other types of cultural institutions.

There are only 2 UNDAF documents that mention movable heritage or cultural institutions. Both are within the Governance theme.

In the UNDAF for Belarus (2011-2015), reference was made to documentary heritage within the thematic area of governance: *Outcome 5.1 Capacity of the state bodies and organizations, local authorities to promote and protect rights of citizens is increased* · *Output 5.1.7: Promote policies and practices in the preservation of documentary heritage; Grant universal access to information and knowledge.*

In the UNDAF for Mozambique (2007-2009) the reference is also included within the area of governance, in the subsection on “coordination mechanisms and programme modalities”: *district/community level: “Building capacity in preservation and safeguarding of cultural heritage. Involved communities in the management of local cultural assets as means to improve their response to their own needs*

and reduction of poverty. Promote creative industries and their role in poverty reduction by organization of promotional events and training in Crafts production and marketing activities. Local Cultural Institutions will be also equipped and trained to better implement their role and improve their outreach to the public.”

Cultural infrastructure and institutions such as museums, cultural centres, cinemas, and theatres are generators of employment and revenue. However, their role in UNDAF is extremely limited and they are not mentioned in relation to the thematic entries on economic development.

Advocating the inclusion in UNDAF documents of programmes related to movable heritage and the repositories of these collections can be particularly difficult. The field survey showed that 57% of respondents found it difficult to very difficult to advocate for such entries in United Nations common country programming; 16% of respondents had never even tried to do so. **These are cultural areas that are often seen as too far removed from development work** and even perceived a luxury to be taken care of when everything else has been done. The low number of entries also symbolizes the particular difficulties encountered in relating these actions to development programming, including the prevailing notion that **these aspects of culture work are usually considered to be only within the mandate of UNESCO and to be less logically linked to the work of other agencies.**

Interviews with field offices have shown that many programmes related to movable heritage and institutions are included in UNDAFs, but without being referred to explicitly. They are included in combination with – for example – tangible cultural heritage and cultural tourism, which are easier to advocate for in a UNDAF process, and which also confirms the issues mentioned above regarding the limited perceptions of cultural institutions and their potential for development.

The exceptionally low number of explicit entries could be linked to the particular nature of these actions

requiring infrastructure and public support systems.

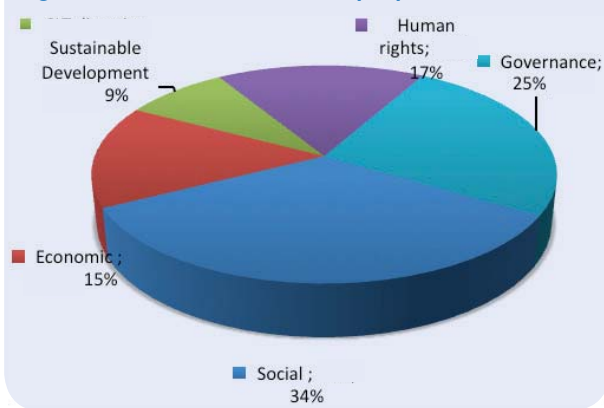
Especially for LDCs, cultural infrastructure is often lacking and these areas can be developed only in the case of large-scale efforts. Interviews with field office staff further clarified that advocacy for actions related to cultural institutions and collections – as part of national priorities as well as within international development planning – is different in countries with low public investment in culture and those which invest relatively highly in that area. In those countries with low public investment and little (public) cultural infrastructure, large-scale institution-building investment is needed. It would be relatively difficult to sustain their operations without continued investment (national or international) or without large visitor numbers (through tourism, for example), making it more difficult to develop such projects. For countries with existing institutions or significant public investment in the sector, smaller-size programmes such as technical assistance, capacity-building efforts and policy advice can be very important. These are generally also the places receiving greater numbers of tourists, making the return on investment from cultural institutions higher, and increasing their apparent linkages to development.

Future progress could be ensured by associating programmes related to cultural institutions and collections more strongly with other culture entries and through more intersectoral approaches within UNESCO. A clear strategic positioning on the linkages between these sub-sectors and development, such as linking museums to education, could be an important first step in furthering the role of this type of entry for development programming. At the same time, the need to relate these efforts to other entries should not result in a complete lack of visibility.

Another option is that collections, and especially the institutions, are linked to development work of other United Nations agencies as places for outreach, advocacy or organization of events. However, it is important to avoid a situation where cultural institutions are considered only as venues for events, and not as spaces that have intrinsic value.

4.3.7 Cultural diversity and languages

Figure 23 – Cultural diversity by thematic area



Cultural diversity is the third most frequently-occurring type of culture entry in UNDAF documents, and is often referred to by that specific wording. Examples of activities related to cultural diversity can mainly be found in the thematic area of social development (34%), followed by governance (25%). The linkages with human rights (17%) and sustainable development (9%) are less frequently addressed in UNDAF documents.

Cultural and linguistic diversity make up 15% of all culture entries in UNDAFs

Cultural diversity creates positive and constructive engagement by promoting mutual understanding, knowledge, reconciliation, and peace, which are essential for social stability and inclusion. This explains the strong emphasis on the social area for these entries.

The **Universal Declaration on Cultural Diversity** was adopted in 2001 by the General Conference of UNESCO. It is a legal instrument which, for the first time, recognizes cultural diversity as a "common heritage of humanity", of the same importance as biodiversity for nature. The Declaration also calls for the safeguarding of this diversity to be a concrete and

ethical imperative, inseparable from respect for human dignity. The Declaration, by making a clear link with biodiversity, sustainable development and human development, opened the theme of cultural diversity to development programming. **Of all entries relating to cultural diversity, 91% are in UNDAF documents which were developed after the adoption of the Universal Declaration in 2001.**

Figure 24 – Linguistic diversity in UNDAFs

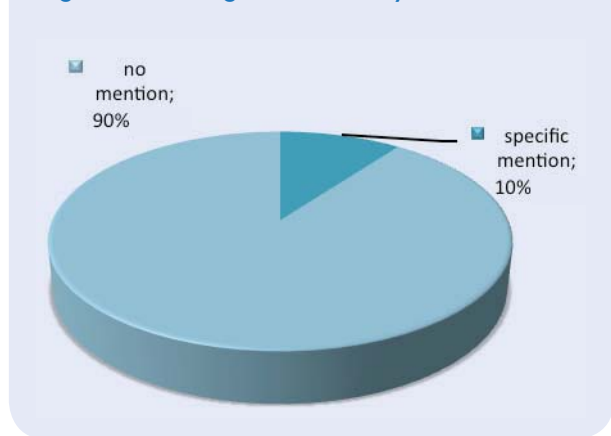
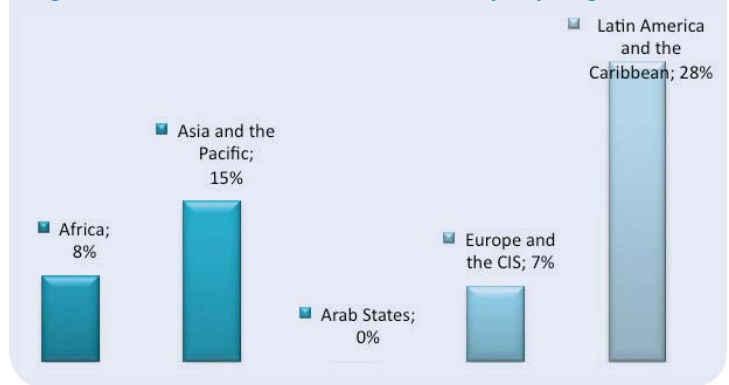


Figure 25 – Entries on cultural diversity, by region



Because of the particular importance that UNESCO attaches to languages throughout its major programmes, a more detailed analysis was made in relation to the number of entries referring to linguistic diversity. **Of entries on cultural diversity, 10% refer specifically to languages.** In the UNDAF for East Timor (2009-2013), for example, the linkages between linguistic diversity and social cohesion are strongly emphasized: *By 2013, stronger democratic institutions*

and mechanisms for social cohesion are consolidated.
 – Outcome 1.1: State organs and institutions are more efficient, transparent, accountable, equitable, and gender responsive in planning and delivery of services. – 1.1.6 National Institute for Languages has increased capacity to develop Tetum language and provide interpretation services to state bodies.

While cultural diversity is of key importance for all the world's regions, there are very clear differences in regional data. In **Latin America and the Caribbean, it is the second most frequently used type of entry, at 28%, just after, and closely related to, intercultural dialogue.** This is almost double the figure for the second region, Asia and the Pacific, where entries related to cultural diversity account for 15%. For Africa (8%) and Europe and the CIS (7%) the percentages are much lower, and for the Arab States, not a single UNDAF refers to cultural diversity.

This positive experience in the Latin American and Caribbean region is in line with its strong awareness of cultural diversity and issues relating to indigenous peoples. In this region, this approach has not been limited to the cultural field but has been extended to many different spheres of development work by local, national as well as international actors. The experience of Latin America and the Caribbean could set an important example for other regions.

