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# Culture in Sustainable Development

## Investing in Cultural and Natural Endowments



Conference sponsored by the World Bank and the  
United Nations Educational, Scientific, and Cultural Organization (UNESCO)

*Ismail Serageldin  
Joan Martin-Brown  
Editors*

*We must respect the rootedness of people in their own societal context. We must protect the heritage of the past. But we must also foster and promote living culture in all its many forms. As recent economic analyses have consistently shown, this also makes sound business sense. From tourism to restoration, investments in cultural heritage and related industries promote labor-intensive economic activities that generate wealth and income.*

James D. Wolfensohn  
President  
World Bank

*Culture draws on the boundless human capacity for creative diversity and is both a key ingredient and an essential goal of endogenous, sustainable development. UNESCO works to improve understanding of the unique relationship between culture, diversity, and development, which forms a central foundation of a culture of peace.*

Federico Mayor  
Director-General  
UNESCO

# Culture in Sustainable Development

## Investing in Cultural and Natural Endowments

Proceedings of the *Conference on Culture in Sustainable  
Development: Investing in Cultural and Natural Endowments*  
held at the World Bank in Washington, D.C. on  
September 28–29, 1998.

Conference proceedings can be found on the World Wide  
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**Conference sponsored by the World Bank and the  
United Nations Educational, Scientific, and Cultural Organization (UNESCO)**

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*Ismail Serageldin  
Joan Martin-Brown  
Editors*

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Ismail Serageldin is vice president, Special Programs, at the World Bank. Joan Martin-Brown is adviser to the vice president, Special Programs.

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THE WHITE HOUSE  
WASHINGTON

September 28, 1998

Dear Friends,

I would like to extend my greetings and best wishes to all of you who are gathered for this most important convening on culture in sustainable development. You represent governments, multinational institutions, nonprofit organizations and businesses. Indeed, you represent the public-private partnerships that will ensure that the work of this conference will become a powerful, ongoing global initiative.

I want to salute Jim Wolfensohn for his visionary leadership and for recognizing the centrality of cultural heritage for the social and economic progress of people around the globe. Jim and I share a common commitment to this proposition, and I congratulate him on the World Bank's important contribution.

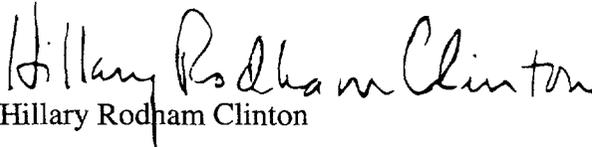
I also want to welcome back to Washington my good friend, Elie Wiesel, who has given our world so much and who will provide this conference with his wise perspective.

Under the theme "honor the past and imagine the future," my husband and I have embarked on a millennial program for our nation that embodies the core principles of this conference. The importance of America's cultural heritage and its living, expression in our diversity, we believe, should help chart our nation's future well into the next century.

In this era of globalization, it is more critical than ever to work to create a global community where diversity is a source of strength, not division, and where values relating to family, religion and the identities of peoples are respected. Connecting culture to the social and economic well being of people is an essential element in creating the kind of world we all seek. Much good work has been undertaken, and I applaud you for what you are doing. In the months ahead, I hope you will forge a concerted global commitment with partners from all sectors of society.

For my part, I offer my wholehearted commitment to this objective and, although I regret that I cannot be with you today, I look forward to joining you at a future gathering that will build on the promise of this conference.

With best wishes,

  
Hillary Rodham Clinton



# Preface

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**D**uring the past years, many international, national and local organizations—both public and private—and foundations have worked diligently to focus attention on the critical role and contributions of culture, cultural heritage, and creative expression in society. The importance of these contributions to sustainable development cannot be underestimated.

Central to the World Bank is understanding the crucial importance of a cultural base for national development, as well as the relevance of culture to such diverse issues as tourism, investments in cultural activities, and its essential role in education. It is important that we understand both the problems and the promises in light of the many threats to the cultural realm.

Diverse actions are needed to enable the arts and cultural heritage to make their full contributions. This requires both public and private financing, as well as a variety of institutional capacities. The World Bank is committed to taking into account the cultural dimensions of its development work. The World Bank recognizes the strength of partnership in this commitment, and invites the many experts in the field to participate with us in addressing the issues associated with culture and sustainable development.

The 1998 *Conference on Culture in Sustainable Development*, sponsored by the World Bank and UNESCO, addressed the social and economic opportunities and requirements to mainstream investments in cultural heritage and the living arts. The two-day deliberations included attention to questions of equity, social inclusion, the

opportunities to redress conditions of poverty, and the collective capacities to preserve and conserve cultural and natural heritage through partnerships.

The conference provided an opportunity to learn from leaders in the cultural development arena about the options for action and innovation at the national level. Plenary speeches gave enlightenment to the potential for linking the economic and social aspects of sustainable development to the work of all institutions and communities engaged in cultural heritage and related social endeavors.

Related to the conference, a series of events, training seminars, and concurrent meetings enabled a deeper examination of the issues and options for conserving and financing cultural heritage and the living arts. The conference and these associated initiatives were meant to advance progress toward achieving important objectives, namely:

- Raising awareness of the need to promote and preserve cultural and natural heritage,
- Engaging external experts with Bank managers and country staff,
- Providing a unique opportunity for major professional groups to interact over requirements to link cultural and social solutions at the country and global levels, and
- Promoting understanding of how best practice and innovations can be used to promote the conservation and preservation of cultural heritage in sustainable development planning.

The conference, its presentations, seminars, and informal dialogues resulted in better understanding of the roles and relationships among global systems regarding culture, cultural heritage, and development; access to examples of best practice and innovative processes; contributions to the content of country development strategies; assistance to development practitioners in better assessing the global connections of their work;

and strengthened partnerships among the stakeholders.

Because the message coming from this conference should be shared around the globe, these proceedings are available to the global community via the World Bank's website: go to [www.worldbank.org/csd](http://www.worldbank.org/csd), then go to the conference icon.

*Ismail Serageldin*  
*Joan Martin-Brown*

# Acknowledgments

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On behalf of all in the World Bank, our enormous thanks go to President Jim Wolfensohn, without whom the *Conference on Culture in Sustainable Development* would not have been possible. His vision, his leadership, and his commitment have created the space which enables us to act. In that spirit, we have acted and we have tried to live up to his lofty vision. We wanted the conference to live up to his vision in a big way because it is the first public forum on the issue of culture and development in the World Bank.

Support for this vision was clearly voiced by the more than two dozen speakers who shared their expertise on culture and development. Their perspectives were enlightening and universal. They came from many parts of the world—Brazil, Cambodia, Canada, France, Iran, Israel, Japan, Mexico, Spain, the United Kingdom, and the United States—and spoke of a common goal. My heartfelt thanks go to these distinguished leaders who gave of their time to make presentations and participate in all aspects of the conference. You will read their eloquent words and their names in the following pages of these proceedings.

I would like to acknowledge the Right Reverend Njongonkulu Winston Hugh Ndungane, the Anglican Archbishop of Cape Town, South Africa, who was scheduled to speak on the material and spiritual dimensions of cultural heritage. Due to unforeseen events in his country, he was forced to cancel his participation in the confer-

ence at the last minute. His presence and insight were missed.

Several conferees participated in an infrastructure study tour jointly sponsored by the Bank and the National Park Service. I want to thank the organizers of the tour, Brooke Shearer and Michael Auer, and the director of the National Park Service, Robert Stanton.

I would like to thank the Getty Conservation Institute for loaning to the conference its outstanding photography exhibit, *LANDMARKS*, which was on view in Preston Auditorium. The exhibit included photographs by 9- to 18-year-old boys and girls from Los Angeles, Cape Town, Mumbai (Bombay), Mexico City, and Paris, capturing the environments of their home cities through youthful eyes. I would like to give special thanks to Mahasti Afshar, the exhibit curator; and Barry Munitz, president of the J. Paul Getty Trust, for making these powerful images available to us.

A special *Urban Age* magazine (September 1998) issued for the conference explores some broad topics connecting culture to development and its implications for the World Bank's program. I extend my gratitude to the staff of *Urban Age*, in particular Margaret Bergen and Annabel Biles, for the work on this informative and attractive publication.

A conference like this does not come about just by participants giving of their time, important as that is. It takes the work of many individuals.

Above all, the extreme dedication of Joan Martin-Brown must be acknowledged. Joanie took it upon herself to organize everything and ensure that everything was done properly. But it is not a job for one and we must acknowledge the many people who did the real work for several months in preparation for this event: Tom Blinkhorn, Tia Duer, Bronwyn Dunn, Katrinka Ebbe, Yoko Eguchi, Arlene Fleming, Phil Fox, Sandra Granzow, Gita Hemphill, Alicia Hetzner, Tomoko Hirata, Bonnie Howell, Sarwat Hussain, Sylvia Gottwald, Sheldon Lippman, Helen Meade, Carol Ann Reed, Eugenia Sander, Ephim Shluger, Steve Stern, as well as members of the Bank's Cultural Council and their colleagues. And in particular,

Guillermo Cintron, Siriyana Cumine, Barbara Eckberg, Mark Fraser, Mark Halcrow, Dory Morao, Betty Nega, Susan Perez, and Mehert Wossene, who did all the behind-the-scenes activities that make a conference come together so seemingly effortlessly. I would like to also include the World Bank's staff who provided security, printing, food, audiovisual, and interpretation services.

And finally, thanks go to all who worked at getting these proceedings published, especially Wendy Guyette for the cover design, Tomoko Hirata for the cover artwork, Gaudencio Dizon for typesetting, and Sheldon Lippman for managing the editorial process.

# PART ONE

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## THE PLENARY



# The Culture and Development Paradigm

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## Welcome

*Maritta Koch-Weser*

Good morning, ladies and gentlemen, guests who have come from afar, dear colleagues, dear friends. It is truly a tremendous pleasure to welcome you to this joint UNESCO-World Bank event, our *Conference on Culture in Sustainable Development*. Thank you for joining us to make a bit of history together today.

Never in the more than 50 years since the founding of the World Bank have we hosted a forum like this, bringing together culture ministers and such a most distinguished group of thinkers and practitioners in the field of culture and development. The recognition that culture and development are so very closely intertwined is young in our organization. Had you come here 25 years ago, you would not have found a single social scientist working at the World Bank, and in 1980 there were no more than two or three of us.

The first sociologists and anthropologists were hired in the late 1970s, because then World Bank President Bob McNamara had given marching orders that this Bank needed to reach the poorest of the poor, and to reach the poor, you need to know more about them, about their way of life, their institutions and their beliefs, and thus came the first sociologists and anthropologists.

And yet, for too long, progress remained slow. The 1990s saw primarily the struggle for our so-called safeguard policies. We tried to establish first rules for some of the most delicate development issues—the protection of indigenous peoples in voluntary resettlement, environmental assessment, social assessment and public participation, and for the protection of cultural property.

But then, in this decade, we have moved decidedly from a do-no-harm to a proactive portfolio in all of these social and cultural fields. Today we lend specifically to assist the cause of indigenous peoples. We have a large portfolio of environmental projects, and we have made lending for cultural heritage the normal line of business.

In this very context, I have the pleasure of introducing our first speaker today, World Bank President James Wolfensohn. We have never moved more vigorously toward the inclusion of culture as a most fundamental element of development than under his leadership. It was our good fortune that three years ago, we gained not only a banker of world renown, but also a protector and manager of the arts. Jim Wolfensohn had previously been in charge of the Kennedy Center here in Washington. He shared the values as well as the business acumen that need

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*Editor's Note:* Bios and contact information for conference speakers can be found in Part III: Resources.

to come together in the protection of cultural heritage.

As he came to the Bank, Jim Wolfensohn made it clear that the institution was on its way out unless it changed, and he made it clear that a fundamental part of this change had to be greater attention to the social dimensions of development. He reached out in numerous field trips, trying to get close to the people themselves.

He, as he might coin it true to his Australian roots, "gave us hell". He asked: What was our strategy? What was our message? And in 1996 Mr. Wolfensohn called together a Social Development Task Group. Half of this ten-person team were, to their very own surprise, the Bank's eminent economists. Mr. Wolfensohn was determined to move social considerations from the sidelines to mainstream.

And when our Social Task Group called for significant changes, he supported us. He helped us innovate the lending instruments of the World Bank, making them more adaptable and responsive to local participation. He allowed us to lend for small learning and innovation loans. He agreed that our Country Assistance Strategies had to look at social and not only economic fac-

tors and, very importantly, that we could define "social projects" as the target of our lending.

Examples in our work today include projects for violence reduction in Colombia, post-conflict reconstruction in several places around the world, indigenous peoples programs, and of course, cultural heritage lending.

Numbers tell their own story. Today more than 200 social scientists work at the World Bank. And when we submitted to Mr. Wolfensohn that an institution like ours should be ready to join hands with UNESCO and other eminent institutions working in the field of culture, he not only agreed, but he appointed himself as chairman of our working group. And he has ever since been on our case, living up to his promise and personal commitment that no matter how tight his schedule was going to be, this would remain a high priority.

As a result, we have established partnerships with many of you, and we have started to work with you on concrete cultural heritage projects in the developing world in all regions. Thank you again for meeting with us here today to share thoughts on a fundamental change in the development paradigm.

---

# Culture and Sustainable Development: Investing in the Promise of Societies

*James D. Wolfensohn*

Let me welcome all of you on behalf of the World Bank, our partner in this enterprise, UNESCO, and our many partners: the Getty, World Monuments Fund, OAS, IDB, the Smithsonian, the World Tourism Organization, ICRON, ICOMOS, the Aga Khan Trust for Culture, and many more. It is indeed a remarkable and wonderful event for us that we are linked with you in this common endeavor which is coming 50 years too late for the Bank, but of which we are delighted now to be a full part.

The issue of culture and development is not a subject that we regard as controversial. We start from the proposition that you simply cannot have development without a recognition of culture and of history. In a world that is becoming increasingly globalized and where there are pressures for a similar culture throughout all our countries, what is abundantly clear is that it is essential for us to nurture, to prize, to revere, and to support the culture and the history of the countries in which we operate. Very simply, we do not believe that you can move forward unless you have a recognition of the base and the past from which we have come.

This is not some wild, exotic idea. This is not a view of an elitist. This is a view that you find in villages and in slums, and in parts of countries that you go to where people, however bereft of physical resources, turn back on their culture and their history.

I was in Uzbekistan a little over two years ago in the Aral Sea. I was in a fishing village in which the people had discovered that with the erosion of the sea, they were now 15 kilometers from the water. It was a fishing village and all they knew was how to catch fish and dry them. So they had created a few ponds and they were eking out an existence which gave them \$15 per month per family. So the conditions were terrible.

And in this condition of poverty and despair, I met with a teacher who spoke some English and along with my wife, Elaine, met with a class of children dressed sparsely in the cold weather, but full of excitement at a visit by someone coming by helicopter with all sorts of security and so on all around. It was quite an event. At one moment, a little child came up to me as I was leaving and pressed into my hand a note equivalent to about 10 cents American. I looked down and found this money in my hand, and looked for the kid, and he was running away. So I asked the teacher, "What is this?"

He said, "Mr. President, in our culture, when a traveler comes to your village, it is our tradition to give money to help you on the next phase of your journey."

I cried. I was deeply moved. And I was set on a course of thinking that if this village is going to go forward, and all villages like it, we have got to help that kid to preserve that culture. We have got to help that village to maintain its roots. We

have got to help villages and people throughout the world have a base that no one can take from them.

So we at the Bank have started to expand significantly our involvement in this aspect of development. It is not some glossy addition; although for some members of our Board, it does seem a little bit elitist. We are trying to convince our Board, as we have already convinced the team in the Bank, that without cultural continuity, without a preservation of the things that matter in a society, there can be no stable development. I believe that passionately.

You may be interested to know how we organized this group in the Bank. This was not an allocation of work. I simply called a meeting, and I said if any of you are interested in this subject, come along to my conference room, and we'll see what together we can do. There are no allocations of time that you will be able to write down on your timesheets. This is not something that is a job for you, but if you believe it, come along, and together we will try to see what we can move in the institution.

At the first meeting, I guess we had 40 or 50 people. At the second meeting, we had an overflow crowd. This is not something which is a determined exercise from the Bank imposed from above. This is something that is within our institution. It is something that is within the people. And my leadership may be useful, but it would be nothing if my colleagues did not feel the same way. And there is now an outpouring of excitement in terms of developing projects in which we can have this cultural and historic base.

But we are very conscious that we are not the arbiters of culture. We are very conscious that we don't have the experience that many of you have. We are very conscious of the fact that we don't have the depth that many of you have. So this meeting for us is an opportunity to exchange ideas and to say to you that there is a new Bank, that it is a Bank that wants to cooperate with you, that it is a Bank that is prepared to provide financing, that it is a Bank that is prepared to help organize and demonstrate its own commitment by providing funding and resources.

We are talking in terms of lending which is additional. I have told presidents and prime ministers throughout the world that if they want to

have lending for culture, we will make additional loans. Whether it be \$5 or \$10 or \$20 million or up to a certain percentage of the funding that we are providing to them, they can call on us for funding, but it cannot be used for anything else; it can only be used for cultural purposes. That is very important because it saves the political leader the embarrassment of saying that he is taking money from sewerage or housing and putting it into culture.

We are also saying that if you want to borrow from us for cultural purposes, there has to be an element in it which relates to current creativity and performance. We are not there just as historians, although the historic aspect is important. We are there also to support creativity. We are there also to support artists. We are there also to be part of the vital life of countries so that there is a regeneration of interest and support for the arts and for cultural activities.

We are feeling our way, and we are getting a remarkable response. But we need help, we need guidance, and we need partners. And so for us, this is not just a singular meeting, this is a first meeting. It is a remarkable one in terms of the interest that it has created. We hope that in many ways, in bilateral meetings, in smaller groups and in plenary sessions such as this, you will learn that the Bank is a reliable and committed partner to this enterprise.

