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ANALYTICAL FRAMEWORK

Sets out the political context of the Suite, overview of culture and development debates and the conceptual parameters of the project.

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1. INTRODUCTION

How does culture help address societies' challenges and add value to development interventions? These questions motivate and underpin the UNESCO Culture for Development Indicator Suite, which recognizes that without quantifying and explaining the "how", culture's contributions to development processes will continue to be misunderstood and undervalued.

In the absence of the "how", making the case for culture has made limited progress so far. Over the past three decades, strong claims have been made on culture's impact on a wide range of development priorities: whether it is economic growth, promotion of peace or tackling HIV and AIDS, culture is often listed as playing a role. Yet without a clear understanding on the nature and extent of this relationship, these claims have not managed to move beyond the level of discourse or to penetrate development approaches.

The past few years have witnessed a growing momentum to redress these brakes on culture's inclusion in development strategies. Given the scale of development challenges and the pressure to achieve the Millennium Development Goals (MDGs) by 2015, there is an unprecedented opportunity to present culture as an integral and sustainable dimension of development. Indeed, the international community's recognition of the important contribution of culture for sustainable development and for the achievement of national and international development objectives in the Outcome Document of the MDG Summit and the Resolution on Culture and Development adopted by United Nations General Assembly in 2010 has already given the agenda much-needed legitimacy and attention.¹

The UNESCO Culture for Development Indicator Suite is a timely response to this growing momentum since it offers a learning and advocacy tool that will illustrate the "how": how culture contributes to poverty reduction and economic growth, how culture enlarges people's choices, how culture offers a sustainable means of achieving other key development goals including the MDGs.

¹ Resolution *Keeping the promise: united to achieve the Millennium Development Goals*, A/RES/65/1, arts 16 and 66 and Resolution on culture and development, A/C.2/65/L.50, adopted by the United Nations General Assembly respectively in October and December 2010.

2. CULTURE AND DEVELOPMENT: CONCEPTUAL CHALLENGES, DEVELOPMENT PRIORITIES

In 1996, the Report of the World Commission on Culture and Development, *Our Creative Diversity*, established a landmark blueprint for the culture and development agenda, firmly staking culture's position as a development priority. From education and youth to the environment and gender equality, *Our Creative Diversity* analysed and illustrated how culture impacts and interacts with other development areas. Unprecedented in its scope, *Our Creative Diversity* formed the backbone of subsequent initiatives to follow its recommendations and strategies. Indeed, the World Reports on Culture, the 2004 *UNDP Human Development Report, Cultural Liberty in Today's Diverse World*, and the numerous attempts to build cultural indicators/indices have flowed from the development paradigm proposed in *Our Creative Diversity*.²

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Yet despite this plethora of initiatives, conceptual ambiguity still surrounds the definitions of the twin pillars of the agenda: "culture" and "development". Acknowledging the wide range of existing definitions and the complexities involved, the UNESCO Culture for Development Indicator Suite focuses on the salient characteristics of both terms that brings to the forefront and reinforces the linkages between culture and development.

CULTURE

The 2001 Universal Declaration on Cultural Diversity adopted a definition of culture which describes the basis of its relationship to human development processes:

*Culture should be regarded as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs.*³

Building on this definition, the UNESCO Indicator Suite focuses on three key axes:

1. Culture as a sector of economic activity;
2. Culture as a set of resources that adds value to development interventions and increases their impact; and
3. Culture as a sustainable framework for social cohesion and peace, essential to human development.

² See <http://www.unesco.org/en/culture-and-development-indicators/home/relevant-literature>

³ UNESCO, *Universal Declaration on Cultural Diversity* (2001) http://portal.unesco.org/en/ev.php-URL_ID=13179&URL_DO=DO_TOPIC&URL_SECTION=201.html

In other words, culture is understood as playing both an instrumental and constitutive role in development (i.e. “means and ends”). Such a definition recognizes the multi-dimensionality of culture: its transversal value, supporting and strengthening interventions in development areas (e.g. gender, education, governance, etc), but also culture as a development priority in its own right – a “desirable end in itself”.⁴

Culture as a sector of economic activity: culture is a dynamic and innovative economic force at the national level as well as globally, helping to generate employment, revenues and incomes, and thus directly boosting economic growth and producing social externalities. The cultural and creative sectors refer to individuals, organizations and activities involved in creating, producing and distributing goods and services in areas such as publishing, performing arts, audiovisual, crafts or design. In 2007, these sectors accounted for an estimated 3.4% of global GDP and were worth nearly US\$1.6 trillion, almost double international tourism receipts for the same year. Between 2000 and 2005 trade goods and services from the creative industries grew on average by 8.7% annually.⁵ Moreover, the cultural and creative sectors are risk takers, investing in new talents and new aesthetics, fostering creativity and innovation as well as ensuring cultural diversity and choice for consumers, and produce multiple synergies and positive spill-over effects in areas such as the acceptance and use of NICT by the general public, stimulation of research, product and service innovation, etc.