Nevertheless, UNDAF entries relating to cultural diversity generally refer to cultural diversity as a fact to be taken into consideration and almost never as a positive force which can contribute to many different aspects of development. An example is the UNDAF for the Bolivarian Republic of Venezuela (2009-2013), in which cultural diversity is reflected in the outcome on education as follows: 3.2. *Increased coverage and quality in primary and secondary education in promoting human values and rights of children, youth and women, indigenous peoples and Afro-descendants, including sexual and reproductive rights:*
 3.2.1 *Teachers of primary and secondary education curricula and teaching practices applied to the human*

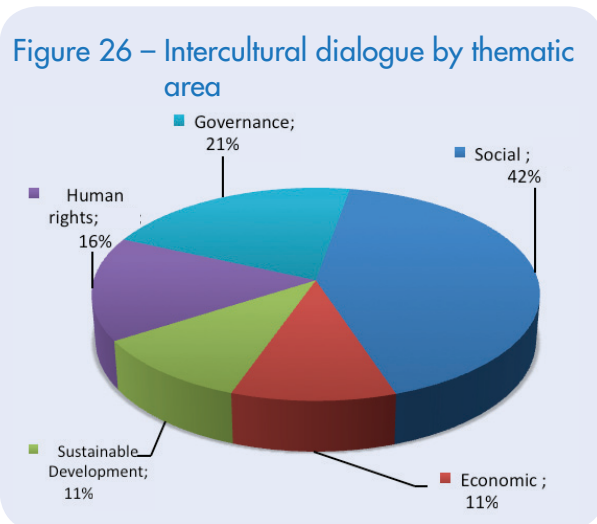
rights approach, emphasizing the good treatment, respect for cultural diversity and non-discrimination.

Despite the high number of entries referring to cultural diversity, efforts should be pursued to advocate for the intrinsic value of cultural diversity in development programming. As highlighted in the Universal Declaration on Cultural Diversity, cultural diversity, like biodiversity, is intricately connected to interactions between people and their environment, which are interdependent, mutually reinforcing and crucial for the survival of humankind.

The UNDAF for China (2006-2010) links cultural diversity to the broader theme of the role of culture for development in both social and economic terms: *Outcome 1: Social and economic policies are developed and improved to be more scientifically-based and human-centred for sustainable and equitable growth. Focus Area 1. Growth with equity is integrated into national development policies and plans Outcome 2: Cultural diversity and culture-based development with particular focus on ethnic minorities enhanced.*

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4.3.8 Intercultural dialogue



Of the total of culture entries, **5% refer to intercultural dialogue, and many of these (42%) are within the**

social area of development work. Another significant number of entries is in the human rights area (16%). Making up 58% of all entries related to dialogue, this social and rights-based perspective on intercultural dialogue corresponds to the UNESCO vision which promotes equitable exchange and dialogue among civilizations, cultures and peoples, based on mutual understanding and respect and the equal dignity of all cultures as a prerequisite for constructing social cohesion, reconciliation among peoples and peace among nations.

Of culture entries in UNDAF documents, 5% relate to intercultural dialogue.

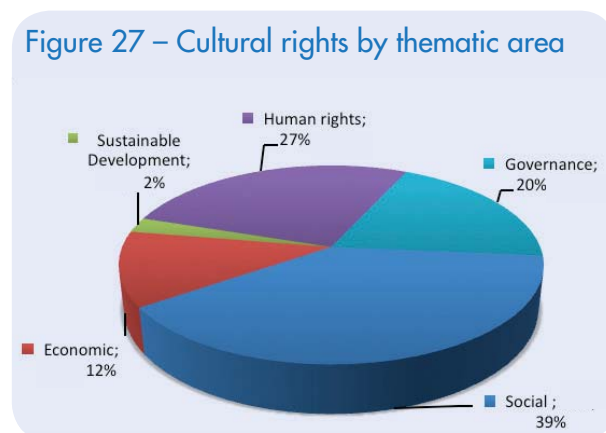
This low number of entries is indicative of the difficulty of including issues of intercultural dialogue in United Nations common country programmes. Yet entries of this type, which also include dialogue between religious groups, are very relevant for a range of development themes, especially in a globalized context. Dialogue helps to strengthen the social capital of a community and creates a sense of stewardship and trust in public institutions.

Dialogue is also particularly important in **post-conflict situations**. Though very complex and difficult to quantify, investing in intercultural dialogue can help prevent conflicts, build peace and protect the rights of marginalized groups, thereby creating conditions for achieving development goals. Intercultural dialogue brings peace and opportunities for reconciliation in situations of conflict. By promoting understanding and reconciliation, intercultural dialogue transcends barriers between and within cultures, serving as a valuable lever for counteracting ignorance, prejudice and exclusion. Programmes such as the **Museums for Intercultural Dialogue network**, launched in 2010, can help to foster intercultural dialogue for development activities. Within that programme, UNESCO is promoting museums as civic spaces for dialogue and for building intercultural skills through the development of multidisciplinary readings of

collections, recognizing the contributions of different cultures and civilizations in history and development.

4.3.9 Cultural rights

Figure 27 – Cultural rights by thematic area



Entries related to cultural rights account for 11% of all culture entries, and are primarily linked to social development themes (39%). The rest of these entries are associated with human rights (27%) and governance (20%), with a few references to economic development and sustainable development.

Of culture entries, 11% relate to cultural rights.

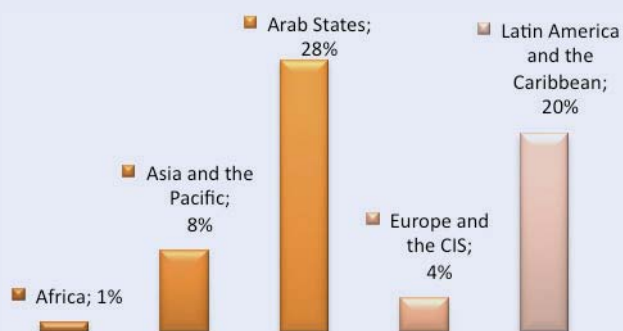
Cultural-rights entries can be found in UNDAF documents for all regions, but are especially significant for the Arab States and Latin America and the Caribbean. Cultural-rights entries for the Arab States are often in the context of conflict prevention and peacebuilding.

In many regions, particularly Latin America and the Caribbean, there is a growing emphasis on cultural rights and the rights of minorities and indigenous people. Of culture entries in UNDAF documents, 10% refer to this category.

In a number of UNDAF documents, entries related to cultural rights refer specifically to the International Covenant on Economic, Social and Cultural Rights.

They generally fall within the thematic area of human rights. In most of these cases, **the cultural rights entry is not immediately linked to other development themes beyond the human rights perspective.** For example in the UNDAF for Nepal (2008-2010) within the outcome on Human Rights, Gender Equality and Social Inclusion: *Government, other state institutions and civil society actors protect, promote and ensure human rights for all · Output D2.1: Commissions, Boards and Committees, Judiciary, and government institutions, law enforcement officials and security forces have improved capacities for the promotion and protection of human rights including Economic Social and Cultural rights.*

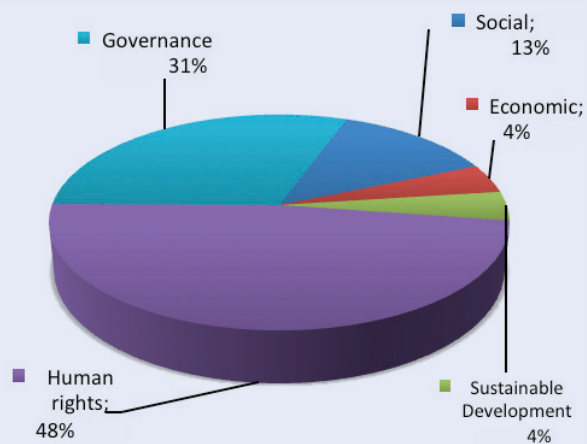
Figure 28 – Cultural rights entries by region



Other entries link cultural rights to other thematic areas in the UNDAF documents, shifting the focus onto the importance of cultural rights for areas such as poverty reduction, social inclusion, sustainable development, social stability and peace. One such example is the UNDAF for Peru (2006-2010), where a focus on indigenous and cultural rights is included within the outcome on basic social services: *1.2 Enforced protection of basic human rights: 1.2. Further promotion and protection of the basic rights of the indigenous population: Promotion and dissemination of information and training on human rights from the perspective of cultural diversity. Dissemination of information on indigenous peoples' rights in education, culture, science and technology.*

4.3.10 Peacebuilding and a culture of peace

Figure 29 – Peacebuilding and a Culture of Peace



Of culture entries in UNDAFs, 6% refer specifically to the role culture plays in conflict prevention and peacebuilding and primarily to the Culture of Peace Programme. As defined by the United Nations, the Culture of Peace is a set of values, attitudes, modes of behaviour and ways of life that reject violence and prevent conflicts by tackling their root causes to solve problems through dialogue and negotiation among individuals, groups and nations.³³

Of culture entries in UNDAFs, 6% relate to culture and peacebuilding or conflict prevention and to the intersectoral Culture of Peace Programme.

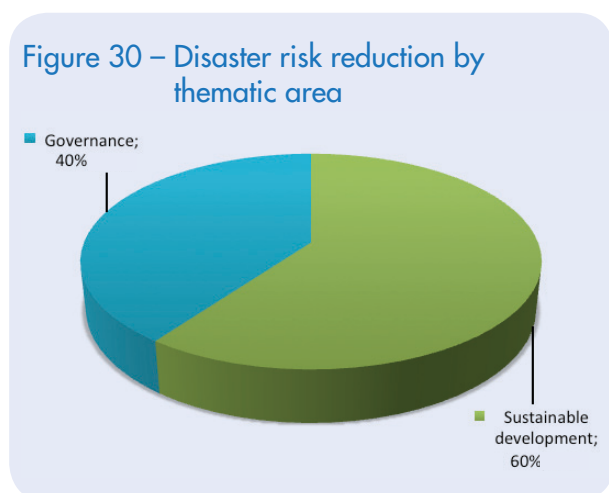
The UNDAF for Cambodia (2001-2005) makes reference to the Culture of Peace Programme within Outcome 1: governance, peace and justice: *1.3. Culture of Peace: 30 years of war and social turmoil in Cambodia have resulted in the destruction of trust and of human capital. United Nations system will promote*

³³ The Culture of Peace Programme was defined by General Assembly resolutions 52/13, "Culture of Peace", and 53/243, "Declaration and Programme of Action on a Culture of Peace". More information on the Programme can be found on its website: <http://www3.unesco.org/iycp/>

and popularize the concept of “culture of peace” to achieve social cohesion and to promote a culture of tolerance, non-violence, respect for human rights and cultural pluralism among the population: Increased tolerance and mutual understanding towards ethnic minorities and indigenous peoples and respect for cultural diversity are promoted.