I had hoped that I would be able to give you a surprise by having Hillary Clinton join us, because she was very keen to come. I thought it was for me, but of course, it was for Elie, and then I thought it was for all of you. So when I talked to her on Friday, she had hoped to come, but I have just gotten a letter which I have not even yet read, so let me read it to you, because it was just handed to me one minute ago.

It says: "Dear Friends, I would like to extend my greetings and best wishes to all of you gathered for this most important convening on culture in sustainable development. You represent governments, multinational institutions, non-profit organizations and businesses. Indeed, you represent the public-private partnership that will ensure that the work of this conference will become a powerful, ongoing global initiative.

"I want to salute Jim Wolfensohn for his visionary leadership and for recognizing the centrality of cultural heritage for the social and

economic progress of people around the globe. Jim and I share a common commitment to this proposition, and I congratulate him on the World Bank's important contribution.

"I also want to welcome back to Washington my good friend, Elie Wiesel, who has given our world so much and who will provide this conference with his wise perspective.

"Under the theme, 'Honor the Past and Imagine the Future', my husband and I have embarked on a millennial program for our nation that embodies the core principles of this conference. The importance of America's cultural heritage and its living expression in our diversity we believe should help chart our nation's future into the next century.

"In this era of globalization, it is more critical than ever to work to create a global community where diversity is a source of strength, not division, and where values relating to family, religion and identities of people are respected. Connecting culture with the social and economic well being of people is an essential element in creating the kind of world we all seek.

"Much good work has been undertaken, and I applaud you for what you are doing. In the months ahead, I hope you will forge a concerted global commitment with partners from all sectors of society.

"For my part, I offer my whole-hearted commitment to this objective, and although I regret

that I cannot be with you today, I look forward to joining you at a future gathering that will build on the promise of this conference."

That is a very sincere letter from someone who is deeply committed to this subject.

### **Introduction of Keynote Speaker**

Let me move to introduce someone whom I have the honor of calling a great personal friend and for whom my admiration knows no bounds. It is Elie Wiesel, a Nobel Laureate and one of the great thinkers and great people of our time.

Never has there been an embodiment in one man of a sense of history and culture which has brought him to the position in which he is today. He is a spokesman of our time and a creature of his past. You cannot read his works without being moved, whatever faith you come from, whatever background you have experienced.

Elie is a man who has drawn on his life's experiences to coalesce an approach to life which must reflect the central part of our own thinking today. It is a commitment to his past, a recognition of his history, but a positive and constructive view for the future.

There is no one I know who could better open this conference, and there is no one whom I admire more than Elie Wiesel. Let me introduce with enormous pleasure and with great personal pride, Elie Wiesel.

# Opening Keynote Address

---

## Sustaining Culture and Creative Expression in Development

*Elie Wiesel*

**P**resident Wolfensohn, Ismail, Mrs. Wolfensohn, friends. I think I should thank my friend, Jim, for inviting me to speak to you. This is the first time I have addressed a group of bankers and I was wondering actually, why did he want me to come and speak to you. He knows that my knowledge in this field is so limited that if I were to say that he is my teacher, I would offend him: I would be such a poor pupil. Maybe it has to do with his sense of humor, because if my friends would hear about my being here, they surely would laugh.

Now on the other hand, Jim and I have been friends for so many decades. We know each other so well that we realize that what we all have in common is a quest for certain ideals to be formulated, for certain links to be created, and for certain ideas to be deepened. And today because of the extraordinary power that you represent, both in the field of politics, political science, and economy, it is perhaps important for you to hear the few questions that I would raise related to my life and yours.

Do finances and culture have things in common? Most people know what economy is, but what is culture? Is there a definition of culture? We know one thing surely. We know that culture is not and must not be separated from people. Only people create culture, and people's lives are governed by economic factors as well by spiritual ones.

Culture may be termed as the soul of economy, just as economy may be defined as the arm of culture. Both can be—must be—nationally inspired and universally applied; in other words, rooted in national aspirations but open to outside ideals.

An example of the universality of culture has already been given by Mr. Wolfensohn. He gave you this very moving vignette of this little child who gave him a lesson that when a person comes, you help him continue on his way. In my tradition, in the Jewish tradition, when a person leaves, we give him money to give it to some other people in need in the place where he arrives. We call it *Shaliach Mitzvah* or a messenger of good deed. We turn every person who travels, into a messenger. We are all messengers.

So perhaps culture and development, the two topics that are combined in your endeavor here, do go together. One is helped by the other.

Now, Edouard Herriot, the old Speaker of the French Parliament, used to quote this ancient Japanese saying about culture. "Culture is what you remember when you have forgotten everything else." In other words, culture is that which remains with us when all that you have learned and acquired from your teachers, friends and foes, is erased.

Thus, culture would be that which is so profoundly identified with a person almost on an ontological level that it can never be taken away

from us. Culture would then be that which makes any human being unique.

Now is this definition correct? Does it reflect the passion and the truth? It is supposed to communicate. Ethnologically, culture has more to do with agriculture than with literature, art, or music. In various dictionaries that you may consult, under the word *culture*, there is more about cultivating the soil than about spiritual or artistic endeavors. In this respect, culture means bread and vegetables. It feeds the body, perhaps the brain. The image is not inspired by it, but the image has been transposed in our language to higher levels, and there culture is what nourishes the mind and the soul. It is an exchange always. In both cases, one must give or sow in order to get it back multiplied and enriched.

For a project of individuals, men and women, whose creative impulse is often accompanied by a sense of solitude, if not isolation, culture is what transcends them and binds them. Whether pessimistic or optimistic, agnostic or believer, in love with classicism or modernity, we can still belong to the same culture. Culture is what surrounds and penetrates a society by the intellectual curiosity and the artistic appetite of its individual members.

Thus even primitive culture is part of our own. The culture of a forgotten tribe in Africa or Latin America is culture, and we should never view it as second-rate or, God forbid, retarded. We would see our own culture impoverished and diminished if we would not take it into our own and say we are all therefore members of the same cultural family, which is, so to speak, that we are all elevated by that culture as well.

That applies even to counterculture, which was so popular with so many young people. These poor didn't realize that when they were protesting against our culture with their shocking theories, they actually enriched it; they became part of it. Yesterday's rebels are today's bourgeois.

Can culture be limited to any given definition? Can economy be limited to any given situation? Isn't *development* precisely the word that transcends all definitions? We are all in a state of development—biologically, scientifically, and culturally. *We develop* means we may change our outlook. We may decide that what was good yesterday is no longer good today. We may decide

that our ideas of yesterday have to be altered and perhaps adjusted, adapted today.

Was Athens' democratic culture of a higher quality than that of military Sparta? Were Antigone's cultural values loftier and more refined than those of Creon? Aren't they all part of the great and sublime ancient Greek culture? Was defeated Etruscan culture totally separate from victorious Rome? Isn't culture always inclusive rather than exclusive? In painting, aren't yesterday's modern painters and musicians today's classics?

This interrogation may apply to modern problems as well. I use the word advisedly, because what development and culture have in common is a sense of urgency when it comes to morality. Both need the ethical dimension for them to be fulfilled.

Is man's or woman's humanity our ultimate concern? The answer must be affirmative, but what is the meaning of humanity? Would it be fair to declare that even when men or women are inhuman, where their culture, their absence of culture is also part of culture, which their perversion of culture becomes culture—isn't that also part of our collective heritage? In other words, is it psychologically and ethically plausible to propose a frightening idea that inhumanity itself can still be human?

Your subject of development and culture is so important because it raises these questions. Your work is to define economy in moral terms. You heard it from your President. Economic development must be measured not only as a financial endeavor but also as a moral and cultural challenge.

Do culture and economic development help the human condition in making it more human? That is the question. Going one step further, may we proclaim a postulate that culture without its development component is doomed to remain sterile? With rare exceptions, the prestige that culture can offer individuals has attracted men and women of destiny. Napoleon was proud of being a military genius just as he was of being a member of the French Institute. Stalin wanted his people to know that he loved reading poetry, and he would call up poets at night. The poor poets lost their sleep soon after, never knowing whether the telephone call meant fame or death. Only in Germany did a Nazi

leader exclaim that when he heard the word *culture*, he would seize his gun.

Which nation, wealthy or not, does not wish to boast of its cultural achievements and therefore of its cultural heroes? Were they all ethically inspired? Plato who accepted slavery hated poets. He actually expelled them from his Republic.

In antiquity some great men were notoriously anti-feminist. Socrates, the great Socrates without whom no philosophy could be envisioned, called women "the source of all evil". Euripides found them "worse than snakes". Thucydides, the historian who was also a general, did not hesitate to write, "All one can wish for women is to be talked about very little."

Are we thus going to give up on history? Are we going to reject philosophy because of the foolishness of these very great minds who forgot their ethical obligation as philosophers and historians?

Skip many centuries. Rimbaud, the idol of French poetry, was a drug merchant. Did his work contribute to economy or culture? Ezra Pound in America was a vicious anti-Semite and racist—both usually go together; any racist must be an anti-Semite and any anti-Semite ultimately is a racist—as was Louis Ferdinand Celin. Can and must their works be erased from 20th century literature?

Now what about ethics? What about ethical concerns? What about compassion for the other? After all, culture means compassion. Camus said, "There is passion in compassion." We must passionately be compassionate. That means compassion with passion, including others in that passion.

What about decent and honorable bearers of culture? Are they allowed to compromise with dictatorship so as to be able to continue their work and help their own economic welfare and strengthen this social status? In the Communist empire talented people, great poets, would write stupid poems glorifying Stalin. Was it fear? Was it money? Maybe something else.

On a different level, Jean Paul Sartre's plays were performed in German-occupied Paris. Albert Camus' "Myths of Sisyphus" was published at the same time. Camus, the great humanist who was a teacher to so many of us, nevertheless accepted a German censor's demand to omit the chapter on Franz Kafka, the Jew, from the book. Now couldn't Camus have

waited a year? Couldn't Sartre been more patient?

Still these two giants had a moral compass. Camus became the moral leader to his readers to this day. In spite of their mistakes, their books belong to this century's cultural treasures and one cannot speak of development without taking their words, their heritage, into the picture. For we believe in culture as a fascinating adventure of the soul and of society. We believe that art, music, painting, literature, philosophy, the very process of the idea being formulated, shaped, all we offered as gifts from the artist to himself or herself and through them to others. We believe that just as the body cannot live without bread or dreams, the soul cannot vibrate without culture.

Culture is meant to be a shield against complacency and indifference. Culture means the setting of a limit which one cannot cross with impunity. For a person of culture, there are certain things that he or she will not do. And yet, I would lie to myself and to you if I were not to remind you, as I remind myself as a teacher and as a writer, that there were times when this proposition failed to withstand the test of reality. Those who in the early Forties in Eastern Europe participated in massacres—daily massacres of men, women, and children simply because of their Jewishness—took pride in seeing themselves as men of culture. They would kill children and their parents during the day and go home in the evening to read Schiller and listen to Brahms.

What does it all mean? The day I discovered that most of the commanding officers of these murder units had college degrees was a dark day in my life, because I believe in education as I believe in culture, and the two go together. I believe that both education and culture—and, in your case, economy—do help the development of the human being and raise his or her position in absolute terms. Because we know how to read a novel, because we know how to admire a painting, because we are taken by a specific melody, our souls, our minds, our lives have changed for the better.

Here I realize that there were exceptions. Were they exceptions? Numerous with Ph.D. in philosophy, in the arts, in the sciences, in medicine, and in theology. They were proof that culture is neither necessarily nor inevitably a magic

weapon to save a person from yielding to the seduction of evil.

Enemies of culture have power and today these enemies are the fanatics. I suggest to you, friends, that we have common enemies. Those who deal with development in economic terms and those who work for development in cultural terms, our enemies are the fanatics. To fanatics under their brutal rule, the spirit is not free to create works of art and tales of anguish. Fanatics believe that only their truth is eternal, only their faith is absolute, only their law is immutable. They are convinced that God listens to them alone and that they alone are worthy of his attention.

Due to its inherent quest for diversity, I believe, culture and education and development should constitute themselves as the best remedy against fanaticism for, in spite of everything, I still believe in culture as a way of ennobling the human person whose freedom is determined by that. It is the *otherness* of the other that moves me to pay attention to him or to her and to see in them, my fellow human beings, part of a design whose ultimate goal and end elude us.

Culture is destined to serve as a bridge between individuals and collectivities. At a concert,

in a museum, in a theater, people who don't know one another experience for an hour the same wonder, which creates a connection between them. Goethe was German; Shakespeare, English; Pascal, French; and Jeremiah, Jewish; but they belonged to the universal cultural heritage which they shaped and the universal sensitivity which they all ignited.

And here is where you, my friends, come in. Your dedication to international welfare is inspiring. You help those who need help, and under your President and my friend's wise and imaginative leadership, you try to encourage governments to show more concern for their desperate populations. You bring consolation to families in grief, to children without shelter, and to prisoners of misery. And you remember that the thirst for culture is as strong as the hunger for bread.

Who knows? Perhaps Alexander the Great was great not because he conquered half of the world, but because he built libraries. And above all—this is something which I like for personal reasons—perhaps Alexander the Great was great because he had chosen as a tutor a man of vast culture, Aristotle.

# Commentaries and Contemplations

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## Introduction

*Hernan Crespo Toral, presiding*

**T**his conference opens a new chapter not only in the relationship between the World Bank and UNESCO, but also in the search for sustainable human development. Both organizations agree that cultural should be its chief ingredient.

The terms "culture" and "development" are no longer alien, nor in any way incompatible. In fact, they are interactive. Providing development with a cultural dimension is bringing in untold returns, for it is the only way in which human beings, who are both subjects and actors of their

own fate, can be the prime movers in the drive to improve the quality of their lives.

Nor is there any other way to increase the participation in the democratic process and to ensure proper citizenship. Culture, above all, is a relentless seeking that is unique to human beings and societies. It represents the values, nurtured for generations that lie at the very roots of the diversity of the human condition and the building of the future. By acknowledging its importance, we shall attain justice, which is so vital to building peace.

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# The Natures of Culture: The Natural and Human Environment

*Vann Molyvann*

**M**r. Vice President, the representative of the Director-General of UNESCO, Excellencies, ladies and gentlemen. May I express my sincere thanks to the World Bank and UNESCO for allowing me to present the measures taken by my Government for the preservation and development of Cambodia's cultural heritage.

My report is entitled, "Angkor: A Recent Past of Destruction, Future Prospects of Conservation and Sustainable Development".

In 1970 General Lon Nol carries out a coup d'etat bringing down the Khmer monarchy and drawing Cambodia into the Vietnam War. The Angkor Region is immediately taken over by guerrillas fighting in resistance to the Lon Nol regime. The Archaeological Park is occupied by the Vietcong.

Following the 1973 signature of the Paris Accord on Vietnam, the Park of Angkor falls under Khmer Rouge control. In 1975 the Khmer Rouge transform the country into a mass collective. Siem Reap's urban population is displaced to the countryside. The merchant, intellectual, and urban classes were to be either re-educated or physically eliminated. Family structures were dismantled, the population dispersed according to age and sex. Adolescents assigned to mobile brigades and children separated from their parents.

Angkorean temple sites, spiritual havens for the population since the dawn of Khmer history

are abandoned as such. Objects of religious worship are considered without value; Buddha statues are broken off their pedestals, decapitated, and reduced to dust. Cambodian youths receive an exclusively political education as the Khmer Rouge deliberately strive to eradicate the Buddhist religion from Khmer culture.

## **Immediate Measures Taken for the Safeguarding of Angkor**

In 1991 during a UNESCO international round-table conference of experts on the Angkor monuments, His Majesty King Norodom Sihanouk, at that time President of the Supreme National Council, seeks UNESCO assistance to register the Angkor monuments on the World Heritage List.

On November 13, 1991, facing the Angkor Wat Temple, the Director-General of UNESCO, His Excellency Mr. Federico Mayor, launches a vibrant appeal to the international community to conjoin its efforts to save Angkor. The Angkor site was registered on The World Heritage List of sites in peril in December 1992. The Committee recommended that within three years the following five measures be implemented by Cambodia, the depository of this heritage:

- Promulgation of adequate protective legislation,
- Establishment of a national cultural protection authority,

- Establishment of permanent protective boundaries,
- Definition of significant buffer zones, and
- Establishment of the coordination of international conservation efforts.

These five measures have been implemented within the delays imposed by the World Heritage Committee:

- The Law for the Protection of Cultural Heritage was promulgated by His Majesty the King on 25 January 1996.
- The APSARA Authority, (Authority for the Protection of the Site and the Management of the Angkor Region) was established by Royal Decree of 19 February 1995.
- The definition of permanent boundaries and significant buffer zones was made possible through the assistance of UNESCO in its project known as ZEMP, the Zoning and Environmental Management Plan for the Region of Siem Reap.
- The fifth measure was implemented during the Inter-governmental Conference on the Safeguarding and the Development of the Historical area of Angkor, held in Tokyo on 12-13 October 1993. Thirty countries and five international institutions participated at this Conference.

The Tokyo Declaration concluding the meeting recommends the establishment of a Coordinating Committee at Ambassador's level in Phnom Penh as the international mechanism for the coordination of assistance. The committee is placed under the honorary presidency of His Majesty, the King of Cambodia; it is co-chaired by France and Japan; and UNESCO is in charge of the Secretariat of this committee.

The Tokyo Declaration recognizes that the people of Cambodia have sovereignty over and primary responsibility for the safeguarding and development of the historic area of Angkor. It recommends that the international efforts should be carried out in a coordinated manner for the safeguarding and preservation of the monuments and historical area, taking into account their cultural, socio-economic, and ecological dimensions.