Culture as a transversal factor contributing to development processes: culture is also a “means” or a vehicle for development, adding value to interventions in other development areas such as health, environment protection, governance and education. Cultural approaches to development increase the relevance, sustainability, impact and efficacy of interventions by responding to local values, traditions, practices and beliefs.⁶

Culture as a framework for social cohesion and peace: as the creative manifestation and source of individual and collective expression, which is continually in the process of reinventing and reinterpreting historical traditions and heritage, culture shapes the “ways of living together” of a society. By providing a creative outlet for expression, culture fosters a sense of individual well-being and encourages greater understanding and respect for social and cultural diversity at the national level. Social cohesion and intercultural dialogue are important markers of human development, since they engender social trust and inclusion of minorities, and assist in building stable and resilient societies.

⁴ J. de Cuellar, *Our Creative Diversity*, Report of the World Commission on Culture and Development (UNESCO, 1996), p. 23

⁵ UNCTAD, *The Creative Economy* (2008), p. 25.

⁶ On culture and the Millennium Development Goals, see « The Power of Culture for Development » http://portal.unesco.org/culture/en/ev.php-URL_ID=41281&URL_DO=DO_TOPIC&URL_SECTION=201.html

DEVELOPMENT

Human development refers to processes that aim to deliver “progress” for individuals and their communities across all spheres of life, based on social, political and economic rights, freedoms and opportunities. While progress is an inherently problematic concept, which raises important questions on, *inter alia*, methodology and measurement,⁷ it is concerned with tapping into the factors that enhance individual and collective avenues for self-fulfilment and advancement. The UNDP *Human Development Report* defines human development as:

*the expansion of people’s freedoms to live long, healthy and creative lives; to advance other goals they have reason to value; and to engage actively in shaping development equitably and sustainably on a shared planet. People are both the beneficiaries and the drivers of human development, as individuals and in groups.*⁸

Building on this definition, the UNESCO Culture for Development Indicator Suite is interested in illustrating how culture facilitates and multiplies opportunities for individuals and societies to expand their choices, to foster a sense of well-being and to cope with processes of change and globalization. For this reason, the various dimensions of the Indicator Suite looks at diverse areas of human development - social, gender equality, sustainability (e.g. preservation of cultural heritage), communication, economic growth, governance, education – in order to fully capture the rich and varied ways in which culture reinforces development.

3. CULTURE FOR DEVELOPMENT: OPERATIONALISING THE AGENDA

In 2000, when world leaders committed to achieving the eight Millennium Development Goals by 2015, culture was not included – despite the considerable build up of interest and advocacy efforts during the 1990s (cf. *Our Creative Diversity*). Ten years later, important opportunities to revisit development approaches and to strengthen the case for culture’s value in development processes are emerging. 2010 has witnessed a number of high-level international conferences dedicated to culture and development (e.g. the European Union International Seminar on Culture and Development [Girona, May 2010] held under the Spanish Presidency).⁹

⁷ For an analysis of these issues, see the OECD-led project, “The Progress of Societies”, <http://www.oecd.org/progress>

⁸ *Human Development Report* 2010, p. 2 (UNDP, 2010).

⁹ <http://www.culturaydesarrollo2010.es/eng/index.asp>

The culmination of this trend (to date) is the two references to the importance of cultural approaches to development in the Outcome Document of the UN MDG Summit (September 2010) and the adoption by the United Nations General Assembly of a specific the Resolution on Culture and Development (December 2010).

There are a number of reasons for this interest in exploring how culture's potential can be harnessed to tackle development challenges of the 21st century. The post-2001 geopolitical context (growing concern about terrorism, immigration and security), the global financial crisis (market instabilities, unemployment) and globalization (issues over local and national identities) have heightened awareness amongst governments of the need to pursue alternative models of development, which can protect and increase citizens' sense of self-determination, well-being, security and inclusion. In the midst of this confluence of mounting challenges, development actors should turn culture as an effective tool for enabling a human-centred development that is inclusive, sustainable and responsive to local conditions. The OECD "Progress of Societies" encapsulates this global trend of searching for national strategies not solely anchored on economic growth.¹⁰

Translating a culture for development agenda into a programme for action will require prioritization and operationalization at the national level and its integration in donor strategies at the international level. At the national level, this entails encouraging governments, ministries and public agencies to include culture in national development plans and related strategies (e.g. PRSPs, UNDAFs) while at the international level, convincing development actors to ensure that culture's potential for development (both transversally and as an economic sector of activity) is addressed in country papers, NIPs, and policies.