A more generic reference to the role of culture for peacebuilding can be found in the UNDAF for Colombia (2008-2012): *Outcome 4: National capabilities have been consolidated for the strengthening of democratic institutions, the construction of peace, and the promotion of peaceful coexistence, human development and the restitution of victims’ rights, with a differential and reconciliation approach: 4.3. The capabilities of the State and of civil society have been strengthened to decrease the risks and to mitigate the impact of the situation of internal violence caused by the conflict with the illegal armed groups and by the troubling humanitarian situation: 4.3.89. Integral national strategies have been implemented for prevention of the involvement of children and adolescents with illegal armed groups and for promotion of social insertion and the fostering of their life plans, as well as strategies for assistance to children and adolescents disassociated from the illegal armed groups, fostering their local projects (political, social and economic, educational and cultural) and the respect of their physical, cultural and social assets.*

4.3.11 Disaster risk reduction



One per cent of UNDAF documents include entries on disaster risk reduction related to culture, and in particular to heritage. While this is a small number, there is clearly growing awareness, because they are all very recent UNDAF documents, with the exception of the one for the Islamic Republic of Iran (2005-2011), developed in the aftermath of the earthquake that destroyed the World Heritage-listed Citadel of Bam.

UNESCO focuses on disaster risk reduction for culture primarily through its World Heritage programme.³⁴ Heritage properties are exposed to natural and man-made disasters which threaten their integrity and may compromise their value. Their loss or deterioration would negatively affect local and national communities, given their cultural importance as sources of information on the past and symbols of identity and their socioeconomic value. This is why UNESCO has, since 2004, been developing a risk-preparedness strategy for its World Heritage programme which was adopted by the World Heritage Committee in 2007.

Following the adoption of this strategy, more and more efforts have been developed. The increasing number of entries (only one for 2005, but five for the most recent series of UNDAFs) may indicate growing awareness of the importance of linking disaster risk reduction to culture and heritage. This is all the more relevant given the growing threat of climate change, and it will be important to build on this experience from World Heritage for developing targeted approaches for other areas of UNESCO culture programmes, such as intangible heritage.

34 For more information on the work of the UNESCO World Heritage Centre on disaster risk reduction: <http://whc.unesco.org/en/disaster-risk-reduction/>



Chapter 5

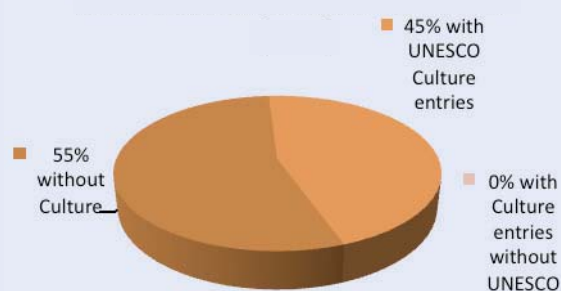
Diverse regional thematic approaches

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Chapter 5 presents data for each of the regions: Africa, Arab States, Asia and the Pacific, Europe and the CIS and Latin America and the Caribbean. Within each of the regional sections an analysis is presented on the specific ways in which culture entries have been entered in UNDAFs. This includes a historical analysis, links to the key thematic areas, and the types of entries which can be found for each of the regions. In comparison with the global data presented in previous chapters, these disaggregated data make it possible to draw more specific conclusions for each of the regions and their specificities in the culture sector.

5.1 Africa

Figure 31 – Africa: inclusion of culture in UNDAFs, 2012



As in other regions, a strong increase can be seen in Africa for the period 2006-2008, when the level of culture entries rose from 27% to 44%, reaching 45% in 2012.

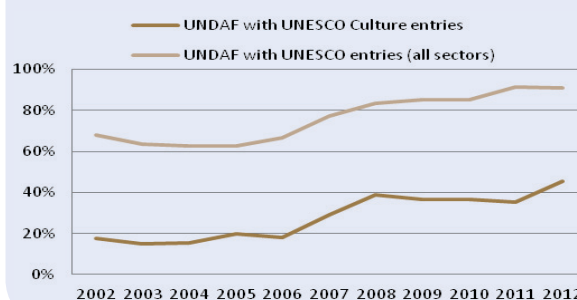
The number of culture entries in UNDAFs for Africa has followed a positive trend since 2006, doubling to 45%.

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For Africa this increase could be linked to the region adopting an important set of instruments at the African Union Summit held in Khartoum in 2006. These recognize culture as a driving force for development and a guarantee of its sustainability. This concerns the *Charter for the Cultural Renaissance of Africa*, *Revised Language Plan of Action for Africa*, *Plan of Action for the Promotion of Cultural Industries for Africa's Development*, and the creation of the *African World Heritage Fund*. The African Union also initiated a conference of ministers of culture, which held its first meeting in 2005, followed by meetings in 2008

and 2010. In addition to efforts made through the African Union during this period, the MDG-F Culture and Development window has also been of particular importance for Africa, which has been confirmed by the field survey and interviews. The four large-scale joint programmes spread throughout the region (in Ethiopia, Mozambique, Namibia and Senegal) were among the first sizeable inter-agency efforts of the sector in the region.

Figure 32 – Africa: presence of UNESCO and culture in UNDAFs

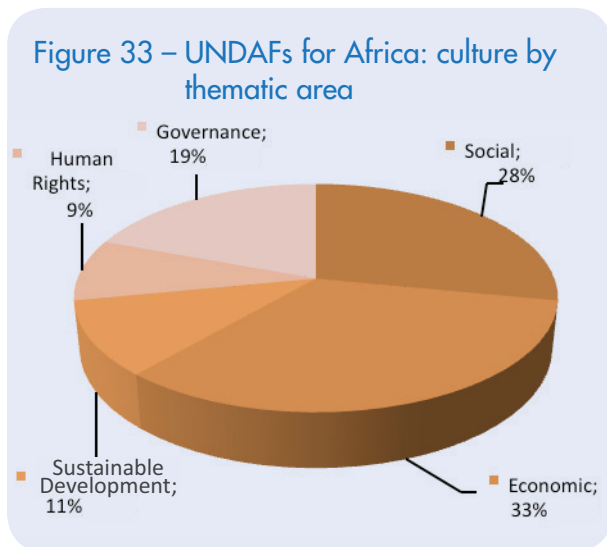


Despite the almost doubling of the number of culture entries around 2007 and the remaining positive trend since then, the overall inclusion of culture remains low compared with the worldwide figures, where 70% of UNDAFs included culture entries by January 2012. However, the inclusion rate of the Organization's actions in all major programme sectors is over 90%. Field interviews have confirmed that the primary focus for Africa has long been on education, and this might partly explain the lesser presence of culture programmes in the UNDAFs. Moreover, most of Least Developed Countries (LDCs) are in Africa (33 of which out of the total of 48). And culture is usually not among LDC's development priorities, which makes its

Table 2 – Africa: culture entries, 2002-2012

	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
Culture entries (all United Nations bodies)	21%	21%	25%	29%	27%	39%	44%	41%	41%	38%	45%
UNESCO Culture entries	18%	15%	16%	20%	18%	29%	39%	37%	37%	35%	45%
UNESCO entries (all sectors)	68%	64%	63%	63%	67%	77%	83%	85%	85%	91%	91%

inclusion in UNDAFs harder to achieve. The primary focus of development assistance remains on domains which are generally considered as basic needs such as food and health care and on larger-scale economic development (see detailed analysis for LDCs in section 6.1 below).



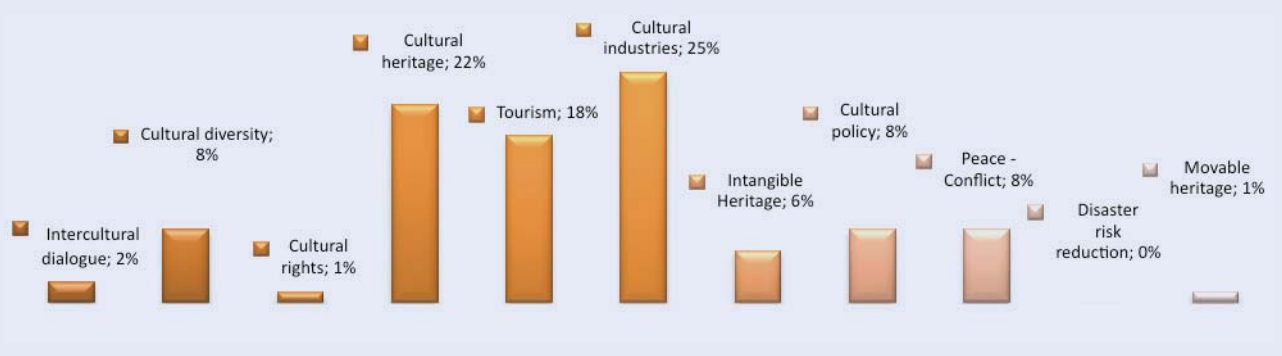
These development priorities are reflected in the way culture entries are linked to the thematic UNDAF areas for Africa. There is a strong focus on the role of culture for **economic development (33%** compared to the global average of 25%). The number of entries linking culture to **sustainable development** remains relatively low for Africa (11% compared to the global average of 17%), a region with important natural assets and significant threats from climate change. The correlations between sustainable development and indigenous communities' traditional ways of life and local knowledge are very relevant for Africa and could contribute to further raising the number of culture entries for the region.