### **The Five-Year Emergency Plan**

Since its inauguration in mid-1993, the Royal Cambodian Government has prepared and be-

gun to progressively implement a Five-Year Emergency Plan for the safeguarding of the monuments of Angkor. This Plan comprises seven objectives:

- Institutional framework for the management of cultural heritage;
- Comprehensive research program on and promotion of cultural heritage;
- Comprehensive program for the restoration, preservation, and valorization of the monuments at the site of Angkor;
- Development of human resources;
- Education of Khmer nationals, directed toward enhancing knowledge of Khmer culture;
- Development of a tourism industry capable of securing investment necessary for regional development; and
- Integrated development of Siem Reap Town and Province.

Due to the instability of the country after the Khmer Rouge period, the implementation of the seven fields of operation of the Emergency Plan has presented great difficulties. Nevertheless, most of these have been realized; a few are still ongoing, and some are projects in search of funding.

The first measures are taken in the cultural sector, the second ones will be taken in the socio-economic sector, and the third one in the ecological and environmental sector.

De-mining, commenced in 1992 with French and European funding, has been fully completed within the Archaeological Park.

The Heritage Police, trained and financed by France, is very active. Considerable efforts are being deployed against the illicit traffic of Khmer cultural properties. Thanks to ICOM, over twenty art objects and statues have been returned to Cambodia by museum and private collectors.

Beginning in 1998, the World Monument Fund established in Siem Reap the American Center for International Research in Cambodia, dedicated to advanced scholarly research and training with an emphasis on architectural conservation.

Now the monuments. The Angkor historic area is a very large archaeological worksite, at present probably the largest in the world. Since 1993, almost five million US dollars have been invested every year in the restoration program. Nineteen countries and institutions are active on the 17

work sites of restoration and archaeological excavations ongoing or due to be opened shortly.

One percent of the technical assistance budget is consecrated to the training of nationals. The Emergency Plan gave high priority to the training of national historians, archaeologists, architects, painters, sculptors, and craftsman. Thanks to UNESCO and other international organizations operating on Angkor sites, the emergence of future Khmer specialists capable to progressively take over the Angkor conservation work, slowly concretizes.

In regard to the second measures taken in the socio-economic sector, the Government foresees the development of small- and medium-size hotels in the old town of Siem Reap and a larger one in a hotel district to be entirely created on the model of Bali's Nusa Dua. Presently, on the 560 hectares retained for this purpose, the APSARA authority develops a first section of 37 hectares. This part of the Emergency Plan is the most delicate because of the enormous speculative pressure on the cost of land. Uncontrolled expansion of mass tourism, especially in the socially weakened context of today's Cambodia, would have a destructive effect on the viability of Khmer culture, traditional beliefs, and systems of values for fostering social cohesion.

The World Bank intervenes now in Siem Reap for the rehabilitation of National Road Number 6 from the town of Kompong Thom to Siem Reap Town. This road follows the trace of an ancient Khmer causeway.

The last measures are to be taken for the protection of the Angkor environment. A major problem concerning the Angkor environment is the illegal lumbering. The forests of the entire Siem Reap Province are being massively logged. As of the latest statistics, 75 percent of the trees in the Park have been cut over the past 15 years.

Pedagogical studies of the Angkor site allowed the definition of an ecological model for the provision of adapted actions. The model reveals an ensemble of ecological units distributed in bands,

running from north to south and parallel to the Tonle Sap Lake. Each band forms a coherent unit with its own distinct level of humidity, soil composition, morphology, vegetation and animal habitat. These ecological units are:

- Kulen Mountain Range and its piedmonts to the north, unique in its flora and fauna, this zone is included in the list of National Park Reserves.
- Ancient terraces, Zone of the Angkor Complex, recommended for total reforestation.
- Young dry terraces, the zone where hotel district is located has poor soil, unsuitable for agriculture.
- Young flooded terraces, protected zone for maximal rice cultivation.
- Lacustrine Plain to the south, vast ecological reserve to be left in its natural state.

In conclusion, an important academic question needs to be answered. Should the site of Angkor be preserved as a dead city or as a living historical site with its villages and populations? We have definitely opted for the concept of a living historical site. Consequently, the aim for an environmentally sustainable development is to progressively rehabilitate the hydraulic network and ancient dikes, according to new regional needs. New infrastructures, canals, and roads should be conceived as coherent complements to the Archaeological Park.

The Angkor Historic Area corresponds notably to the exploited surface area of Siem Reap Province today. Its population now is around 600,000 inhabitants. As a result of the past decades of war, this population currently lives below the poverty line. How may we best utilize what we have learned from the Angkorian past in working with these populations, the descendants of those very people who conceived and built the Angkor monuments, to improve their daily living conditions their prospects for the future? This is the challenge of developing the Siem Reap/Angkor Region for the next millennium.

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## The Social Dimensions of Culture and Contemporary Expressions

*Ali Mazrui*

**T**hank you very much, Mr. Chairman. I am very grateful for this opportunity. Both UNESCO and the World Bank are two international organizations that I have had the privilege to serve before, and it is therefore a triple honor to be playing a role on an occasion when both of them are cooperating. Dr. Serageldin and I, when I was serving on the Council of African Advisors of the World Bank, used to discuss issues of relevance to culture in development. It is therefore a great pleasure to see that the World Bank has made a lot of progress in this regard. In those days, culture was a case of paradigm lost. It is now in the process of becoming paradigm regained, and both the individuals concerned and the institution of the Bank itself ought to be congratulated. Of course, UNESCO has always been committed to culture.

I see culture as serving the following functions—and some of you who are already familiar with my work may recognize these concerns—first, culture as *perception*. When culture conditions how we view the world, it becomes a lens of perception. We are glad that the death penalty on Salman Rushdie seems to have been lifted, although the *fatwah* that his book is blasphemous stands. This perception of the book is still a divisive factor between most Muslims and most Westerners. But the death penalty, which in fact was passed by only one country

out of the 53 members of the Organization of the Islamic Conference, Iran, has now been lifted, and that is a matter of some relief certainly to Rushdie, who has been leading a rich but insecure existence since 1989.

Culture as *motivation* is the second major area. What induces us to work, what constitutes adequate inducement or spiritual satisfaction, is often conditioned by culture. Some cultures produce disproportionate numbers of workaholics, while other cultures produce a leisure class.

The third major area is culture as a *standard of judgment*. Culture can condition our ethical standards, our moral norms, our aesthetics and taste, and our legal standards.

I know that Muslims who are also Americans are caught up on two related issues—is adultery more serious than lying? As Americans, the scale of value is that lying is the more serious offense, especially lying under oath; but as Muslims, adultery is the more serious offense, a much more serious offense. In fact, in traditional *Sharia*, or Islamic law, adultery seen as a violation of the foundation of the family can even be a capital offense, so it is viewed very seriously indeed. I have been receiving faxes from friends in the Muslim world asking, “What is going on in that country? Why are Americans saying it is not the adultery that matters?” This is an issue of culture as a standard of judgment, and the two cultures obviously view it differently.

Fourth, culture as a foundation of *identity*—who am I? Am I a Jew? Am I a Gentile? Am I Black? Am I White? Am I believer or an unbeliever? Am I an Arab or a non-Arab? That is very central to our very being. Culture helps to define our identity.

Fifth, culture as a basis for *stratification*—who is up, who is down—the rank order in a particular society and what justifies different levels of social recognition. Rank, caste, prestige, and even class are partly determined by culture.

Sixth, culture as *consumption* and *production*. In human history, humans consumed before they produced, because originally we just went around gathering nuts and fruits and leaves. Then later on we started producing ourselves, cultivating. So consumption came before production, but the two of them became interrelated and were heavily influenced by culture, and exerted counter-influence on culture in return.

Finally, culture as a *means of communication* in language, in literature, and in other forms including in dress. Indeed, there can be communication in strange ways in dress. I have a nephew who is a much more traditional Muslim than I can claim to be, because he observes all the rituals and dresses Muslim, and has a beard. He is now a Canadian, but in everything else, he is Muslim in visible ways. He traveled to Muslim countries two years ago. One thing which struck him was that at every Middle Eastern airport, this man who looks Muslim was regarded with suspicion to Muslim eyes. At almost every entry point, they put him aside to wait for interrogation. In the Muslim world, the fact that he was dressed Muslim spoke something. It conveyed fundamentalism, it ironically conveyed at Middle Eastern airports. He had the shock of his life. He said, "I get away with this Islamic dress much more easily in Canada than I did at one airport after another in the Muslim world."

When we borrow from the West, we should also be careful not to mistake borrowing cultures from the West as methods of development. This is a message I go around preaching to my fellow Africans, because sometimes there is a tendency to say, well, the West is developed, and their culture is relevant for that.

Higher cultural Westernization in the Third World has not necessarily meant higher economic and developmental returns. Some of you may

already know the standard example. It has been pointed out that, while in 1957 Ghana had a per capita income of \$490 and South Korea, \$491 (in 1980 valuation of dollar); by the early 1990s, Ghana had only \$400, while South Korea had shot up to \$6,000. Yet by some measurements of Westernization, Ghanians spoke better English than South Koreans, were more Christianized than South Koreans, had universities which were more Western than South Korean, and had syllabuses which were more Eurocentric than South Korean.

Among civilian presidents, Ghana had one president who had written some 10 books in English, Dr. Kwame Nkrumah; one president with a Ph.D. in anthropology and strong postdoctoral links with Oxford University, Dr. Kofi Busia; and one president who was medically trained in the West, Dr. Hilary Lehman. Every civilian ruler of Ghana has been a highly Westernized intellectual. But the most successful and longest serving military ruler, Jerry Rawlings, has gone just one stage further. He is half-Western in parentage; one of his parents was Scottish.

Yet these high profile Western qualifications in Ghana have failed to help Ghana keep pace with South Korea's relentless pace of economic performance until 1997. By 1997 South Korea had become the sixth or seventh industrial power in the world, and its economic slowdown sent shock waves through the World Bank and the International Monetary Fund. So Africa has got to learn that when it comes to culture, it is not enough to be Westernized. We must pick and choose what it is in the Western culture that is relevant for development; otherwise make sure there is as much as possible that is authentically African. In reality, it may well be a combination of Western technique and indigenous culture which is the secret of dramatic modernization and development.

Robert McNamara, whom I respect very much, was in India a year or so ago as a guest of Sonia Gandhi. So was I. McNamara and I had a little debate about the relevance of culture, in which I emphasized that it is important that we deal with this cultural variable. I am sure Mr. McNamara would not mind my relating this story, because he felt that Africa's problems are too urgent for us to wait for cultural reform. My answer was in two parts. First, not all of Africa's problems require a culture change; sometimes, it may just

require greater attention to African culture than we have done before. Second, culture change need not take too long when it is required. I argued that Japan was occupied only briefly by the Americans under General Douglas MacArthur. The General imposed the Constitution on Japan, yet a liberal, competitive, multi-party system has taken root in Japanese political culture through an exchange which would have been inconceivable when Japanese planes set out to bomb Pearl Harbor in 1941. After Douglas MacArthur, Japan experienced a rapid and fundamental transformation in its political culture. It just goes to show that fundamental culture changes need not take too long. There is therefore hope for Africa even when it requires culture change, that that change need not take too long. But very often the problem is that we do not do enough to protect current culture—our own.

Bertrand Russell used to argue that civilization was born out of the pursuit of luxury. On one side, we may feel why should we celebrate the luxurious extravagance of those who built the Taj Mahal in India or Abu Simbel in Egypt or the Castles of Gondar in Ethiopia or the Blue Mosque in Istanbul, or the Brooding Majesty of Great Zimbabwe. Are not these monuments of past opulence, measurements of ancient stratification and privilege?

That is one perspective. But the other perspective is to view them as monuments to the laborers and toilers and masons who actually built them. In actual process, the Pyramids were not built by the pharaohs. They were built by Egyptian workers toiling day after day in conditions of hardship. It is to them that the Pyramids are a monument.

The Suez Canal, it is true, is in part a tribute to a French engineer, Ferdinand de Lesseps, but it is above all a tribute to Egyptian workers, many dozens of whom literally died building the Canal.

So symbols of past stratification become symbols of current identity of us as a people everywhere in the world. However there are current forms of stratification which may have to be watched carefully even if they are culturally sanctioned, even if they also provide different perceptions. Preeminent among these is gender stratification.

In Islamic culture, liberty and dignity are deemed to be a trade-off with regard to the status of women. Women in the Muslim world probably enjoy greater dignity than women in the West, but Muslim women enjoy less liberty than women in the West. Sons in the Muslim world are more respectful and more loyal to their mothers than sons in the West, but husbands in the West are more respectful, although not necessarily more loyal, to their wives than husbands in the Muslim world. Muslim women living in the West may, if they are lucky, synthesize the best of both traditions as they enjoy more liberty than women in the mainstream Muslim world and more dignity than women in the mainstream Western world.

Some cultures center women, but fall short of empowering them. In traditional Africa, women are far from marginalized; they are centered. Women are custodians of fire, a symbol of light and heat; custodians of water, symbol of life and cleanliness; and custodians of earth, linked to dual fertility—the fertility of the womb, woman as mother, and the fertility of the soil, woman as cultivator. By traditional culture, women are at the center of water supply, custodian of water, and they trek long distances fetching it. At the center of supply of rural fuel, firewood, they work very hard to make sure of its availability. At the center of production, food cultivation, we see women as farmers. The men may go to the cities and the mines to work for wages. They may tend the bigger animals, like cattle. They may fell the trees so that the women can collect the branches. African women have often been more centered than Western women, but not necessarily more empowered.

Reform until recently, has often been to educate African women in the Western style and thereby de-center them. Many African women with high school diplomas wind up as telephone operators and typists. They move from the triple-custodial role of fire, water, and earth to the lower ranks of the service sector. We need to find ways of keeping women central on the land and add empowerment to the equation, increasing the rights of landownership, improving independent credentials for bank loans, improvement of skills, betterment of equipment for water supply, for fuel use, and for methods of farming.

There is an additional thing that the World Bank and UNESCO should take into account. Most of the time, certainly with UNESCO and now increasingly with the World Bank, the concern is preservation of the works of the great masters, conservation of historical buildings, safeguarding of the collective memory of humankind. But should we also invest in deliberate amnesia? Should cultures be given space to forget?

I have in mind as one example the horrendous problem of the Hutu-Tutsi cleavage in Rwanda, Burundi, and in a different context in the Democratic Republic of Congo. Hutu-Tutsi is a split identity. I have gone around Africa and in diplomatic circles saying, look, there is something cultural in Africa which constitutes a short memory of hate. Cultures differ in animosity retention.

My dear Irish friends have long animosity retention capacities so that events which took place in the 17th century can be celebrated this year and cause tremendous tensions in Northern Ireland.

Armenians have tremendous animosity retention because they suffered under the Ottoman Empire. Although the Turkish Republic did not exist during World War I, Turkish Ambassadors even today are in great danger anywhere in the world from Armenians who want to exact revenge for the awful massacres of Armenians which occurred in 1915.

But Africans have a short memory of hate and this is a great cultural resource. My former president, Jomo Kenyatta, was put in jail by the British, rotted away on unjust charges, came out, published a book entitled, *Suffering without Bitterness*, embraced the British and turned Kenya around into one of the most pro-Western countries in Africa where it has remained to the present day.

Nelson Mandela loses 27 of the best years of his life in jail, comes out of jail and not only promotes a policy of reconciliation, but actually does things which sometimes I regard as absurd. There are some white terrorists fasting unto death. These were indeed white terrorists sentenced by a white government before Mandela became president; but after he was released. They were fasting unto death as protest. Of all the causes in South Africa, with children dying of malnutri-

tion, with potential mothers in danger of unsafe childbearing, why waste time going to beg these white terrorists to stop fasting unto death? Of all the priorities, Nelson, why should the fate of the terrorists even been paramount in your mind?

Mandela went to have tea with Mrs. Hendrik Verwoerd, the unrepentant widow of the architect of apartheid. Mr. Mandela, it is enough, now that you are president, to leave her undisturbed. It is enough to leave her undisturbed. For goodness' sake, why go and pay your respects to her and have tea with her? It isn't as if she were saying, "My husband was wrong." She was totally unrepentant.

Mandela illustrates this short memory of hate. Across the board, Ian Smith unleashed a war upon Zimbabwe, which killed thousands and then, when independence came to Zimbabwe in 1980, what happened? Ian Smith was in Parliament, continuing to abuse the black government of the day. Where else but in Africa does this sort of thing happen? I really don't know of anywhere else where this happens.

Let us also look at the example of Nigeria. We were worried in 1971 when the Nigerian civil war was coming to an end, that the streets of Enugu and Nsuka in the defeated Biafra would be awash with blood. The Pope was worried in Rome. Why? Because many of the people in the East, in Biafra, were a part of his flock. So we held our breath—the Nigerians are not always among the most disciplined of the human race—and we waited anxiously. But they were disciplined in the most supreme test of their entire existence. They were much more forgiving than Americans were after their own Civil War 100 years earlier. There was no spiteful Reconstruction, no Nuremberg trials, no vengeance. There was no exaction of revenge within post-war Nigeria.

Once again, Africa's short memory of hate prevailed. So what do we do with the Hutu and Tutsi? They are cramped in short space. Rwanda in 1994 was the most densely populated country on the African continent. It is a small country with just two groups, a dual society. Dual societies are beset with tendencies toward polarization and stalemate. Watch Cyprus as a dual society with its long stalemate. Watch Northern Ireland as a dual society with its sectarian history. Watch Sri

Lanka as a dual society with its ethnic violence. There are major tensions with dual societies as contrasted with plural societies. So dual societies have special problems.

