

TITLE: Culture and Sustainable Development. Guidelines for Project Preparation

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Page No.	Para. No.	Text
6	4.06	<p>An expanded program of support for management of cultural resources and cultural heritage preservation would be based on the following working principles:</p> <ul style="list-style-type: none"> • The need to develop and support an active network to assist local initiatives that conserve and sustain material, expressive and community-based culture, that is, public engagement brought about by the awareness of values of culture.
7	4.14	<p>In much the same vein, support to the “agents of culture” – (e.g.,) education institutions, NGOs and other leading actors within civil society – also merit consideration by the Bank. These actors are often responsible for evaluating and promoting the intrinsic value of a given site, marketing this value to potential tourists, and maintaining the sites once they have been preserved. These efforts can help guide the Bank in determining which activities to finance and, in doing so, serve to strengthen the dialogue between the Bank, governments and civil society.</p>
7	4.15	<p>Such a program can only be successful if it is built on priorities and actions developed by the stakeholders themselves (including representatives of government, civil organizations, the private sector, and expert agencies). Stakeholder consultations and negotiations should be key elements of project preparation; stakeholder resources and actions should be key to implementation; and stakeholder audits should be key for program evaluation. In addition, relatively small-scale action planning and piloting by local stakeholders should provide important experience in deepening the linkages between cultural heritage activities and such objectives as community development, poverty reduction, and urban revitalization. Forging stable and inextricable partnerships among public and private sectors and civic groups should be an essential pre-condition to the effective implementation of cultural heritage preservation projects. At the same time, it should be also an important outcome.</p>
8	4.16	<p>This is applicable to indigenous populations and to the urban poor, which rely on survival strategies based on kinship, mutual reciprocity and network solidarity that fosters social capital.</p>
8	4.17	<p>This is particularly true in projects that target ethnic minorities or Indigenous Peoples.</p>
13	5.13	<p>There are two major differences with respect to the old European</p>

		model of heritage conservation..... Second, the role of private actors and NGOs is also much greater. The state regulates and creates incentives for cultural activities done by voluntary associations, private foundations, support groups and many other formulae. The state may offer tax rebates, favorable credit facilities and last but not least, legislation encouraging conservation and investments in culture.
14	5.15	Recent experience suggests that the sustainability of cultural projects rarely can be obtained without the participation of the private sector at some stage. Public/private partnerships are the hallmark of new projects in this area.
14	4 5.18	When it opens the way to private philanthropy as a preferred alternative to public support. The experience of western post-industrial societies with philanthropy has been emulated by some middle-income countries with considerable success. Countries such as Brazil and Colombia have extensive networks of foundations and NGOs and their presence in cultural activities has been remarkably fruitful. Philanthropy brings together public spirit and private management, a happy combination.
15	5.20	What NGOs do for development projects, philanthropy can do for culture. There are good examples in the case of the Getty Conservation Institute (Mundo Maya, Oruro Preto, Buenos Aries) and Fundação Vitae (Jesuit Mission in Rio Grande do Sul).
15	5.21	A particular area of philanthropy concerns those foundations that are connected with the media. Institutions like the Roberto Marinho Foundation in Brazil can use their privileged access to the media to encourage private enterprises and other business-related philanthropic institutions to support cultural activities.
15	5.22	The IDB thus is well advised to work as closely as possible with these organizations and, in many cases, to support their development and expansion. As alluded to above, the Bank may encourage governments to change tax policies to encourage tax-deductible contributions for targeted giving efforts or change public-zoning laws to accommodate private (e.g., philanthropic) efforts on behalf of publicly owned and operated landmarks.
15	5.	When it develops ownership by the community, even if it takes a long time.
15	5.24	A good example is the IDB-assisted Monumenta Program in Brazil that includes a relatively large component of public education using the TV and film media –
18	6.01 c)	Building networks, partnerships and coalitions of concerned individuals (i.e. writers, artists, business and community leaders, spiritual leaders, academics and students) and their organizations are of essence for a wide range of activities—advocacy, identification of elements or cultural dimensions of projects, planning, design, implementation and maintenance of project results. Experience

		indicates that, effective cultural heritage preservation of historic cities and sacred places hinges on a committed participation of stakeholders; likewise the protected natural sites also requires that inhabitants and stakeholders participate both as custodians and beneficiaries of the unique and valued public assets. Participation of stakeholders in the decision making-process may require the development of new conceptual and methodological approaches to project identification, design and preparation.
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