The high priority given to economic progress is also reflected in the presence of entries related to **cultural industries**. These entries are most numerous in Africa (25% of the total), and outnumber those for built heritage. The contribution of the cultural-industry sector in an informal economy, employment of women and poor communities is very significant in the region.

While less attention has been paid to **built heritage** in Africa than in other regions, it still remains at **22%**. This may be due to the high visibility of the World Heritage Convention, making advocacy for cultural heritage easier in the context of a UNDAF.

Closely linked to this is the third place for entries on **cultural tourism (18%)**, which are often linked to heritage aspects, such as in the UNDAF for Tanzania (2007-2010) within the outcome on growth and income poverty: *1.1.1 Enhanced capacity of the national state and non-state actors to undertake pro-poor, employment-driven and gender sensitive policy research and analysis, with a focus on agriculture; (...) heritage and cultural tourism and trade;* Or in the UNDAF for Zimbabwe (2007-2011): *Enhanced national capacity and ownership of development processes towards the attainment of the MDGs by 2015: 2.1.4.4 Strengthened national capacity to preserve and promote cultural heritage, develop cultural policies and industries for cultural tourism and development.* Cultural tourism is slowly receiving more attention in Africa, where many countries have a well-developed natural-heritage based tourism industry. In some countries, however, prolonged conflicts and poor infrastructure have halted tourism development altogether. Private-sector investment in culture has also remained low in many parts of Africa.

Figure 34 – UNDAFs for Africa: culture entries by type



With increased attention to **intangible heritage** and to a **cross-cutting approach** in which culture is considered an underlying factor influencing development efforts, the role of culture for Africa is gaining relevance and importance. In Africa, as the field survey showed, culture is often seen as an asset belonging to the people (such as music, intangible traditions and local knowledge) rather than as an asset for development, and it is therefore assumed that it requires no additional investment. In other cases, culture is seen in a negative light as an impediment to address some development issues. The shift within the culture sector towards intangible heritage and cross-cutting approaches to culture and development fits better in the African context than the traditional focus on tangible heritage. It can be expected that this change will lead to an increased presence of culture entries in African development plans and common country programmes in the years to come.

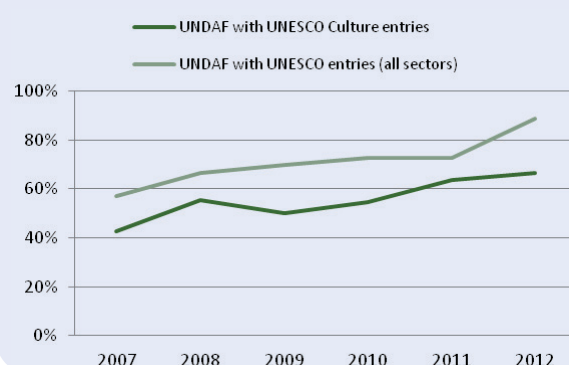
Africa has one of the highest number of cross-cutting approaches to culture in UNDAF documents, especially with regard to preventing the spread of HIV/AIDS (55% of all such entries are from Africa), but also for programmes related to education and gender.

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Of entries on cross-cutting approaches of culture to HIV/AIDS, 55% relate to Africa

5.2 Arab States

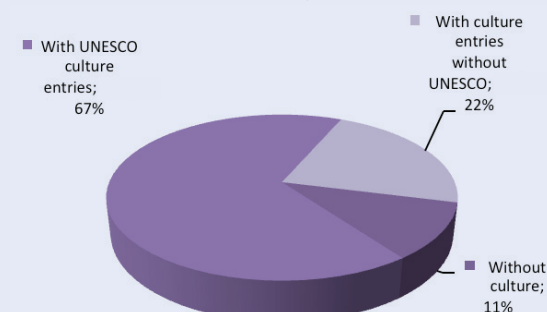
Figure 35 – Arab States: presence of UNESCO and culture in UNDAFs



The data obtained for the Arab States are generally in line with the global data presented in the first four chapters of this report; as stated before, the number of entries has been increasing gradually. There is a relatively low sample of UNDAFs for this region (22 UNDAFs for 11 countries). In the early years when the exercise was conducted by United Nations Country Teams worldwide, there were very few cases in the Arab States. For this reason, the historical overview begins from 2007, when the sample size became large enough for conclusions to be drawn at the regional level. During this period, the number of entries has gradually **increased from 57% to 89%**; in 2012 it reached an average that is well above the global figure of 70%.

The number of culture entries for the Arab States region is high, having reached 89% in 2012.

Figure 36 – Arab States: inclusion of culture in UNDAFs, 2012

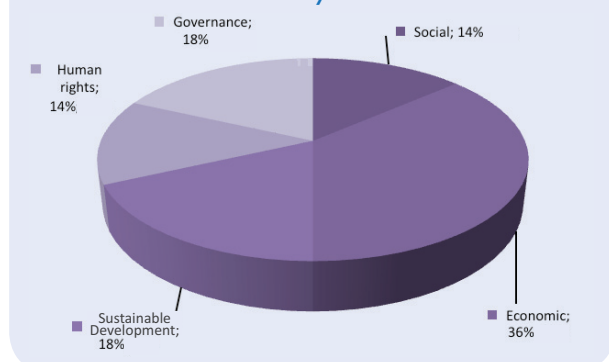


While the overall rate of inclusion of culture entries is high for the Arab States region (89% by 2012), in 2012 22% of UNDAFs did not include UNESCO as a participating agency and culture was included in only two thirds of UNDAFs for countries in which UNESCO has a field office, indicating the need to further strengthen the sector's efforts in the region.

Table 3 – Arab States: culture entries, 2007-2012

	2007	2008	2009	2010	2011	2012
Culture entries (all United Nations bodies)	57%	67%	70%	73%	73%	89%
UNESCO Culture entries	43%	56%	50%	55%	64%	67%
UNESCO entries (all sectors)	57%	67%	70%	73%	73%	89%

Figure 37 – Arab States: culture entries in UNDAFs by thematic area



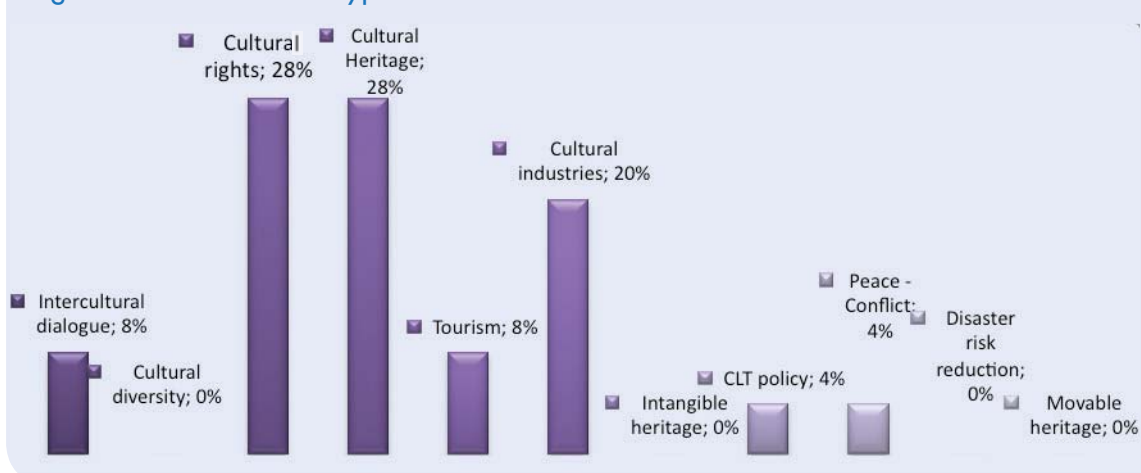
10%), an aspect of culture and development that has long been of particular interest for the region. The figures for governance and sustainable development are equivalent to the global averages.

The Arab States are the region with the strongest culture presence in the thematic area of human rights, the rule of law and conflict prevention (14%). Within this share, there is a high number of entries related to economic, social and cultural rights (28%).

Thematically, there is a strong focus on **economic development** (36%), with significantly fewer social development entries (14%). Compared to the global figures, the number of entries on social issues is much lower (14% compared to 30%), while the number of economic development entries is 11% higher than the average (36% compared to 25%). The Arab States also have a relatively high number of entries related to human rights, the rule of law and conflict prevention (14%, compared with the average of

Within these thematic areas, the main types of entries relate to **tangible cultural heritage (28%) and cultural rights (28%)**. While high numbers of entries related to tangible cultural heritage can be observed in almost all regions, the number of cultural rights entries is of particular note for this region as it is in line with the importance given to the thematic area on human rights, rule of law and conflict prevention. For example in the UNDAF for Egypt (2007-2011), where cultural rights are linked to gender equality: *Three strategic*

Figure 38 – Arab States: types of culture entries in UNDAFs



areas through which to address public perception of women's and girls' rights identified: cultural life, the media and education.