Political amnesia could be cultivated if we could get these two groups in Rwanda and in Burundi to form part of a larger entity which is itself stable. I have been recommending that we try to get them to federate with Tanzania and become a plural society, a larger entity. We would then disarm the armies of Rwanda and Burundi. They would discover what they have in common which at the moment they seem to forget. In the political process of the new Tanzania, the Hutu and Tutsi may discover that they want to vote for the same political party as against other Tanzanians who are voting for a different party.

There is a precedent. There is the Iru and the Hima in Uganda. These are the same people as the Hutu and Tutsi, but in Uganda they bear different names. They live in Uganda in a plural society and therefore tend to act together on most issues in the political process as Banyankole distinct from other Ugandans. I have even spoken to former President Nyerere of Tanzania on this, and he is interested in the idea of regional integration as a solution, but thinks it would take several countries to federate rather than just Rwanda, Burundi, and Tanzania.

What am I trying to do? I am trying to find ways to give them space so that Africa's short memory of hate could begin to work. This critical element in our culture doesn't work in crowded conditions of space where people don't have time to forget at all, because the stress is upon them all the time.

So we need to invest in amnesia between the Tutsi and the Hutu. They will not unite unless donors, including the World Bank, one day regard regional integration as something worth supporting—encouraging them to unite, not just for economic reasons, but also because otherwise every few years, the Hutu and Tutsi will kill each other. We need to invest not just in cultural memory, but also in cultural amnesia.

I just want to make one last point. Should the World Bank enter into the business of repatriation of artifacts of arts and culture? I am a member of a group of eminent persons appointed by the Organization of African Unity to explore modalities and logistics for campaigning both for reparations in the sense of returning things and reparations in the sense of compensating Africa. That may be legitimate for the OAU, but is it legitimate for the World Bank and UNESCO?

Should the World Bank help us get back works of sculpture that are scattered around the world, provided they can be assured of their safety in Africa? I think the Bank should be considering these challenges—safety of the treasures and consensus between those who have them now and those who are going to receive them in Africa. Italy has been responsive since we started sending appeals for things stolen by Benito Mussolini from Ethiopia. There are Westerners who are prepared to help us regain some of our treasures. The World Bank could also help in facilitating such transactions.

Once again, the seven functions of culture cast a spell on the destiny of development, and the seven pillars of wisdom will constitute our paradise regained.

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## Cultural Heritage: Economic Challenges and Opportunities

*Enrique Iglesias*

I would like to begin by thanking the World Bank for inviting me to join you today. I confess, however, that I feel somewhat at a disadvantage after Professor Mazrui's in-depth and inspiring presentation.

I have always believed that culture has a central role in our struggle for economic and social development. Therefore, I have been pleased to see our success at the Inter-American Development Bank in raising among our people the consciousness of having culture at the center of our policies. This development is being reflected in our policies as well as in our work in the region on three different levels. The first is the relationship between culture and development. The second is the economic dimension of culture. And the third is how we, as financial institutions, can really cooperate with governments in building up this consciousness of the role of culture.

In the relationship between culture and development, I see a very refreshing movement from both sides: the people involved with culture are moving toward development and those involved with economic development are moving from a purely economic approach to take account of the cultural dimension. More and more I see a common ground on which they will meet. The real challenge is to integrate cultural and economic issues in a mutually reinforcing, comprehensive approach to development.

In the World Commission on Culture and Development report, *Our Creative Diversity*, UNESCO defined culture as "the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society". Culture is the way we live, the way we want to live. UNESCO has defined a key determinant of development, as "the process that increases the effective freedom of the beneficiaries to undertake whatever they consider valuable". In other words, in a people's cultural roots lie the basic elements of the dynamism essential for understanding what development is all about. It is very refreshing to note a growing tendency among economists to get away from the purely reductionist approach of looking at society as a set of economic pieces to appreciating that it is a global set of values, beliefs and traditions. The inclusion of these elements in our approach to policies will be the key to the success of our work in the development field.

I was very impressed on reading a book by Douglas North in which he advances the argument that culture plays a key role in determining local institutions, as well as the political and economic organizations created to operate within those institutions. Professor Putnam's book on democracy in central Italy also challenges us to appreciate the broader context in which economic development takes place. It shows how these

provinces, these areas, these cities were becoming rich and highly developed in contrast to other regions, thanks to the influence of the deepest and most profound values of their societies on the economic process.

How do cultural values relate to our economic activities and become powerful instruments of development?

Take solidarity for instance. We have in Latin America very moving examples of solidarity. It is found in the indigenous communities and among the poor. We may even say that the poor owe their survival, as much as anything, to their willingness to work together toward common goals. We at the IDB are working now with indigenous communities, which are taking the responsibility as main actors in the selection and execution of projects. Our role is to help them to accomplish their own objectives—and they do it very well. I should also mention the volunteer movements. We have a number of institutions working in Latin America in different areas: in health, in education, in housing. Their ability to mobilize resources and community participation is a major factor in improving the quality of life of the poorer segments of society.

Let us take a look at another value—self-esteem. When people feel pride in belonging to a region or to a city (for instance Cartagena in Colombia or Curitiba in Brazil), they eagerly do everything to defend their city, including seemingly mundane tasks such as maintaining the cleanliness of their buildings.

Or take the case of the social contributions of cultural values. We have many intractable problems in Latin America, such as violence and crime, which are very difficult to solve without reaching into the values of the community. You must be able to count on the solidarity of the people, the unity of the family, the sense of community of the neighborhood, and the shared vision of social groups that are willing to work and cooperate tirelessly to improve their situation.

Professor Mazrui mentioned another dimension, namely, integration. Latin America and the Caribbean is the region with the strongest movement toward economic integration. The reason why integration is so vibrant and dynamic in this region lies in our historical roots. We are not building integration from a purely economic ap-

proach, so much as anchoring it in our history, our common heritage, our traditions.

These examples illustrate how culture is a major ingredient in shaping our economic policies. This is the first level on which we must continue working, and it is important to do so in close collaboration with such institutions as UNESCO.

The second level is to value the economic dimension of cultural activities. In some of our countries, 20 percent of employment is in cultural activities, particularly entertainment. We may be underdeveloped in many areas, but not in music. Everybody in the world is dancing to our music. This type of activities is an important asset that can contribute creatively in our process of economic development.

With respect to tourism, there is a growing demand for something more than sea, sand, and sun. We are seeing in Latin America that tourists coming from Europe and the United States are looking for two options, beautiful beaches and some cultural activities. We are now trying to develop cultural activities in many areas of Latin America, including the Maya traditions in Central America and Mexico, or the local tradition of Northeast Brazil. Likewise, local crafts can exploit a fruitful market niche.

Another very important activity is integrating cultural heritage and cultural conservation in urban development. This linkage opens opportunities for solving housing problems and at the same time developing the pride of the people in the beauty and the quality of life in their cities.

The question of the economic dimension of cultural activities is far reaching, but often completely overlooked. That is why we are undertaking studies to evaluate what culture means in terms of employment, generation of foreign exchange, development of tourism, and other economic benefits.

Finally, the third level refers to raising the consciousness of governments about the economic opportunities associated with cultural heritage. This is no easy task because normally culture has been considered either a residual or a luxury. It must be recognized however that expenditure on culture is not simply consumption, but has many characteristics of investment. Spending on culture is like spending on education. It is investing in human development. Therefore it is very im-

portant for governments to have the right criteria to set priorities and to consider those investments as part of their normal action in society.

As to the work of the Inter-American Development Bank in the fields mentioned before, we have many examples that will probably interest you. For instance, we have participated in the rehabilitation of historic Quito, one of the jewel cities of Latin America. This project also included the provision of housing, water, relocation of street vendors, which all contribute to preserving the heritage and at the same time creating a better environment for people to live and work.

At present, we are working in several cities in Brazil, in an effort to preserve the cultural heritage and at the same time to enhance the sense of pride of the people in their cities and environment. We are also working in Uruguay to transform old railway stations into a focal point for cultural activities, as the Europeans are doing.

In our activities of rehabilitation of cities, we have had to confront the question of children in the streets. For example, we are engaged in a promising project of the Youth Orchestra Program in Venezuela which encompasses 150 orchestras, 15 choirs, and 100,000 children. Isn't it

better to have them playing music than being in the streets? I say this is a social program, it is not a luxury. It is extremely important to bring these children together to nurture their cultural heritage and at the same time to keep them off the streets.

These programs are illustrative of the kind of activities we are developing with national governments and local authorities. We recognize that success depends on involving the people, public institutions, as well as the private sector. An example of private-public partnership is a project in which the Bank is participating with a major TV network in Brazil to provide information on protecting cultural heritage.

The Inter-American Development Bank is committed to forging closer links between culture and development in its work with its borrowing member countries. Our Board of Directors is currently considering a policy document which would provide guidelines for channeling our efforts. Meetings such as this forum today serve as inspiration to us, and are valuable contributions in articulating strategies to foster the synergy between our cultural heritage and our economic and social development.

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# The Intrinsic Value of Heritage

*Israel Klabin*

First, I want to praise the man who has proposed his own ideas as a frame and reference for what we should say today about culture and sustainable development. To praise James Wolfensohn demands more skill than those I have—a man whose capabilities are ahead of and beyond the tasks of his enterprise. So he indulges in creating far-reaching goals for the projects that his creativity purports.

He is not a Don Quixote, though, and he is definitely not a Sancho Panza. He is a man for all seasons; but for me personally he has been a friend and a brother for 30 years, and that is one of the prides of my life.

I would also like to praise another man, Ismail Serageldin, who dwells in this house and whose personality is today projected around the world. You, Ismail, minted this conceptual design of the relationship between culture and development. You have helped create and are enhancing the mission of the World Bank to project it in the future based on the memories and values of the past. Thank you.

Last, but never least, I have here today two of my mentors, Maritta Koch-Weser and Thomas Lovejoy—are you there, Thomas? No, he is not. I hope that what I have to say has lots to do with enhancement that I gain from their own beliefs and the knowledge that I have acquired from their teaching and their own lives.

To begin, I would like to quote a short text by Einstein, hoping with that to give some credibility to what I have to say: “Through harsh experience, we learn that rational thought is not enough to solve the problems of our social life. The intellect has a sharp eye for the methods and tools, but is blind to the ends and values.”

About today, three elements are intertwined in the general theme of this meeting—culture, development, and heritage. From the regional cultures of Mother Africa and through the pre-Colombians from the great cultures of the Egyptians from which the Mesopotamians and Mediterranean cultures were direct beneficiaries, from monotheistic Jews, Islam and Christianity, through Zoroastrian, Persian and Indian Pantheism, to the Chinese Ethical Confucianists, and from many other cultures that during the past 35 centuries came to light, disappeared, but all leaving their marks on humanity, we have inherited a cultural matrix that is represented by a common moral code.

The permanence of values and principles is common to all and pervades every group of countries on this planet, but the most important sign that we read either from the written memory of those cultures or in the monuments that have survived them is the search for transcendence and a desire to reach the essence and meaning of life.

In all the great codes, from Hammurabi through Moses from the Solon Code to the 12 Tables of the Roman Republic, we will find the moral code, either as an aspect of cosmic law or as a formal prescription for life or effective intent. But the moral code is contained in all of them.

Our own culture is the recipient of that accumulated knowledge, and we hope that we will be able to cross the bridge over which that heritage will project itself in the future.

But the ideal world governed by principles has in itself the antithesis of positive values that is also embedded in our cultural DNA. We are products of and a living testimony to that genetic truth.

The universal cultural genome contains good and evil. The remedy in order to advance to the future includes the protection, conservation and preservation of our cultural heritage and our common differences. Each one of us is a part of the human repertoire.

Holocausts of culture are even more damaging and devastating than the mass murder of groups or tribes of humans. I have seen how invasions of different cultures by the so-called highest civilizations—mainly our own—have caused the disappearance of groups of Indians in my country that have kept for centuries their own special relationship with nature and have survived precisely because of that. I have seen Mother Africa and how the colonizing countries, with a heavy arm, have dismantled and pervaded the bonds that ancient tribal cultures have with their own land. They were not capable of absorbing what was offered them as a better way of life, and they forgot their past. Their heritage for sure became a void, and their future without a horizon.

Yet I have also seen cultural and ethnic and tribal civilizations survive holocausts of their people. They survived by relying on their moral and ethical heritage and by doing so, produced the seed of resistance that allowed them to keep the covenant of their culture that they inherited from the past.

Today, we are living a similar type of holocaust, and most of us are privy to it. In the past 50 years, man developed an upgraded science, tools, and mechanisms that allowed him to feel

no longer menaced by nature. But we have every reason to think that now, nature is seriously menaced by man.

The war between man and nature has reached, I could say, a terminal stage. We cannot go any farther. We, mankind, are becoming the victims of our own lack of moral code in our relationship with nature. I have seen the destruction of rain forests in different parts of the world caused by the market economy that ignores the casualties that it produces. I have seen catastrophic and devastating effects of global warming caused by man himself. We still ignore the normal spread of future catastrophes by continuing to pollute this thin layer of air surrounding our planet.

Here is the great challenge for our immediate consideration. Are we capable of using the intrinsic values of our heritage to change our headlong course toward self-destruction, or are we capable of producing a covenant between man and nature and among the cultural plurality of mankind?

We have many tools at our disposal in science, in technology, in the development of speculative and social sciences. Above all, we now see the convergence of religion and science. No more duality or differentiation that has for centuries kept men divided between the absolute and the relative, between nature and its Creator.

This is the scenario. Scientists are working on the threshold of knowledge, thriving to produce a code, for instance, for bioethics. An enormous number of scientists collectively have acknowledged the threat to our thin layer of air becoming polluted and causing climate changes and immeasurable disasters. We can see the pollution of our waters, the rivers and the seas caused by the uncaring use of artificial means such as chemicals. We can see the depletion of the oceans as a consequence of greed and alienation.

For many years, I have been dealing with different attempts to try to model the concept of sustainable development. I am afraid that we all have failed on that endeavor. What we receive from our previous generation as assets of natural resources, we will be unable to pass on to future generations if we do not search our conscience and commit ourselves to a different way of life. Are we able to do so? We can only do it if we reaffirm the intrinsic value of heritage we

received as a universal moral code that should be more than just mere words.

But if we, on the one hand, still don't know how to model the concept of sustainable development, we do, on the other hand, know exactly what is not sustainable in the present model of development.

It is not sustainable that the present financial model has disengaged itself from the real economy and no longer represents the link between goods and services and the original concept of money. It is not sustainable to maintain the isolation and accumulation created by developed countries vis-a-vis the urgent needs of the great majority of mankind.

It is not sustainable to maintain the energy matrix and the systems of transportation based on fossil fuel which is suicidal. It is not sustainable to condone the indiscriminate use of native forests, whether tropical or boreal, to satisfy the greed for consumption without being aware of its consequences—not only for the people who live near and depend on the forests, but for humanity as a whole. It is not sustainable to condone the use of poisonous chemicals to increase the yield of the crops with the direct consequence of deterioration of our waters and soil erosion that is equivalent to murdering the Earth.

It is not sustainable to use children as a source of cheap labor and ignore that women present the most important asset for humanity—our very future. Because of that, it should be in our moral code to promote the dignity and equal sharing of responsibilities of the present and of the future between men and women.

I learned from a very wise man the difference between a contract and a covenant. While the contract is signed with certain conditions, and if you break it, the contract is off; a covenant com-

mits its parties without conditions. Men and nature have a covenant. We will forever, whether we like it or not, be the guardians and the custodians of the creation.

But are we keeping our side of this primordial obligation in order to safeguard life itself? We really have to re-establish with nature the original covenant, the idea of reciprocity, the give-and-take, the mutual responsibility.

The intrinsic value of the heritage we receive from the past is represented by the heritage that we will leave for the future. Today political boundaries are less and less important. Original groups of countries with an economic interest are finding ways to align themselves through creative institutional arrangements. Tribes and minorities inside countries are retrieving their identity through the search for their original cultural roots and surviving over and above the political, social or economic scenarios in which they live.

Living with diversity and plurality is the challenge that we all face on the verge of the 21st century. It is no longer possible to enhance tools and ideologies that have divided us into political, religious or ethnic factions. Man has developed the capacity to destroy that is far beyond our capacity to rebuild. Man has developed the use of natural resources without a projection of his needs in the future. Man has developed niches of wealth and waste, ignoring the vast populations deprived of food and health.

Our common boundaries should contain the intrinsic values of our heritage. I sincerely hope that you, masters of politics, leaders of governments, you who are knowledgeable, will use common sense and the basic principles of justice to mold the future. That will be the greatest asset, the most important ingredient through which our children will inherit the earth.

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# Cultural Heritage in the Global Information Millennium

*Ikuo Hirayama*

**D**istinguished guests, ladies and gentlemen. It is a great pleasure to speak about the Red Cross spirit of world cultural heritage. I was born in 1930 on a peaceful island in Japan's inland sea. When I entered elementary school, the Sino-Japanese War had started, and when I was 15 years old and entered junior high school, the Pacific War had already broken out.

On August 6, 1945, when I was 15 years old and a senior in junior high, I was exposed to radiation when the bomb was dropped on Hiroshima. I narrowly escaped death, and in my school, 13 teachers and 188 pupils, a total of 201 people, died instantaneously. I suffered from radiation sickness for a long time, and 41 of my classmates died of radiation sickness.

I became a painter, and my theme was to "pray for peace". My first work in 1959 was entitled, "The Propagation of Buddhism". At that time, the number of white cells in my body was dropping very rapidly, and I was on the verge of death. Based on this experience, I depicted my prayer for peace through my work. This was my debut as a painter, and I still paint to this day.

"The Propagation of Buddhism" had to do with a Chinese monk in the Tang Dynasty, who traveled over a 17-year period. He risked his life traveling through the deserts of Central Asia and the Pamirs, all the way to India, and brought many sutras back to China and translated them.

His translations had a major impact on Nara culture in 7th century Japan, and Japan owes a lot to this monk.