Within this context of changing development priorities and political realities, the UNESCO Culture for Development Indicator Suite will represent an important learning and advocacy platform to push for culture's inclusion in national plans and policies. It will do so by providing policy-makers with an inclusive vision of culture, grounded in quantifiable data and indicators, which will showcase how culture can address these development challenges.

4. AN INDICATOR SUITE TO SHOWCASE THE VALUE OF CULTURE

Attempts since *Our Creative Diversity* to measure culture's contribution to development have been confronted with, and ultimately, restricted by the methodological challenge of finding the appropriate approach to quantifying such a complex area.¹¹

¹⁰ www.wikiprogress.org

¹¹ The *Literature Review* provides an overview of the main concepts and key publications

Although the Human Development Index (HDI) has highlighted the efficacy of aggregate indices and inter-country comparisons for advocacy and putting pressure on governments to address gaps in education, health and other social areas, this approach has proven to be more problematic when applied to culture, which by dint of its diversity and complexity is impossible to compare.

Given the complex conceptual terrain of the culture and development agenda, and recognizing the mixed experiences of the past fifteen years, a nuanced and flexible methodological paradigm that overcomes many of these issues was adopted by this UNESCO initiative: an indicator suite.¹² An indicator suite is a collection of indicators from different dimensions, which are brought together in a thematic way in order to better understand a policy area where outcomes are more abstract, difficult to measure or with incomplete data. A suite seeks to identify the relationships between different dimensions of a policy area (culture) and examine them within the framework of a thematic question or concept (culture and development). By focusing on the interconnections between indicators, an indicator suite aim to achieve insights into aspects of a complex policy area that an indicator on its own cannot provide.

One key advantage of an indicator suite is its ability to bring together indicators representing salient characteristics of different dimensions as a means of overcoming the barriers of information. It avoids the pitfalls of data availability by acknowledging that available data may be fragmented or limited, but when brought together, important relationships and policy implications emerge.

5. MAIN CHARACTERISTICS OF THE UNESCO CULTURE FOR DEVELOPMENT INDICATOR SUITE

After extensive consultation with a wide range of experts and researchers in key areas related to development, 20 indicators from seven different dimensions have been chosen for what they can elucidate on culture and development at the national level. Selected indicators are a combination of quantitative and qualitative data, which will be brought together in a primarily qualitative way, with each having equal weighting. Following E. Tufte, the indicator Suite will presents its results visually through a series of diagrams in order to increase understanding of the nuanced relationships between the different dimensions.

The seven dimensions of the UNESCO Indicator Suite follow the recommendations of *Our Creative Diversity* and are further informed by the Spanish Development Agency's (AECID)

¹² For more information on cultural indicator suites, see H. Anheier, "Introducing 'Cultural Indicator' Suites", in H. Anheier and H. Isar (eds), *Conflict and Tensions*, Culture and Globalization Series vol. 1, SAGE, 2007, pp. 335-347.

policy framework for culture and development.¹³ The dimensions are: 1. Economy; 2. Education; 3. Cultural Heritage; 4. Communication; 5. Governance; 6. Social; and 7. Gender equality.

An important caveat is that the Indicator Suite will not provide the “definitive” picture of culture at the country level nor will it produce policy guidelines or recommendations: this is not its objective. Instead, its purpose is to bring the value of culture in development processes to the foreground of national debate and discourses. In other words, although it responds to the challenge of explaining the “how”, the UNESCO Indicator Suite on Culture for Development recognizes that this is only the first step in a much longer process of integrating culture in national development strategies. A catalyst for discussion and learning, the Suite seeks to encourage governments and national stakeholders to further explore and exploit culture’s potential for delivering human-centred sustainable development.



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6. CONCLUSION

In the first *Human Development Report* (1990), Mahbub al-Haq famously proclaimed that, “people are the wealth of nations”. Twenty years later, the UNESCO Culture for Development Indicator Suite hopes to demonstrate how and why culture effectively and sustainably enriches and adds value to this wealth. 2010 has witnessed great strides in the international recognition of culture’s value in development processes. The Culture for Development Suite aims to add to the growing global momentum of the agenda, and to contribute to pushing culture out of the shadows of other development issues so that it is recognized as a development priority in its own right.

¹³ www.aecid.es