The presence of culture entries in UNDAFs for the Arab States has reflected considerable interest in the cross-cutting nature of culture, in particular in relation to **gender** and **youth**. Five of the total of eight entries relating to culture and gender (62%) and all entries related to youth are in the Arab States. This focus is probably due in part to the MDG-F Culture and Development Joint Programmes (in Egypt, Morocco and the Occupied Palestinian Territory), which all place a strong emphasis on these cross-cutting aspects, particularly gender.

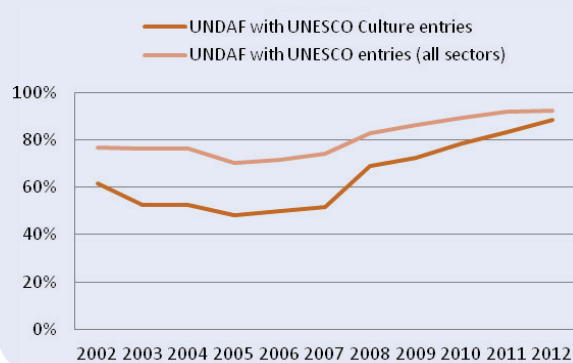
The importance of linking culture to gender, youth and employment is likely to be further reinforced in the next series of UNDAFs. Since the events of the Arab Spring, starting at the end of 2010, UNESCO has been strengthening its efforts in the region; this includes the establishment of antenna offices in Tunisia and Libya. In the field of culture, programmes have been established in Egypt, Tunisia and Libya, and other countries in the region will receive increased support. Besides issues related to the safeguarding of key heritage, targeted efforts consist primarily of linking culture to job creation and youth. It is expected that this will lead to further creation or re-establishment of ties with national partners and strengthening of cooperation with United Nations partners.

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5.3 Asia and the Pacific

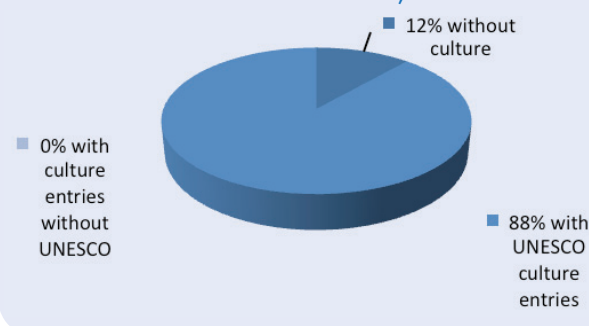
For Asia and the Pacific, culture was included in 88% of UNDAFs by 2012

Figure 39 – Asia and the Pacific: presence of UNESCO and culture in UNDAFs



The number of culture entries in UNDAFs for Asia and the Pacific is high, reaching **88% in 2012**. Compared to the global averages, it is particularly noteworthy that for Asia and the Pacific the gap between all UNESCO programmes and the Culture Sector had disappeared by 2012, with the **inclusion of UNESCO culture programmes in almost nine of every ten UNDAFs**.

Figure 40 – Asia and the Pacific: inclusion of culture in UNDAFs, 2012



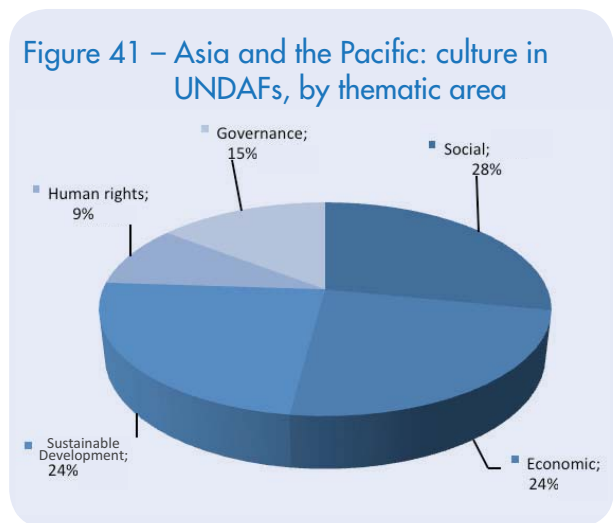
By 2012, 100% of culture entries for this region involved UNESCO as an implementing agency, which further reinforces the positive historical trend

Table 4 – Asia and the Pacific: culture entries, 2002-2012

	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
Culture entries (all United Nations bodies)	62%	52%	52%	48%	50%	52%	69%	72%	79%	83%	88%
UNESCO Culture entries	62%	52%	52%	48%	50%	48%	66%	69%	79%	83%	88%
UNESCO entries (all sectors)	77%	76%	76%	70%	71%	74%	83%	86%	89%	92%	92%

and reflects the importance attached to culture for development within the region.

that an economic focus facilitates inclusion in United Nations common country programming documents.



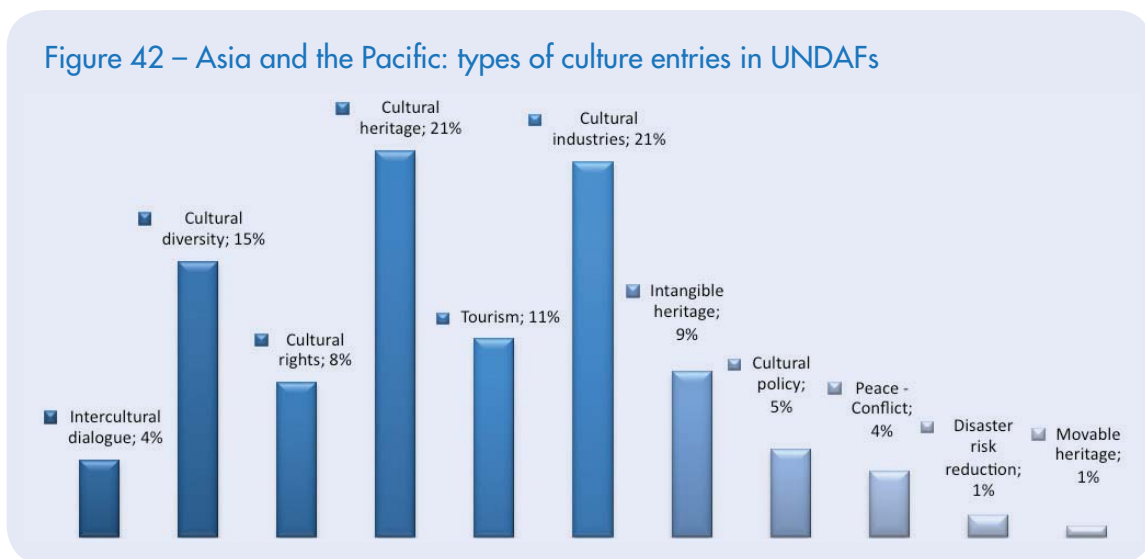
Most entries are related to social (28%) and economic (24%) themes. Asia and the Pacific also has a high number of entries related to sustainable development, also 24%

Also thematically, the data follow the global averages very closely, with a focus on the **social (28%) and economic (24%) areas**. This is further reflected in the main types of culture entries: **tangible cultural heritage (21%) and cultural industries (21%)**. Combined with the third key type of economic entry, cultural tourism (11%), this makes up more than half of all entries. As in most regions, tangible cultural heritage entries are the most numerous and are often linked to tourism development; hence the economic angle from which most of the entries are approached. This focus on the economic and touristic value of heritage and sites is very one-dimensional and ignores a lot of the sector's strengths, although experiences so far have shown

This high number of entries related to built heritage and cultural tourism is further reflected in the strong focus on sustainable development (24% compared to the global average of 17%), which is the same as the number of economic development entries. Aside from the traditional relationship between heritage, tourism and sustainable development, other links with sustainability are made by focusing on the role of local communities in the management of sites and protected areas, which is also present in many UNDAFs for Asia and the Pacific.

This is also the region with the highest number of entries related to intangible cultural heritage. Asia, in particular, has been a leading advocate for safeguarding the intangible cultural heritage. In 1994, the Nara Conference (Nara, Japan) adopted the Document on Authenticity,³⁵ the first major effort to link intangible values to built heritage; it has remained a key reference document. Harnessing Asian cultural life

³⁵ ICOMOS (1994), Nara Document on Authenticity. <http://www.icomos.org/charters/nara-e.pdf>



as a guiding principle for social change, the region has moved over the years towards the conclusion that “cultural development should not be identified with unchanging traditions; these traditions should be allowed to modify themselves in ways fruitful for the future, by a natural process of change” (Yogyakarta conference, 1973). More recently, Asian sensibility towards **safeguarding intangible heritage and the cultures of indigenous populations and cultural groups at risk of socioeconomic marginalisation** has been increasingly coming into play in policy matters, as illustrated by the two MDG-F Culture and Development Joint Programmes implemented in Cambodia and China.

Field surveys and interviews with UNESCO field staff have provided more information on how to understand the high number of culture entries for the Asia and the Pacific region, as well as the prevailing types of entries and their associations with the different thematic areas. Concretely, the way in which the culture sector in Asia and the Pacific has evolved has followed the same pattern as the way in which the understanding of culture has gradually changed at international levels: starting with a focus on the tangible aspects of heritage and progressively moving into an increased interest in intangible heritage and the cross-cutting notions of culture for development.