I was very moved by the courage exhibited by this monk and his wish for peace. This inspiration allowed me to regain my health, little by little. The monk traveled through China, Kazakhstan, Uzbekistan, Afghanistan, Nepal, Pakistan, and India. I too have traveled to the Silk Road, where exchanges between the East and the West has taken place. I have painted many paintings, and my experience has culminated in my mural at the Yakushiji Temple in Nara. This is still a work in progress and will be completed in the early 21st century. I have traveled several dozen times for this purpose in the last 30 years. While I was traveling, civil war broke out in Afghanistan. I saw cultural heritage being destroyed by nature as well as civil war.

In fact, with the end of the Cold War, people all over the world were quite hopeful that peace would finally arrive, but we see that regional conflicts in fact have increased. There have been ethnic conflicts and religious conflicts all over the world. This has to do with the desire of ethnic groups to assert themselves and their cultural identity. We have seen many such instances. Other major factors are the economic gap that exists between the South and the North and the acquisition of wealth through force.

Self-help is necessary for a destroyed country to rebuild itself. Along with economic and technological aid, we need to provide people with assistance that enables them to take pride in their culture.

With my experience in Hiroshima, I have seen how quickly people can lose their possessions and their lives. Those who survived were in a state of shock. Even though they had lost their families and were bleeding from their wounds, they were not reacting to their situation. In order for people to feel suffering and sorrow, they need to have a certain level of humanity.

Many citizens of the city of Hiroshima lost their lives with nobody there to see them as they died. When there is a major disaster and we provide help to the survivors and send emergency supplies, it is important for us to support them in a way that these individuals can regain their will to live and restore their humanity. No matter how much food or money we provide, the victims will not be happy because they have lost their spouses and children.

Based on my experience, I have proposed the following proposition in the spirit of the cultural Red Cross. Man does not live on bread alone. Like the humanitarian activities undertaken by the Red Cross, I have proposed that in order for people to experience recovery from strife, they need to be helped on a spiritual as well as material level. Through the preservation and restoration of cultural heritage, we need to enable them to recover cultural pride through technological and economic benefits, and these benefits must be spread to as many people as possible in the form of wages.

I have been proposing the mobilization of spiritual, technological, and economic factors so that individuals can stand on their own and help themselves over time. There are times when rapid recovery is required and industrialized countries may help.

Having said that, I believe it is necessary for people to use what is available locally and to acquire technological economic power in a steady fashion through their daily labor. If we have a project that develops into a large project, that could become a part of an urban development project, and by incorporating cultural Red Cross ideas into this type of recovery plan, we will be able to accomplish two purposes at once.

One such example is the Dunhuang cave Preservation Project. In order to preserve this world cultural heritage, the Japanese Government provided a cultural grant which enabled the establishment of an exhibition and research center. The Foundation of Cultural Heritage was set up and has provided training in the areas of historic archaeology, scientific research, and restoration technology for a 10-year period. Fifty researchers have studied at the Tokyo National University of Fine Arts and Music, and instrumentation was also provided for this purpose.

As far as Chinese cultural heritage is concerned, the Han and Tang Dynasty ruins along rivers as well as a palace in Sung are now in the process of being restored using UNESCO's Fund in Trust. Also, the Angkor ruins in Cambodia, there is a cooperative project underway, initiated by the Japanese Government, in the spirit of cultural Red Cross. I believe it is important for international cooperation to be provided for the recovery of Cambodia.

Also, a cultural restoration project is underway to restore the Castle of Nanjing. As you may know, the Japanese Imperial Army committed grievous deeds in Nanjing. Many people feel guilty about this and have avoided the subject. I believe both countries still to this day feel the pain after all these years, and in the spirit of cultural Red Cross, I have proposed cooperation for the restoration of the Nanjing Castle as an integral part of urban planning, I believe this is important in order for healing to occur.

I have painted the City of Nanjing and surrounding areas and have engaged in fundraising. I have called upon the various levels of the Japanese public and especially to the younger people and have asked them to visit the City of Nanjing where they can carry bricks together with Chinese youth to help the restoration of the Castle. This will enable an historic understanding and bring healing to both peoples. This effort has continued for three years, and we have had some 20,000 Japanese visitors and have been able to collect large amounts of donations. The Chinese Government truly appreciates this.

Last year in Afghanistan, the Bamyan Cave was bombed by the Taliban. This cave is a very significant site for eastward propagation of Buddhism, and a truly valuable piece of heri-

tage for central Asia. As a goodwill ambassador of UNESCO, I have proposed a campaign to put an end to the destruction of the cave. I have had the cooperation of the curators of national museums in the United States, the UK, Germany, France, China, and Japan and have presented our joint statement to the Director-General of UNESCO, and he has made an announcement regarding this statement.

Moreover, over the international shortwave broadcast of NHK, a Japanese Public Broadcasting station, I broadcast a message for 30 minutes in two languages to Taliban commanding officers appealing for the termination of bombing and stressed importance of world cultural heritage in humankind. I am staging a campaign to save cultural assets in Afghanistan by holding exhibitions of my art work all over Japan.

In December this year, the Ministry of Foreign Affairs of Japan will host an international conference to discuss issues on Afghanistan and the preservation of Bamyan Cave. I have been asked to give a keynote address there.

Several days ago, I had an opportunity to see Afghanistan in the distance from Uzbekistan and I am determined to visit Afghanistan some time very soon. I have been to Afghanistan many times to paint.

I also visited the D.P.R. Korea in October last year in order to examine how the D.P.R. Korea currently isolated in the international community, could be opened up to the rest of the world peacefully. There are tombs built between the 4th and 7th century in the suburbs of Pyonyang which have a close historical relationship with Nara culture in Japan. I propose these tombs to register on The World Heritage List. The people of the D.P.R. Korea are very proud of the idea of registering their own cultural heritage on The World Heritage List. As you know, unfortunately Korea is now divided in two. However, I approached the Republic of Korea for possible support for this matter, setting aside political issues, and I received positive response.

However, there are certain requirements to be fulfilled by a country in order for its cultural assets to be listed on The World Heritage List, which includes becoming a signatory to the Protection of World Cultural and Natural Heritage Convention of UNESCO and allowing the investigation by The World Cultural Heritage Committee.

In order to fulfill these requirements, the D.P.R. Korea signed the Protection of World Cultural and Natural Heritage Convention of UNESCO last July. With support from UNESCO in the next year, I will cooperate in the project by installing various instrumentation in the tombs and preparing study documents. I am sure that this effort will take a long time, but I would like to participate in this project in the Red Cross spirit for cultural heritage in order to promote internationalization of the D.P.R. Korea by peaceful means.

Japan provides a fair amount of official development aid, but a very small portion of the official development aid budget is used for the preservation of cultural heritage. If only one-hundredth of ODA budget could be used for cultural preservation, we would be able to save many valuable cultural assets in the world. I have been making financial contributions personally to various preservation projects, but there is a limit as to what an individual can do. Great contributions can be made for the preservation of cultural heritage if a few percent of the total official development aid budget for urban development or capital investment can be earmarked as grants for the preservation of cultural heritage.

We often discuss in international symposia in Japan how to save world cultural heritage from emergencies such as natural disasters. I propose the idea of CPKO, Cultural Peacekeeping Operation, as part of efforts to maintain peace by cultural activities. The world would be divided into several regions, and countries in one region would cooperate with each other to preserve cultural heritages in that region. I hope this idea will be discussed in the United Nations and UNESCO.

When the National Art Museum of Kabul in Afghanistan was bombed, Japan with cooperation from Guimet National Art Museum in France and upon a request from UNESCO played a role in successfully removing remaining cultural assets to safe areas temporarily. When a country is in civil war, we need to consider methods to keep valuable assets in the third country until the war ends. Much valuable artwork in Afghanistan has been looted and sold all over the world. We have to find a way to collect them, because if we do not do anything, these valuable objects will be in danger of being destroyed or being owned pri-

vately forever, resulting in permanent loss of cultural heritage.

As a result of unprecedented floods in China, many cultural assets along the Yangtze River are in danger of being destroyed. I went to China personally and met with the Director-General of Cultural Heritage in the Ministry of Culture in China and received the request for relief formally from him. I personally made financial contribution to that effort. I have been appealing in Japan to the Japanese Government and the business community the need for fundraising for relief efforts. I have already reported this matter to Mr. Mayor, the Director-General of UNESCO, and asked him to extend cooperation. Taking this opportunity, I would like to ask all of you to cooperate in this endeavor.

Last week, I went to visit Uzbekistan and toured around a series of cultural assets in the

area of Tel Mez and promised that I would cooperate with them in preservation efforts. I am asking the Japanese Government to make a financial contribution to the trust fund in UNESCO to promote cultural exchange between East and West on the Eurasian continent covering Asia and the Middle East and Europe. As a first step forward, we would like to establish a facility which can be open to researchers from all over the world.

In the 1940s Japan fought a reckless war against the world. Having learned lessons from that experience, we would like to contribute to the world with policies based on peace and culture. We need to deal with many different issues in the world, including environment, food, energy, and welfare. As an artist, with a Red Cross spirit for cultural heritage, I would like to contribute in passing beautiful cultural assets of mankind on to future generations.

# Economics and Culture

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## Introduction

*Bonnie R. Cohen, presiding*

I personally have had a strong interest in this subject for many years. I spent four years at the United States Department of the Interior as the Assistant Secretary for Policy Management and Budget. For those of you who don't know, that is our department that runs the National Park Service and various aspects of our own cultural heritage program.

For twelve years before that, I was the Chief Operating Officer of the National Trust for Historic Preservation, which in America is the largest nonprofit devoted to cultural and historic preservation in the United States.

So I come here today already convinced of the importance of linking the economic and the cultural, the public and the private in a long-term mutually sustainable relationship.

As this conference so clearly indicates, the theme of cultural heritage is gathering momentum and recognition for the contributions it can make. In its broadest sense, cultural heritage encompasses material and living culture from objects and sites to performing arts, crafts and language.

By showing respect for other cultures, we build a foundation for mutual understanding and peace among the diverse peoples of the world. Secretary of State Madeleine Albright is committed to the value of cultural heritage in healing

divisions and preventing misunderstandings. In her travels, she has affirmed the importance of honor and respect for diverse cultural traditions.

We are very conscious today that some of the antagonism to the United States comes not just from economic issues or foreign policy positions, but from the perceived relentless advance of what even many of us see as the worst in our cultures spreading across the globe. And while the world's elders try to hold the line and the world's teenagers race towards the latest songs and clothes, Secretary Albright will be asking Americans more and more to work with you all and to work with the World Bank to honor and to help preserve indigenous cultural artifacts that bind people together and build pride.

As Mr. Wolfensohn read, First Lady Hillary Clinton is also committed to the importance of culture in sustainable development. I have seen the impact in the United States of her important heritage bus tour, and I think it is wonderful news that she will be echoing the same themes as she travels outside the country.

As this session will emphasize, cultural heritage is also a source of development opportunities. We have seen that in the United States. I hope many of you will have a chance to visit the places where it has been most successful in the United States: places like Santa Fe, New Mexico; Nan-

tucket, Massachusetts; or Savannah, Georgia; in fall heritage tours to New England; the historic industrial canals of the Midwest; and the mining towns of the West. Activities have been undertaken to promote and preserve the heritage and yet create educational opportunities, sustainable jobs and improved economies.

In fact, culture tourism is one of the major industries in the world today. In the United States, I have been told it is second only to our medical industry, which is in fact quite large here. In this session, we will discuss the roles of the public and private sectors in the integration of culture and sustainable development.

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## Economic Benefits and Public Finance: The Role of Governments

*Sheila Copps*

First of all, I am honored to represent Canada in what I believe to be an historic conference. I want to start by congratulating World Bank President Wolfensohn because I think his work to broaden this approach within the Bank is desperately needed. I think we as a world community understand his commitment to bringing NGOs to the table in World Bank projects. In fact, last year, almost 50 percent of the Bank's projects across all major sectors included NGOs, and I think this speaks to his commitment.

We know that today we are confronted with the question of whether culture constitutes a key element of sustainable development. And I think the discussion should be framed in the context of where we are on the eve of the 21st century. We are living in the first time in the history of the world where the number of languages spoken is actually on the decrease, not on the increase.

We are not going to find all the answers here today, but the fact that we are holding this conference under the joint auspices of UNESCO and the World Bank I think speak volumes about the fact that things are moving in the right direction.

I must tell you right at the start that Canada supports all efforts to move cultural considerations in from the margins, as the Council of Europe puts it, and we are very pleased with the steady progress that is being made.

Why do we support such a concept? We believe very strongly that promoting and preserving cultural heritage is not just a job for individuals, but it is also a job for governments, and that governments have a central and positive role to play in supporting cultural diversity and in promoting cultural heritage.

One week from now, the World Bank and the International Monetary Fund will be engaged in a joint discussion on the international monetary crisis. The average person could pose the question: What does culture have to do with the world economy, and what does the world economy have to do with culture?

To find the answer, we should hearken back to the groundbreaking 1995 report of the Perez de Cuellar Commission, entitled *Our Creative Diversity*, where they spelled out the central role that culture in its widest sense plays in the peaceful development and growth of individuals and nations.

I say that because in my own country our view of culture includes nature, parks, historic sites, sports, official language minorities, and culture support. Why does it include sport? Because sport is also part of our indigenous culture.

Last week, President Nelson Mandela was in Canada reflecting on the courageous struggle that he and his countrymen undertook. And I couldn't help but think that culture and economy were

interlinked in the struggle against apartheid. Who could forget the impact that a sports boycott had on increasing the sense of isolation felt by purveyors of racial discrimination? That isolation, coupled with economic sanctions, ultimately turned the tide.

This is one example of how culture, including people culture, is at the heart of every nation. It is central to our being and to our existence as the lakes and the rivers and the lands that form the geographical space we occupy. It is the shared experience of nations.

For Canadians, it is not only the pure arts or the high arts, as we sometimes call them. It is our collective heritage built and natural, everything from our extensive system of national parks to our museums and galleries. It is also our cultural industries—broadcasting, film, publishing, sound recording and multimedia, all of which are framed under one department called the Department of Canadian Heritage.

And it is more than just goods and services; it is also our identity as different peoples, plural, within a set of geographic borders. In addition to aboriginal Canadians, we are a nation with two founding peoples, speaking two different tongues.

*Au même moment, nous sommes aussi une nation qui accueille des gens des 4 coins du monde. Au Canada, nous encourageons le multiculturalisme. Nous croyons à l'importance, pour tous et chacun, de préserver ses origines. Le multiculturalisme est un investissement qui génère d'importants revenus....des revenus culturels qui viennent renforcer notre identité commune en tant que canadiens et canadiennes.*

That identity also includes the encouragement of citizenship and participation in the promotion of human rights and the equality of treatment. This year marks the fiftieth anniversary of the Universal Declaration of Human Rights. It was in that declaration that access to and participation in cultural life was first underscored as a fundamental right of individuals and communities.

For the past several decades, successive Canadian Governments have taken measures to nurture and encourage an open participatory cultural life. We believe in diversity and we support it in legislation and in practice.

As a microcosm of the world, we understand what Marshall McLuhan said when he talked

about the global village. We trace our roots back to more than 100 ethnic origins. Members of our Parliament, one of whom is here today, the highest elected office in the land, were born in twenty-two countries around the globe. Our most recent Olympic team included athletes that were born in twenty countries from around the world. And it is largely because of our diversity that in the UNESCO conference in Stockholm last March, we were enthusiastic supporters of the call to arms for every nation to take up the challenge of promoting cultural and linguistic diversity.

We encourage nations to sign the action plan of UNESCO and we want to work to reinforce the recognition of cultural diversity in trade and investment discussions. And we need to create some worldwide inter-communications so that those messages can be brought home to every nation.

Only a few short decades ago, the effects of globalization were not yet understood or known to us. But as they become evident, so is our responsibility to ensure that the universal declaration of human rights is more than words on paper for individuals and nations. The decision of the World Bank to hold this conference is proof positive that the linkages are being understood in the highest corridors of power. The role played by UNESCO and its Director-General, Federico Mayor, in bringing these issues to the world stage is crucial.

UNESCO must be as important to culture as the World Trade Organization is to trade. We must push harder to continue the momentum toward a greater appreciation of the importance of cultural diversity in all of our lives.

Already this commitment resulted in my Brazilian colleague, Minister Francesco Correo Weffort, hosting recently an important meeting of ministers of culture of Latin America and the Caribbean. In June of this year Canada hosted an international meeting of culture ministers in Ottawa to continue the momentum of the work begun in Stockholm. We discussed a broad agenda of support for linking culture more closely with international challenges.

At the same time, I want to stress the important point made by your Vice President, Ismail Serageldin. In some parts of the world, the defense of tradition or culture is sometimes used to legitimize oppression. Clearly, this is wrong and

we can never accept an argument that the denial of basic human rights is somehow necessary for the preservation of culture.

In Canada, we believe it is in the best interest of every nation to nurture and strengthen their own cultures while at the same time welcoming the great contributions of other cultures in our lives.

It is this work that governments cannot do on their own. We need partners. This is why culture ministers from around the world gathered in Ottawa and decided to face this challenge by establishing a new informal network of culture ministers. The Canadian Government has partnerships abroad but also domestically.

The private sector, voluntary groups and individuals see themselves as part of the whole. As we see it, the role of government is two-fold: to provide the climate for many parts of our culture to flourish and to provide direct financial support and other necessary regulations to help us realize our goals.

I should also point out that this does not mean turning over the keys of the National Treasury. We have to underscore the fact that over the last three decades, Canada's commitment to culture policy has reaped important dividends for our country. For example, the government and our partnerships in Young Canada Works have provided career-related experience in heritage institutions for more than 800 Canadians for the first year of the program development. In preparing for the future, we understand the work of new media, and we recently announced the creation of a \$30 million multimedia fund for the development and marketing of multimedia products.