The region has considerable built heritage assets. This has permitted an initial focus on **tangible heritage** within development programming. This contributed to the relatively strong role of culture in development plans early on. Data from 2002 show already 62% of entries for Asia and the Pacific. This was complemented by early growth in the cultural tourism industry, primarily in South and South-East Asia,

which has placed heritage, crafts and other aspects of culture at the centre of attention for many countries in the region. Initially approached from an economic-development perspective, this has allowed for greater investment by both national partners and the private sector in culture, including the establishment of cultural institutions.

The Asia and the Pacific region has been at the forefront of raising a variety of culture issues in development programming, and this in turn has led to a much broader range of themes such as **sustainable development**. In practical terms this is mostly reflected in capacity-building, particularly in the areas of production and distribution of the creative and artistic goods, through the strengthening of access for marginalized groups and their participation in cultural life. The importance attached to culture for development is reflected in its prominent role in national and United Nations development plans.

5.4 Europe and the CIS

Figure 43 – Europe and the CIS: presence of UNESCO and culture in UNDAFs

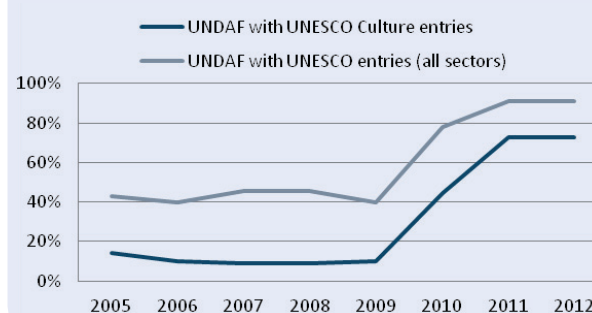
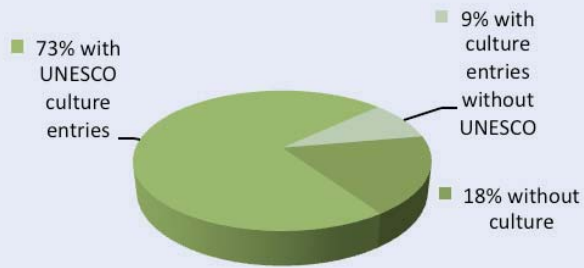


Table 5 – Europe and the CIS: culture entries, 2005-2012

	2005	2006	2007	2008	2009	2010	2011	2012
Culture entries (all United Nations bodies)	43%	40%	36%	36%	60%	67%	82%	82%
UNESCO Culture entries	14%	10%	9%	9%	10%	44%	73%	73%
UNESCO entries (all sectors)	43%	40%	45%	45%	40%	78%	91%	91%

Figure 44 – Europe and the CIS: inclusion of culture in UNDAFs, 2012



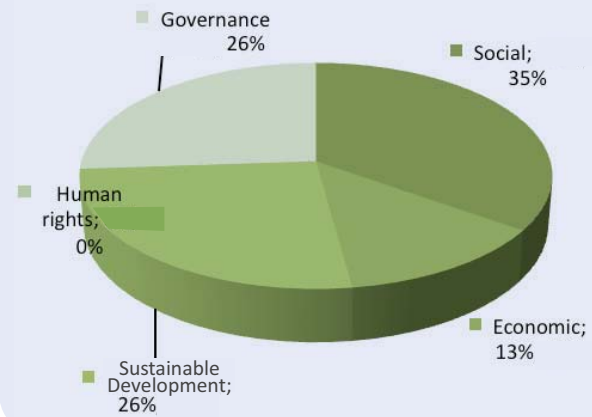
The number of culture entries in UNDAFs for Europe and the CIS is high, having reached **82% in 2012**. Here too, there was a sharp increase around 2008, somewhat later than in other regions, with the number of entries almost doubling from 36% to 60%. The available UNDAFs are limited to a very small sample (12) of the region's countries, so the conclusions that can be drawn cannot reflect the role of the Culture Sector for the whole region. Since UNDAFs are prepared only in a development assistance context, they exist only for a small number of countries in Eastern and South-East Europe and the Caucasus.

For Europe and the CIS, culture was included in 82% of UNDAFs by 2012, the largest increase having been around 2008.

With regard to the thematic areas, the data for Europe and the CIS deviate the most from global averages

and a different balance can be seen in the types of entries.

Figure 45 – Europe and the CIS: culture in UNDAFs, by thematic area



Social development aspects remain well represented (35%). These relate in particular to cultural diversity, intercultural dialogue and cultural rights, issues that have received particular attention in South-East Europe. For example in the UNDAF for the Former Yugoslav Republic of Macedonia (2010-2015): *Outcome 2: By 2015, local and regional governance enhanced to promote equitable development and inter-ethnic and social cohesion. Agency Outcome 2.3 National and local level institutions and nongovernmental actors promote inter-ethnic dialogue and social cohesion, Output 2.3.1. Capacities of the national bodies and local commissions dealing with inter-ethnic relations, strengthened to incorporate ethnic dialogues and cultural diversity into local actions, Output 2.3.2*

Figure 46 – Europe and the CIS: types of culture entries in UNDAFs



Capacity of the Education System to enhance multi-ethnic cohesion and to promote cultural diversity at local level strengthened, Output 2.3.3 Civil society empowered to monitor local governance practices and engage in inter-ethnic and inter-cultural dialogue.

Thematically, most entries concern social development themes (35%). This is also the region with the highest number of entries related to governance (26%) and sustainable development (26%).

The social development focus falls within the priority that South-East European countries have given to culture over the past decade. Putting culture high on the agenda of regional cooperation, States have stressed that culture can contribute to achieving international goals of development, reconciliation, tolerance and understanding. **Summits of Heads of State and Governments** have been organized on a regular basis since 2003 under the auspices of UNESCO and the Council of Europe, adopting commitments on issues such as intercultural and inter-ethnic dialogue as a feature of social cohesion and stability, the management of cultural heritage and its promotion for tourism as powerful tools for the region's socioeconomic development, and the need to promote cultural diversity as a prerequisite for national development. These high-level meetings demonstrate the political will of the region to continue the pursuit of peaceful and non-violent coexistence, sustainable economic development, cooperation in the field of culture with its tangible impact on development and ultimately on genuine prosperity to be enjoyed by all peoples within this culturally rich region. These are the principles underlying the MDG-F Culture and Development Joint Programmes implemented in Albania, Bosnia and Herzegovina, and Turkey, which are building on cultural heritage and intercultural dialogue to strengthen social cohesion, peace and development.

While this is the region with the **highest number of entries on intercultural dialogue (21%)**, it should be noted that despite this political direction chosen in South-Eastern Europe, there are **no entries at all in the thematic areas of human rights, the rule of law and conflict prevention**. Similarly, entries related to cultural rights (4%) and cultural diversity (7%) are very few, despite their importance for the region. These areas therefore offer opportunities for future strategic directions of the programme in the region.

Europe and the CIS is the region with the highest number of entries on intercultural dialogue (21%).

Compared to the global average, the links with **economic development** are down by almost half, to **only 13%**. This may be due to the importance of crafts in most UNDAFs within the economic development area. Considering that in many cases, the notion of cultural industries in the context of a UNDAF is focused on crafts, and does not take account of the other aspects of the cultural industries sector (such as music, film and publishing), not all entries can be found for Europe and the CIS, where crafts are clearly considered to be of less importance (the number of entries related to cultural industries is as low as 7% for Europe and the CIS, compared to the global figure of 18%). The remainder of entries in the economic development area relate to heritage and cultural tourism.

The economic contributions of the Culture Sector through cultural institutions and cultural industries, which are very important for this region, should not be overlooked; and yet there are no references at all in UNDAFs to collections, such as those in museums or other cultural institutions, in the economic development area.

5.5 Latin America and the Caribbean

Figure 47 – Latin America and the Caribbean: presence of UNESCO and culture in UNDAFs

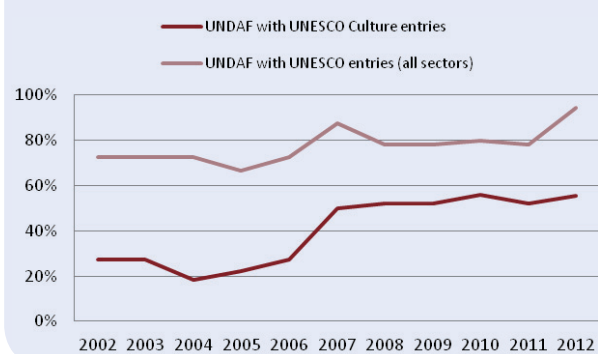
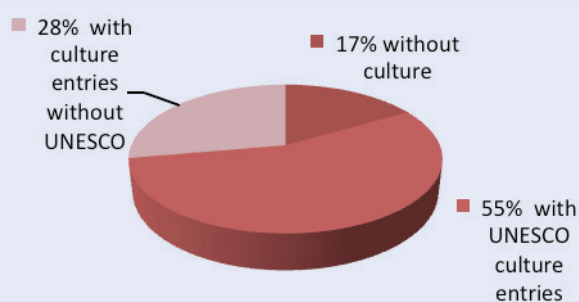


Figure 48 – Latin America and the Caribbean: inclusion of culture in UNDAFs, 2012



For Latin America and the Caribbean, the number of culture entries reached **83% in 2012**, and a strong increase between 2006 and 2008 can also be noted here. During this period, the number of entries rose from 27% to 65%.

The number of culture entries involving UNESCO as implementing agency, however, has been stagnating since 2006. As in all other regions, there was a strong increase around 2006, when the participation of the UNESCO Culture Sector rose from 27% to 52%. Since then, however, the increase has stagnated and by 2012 the figure had reached only 56%.

The number of culture entries in UNDAFs for Latin America and the Caribbean is high, standing at 83% in 2012, but UNESCO is involved in only 56% of UNDAFs in 2012.

The linking of culture and development with a central role for **indigenous communities** has been particularly innovative in this region. As early as 1978, the Intergovernmental Conference on Cultural Policies in Latin America and the Caribbean, held in Bogotá, recognized that “the diversity of peoples should be seen as a balancing factor and not division.” This regional concept of combining cultural diversity and national identity has remained central since that time. Four years later, the World Conference on Cultural Policies (Mexico City, 1982), in its final report, made a critical contribution by adding a section on the cultural dimension of development, defining culture as “the set of distinctive spiritual, material, intellectual and emotional features of society or social group, which encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs”. Subsequently, the region continued to increase its efforts, such as the Forum of Ministers of Culture, the first session of which was held in Brazil in 1989, and the creation in 1991 of the Southern Common Market (MERCOSUR), which

Table 6 – Latin America and the Caribbean: culture entries, 2002-2012

	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
Culture entries (all United Nations bodies)	27%	27%	18%	22%	27%	56%	65%	70%	72%	74%	83%
UNESCO Culture entries	27%	27%	18%	22%	27%	50%	52%	52%	56%	52%	56%
UNESCO entries (all sectors)	73%	73%	73%	67%	73%	88%	78%	78%	80%	78%	94%

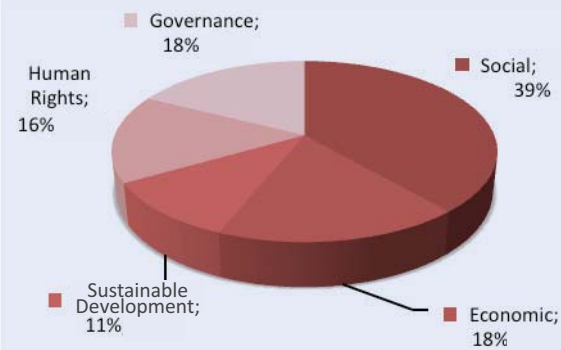
promotes the production and movement of cultural goods and services within the region.

Against this historical backdrop, the field survey and interviews confirmed that in Latin America and the Caribbean, **culture plays a very specific role at the national level, with an increasingly strong focus on indigenous peoples and ethnic minorities.** This has led to these aspects of the culture sector being included as cross-cutting themes for all areas of development, at the country level and within the international aid community. The large number of culture-related entries without UNESCO as an implementing agency is linked to diversity, cultural rights and the mainstreaming of indigenous knowledge in all areas of development work, independently of UNESCO's specific mandate in the field of culture. This can be analysed as a successful result of the advocacy for the recognition of the linkages between culture and development.

Most entries for Latin America and the Caribbean (55%) are linked to social development and human rights themes.

Unlike most regions, the main types of entries relate to cultural diversity and cultural rights (48%).

Figure 49 – Latin America and the Caribbean: culture in UNDAFs, by thematic area



In this region, the focus on the social and human rights aspects is the most apparent, together accounting for 55% of all entries. **Social development-related entries account for 39%** (compared to an average of 30%) and **human rights for 16%** (compared to an average of 10%). Here, many culture entries are related to the inclusion of indigenous peoples, which are a key national development priority for most countries in the region, and this is reflected in the choice of thematic areas but also in the key types of entries. Unlike other regions, where entries are dominated by built heritage and cultural industries, Latin America and the Caribbean mainly has entries related to **cultural diversity (28%)** and **cultural rights (20%)**. These, together with related intercultural dialogue issues, make up for half of all culture entries in the region.

Figure 50 – Latin America and the Caribbean: types of culture entries in UNDAFs



This is also the spirit in which the MDG-F Culture and Development Joint Programmes in Costa Rica, Ecuador, Honduras, Nicaragua and Uruguay have been developed, taking up shared goals to mitigate social inequalities and strengthen the creative industries demonstrating that culture is an unequivocal motor for development. The programmes have worked on creating income-generating activities for the poor, using local potential, strengthening institutions, professionalizing players, guaranteeing ownership and promoting social cohesion. Since their creation they have significantly enhanced the role of culture in development policies and poverty reduction at the regional level.

On the other hand, indigenous issues are also very closely linked to **sustainable development**, and culture entries in this thematic area are very much underrepresented for the Latin American and Caribbean countries. The large numbers of SIDS in the region also require a much stronger focus on sustainable development, in line with the development priorities set out for that group of countries.



Chapter 6

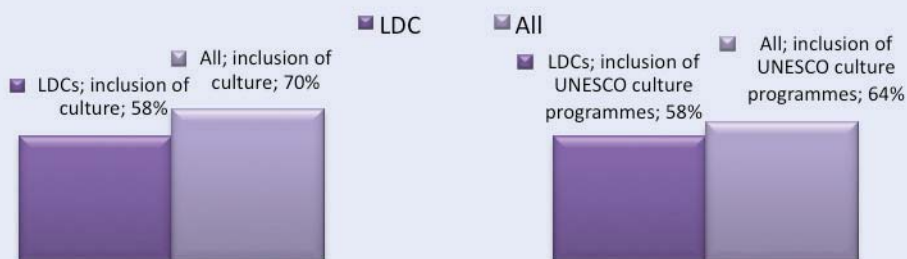
Special focus on Least Developed Countries (LDCs) and Small Island Developing States (SIDS)

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Chapter 6 presents disaggregated data for specific groups of countries to which UNESCO has attached particular importance: least developed countries (LDCs) and small island developing States (SIDS). Within each area, an analysis is presented on the specific ways in which culture entries have been included in UNDAFs. This includes a historical analysis, links to the key thematic areas, and the types of entries which can be found for each of the groups.

6.1 Least Developed Countries (LDCs)³⁶

Figure 51 – Least developed countries, 2012



A comparison was made between the global data and those for the least developed countries (LDCs). A total of 47 LDCs were analysed on the basis of the list published by the Office of the High Representative for the Least Developed Countries, Landlocked Developing Countries and Small Island Developing States (OHRLLS).³⁷ For the remaining LDCs, there was no valid UNDAF for 2012. This specific analysis is in line with the priority given to LDCs by UNESCO. The Organization's commitment to LDCs is reflected in its Medium-Term Strategy for 2008-2013 (34 C/4), guided by the Programme of Action for the Least Developed Countries for the Decade 2011-2020, adopted at the fourth United Nations Conference

on the Least Developed Countries, held at Istanbul in 2011.³⁸

By January 2012, only **58% of UNDAFs for LDCs included culture**, 12% below the global figure, giving a first indication of particular difficulties for including culture in UNDAFs for LDCs. UNESCO is an implementing agency for 100% of culture entries in these LDCs.

By 2012, culture was included in 58% of UNDAFs for least developed countries.

Culture-related information from field experiences in United Nations common country programming has shown that the challenges are particularly numerous for LDCs. It seems that the **priority given to culture for LDCs is significantly lower**. For many of these countries, the focus is placed on satisfying basic needs and on economic development. Culture has traditionally not been considered to have a place among these priorities and it remains a challenge for

³⁶ Based on the list published by the Office of the High Representative for the Least Developed Countries, Landlocked Developing Countries and the Small Island Developing States (OHRLLS): <http://www.unohrrls.org>

³⁷ LDCs with UNDAFs for 2012: Afghanistan, Angola, Bangladesh, Benin, Bhutan, Burundi, Burkina Faso, Cambodia, Central African Republic, Chad, Comoros, Democratic Republic of the Congo, Djibouti, Equatorial Guinea, Eritrea, Ethiopia, Gambia, Guinea, Guinea-Bissau, Haiti, Kiribati, Lao People's Democratic Republic, Lesotho, Liberia, Madagascar, Malawi, Mali, Mauritania, Mozambique, Nepal, Niger, Rwanda, Samoa, Sao Tome and Principe, Senegal, Sierra Leone, Solomon Islands, South Sudan, Sudan, Timor-Leste, Togo, Tuvalu, Uganda, United Republic of Tanzania, Vanuatu, Yemen and Zambia.

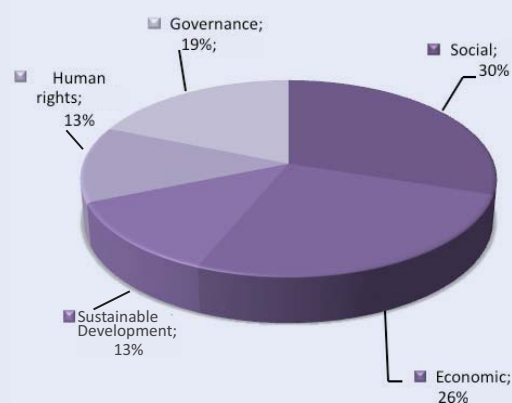
³⁸ For more information on UNESCO support for LDCs, see: http://portal.unesco.org/en/ev.php-URL_ID=37082&URL_DO=DO_TOPIC&URL_SECTION=201.html

the sector to relate culture to the particular development priorities of LDCs.