But the fact is that, even the most culturally committed governments, Canada included, spend on average only 1 to 3 percent of total public expenditures on culture. In Canada, for example, governments spend over \$6 billion per year on culture with the federal government's share representing only 2 percent of federal spending. But the return on that investment is enormous!

In 1994-95, the cultural sector contributed over \$20 billion to the gross domestic product. In that same year, there were more than 600,000 people employed in our cultural labor force, a figure that has been growing by leaps and bounds.

From 1981 to 1991, the cultural labor force in Canada grew by 32 percent compared to 12 percent in the growth of the general population. Cultural services are clearly a growing and dynamic part of our economy.

And the effects of our investments are significant for communities across the country. For example, in one of our lesser populated provinces, the Manitoba Museum of Man and Nature alone generates annually \$21 million in direct and indirect economic activity.

We accomplish this living next door to what is undoubtedly the most powerful cultural force in the world. How? We used a wide range of policy instruments that have the goal of amplifying our voices, not crowding out other voices. They range from direct funding to content rules for television and radio, to ownership rules in book publishing.

To give you one example, in return for a television license in our country, we require the private sector to invest in Canadian content, and we underscore a distribution ratio of one Canadian television channel for every foreign channel carried on cable. That coupled with a direct investment of almost \$1 billion on public television and a new Canada Television Fund of partnered funding with the private sector of \$200 million, ensures that 40 percent of the television that Canadians watch is made in Canada.

Our policies are not based on building walls. Our policies are based on freedom of expression for creators and freedom of choice for consumers. I underscore freedom of choice because we want Canadians to have a chance to choose also some of our own stories.

The majority of our cultural institutions are not government driven; they are private entities, some profit making, some nonprofit. We work with them to help civil society build and reinforce a sense of identity and a sense of ourselves as Canadians.

I want to stress that as a government we do not make the cultural decisions. We do not hand down edicts from on high about what is culturally correct. What we have attempted to do is to create a framework that ensures access to our own voices in our own spaces by encouraging a range of expression that reflects the diversity of our cultural heritage.

For example, our equivalent of the National Endowment for the Arts, the Canada Council, receives a mandate from the government to distribute \$110 million per year in support, but the decision about whom to support is not made by politicians, but it made by people in the sector.

Our cultural wealth and diversity is not an accident. It is the result of a deliberate commitment to providing a healthy public space for our own voices. And there is a larger purpose.

Our objective is to foster the creation of a more cohesive society where people are not strangers to one another, a society based on government support for a multitude of cultures which listen to each other and talk to each other and begin to understand and learn from each other.

We know that in doing so we are helping to create jobs and profits. But, at the same time, the primary objective is to create greater levels of understanding and tolerance among people who may speak different languages and come from different backgrounds.

And that is why we very much favor encouraging all governments to invest in the cultural heritage of their own people. We very much support seeing the World Bank refine its lending policies to help developing countries create stronger and more cohesive societies, along with their economic goals.

As Mr. Wiesel said so well this morning, culture is a reflection of our societies, is our window on the world. Culture is the reflection of our soul and the way we see ourselves as citizens of the world.

It was just a few short years ago that the concept of sustainable development was applied first in the Brundtland Commission Report and secondly embraced at the 1992 Rio Summit. The concept of sustainable development built on the knowledge that the world's biodiversity was being challenged. I would suggest to you, ladies and gentlemen, that the diversity of the human species must be the next wave of commitment to sustainable development.

We now understand, because of the work of Rio and the Brundtland Commission, economic development at the expense of the environment is not true development. In the same way, a world economy without cultural diversity diminishes our real wealth.

The World Bank and UNESCO have begun a process that will lead to a richer world. This will not be an easy journey and as Mahatma Gandhi said, "I do not want my house to be walled in from all sides and my windows to be stuffed. I want the cultures of all lands to be blown about my house as freely as possible, but I refuse to be blown off my feet by any."

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# The Role of Private Financing in Sustainable Cultural Development

*Francesco Frangialli*

**M**me. Under-Secretary, Mme. Minister, Mr. Vice President, excellencies, ladies and gentlemen. Elie Wiesel quoted this morning a politician of my country, Edouard Herriot, and his definition of culture as “what remains when all else has been forgotten”. I suspect that when Mr. Herriot said that, he had already forgotten a lot of what he learned before.

Anyway, with a definition of this nature, the problem of financing this vague, diffuse and somehow ethereal component of the human mind would not be too acute. But this is not the case. Culture is intimately linked to education, but is not reduced to education. The intellectual development of human societies, like that of individuals, should rest on a certain number of landmarks, and should find expression in different intellectual and artistic practices and activities.

The conservation and indeed the enrichment of these landmarks which form the elements of our cultural heritage, like the expression of these practices and activities, has a cost, and this cost is high.

It is therefore important to know who is going to shoulder it. The citizen whose right to have access to culture is now acknowledged? The consumer who is increasingly being induced to arbitrate between buying cultural services and acquiring other goods and services? The indi-

vidual owner of a cultural good who is rightfully willing to conserve it or to enrich it — enterprises which notably for reasons of image want to invest and position itself in this area? Nonprofit making associations or foundations which have taken this task upon themselves? Or local or national governments which believe that they have a responsibility in culture and re duty bound to earmark a share of public receipts to it?

We are, therefore, in the presence of a very complex set of problems which we will not be able to deal with exhaustively today.

Let us, nonetheless, attempt to tackle it by developing three considerations.

The first consideration is that in the face of limited public budgets, private sector financing of cultural activities and goods is increasing in scale and is showing a tendency to diversify, and this leads to the emergence of new balances.

Let us try and gauge the impact by starting with the most economically advanced countries.

With the Renaissance, the commissioning of works from artists or writers began to gain momentum. For over three centuries, the border remains hazy. From Russia to France, from Prussia to Austria, the sovereigns of Europe’s Age of Enlightenment show that as late as the 18th century, the watershed between public encouragement of arts and letters and personal or private sponsorship is not so evident.

With the French Revolution, the big cultural institutions were established or created. In France itself, the Louvre came into being in 1793; the Comédie Française was created by virtue of the famous Moscow Decree of 1812; and the Institut de France opened its doors in 1816. Overall the 19th century and the first half of the 20th century were characterized in Europe by the pervading notion that cultural activities were a matter of general interest and therefore called for public intervention.

Today, yet again, the panorama seems to be changing. Throughout the world the resources that governments are in a position to allocate to preserving and enriching the cultural heritage are becoming scarce in the face of increasing demand. A study conducted a few years ago encompassing ten European countries put Germany first among the countries considered in terms of public spending on culture (particularly due to the efforts of the Länder and the Gemeinden) ahead of Italy and France, ranking a joint second; and followed by Spain, whereas the Netherlands had the highest public contribution per inhabitant.

Public sector outlay is clearly much higher in Western Europe than in the United States where culture, particularly at the federal level, is not deemed to be the responsibility of the public sector. In my country, in France, in the 1980s the Ministry of Culture provided public assistance not only to monuments and museums, the theater, classical and modern music, opera, dance, books, photography, the plastic arts, the film industry, and audio-visual productions, but also to rap music and cartoons, policies that would doubtless, Mme. Under-Secretary, astonish the U.S. Congress were it to be proposed.

In Europe, the dividing line between public and private sector contributions is changing. In Great Britain and in Italy, after having increased at the end of the last decade and the beginning of this one, public budgets have been falling in the last few years. To compensate, the role of non-profit making bodies such as the National Trust, the biggest private landowner in Britain, and the *Fondo per l'Ambiente italiano* have been growing. Conversely in the Netherlands, there are many examples of private cultural institutions which, in order to survive or develop, are having to turn to the public sector for financing. In Italy, mainly for want of resources, 1,000 museums and ar-

chaeological sites are closed to the public, while others are only open for short periods of the year. In France, the public budget allocated to culture, after having dropped with the completion of works at the major sites in Paris, *les grands chantiers* is now rising again and will reach in 1999 a symbolic one percent of the total state budget.

Privatization policies are being followed with varying results. In the Netherlands, they are applied to numerous museums. In Spain, the privatization (announced several times) of the chain of *Paradores* which encompasses some 90 establishments, just under half of which are historic monuments, have not been brought to a successful conclusion. It is still under public management like the chain of *Pousadas* in neighboring Portugal. Meanwhile in France's chain of *Relais et Châteaux*, which solely consists of private establishments, doubtless constitutes the best example of historical residences being used for strictly commercial purposes.

We should add that in certain circumstances, public ownership and management of cultural goods does not necessarily mean that those in charge of them have no freedom of action: big museums or establishments can well be endowed with an independent corporate personality and an autonomous financial management, and the same can hold true for bodies responsible for a group of sites, such as the English Heritage or in France, the *Réunion des musées, nationaux* and the *Caisse nationale des monuments historiques*.

For want of synthetic data, it is difficult to outline a general trend relative to the sharing out of public/private sector roles. Generally speaking, private financing is, if not marginal, at least very secondary. For the countries of the European Union, there is no doubt that the implementation of convergence criteria linked with the introduction of the common currency is not conducive to increasing public sector culture budgets. On the other hand, the tendency to decentralize responsibilities in this area is encouraging the increasing intervention of the decentralized local authorities. In Great Britain with the standard spending assessment or in France with the *dotation globale de fonctionnement*, state contributions to the local authorities are adjusted to take account of the additional costs linked to the frequentation of monuments and sites.

Against this admittedly basic backdrop, there is call to mention the particular situation of the countries of Central and Eastern Europe. Many of them (Czech Republic, Hungary, Poland, Slovakia) dispose of a considerable heritage, whether we are talking about castles or country estates, historical town centers or religious buildings. Four-thousand significant monuments, mostly state owned, have been identified. The lack of public resources, the inadequacy of private initiatives in economies still in transition, the quasi-absence of foreign aid, and the legal problems linked with privatization or with the identification of the owners of goods, combine to make their conservation and their development for cultural or tourism purposes difficult. It is in this context that the World Tourism Organization (WTO) has backed the project presented by the International Fund for the Conservation of the European Historical Heritage with a view to creating a chain of chateaux-hotels.

If we turn now to developing countries, it is clear that the meagerness of resources contrast tragically with the immensity of their needs. Numerous cultural sites have been neglected, like some of the monuments that we mentioned this morning with the State Minister of Cambodia, like the monuments in the Angkor temple complex, and this despite the international mobilization in their favor. Twenty-five sites of the UNESCO World Heritage have been declared in danger. Other prestigious sites, such as the Forbidden City in Beijing, are only partially open to the public and attempts to privatize the management of some of them, like Machu Picchu in Peru, come up against understandable opposition or simply the absence of operators capable of taking charge of them.

These countries are not free of inconsistencies. Thanks to the efforts of the public sector, four millennia of civilization and twenty dynasties are mirrored in the new and sumptuous Shanghai museum, while at the same time the ancient urbanistic heritage of this city is disappearing amidst the din of office-block building sites and the roar of new highways, resulting from the outrush of a market economy, both prodigiously creative and sadly destructive.

In certain countries, however, formulae combining market economy and public interventions are being successfully experimented. In particu-

lar, instruments for granting works or public services or build-operate-transfer (BOT) procedures are enabling the public authorities which own these cultural goods by virtue of the laws in force or by the virtue of history to entrust their renovation or development to private managers. This is the case in Lebanon with the Emir Amine de Beït Eddine Palace or the Jeïta Grotto tourism complex. In Egypt, the Manial Palace in Cairo (previously developed by Club Méditerranée) and the King Farouk Palace in Alexandria have also been placed under private management. In Mexico it is in the immediate vicinity of the major archaeological sites and the government has promoted the implantation of Club Méditerranée's villa-hotels.

In some cases, if putting the overall development and management of a museum or monument into private hands does not appear to be desirable for reasons of convenience or principle, the maintenance of the public service for the good itself can be combined with the granting of certain supplementary commercial activities (photography, sale of reproductions, restaurants, bars, souvenirs), the revenues from which can be usefully allocated to preserving the site.

Taken together, these mixed formulae should certainly be encouraged in a context which denotes a lack of public resources, just as original experiences of financial engineering should be sought associating contributions from different sources. Both should nonetheless be treated with some precaution and need to be closely followed up since corruption can only too easily go hand-in-hand with the overlapping of public and private interests if not sufficiently transparent.

In these developing countries, the public aid which is allocated to them, sought for their most pressing needs, vis-a-vis food, education or health, broadly ignores the cultural arena. And tourism, closely linked to culture and being, as we shall see, both a key resource and development vehicle in this respect, merely represents less than one per thousand of the aid granted by UNDP, and which is, moreover, globally narrowing. This is why this conference is particularly timely and rightfully places the promotion of culture in the context of sustainable development.

On a general level, these observations bring us to a second point in our reflection. Interesting as it may be, private financing of sites, monu-

ments, museums, and cultural activities is subject to internal constraints and is not without adverse effects. From my personal point of view, private financing is not the only response—doubtless not even the principal one—to the challenge of cultural development.

Even if private investment for strictly commercial purposes in culture activities exists, it is not a significant means of financing them, at least at the international level. Its importance obviously depends on real available cultural demand, and the few OECD countries where it predominates are certainly exceptions at the global level. Conversely, there are many channels for private financing of an altruistic nature, for which the advantages sought are only indirect or remote. Briefly, two main channels can be used.

The first is that of the nonprofit making associations or foundations which are of benefit to a country. Legal entities, they are generally set up on the basis of a donation or private legacy. Generally benefiting from tax relief, they become the vehicle for sponsorship actions by developers out to link their image to works and undertakings which are of general interest or simply to those which are likely to create a considerable stir in public opinion.

As everyone knows, the United States of America constitutes the composition of these foundations or donations, some of which—American Express, Getty, Rockefeller, Guggenheim and others—extend their activities to numerous regions of the world. Thanks to them, foreign private funds in many countries cover a part of what is lacking at the local level.

At a seminar which it organized in 1995 in Milan on the future of museum foundations, WTO analyzed some of these examples in Europe (Gulbenkian in Lisbon, Cartier in Paris, Goulandris in Greece). The organizations had studied the development of some 15 or so of these types of foundations, which exist in Italy where they nonetheless do not benefit from the advantageous fiscal instruments set up in 1991 for associations.

The mechanism is also used in France (FACIM, Royaumont, Maeght, for example), but sponsorship, or simply voluntary help, is generally channeled through associations which are governed by the Law of 1901, the creation of which only

requires extremely flimsy formalities and, which insofar as they are not commercially oriented, are exempt from all forms of taxation. In Spain particularly since the enactment of a law in 1994, a great many big cultural foundations have been created through private initiative (Juan March, Guggenheim, Thyssen) or the sponsorship of big banks (Banesto, Caixa, Caja de Madrid). This last tendency is also marked in Finland and Switzerland. In Great Britain where similar instruments exist and where voluntary help is also highly developed, there is call to mention the importance of the contribution of the National Lottery to financing cultural activities, as is also the case in Greece.

The list of examples is endless. I would also point out that in Denmark—and this should come as no surprise since cultural activities can sometimes contribute to working up quite a thirst!—it is the Carlsberg and Tuborg breweries which have traditionally been the most active in terms of corporate sponsorship.

A second channel of private investment in culture consists of the aid provided directly or indirectly to the owners of cultural goods in exchange for their investments and for opening up duly identified and classified private monuments to the public, either on a permanent basis or on the occasion of open days, such as those organized in 44 European countries and countries of the Mediterranean. In France last weekend, eleven-and-a-half million visitors were able to tour the 12,000 sites which were open to them free of charge during the weekend.

These policies are supported by the chain of owners' associations which have been set up at European level (*Europa Nostra*) and in different countries such as Great Britain, Italy (*Associazione dimore storiche italiane*) or France (*Vielles maisons françaises, la Demeure historique*).

The aid granted to private owners generally consist of subsidies or advantageous loans or tax deductions or relief, generally based on the cost of the work which needs to be done and which can apply to income tax or capital gains or death duties. There is also the possibility of payment in kind for objets d'art instead of income tax or inheritance tax like in Spain or in France.

These instruments are really beneficial. They often palliate the most serious public shortcom-

ings and, whatever the advantages accruing to those who invest them whether enterprises or individuals, they should be welcomed.

But such tools have their limits and in no event constitute a panacea, especially for developing countries. Let me take some of these limits.

In the first place, insofar as they are based on tax-exemption techniques, their effectiveness depends on the soundness of the actual taxation system. In developing countries and in transition economies, where these systems are weak and mainly centered on consumer and import taxes, the granting of fiscal deductions is neither attractive nor does it provide any incentives. No one would dream of introducing them in today's Russia where tax evasion has become the national sport and where altruistic sponsorship is not a priority concern of the new capitalist class.

Likewise, encouraging investments by the owners of private cultural goods in developing countries, assuming that they exist, involves speculation as to the risk that any aid granted to them really will not be used to improving these goods but invested in some shares on Wall Street or placed in some distant bank account, both discreet and protected!

In these circumstances, granting priority, without taking any precautions at the international level to private as opposed to public financing in this domain is liable to accentuate further the North/South imbalance in terms of access to culture.

Even in industrialized countries, where these techniques can be more easily deployed, certain questions arise. Direct aid granted to the owners of private monuments is to their advantage, even if they have to give something in return. It is clearly very efficient insofar as owners are strongly motivated to keep their property in good condition and to increase its value. But does not this simply translate into using limited public resources to help the rich when the idea is to place priority on helping the poor for whom access to culture is obviously more difficult?

Above all, these techniques involve three principal reservations.