Interviews with field offices have shown that a more traditional approach to culture focusing on aspects such as tangible heritage and cultural institutions, rather than the culture “that people possess”, may long have been seen as less relevant for countries that do not have a large or emerging middle class demanding better access to culture. This **relatively low local demand** seems to have been reflected at the national level, where public investment in culture is not usually a high priority; with States not investing significantly in culture, the sector can be developed only through large-scale development assistance. For those UNDAFs in which culture is not included, the field survey attributed this primarily to a lack of financial resources for culture programmes (63% of responses); this seems to be particularly true for LDCs and for developing countries in which government allocations for culture are very low. In these contexts, smaller technical assistance projects are considered less relevant since there is no fully developed culture sector at the country level that they could support; large-scale structural and infrastructural actions would be required in addition to the traditional role of UNESCO’s technical assistance. The progress made

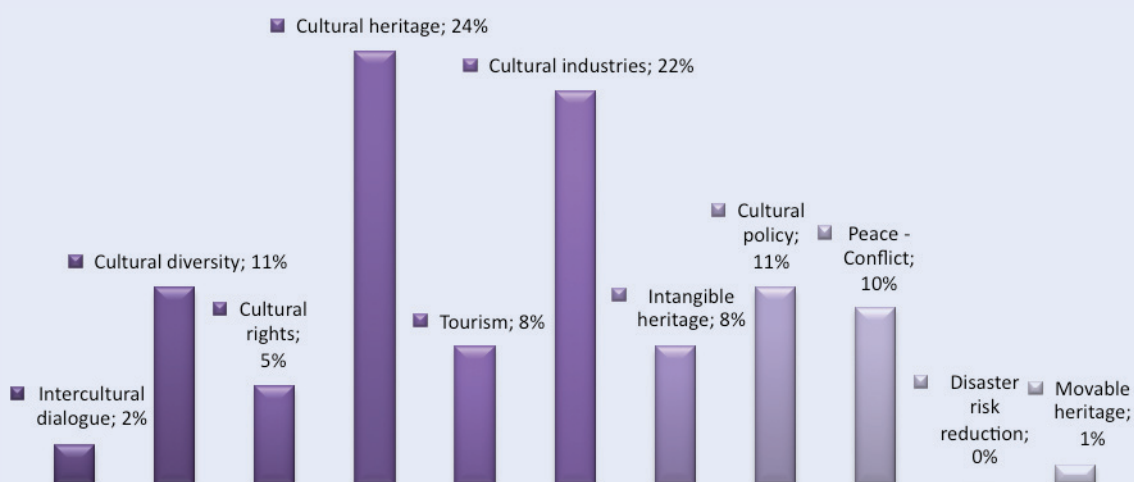
and interest shown in developing the culture sector with the arrival of the large-scale MDG-F programmes confirms this.

Figure 52 – Least developed countries: culture in UNDAFs, by thematic area



As for the distribution of entries among the thematic areas, LDCs conform to the global picture with almost no differences. **Among LDCs, culture entries in UNDAFs are mainly linked to social (30%) and economic development (26%).** This lack of significant differences between the thematic links in LDCs and the global averages could indicate that no specific approach has yet been developed for culture

Figure 53 – Least developed countries: types of culture entries in UNDAFs



programming in those countries. Such a targeted strategy, matching the actions of the sector to the development needs and priorities of LDCs would comply with the culture and development model that UNESCO is promoting in its 36 C/5 biennial strategy and within the country-based planning advocated for by United Nations common programming exercises.

Considering this emphasis on economic growth among development priorities for LDCs and the potential that culture has for contributing to the achievement of economic development objectives, **the number of entries in the economic development theme has potential to be significantly higher than the global average.** Within UNESCO strategic objectives for LDCs, the culture focus is: *Promoting culture as a powerful engine for economic growth to generate income and stimulate employment.*³⁹ In this regard, country-level programming for culture in LDCs over the next decade is expected to focus increasingly on economic issues. The potential economic contributions of the culture sector can be seen in the types of culture entries for LDCs, where **cultural heritage (24%) and cultural industries (22%) are predominant.**

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Only cultural tourism is much less prevalent (8% of entries); this is not surprising, given that many LDCs lack the basic infrastructure for larger-scale tourism development. Nevertheless, recent World Tourism

39 UNESCO Medium-Term Strategy for 2008-2013 (34 C/4), and the Programme of Action for the Least Developed Countries for the Decade 2011-2020.

Organization figures show that tourism is one of the top three sources of export earnings for nearly half of LDCs and is a priority sector for their further integration into the global economy.⁴⁰ This could therefore help to further strengthen the role of culture for development planning in LDCs.

6.2 Small Island Developing States (SIDS)⁴¹

For small island developing States (SIDS), an analysis was produced for 22 countries on the list of SIDS published by OHRLLS.⁴² Nine of these countries are also LDCs. It should be noted, however, that the sample for SIDS is relatively small. In total, the analysis was based on 48 UNDAFs for a total of 22 countries, a small sample for the analysis of some of the aspects (thematic areas and types of entries in particular). Also, a number of Pacific islands have developed a joint UNDAF for the Pacific subregion for 2008-2012, which may influence the data presented here.

40 World Tourism Organization (13 May 2011), "United Nations agencies commit to make tourism work for development".
 41 Based on the list published by the Office of the High Representative for the Least Developed Countries, Landlocked Developing Countries and the Small Island Developing States (OHRLLS): <http://www.unohrrls.org>
 42 List of SIDS with UNDAFs for 2012: Barbados, Belize, Cape Verde, Comoros, Cuba, Dominican Republic, Guinea-Bissau, Guyana, Haiti, Jamaica, Kiribati, Maldives, Mauritius, Papua New Guinea, Samoa, Sao Tome and Principe, Solomon Islands, Suriname, Timor-Leste, Trinidad and Tobago, Tuvalu, Vanuatu.

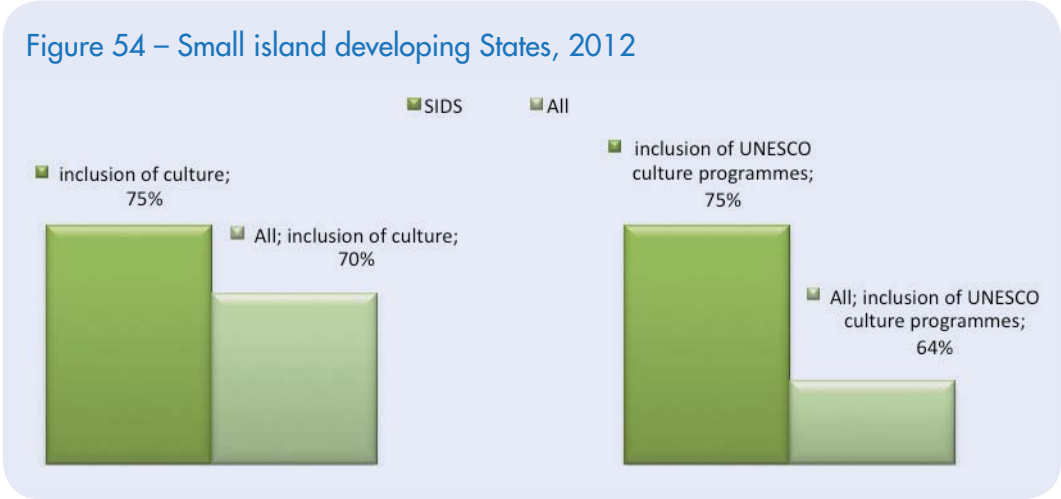
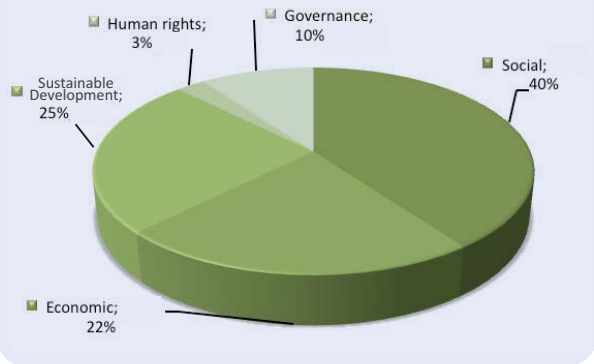


Figure 55 – Small island developing States: culture in UNDAFs, by thematic area



In 2012, culture is included in 75% of UNDAFs for the SIDS and UNESCO is an implementing agency for all of them. These figures are well above the global average, reflecting the strong focus that UNESCO has been placing on SIDS as well as the attention that the SIDS themselves have been giving to culture at the national level.

There are a number of significant differences in relation to the global figures. There is a very high number of **social elements** (40%, compared to 30% globally) and a significantly stronger focus on **sustainable development** (25%, compared to 18% globally).

In the context of SIDS, the much higher number of entries relating to the sustainable-development and environmental themes is fully in line with the

development focus for SIDS, which are, for example, particularly vulnerable to climate change. Many of the entries in this area relate to **tangible cultural heritage** (29%), but the connection with cultural tourism is much less clear for these countries. Despite the importance of developing sustainable tourism for small island States, the number of entries related to cultural tourism remains very low (4%), making up only a third of the global figure.

On the other hand, many culture actions for SIDS are focused on **indigenous people**. This is reflected in the types of entries related to tangible cultural heritage, which involve community-based heritage management and protection, as well as in entries directly related to diversity, cultural rights and intangible heritage. For example, the UNDAF for Samoa and the Pacific subregion (2008-2012) includes: *Outcome 4: The mainstreaming of environmental sustainability and sustainable energy into regional and national policies, planning frameworks and programmes; and Pacific communities sustainably using their environment, natural resources and cultural heritage.* 4.2 Pacific communities effectively manage and sustainably use their environment, as well as natural and cultural resources. 4.2.1 Local governance systems and decision-making processes include appropriate local and/or indigenous knowledge and practices to strengthen environmental management at community levels. 4.2.3 Improved capacity of communities enhances the management and conservation of their environment, natural resources and cultural heritage.

Figure 56 – Small island developing States: types of culture entries in UNDAFs