The first concerns the outcome of management transfers. There is no doubt that strictly commercial management, irrespective of whether the good in question is privatized or offered up for

tender, places less importance on its scientific and educational value than on its capacity to attract tourism and the market value of the services coming with tourism. Free admission or reduced rates for certain priority groups (researchers, students, the elderly, school groups) disappear and prices are rising. Cultural tourism is therefore turning into a privilege reserved for a well-off or motivated elite. When in the 1980s, an admission fee was introduced at the Victoria and Albert Museum due to cutbacks in public spending, visitor rates dropped by some 40 percent. But this example is perhaps not entirely probative, and other studies in Great Britain and Italy give us reason to believe that the elasticity of cultural demand in relation to prices is happily often more limited.

The second reservation concerns the activities of nonprofit making bodies which are sponsored by big enterprises or financial establishments. By nature, these interventions are limited and spectacular since they can only be justified to managers or shareholders by the benefits that can be reaped in terms of image for the company. But this is not a moral judgment; it is a reality and this is normal.

The salvaging of Abu Simbel by UNESCO, thanks to the sponsorship of the Aga Khan, the restoration of Strasbourg cathedral with the help of American Express, or the aid granted by numerous American donors in the 1950s and 1960s to Versailles castle have contributed to saving these classical treasures. But what about the less prestigious monuments? Big Japanese enterprises are financing the renovation of the Sistine Chapel, but are not taking any interest in the thousands of churches which are falling into decay throughout the Italian peninsula. Baremboim or Rostropovitch are more far readily sponsored than young musicians, doubtless deserving and naturally full of promise, but sadly unknown.

Finally, the third reservation—and I am coming to the theme of tourism—is linked with another consequence of this creaming off and hence discrimination.

During the course of a seminar that we organized in San Marino in 1995, WTO focused its attention on the concentration of tourism flows in historical town centers and at certain monuments and famous sites. These are very heavily

frequented whereas other neighboring and not so well-known sites, which are nevertheless of remarkable quality, are being ignored and neglected. The polarization of the media on UNESCO World Heritage sites is accentuating this shift of attention which is further amplified by phenomena of seasonality and the shortening of average duration of stay. This tendency is particularly marked in the case of long-haul travel. For example when a group of Japanese or American tourists visit five, six, seven countries in Europe in a single trip lasting only a few days, they can only visit one or two monuments in each country.

Of the 38,000 historical monuments, 4,000 museums, and 1,000 or so other natural and cultural sites which exist in France, a mere 1,500 receive over 20,000 tourists per year, and only 15 receive more than 1,000. Of Italy's 1,700 public cultural structures (museums and other) and the 700 private ones, only 8 receive over 800,000 visitors and 15 more than 300,000. In Spain, out of 1,250 museums, only 26 register more than 100,000 annual entries, the same visitor rate registered by 25 of the country's 7,500 other cultural sites. In England, out of 1,900 national monuments open to the public (just under half of which are private), only 17 attract more than 150,000 visitors and amass one-third of visitor frequentation.

The creaming-off effect which stems from overly exclusive resources to private sponsorship increases these imbalances. The result is a drop in quality of tourist services, higher prices, congestion, long queues, and a marked degradation of the sites and monuments themselves. It can also result in the imposition of a cultural model, that is an imported one, which distorts the original. I am sorry for my example, Mrs. Chairperson. We have everything to fear when Hollywood rewrites the Old Testament or when Disney comes up with a new version of Charles Perrault's tales. With sponsorship, money attracts money, but beauty does not systematically attract beauty; beauty grows to fame rather than necessity, whereas it should be one of the best shared things in the world.

And my third consideration is that faced with the ceiling or restriction on public budgets, faced with the interest, but also the internal limits of private financing, culture stands a chance. And this chance is tourism.

You would doubtless be surprised if the Secretary General of the World Tourism Organization had said anything else, but this is a reality!

The notion of sustainable development, which has brought us together here today, was popularized six years ago at the moment of the Rio Summit in 1992. And tourism was one of the concerns discussed and on the initiative of my organization was entered in Agenda 21.

Let me give you some figures that will show the evolution. In 1992, my predecessor in Rio spoke out on behalf of an industry which then accounted for 463 million international visitor arrivals. Last year the figure stood at 612 million, a third more. And according to our estimates, it will reach 700 million by the turn of the century, one billion in 2010 and 1.6 billion in 2020. In other words, it will in fact triple in the space of a generation! I might add that these figures do not take into consideration domestic tourism.

In 1997, world tourism receipts climbed to 443 billion dollars, more than half as much again in 1992. They will multiply several times between now and 2020. And this growth rate, resting on freedom of travel, the endlessly renewed taste for discovery and cultural exchanges, the progressive increase of free time and the constant reductions in relative airfares should not slacken. It is this basic fact, namely the strong and stable growth of international tourism—inevitable in the long run—that makes the recommendations in Agenda 21, six years after the Earth Summit, more pertinent than ever and calls for their immediate implementation.

In 1992, we were already pondering, and rightly so, over the negative repercussion of tourism: highly precarious wage conditions, child exploitation, prostitution, the degeneration of arts and crafts and cultural products, the degradation of the environment of tourist sites and of natural areas. Sadly, this observation holds good to this day as I reported last year to the General Assembly of the UN at the special anniversary session five years after Rio.

But in its often blind and sometimes brute strength, tourism, like Janus, has two faces.

If we look at the happy face, we will see that for poor countries, tourism is an unexpected source of the foreign currency that they so desperately need in order to lower their debt, pay for their imports and create jobs.

Properly managed and suitably planned, tourism is one of the best friends of the environment and of culture. A smokeless industry, it is liable to generate, in the States which lack them, the resources, particularly fiscal, required to preserve and enrich the natural and cultural potential that underpins it. Properly managed and suitably planned, it develops along with the products of ecotourism, sports, cultural and adventure tourism, a product which meets the consumer expectations. It enables monuments to survive along with artisanal traditions and cultural practices which would otherwise face an uncertain future as it provides them with a new clientele.

I am going to conclude but let me just before that say a word about what has been mentioned this morning by the State Minister of Culture of Cambodia, because he took a very striking example, the example of the temples of Angkor. My feeling is that the temples of Angkor have suffered from the war, from looting and trafficking, from the climatic effects, from encroachment of forests and particularly from lack of upkeep. They have not suffered from an overabundance of tourism, but rather from a lack of tourism. Tourism can save them, but this does not mean turning them into some kind of leisure park or building hotels in the immediate vicinity, as may have been envisaged.

Cultural discovery in the broad sense of the term is already one of the strongest motivations for travel in the world. A study conducted by the European Commission found that 20 percent of tourist visits in Europe were made for essentially cultural purposes and that for 60 percent of visitors, culture was a major concern. The World Tourism Organization forecasting studies show that this tendency will be stronger in the future than in the past. The number of foreign tourists who visited the two big Rembrandt exhibitions organized in Amsterdam in 1969 and 1992 doubled in the space of 23 years. In Central Asia, the positive endeavors of the WTO/UNESCO project to revitalize the ancient Silk Road are already making themselves felt. In Bilbao, Spain, the recently opened modern art museum of the Guggenheim Foundation has created a tourism phenomena in a city which has hitherto attracted very few visitors.

All in all, between culture and tourism, we are clearly in the presence of a one-to-one relation-

ship. On the one hand, tourism springs from the need to discover other people, their specific nature and their culture; on the other, it is the mainspring of cultural production and the vehicle for preserving the heritage of the communities visited.

Irrespective of where they spring from, whether direct commercial private receipts for cultural establishments or state tax revenues, and therefore public contributions paid back by these establishments—the resources generated by tourism activity constitute with each passing day, the heart of the problem of cultural development. Thanks to tourism, a large fraction of humanity will henceforth be able to gain direct access to its global tourism heritage and not only to a geographically limited fraction of it.

On the long road of human progress, the civilizations which have succeeded one another and which Paul Valéry described as “now” knowing themselves to be “mortal” can be regarded as dated cultures. Civilizations and cultures which history piles up like just as many geological layers on the bed of a sea which has since vanished. As Oswald Spengler argues, civilizations go through natural cycles of growth and decay, each culture having “its childhood, its youth, its maturity and its old age”. The path of cultural development is lined with literary and artistic works which, like so many milestones, are its landmarks, as are the exhibitions put on to disseminate knowledge of them and the museums which house them.

Preserving our cultural heritage, restoring, enriching, embellishing and presenting it to inquiring minds, handing it down from generation to generation, but also increasing its scope through creation, is an expensive business. Too expensive to be shouldered by one financing formula alone. But enough for all forms: national public resources, foreign aid, private commercial receipts, corporate sponsorship and voluntary assistance, to be made to contribute in a spirit of real partnership.

But more than this is doubtless required. Nothing can be achieved without an awareness, a desire and an affection for culture. “Love alone can...take possession of (works of art)” wrote Rainer Maria Rilke, “cherish them and treat them fairly.”

# The Contributions of Women in Culture and Sustainable Development

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## Introduction

*Gloria Davis, presiding*

**W**hat are we trying to do and what is the social development agenda within the Bank that we are trying to promote? The first thing is to try to identify the key social development issues. These are issues which limit or expand people's opportunities to participate fully in economic and social development.

When I came to the Bank, we talked a lot about issues like access to land, which limited people's opportunities if they did not have it. Later we talked about access to education, particularly for girls which was an important variable that was conditioned by social and cultural conditions around them. But the agenda has significantly broadened, and today we are talking about things like discrimination, violence, and corruption which can undermine development opportunities just as surely as the lack of capital.

Culture, attitudes, values, traditions, perceptions can also contribute to it just as much as money can.

The second thing that we are trying to do is to contribute to the Bank's agenda of poverty reduction, by helping to identify the poorest and most vulnerable parts of the population and to target benefits to them, building, where possible, on their own institutions and cultures. This implies that we are breaking down views of the poor and categories of them by gender and other socially significant features within a particular so-

ciety, and we are also learning from the poor what we can do.

I would like to give you one example of how the development initiatives that we are undertaking is changing. We are now doing participatory poverty assessments where we are actually listening to poor people. We are going out and finding out who they are and what opportunities they see to better their lives.

One of the things that we were learning was that among the poorest and most excluded people in a country like India—where even low caste groups after all had households and villages to rely on—they were poor, but they were not excluded and they were not helpless. By far the most disadvantaged and the most vulnerable of groups we encountered were widows in India. These are women who were not only excluded from their own households, but from their communities as a whole because their husbands had died.

The question is what can be done? What we found working with the people and working with the Indian Government, because they had explored these issues long before we did, was that what we had to do was bring widows together so that they could form new communities for both economic and social purposes, so that they could feel less vulnerable and more protected. When brought together to explore economic

opportunities, they relied on their own cultures, their own traditions, and what they knew. They are producing crafts and they are also engaged in many other economic opportunities.

This is where we need to bring together the knowledge which people have for what they can do, our own interest in who they are and how they can be reached, and our concern about culture, tradition, and sustainability.

We are also trying to understand social impacts and risks on different people under different conditions. And just as the previous example, this requires the participation of people themselves. We could never determine what the priorities are to the poor. We could never work out what the specificity of their cultural conditions are, except for the fact that we have their participation and we are encouraging them to tell us what they need done.

We are trying to strengthen social institutions. These are the associations through which people achieve their ambitions and through which development occurs. These institutions are formal. Many of our colleagues deal with formal public sector bureaucracies and so on, but they are also informal.

Households are the first-in-line safety nets for most people in the world, and in times of crisis those people whose households and communities are still working are more protected than those whose communities are not. Households, communities, markets associations, these can be gendered. Again, they lead to sustainable development.

We are doing fascinating work today on social capital, which demonstrates that the number of relationships and the heterogeneity of those relationships within communities is more important than education as a predictor of wealth. The chain of causality could be assumed to be either way. You might think that wealthier people have more chances to be engaged in associations, but even controlling for this and looking at causality, we find that the number of associations causes people to be better off. They have more people to depend on, more access to information, more opportunities for development. It is independent of income, and it is true of women as well as of men.

Finally, we are looking at people in their societies, and we are asking what promotes social

cohesion and reduces conflict. Maritta mentioned this morning that we have a post-conflict unit. There is an important reason for this. Sixteen of the poorest countries in the world are in or emerging from conflict and conflict can eradicate decades of development within just a matter of months.

But when we are looking at conflict, there is a reason why it is within our family. We want to know what are the social, cultural, and institutional preconditions for social cohesion and peace. This is not only strong identity because you will all recognize that identity can work in both ways. It can be both an instrument for social cohesion but also a mechanism for division. It involves common over-arching values. It involves equity and access. It involves strong institutions and, in fact, these issues of equity, equity and access affect all of the things that we do.

So for me as an anthropologist, the ways in which behavior, institutions, attitudes, values, and, yes, our arts and our traditions are patterned over time, this is culture. And not surprisingly, cultures are diverse.

The question of how we can respect and build on this diversity, including gender diversity, while promoting social cohesion, reducing conflict, contributing to change and sustaining development is central to our concerns. In this respect, gender is one of the most important and culturally specific issues on which we ever touch. Gender differences are real. The significance of gender differences is socially constructed and culturally sustained.

You have only to look at Sweden and Afghanistan to know the truth of that statement. Women have a central role in culture and development. Yes partly as cultural transmitters, when all else is gone. Mr. Wolfensohn and Mr. Wiesel said this morning, culture is what we have; it is something we learn in our earliest youth. But women also have a role partly as cultural actors. They are producers and in most low-income households they are also managers of household income and wealth; and partly as cultural creators, shaping the present and the future with it, and also the traditions of the next generation.

But gender and tradition are a two-edged sword, honoring the past while imagining the

future. From Hillary Clinton's letter this morning, she spoke of the millennium initiative which is central to women's identity, to their futures, and to the issues of gender, culture and sustainable development.

No, I don't have all the answers. That is why the World Bank is seeking partnerships and the knowledge of people who know a lot more than we do. And for this we have a panel of experts for a discussion of gender and development.

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## A Vision of Gender in Culture

*Mahnaz Afkhami*

**M**y task is to talk about a vision of gender in culture to an assembly that wishes to integrate culture in its policies to achieve sustainable development. The reason why the World Bank is interested in this proposition, I assume, is two-pronged: On one hand, you cannot have long-term sustainable development if half the population of the world is kept out of the developmental process. On the other hand, to achieve women's participation in the development process, you need to consider the requirements of the prevailing culture. Women have been at once preservers and destroyers of culture. They preserve culture by transmitting it to new generations. They destroy it by seeking values, facts, and esthetic arrangements that correspond to their vision of a just and equitable society. In their acts of destruction, women seek to be creators of better cultural arrangements for everyone. In this process they try not to confuse arrangements of power with assignments of value to societal arrangements. I wish to deal with the subject of gender in culture in these terms.

Culture is the medium by which we communicate with our social and physical environment. It structures our facts, values, likes and dislikes. Involved in this is the whole set of manners—the terms of civility we have inherited from our traditions—and artistic creations like music,

painting, architecture, and cuisine. Many of us who are in this room today live, or have lived, in societies whose history goes back thousands of years and whose culture contains traditions that have become pillars of world civilization. We are heirs to cultures that have produced all the major prophets—Zoroaster, Moses, Jesus, Buddha, Lao-tse, Mohammad—as well as many moralists and philosophers who together have defined our ethical principles and mapped out our moral compass. These are points of pride for each of us. It is therefore natural for us to value and honor them.

Culture also denotes a whole set of concepts about social relations, including the place of individuals in society—their rights, their worth, their standing—all that directly affect their identity. Women have struggled for many years to make the point that they have the right and ability to become vocal in their cultures. Traditional culture however has wanted women silent; but it has not been silent about women. On the contrary, it has proclaimed vociferously who we are, where our place in society is, and what the limits of our ambitions and aspirations ought to be.

It is important to note that women's status in society—socially, politically, legally, economically—has been fundamentally the same across history for a majority of the world's population. Except for surface differences in manner and

style, the basic arrangements for division of labor and power between men and women have been the same across the world. A woman's rights over major decisions about her children's future, place of residence, marriage, inheritance, employment and the like have been severely curtailed in most of the world during most of human history. Until the turn of the century, when New Zealand became the first country to give women the right to vote, there was no place on earth where women shared in the political process. Nor did they have the same chance to train for a job, get a job, or once having gotten it, receive equal pay or equal opportunity to advance.

In recent decades, women have been moving from the margins to the center of history playing increasingly important roles in families, communities, and States across the world. As women became increasingly aware and assertive, their demands for equality, participation, and access elicited reactions that range from curtailing their right to the privacy of their bodies and minds to policies that deny them experiences that are essential to their ability to compete in society. The infringement of women's rights is usually exercised in the name of tradition, religion, social cohesion, or morality. Always it is justified in the name of culture.

Some of us who have worked in the field of women's rights know how difficult it is to get the idea across that the whole concept of development and progress hinges on culture change and that culture change involves a change in the relation of women to each other and to other members of society. We have worked hard over the years to achieve a consensus, at least in theory, that unless women are admitted to an equal, participatory partnership in the affairs of domestic and international society we will not be able to achieve the goals of fairness, justice, and development that humanity seeks. This consensus, reflected in a number of international documents of rights, is encapsulated in the first paragraph of the Mission Statement of the final Platform for Action of the Fourth World Conference on Women held in Beijing in 1995. It declares:

The Platform for Action is an agenda for women's empowerment. It aims at removing all the obstacles to women's active participation in all spheres of public and private

life through a full and equal share in economic, social, cultural and political decision-making. This means that the principle of shared power and responsibility should be established between women and men at home, in the workplace and in the wider national and international communities. Equality between women and men is a matter of human rights and a condition for social justice and is also a necessary and fundamental prerequisite for equality, development and peace. A transformed partnership based on equality between women and men is a condition for people-centered sustainable development. A sustained and long-term commitment is essential, so that women and men can work together for themselves, for their children and for society to meet the challenges of the 21st century.

The task of achieving the goals of Beijing becomes particularly difficult when veneration for the past creates enormous barriers against the idea that there may be values, beliefs, and customs in one's culture that deserve to be changed because they are out of date, impractical, unfair, or simply bad. We do remember that not long ago in Europe the church burned women it declared to be witches in order to cleanse their souls and to keep the society pure. People watched and hailed and clapped in approval. This was part of the culture. No one I believe now supports the act or condones it on the theory that it must have been appropriate to the culture of the late Middle Ages. No one, I believe, approves the ancient practice of slavery or the more modern one of racial discrimination on the theory that they were or are upheld by some cultural norm. We must pose the question: why is it that in so many societies women encounter so much opposition when they demand the most rudimentary rights to civil treatment? Why is it that the denial of these rights is always based on some *fundamental* point of culture? Is this *culture* real, or is it a fetish that is used to maintain some economic, social, or simply psychological privilege?

Culture is often used as an effective tool for those who wish to prevent change by glorifying the past or justifying the existing order of things, both in the West and in the developing world.

Change however is an elemental feature of contemporary life. But change does not happen to everybody in the same way or with the same speed. All development therefore is uneven, varied, and consequently multi-cultural. Development in the Global South is doubly so because of many things, first among them the colonial experience. This I believe is precisely why we are now faced with this thorny question of reconciling rights with cultural multiplicity within states. We must face the fact that there is no longer a *culture* that defines what truth is for everyone. Within every society there live many groups with differing views they have acquired as a result of their relative position on a matrix of time and space.

Let us take the idea of Muslim culture as an example. Some half-a-billion women in the Muslim world live in vastly different lands, climates, cultures, societies, economies, and politics, spread from the Pacific Rim to the coasts of the Atlantic. Few of them live in a purely traditional environment. For most of them modernity means, above all, conflict—a spectrum of values and forces that compete for their allegiance and beckon them to contradictory ways of looking at themselves and at the world that surrounds them. The most taxing contradiction they face today is the one between the actual everyday demands of living in the contemporary world and the requirements of tradition as determined and advanced by the modern fundamentalist worldview. This worldview, conforming variably to many domestic and international political needs and necessities, invariably insists on singling out women's relation to society as the supreme test of the authenticity of the Islamic order.

If the purpose of the struggle for women's rights is to achieve equality in freedom, then there is no escape from the necessity to challenge and change the discourses that assign women to a particular niche in the society. The Beijing Platform identifies some 12 subjects as priorities for implementing women's rights. Culture change is a common requirement for all of them. Cultural development must be a creative process. It must include the elements in our collective past that give us our sense of identity while excluding those aspects that inhibit our blossoming into free and whole human beings. It must allow us to move in history without losing control of his-

tory. It must allow us to retain our identity without imprisoning us in the confines of the patriarchal historical structures. To achieve this we must maintain our roots as we transcend them by achieving a synthesis and a synergy between the local and the global.

The indispensable factor in the movement for creation of a culture of equality is the nurturing of a sense of self, sense of identity, and a sense of empowerment in individual women across the globe. Central to this is the global program of women's rights education. We now have several women's rights education models in various stages of development and testing. The Sisterhood is Global Institute, the organization I represent, has developed a dialogical, participatory model that stresses the linkages between universal rights and indigenous cultures. This model has proven very successful in test after test in ten different Muslim countries. The model recognizes that all cultures contain within them the seeds of moving forward with history. History everywhere moves from law to right—that is, from the idea of truth as given to the idea that we participate in the discovery and interpretation of the truth. The central concept in this model is the individual's right to choose.

We must emphasize and follow this kind of program as seriously as possible. This is not a substitute for other projects—education, economic empowerment, political participation, and the like. But it is fundamental in the sense that it mobilizes the grassroots for re-imagining the truth. And it is imperative in the sense that if we are to realize a future worthy of the lofty vision we have set forth for ourselves and for our children, we must succeed in integrating women's human rights in the structure of development policy as well as development politics.

We need to rethink society in order to ensure equal rights to women. But, equal rights is not enough. As we move toward the 21st century, we need to develop new insights, new ways of looking at the world, if we are to have a fighting chance to achieve the values of freedom, equality, justice, and humanity that most of us agree on and wish for. We need to develop a frame of reference that transcends the notion of equality with men under conditions that are fundamentally unequal and unjust for everyone. We need to challenge the idea that the contemporary op-

erative forces in the present global market, whether of goods and services, or of politics, or of technology, or of gender relations, will lead us to a better life. We need to question and challenge the present forms of generation and distribution of knowledge. We need to give shape and substance to the notion, now acknowledged by the international community, that all issues are women's issues. We must reconceptualize and recast issues of war, peace, poverty, economic justice, freedom, identity, cultural authenticity, individual dignity, and a hundred others that humanity faces in new and different ways, in non-patriarchal ways. We must, all of us, women and men, work

together to effect and control a culture change—not in relation to East or West, or North and South—but in terms of the best we can salvage from our collective heritage of humanity.

I believe the time is finally at hand for women everywhere to break the silence, to become partners in the design of our future, our changing cultures. We are on our way to open up new ways of imagining our cultures, including our original myths, texts, and traditions. We are on the way to redefine our cultures. We mean to say that culture is dynamic, changing with time and circumstance, and that women represent a new time and a different circumstance.

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# Culture, Gender, and Heritage in Development

*Lourdes Arizpe*

The real voyage of discovery lies not in seeking new landscapes but in having new eyes.

— *Marcel Proust*

A turning point was reached a few years ago in international development that makes it necessary to associate the driving forces of globalization to those that ensure long-term stability and sustainability. This is the time to balance competition with cooperation, opportunity with continuity and comparative advantages with partnerships.

A fleeting glance at history shows that markets always functioned within political and cultural patterns and institutions that organized reciprocity, solidarity and predictability. Indeed, it would seem that such is the inherent need of humankind for symmetry, that societies have tended to create balanced spheres for competition and cooperation, by assigning such actions to public/private spheres in which male/female roles were socially defined. Now that the borders of such spheres and roles have been “liberalized”, so to speak in modernized societies, we have to rethink the fundamental balance between competition and cooperation, that is, between the economy and society. Little will we have gained if we have economies that keep growing and societies that are falling apart. Competition which

is not framed in some kind of cooperative setting leads to divisive conflicts along ethnic, territorial, gender, racial or religious fault lines. A violent demonstration of this has just been encapsulated in the after-effects of the economic crisis in Indonesia. And the way to begin to rethink these basic trade-offs is to look at culture.

Economic globalization has proceeded at an accelerated rate in recent years with the rapid deployment of investments but there is the risk that the gains made may be short lived. That is, if the polarization of profits from liberalization fractures the political and social fabric of societies, interest groups will develop narrow interests that will make it impossible for them to work together for common, long-term goals.

To put it bluntly, there can be no sustainability without *conviviability*. This is an unusual term, I know, but I have coined it to mean what is aptly described by the term *convivencia* in Spanish. That is, the capacity of individuals and groups to establish and manage harmonious relationships among themselves, whether groups be based on gender, ethnic, religious or other kinds of allegiances. Governance implies vertical relationships whereby elected bodies organize societies through political institutions. *Conviviability* or *convivencia*, by contrast, implies horizontal relationships which arbitrate reciprocity among diverse interest groups in civil society through

self-organization. Gender is one of the main principles of self-organization.

Such issues have now been recognized as important for development. Capacity building for cooperative partnerships has now been incorporated into the international development agenda, mainly in terms of social development, as the World Bank has been doing for a number of years. Yet, there is still a missing link and that is culture. My definition of culture is the setting in which the principles of self-organization of societies are defined and negotiated. If development is to mean improving people's lives and not only facilitating economic exchanges, then culture must be part of the self-reflexive process needed to create a sustainable future. As the World Commission on Culture and Development has stated, it is not culture that is inserted in development, it is development that is embedded in culture.<sup>1</sup> An example would be very helpful to illustrate how culture is the setting for development.

### The "Marias"

I was asked by the Mexican President back in the Seventies to explain why Indian women dressed in their traditional Indian dress were flocking into Mexico City to sell peanuts in the streets. Colleagues said, "But this is not important. You should be studying marginalization, tertiarization, and migration." I soon found out, however, that the Mazahua women, called "Marias" were, in fact, the most visible tip of the iceberg of these three major processes. After a few weeks the fieldwork data showed that, indeed, women outnumbered men in rural-urban migration, and were the first to take up work in the tertiary sector or self-employment in the marginalized informal sector. Furthermore, the study found that the women chose to be street sellers in Mexico City because it was the most rational economic choice for Mazahua households at that time. One could foresee importantly, that in the long run this economic rationality would eventually break down the traditional gender and family division of labor and the pattern of recurrent migration, made possible by very high fertility rates, which was their strategy to offset their decreasing income from agriculture.<sup>2</sup> When I revisited the villages, as well as the migrant families in Mexico City in 1983, I found that many families had opted for

yet another alternative. Those who had not had economic mobility in Mexico City, were now migrating to the United States.

Later on, when I studied women and rural development in other regions, I found that many aspects of this whole process have been replicated in many other developing countries, sometimes at a much more rapid pace and with much larger populations. The main point I wish to make is that the driving force of this migration/urban self-employment process was economic, yet in deploying strategies to take up opportunities and improve their living conditions, households had mobilized gender, age, fertility and community-solidarity possibilities. Revisited two decades later, it is clear that the latter were the factors that made a difference in the success of individuals and households in adapting to the new economic circumstances.

But the Marias in their inventiveness, had also done something which was entirely new. Contrary to what had been happening until then with rural Indian migrants to Mexican cities, the Marias kept their traditional Indian dress. They had cleverly found a way to protect their economic and territorial niche by making their Indian identity blatantly visible. This became explicit when Consuelo said offhand, "Now I am going to dress up as a Maria because I am going to sell." In other words, they turned their ethnicity into ethnicism—an emblem to be used to win in a tight competition with other street vendors. They became a beacon for other indigenous peoples, especially through an actress whose films and television show became very popular. This led to a change of mentality with respect to indigenous peoples in the Mexican government and in society, just at a time when Indians began consciously and purposefully to re-vindicate their identity in carving out a path of social and political mobility in Mexican society.

Twenty years later, we find that the end of this process hasn't been reached. In 1989 the *Programa Nacional de Solidaridad* (PRONASOL) was launched by the Mexican government, acknowledging that peoples whose rural livelihoods had been destroyed by the process of modernization could not be left unattended. But it was in the one region, Chiapas, where the PRONASOL made little headway because the colonial politi-

cal structure did not allow poor communities to have access to the new opportunities being offered by the market. Chiapas is the region in which the Zapatistas rose against their exclusion from the benefits of modernization. The rallying around cultural identity that the Marias had started at the local level in the Seventies, the Zapatistas have now turned into an international issue through the use of the new communication technologies.

The major point I wish to make is that culture must be understood in relation to development in two ways: both the Marias and the Zapatistas have used their Indian identity as emblems in their struggle, but their attempt to come to terms with new conditions goes beyond the *instrumental* function of culture. As households gradually changed their gender division of labor, altered their fertility behavior, became geographically mobile and are now living among cultures other than the ones they had known, it is the *constitutive* role of their cultures that is touched. In my view, it is vital to understand this analytical distinction, which was recognized by the World Commission on Culture and Development in *Our Creative Diversity*, to formulate general development strategies, and to set up development programs on gender and culture and other specific themes.

The constitutive aspects of culture have to do with cultural heritage as a symbol of collective ideals and group cohesion, with intra-group relations of identity and belonging, with bonds of reciprocity and solidarity and with rules and rituals which reinforce community cooperation. Needless to say, all of these elements are important to ensure success in development projects. It seems to me then, that the issues of culture which were in the fringes of the development agenda of the Seventies must now, in the Nineties, move "In from the Margins" as the Report of the Council of Europe on Culture and Development is very aptly called. Importantly, culture must be placed in the mainstream of development and globalization agendas as we begin the momentous task of writing the introduction to the new millennium.

The institutional context for debating cultural issues in development is now in place. It has been set up by three decades of UNESCO programs on international conventions on cultural heritage,

by the United Nations Decade on Culture and Development, by the World Commission on Culture and Development and its report *Our Creative Diversity*, and just last June, by the UNESCO publication of the first issue of the *World Culture Report*. In spite of this, however, culture has still not been embedded in the mainstream programs of economic development and this is where the activities of the World Bank are of great importance. Mr. Wolfensohn has had the vision to understand not only the instrumental, but also the constitutive value of culture for economic development. Other important institutions, such as the Getty Foundation, is also mobilizing intellectual and artistic resources to recast international discussions on cultural heritage. The partnership between all these institutions opens the way to demonstrate how cooperation and continuity may be vital in assisting countries and civil society in consciously dealing with their cultural needs in their development policies and programs.

### Gender and Cooperation

Culture, cooperation, and *convivencia*: many would say this is the soft side of development. It is considered as soft only because it is the invisible web in which the more materialized exchanges take place. In the customary sense, it is such a temptation to think that it is women who will choose to be engaged in these aims. It may be true, although this is an extremely elusive discussion, that women do develop an intuitive interest in these fields. But men also have this interest so we refrain from accepting the conventionalized gender roles which push men and women into stereotyped extremes of competitive, self-interested profiting, on the one hand, and self-effacing generosity, on the other.

What we women are well aware of is that all individuals—competing, taking opportunities, and profiting in markets—live personal lives in settings in which cooperation, continuity, and partnerships are purportedly the main organizing principles; in spite of the fact that patriarchy is still the hierarchical principle in most societies. That is, in families, kin groups, or territorialized communities, and in groups that define their boundaries through ethnicity, religion, or spiritual commitments.

Because of women's nurturing roles in societies, women are more involved in these kinds of relationships. Development policies have demonstrated, for example, that increasing women's education and incomes tends to have a direct impact on their children's well-being. But we also know that too much emphasis on cooperation ends up constricting individual initiative, too much continuity blocks creativity and too much partnership brakes individual development. In fact, this is what is imposed on women in fundamentalist regimes in all religions, and this is the standard-bearing role that such regimes want women to play. As Simone de Beauvoir would have said, if we still thought in this way, we need neither a conventionally stereotyped masculine nor feminine role, we need an "angel's" touch for development. We cannot call it a degendered touch, since gender is constitutive of our faculties, but perhaps we could call it a bi-gendered approach.

In fact, we need a bi-gendered perspective on culture and development and a gendered strategy for action. Just as we need a "powered" vision of development with an empowering strategy for action. With this in mind, I would like to take up here three main clusters of issues on culture and development, related to cultural heritage, cultural identities, and cultural values.

### **Cultural Heritage**

We know that conserving the world heritage and those sites and objects which are evocative for a community helps create a sense of purpose and belonging which gives meaning to their efforts for development. It has also been made clear, in the decades of work on cultural and natural heritage, that the best way to preserve heritage is for all of society, especially local communities, to appreciate and participate in its care. More specifically, cultural heritage must be seen not only as a concrete site or monument, a landscape of the past, but as an activity which offers individuals the opportunity to cooperate in the present to promote in first instance, employment, trade, housing, craft production, and tourism.

More generally, cultural heritage must be understood as having layers of meanings, much as cultural archaeological strata, fractured and com-

bined. This means that historical centers of cities, archeological sites, monuments and objects as well as non-physical heritage may be interpreted in different ways over time and their connotations may vary according to culture and to place. This is why it is important to understand cultural heritage as a process. Especially now that the ways in which we think about culture have changed. Culture is no longer conceptualized as a set of norms, symbols, and customs that people inside its boundaries unanimously agree to. Without going into the more complex questions of representation and translation of cultural textuality, at present we must consider that the vitality of a given culture comes from a constant debate with its own members driving it to adapt to new contexts and to change its boundaries in relation to other groups.

In previous periods such change took decades, even centuries. Today it takes a few years. Moreover, the images of cultural heritages go around the world in a few minutes, to be watched by millions. We see everywhere that this process has accelerated and young people around the world are contesting and wanting to create new meanings to sites and objects so as to adapt to the unprecedented situations they are living in. When young people flock to await the spring equinox in Teotihuacan or for the sunrise in Stonehenge, they are renewing their ties to history and nature and also creating new bonds and boundaries in their generations.

At the same time, national governments are realizing that cultural heritage offers enormous potential in terms of economic and social profits, and of reconstructing political and cultural allegiances. What is needed, it seems to me, is for artists, writers, inventors, and entrepreneurs to give new life to the powerful symbolism of cultural heritage.

This is, of course, an extremely sensitive question because cultural heritage sites may touch on the core of cultural or political of a country or a group's values. One illustration of this could be seen when the World Commission on Culture and Development proposed that UNESCO publish a *World Culture Report*. Some governments welcomed it, but others said it shouldn't or couldn't be done. And yet, we have just done it. International programs to safeguard cultural heritage

should emphasize a much stronger knowledge-based debate.

This may be encouraged by broadening the understanding of cultural heritage with a deep historical perspective. This means also taking into account men's and women's contributions throughout history to cultural heritage. Almost always, cultural heritage sites are the result of many diverse cultures having contributed, directly or indirectly, to its building. By showing that cultural achievements are not created through unilinear processes but through exchanges with other cultures which are then translated into the idiom of a particular culture, ethnically-driven demands on heritage may be better dealt with.

In such a context, the consensus that was signed by 128 member states of UNESCO sustains the Convention for the Protection of the World Cultural and Natural Heritage of 1972—as well as those to protect cultural property in the event of armed conflict and to prohibit and prevent the illicit transfer of cultural property—must be seen as a great achievement. And it should have a demonstration effect as a concrete example of international cooperation that has successfully enhanced a universal commitment to protect heritage.

### Cultural Identities

Economic globalization is being accompanied by a process of cultural relocalization as each locality or cultural minority seeks to strengthen their internal bonds and to reposition themselves in relation to other groups in a global context. This issue of cultural identities, which involves women in many ways, is in my view more directly linked to governance rather than to culture. As has been the case with the Marias when used as an emblem to represent a group in a political context but also in other contexts, culture is then turned into ethnicism. That is, a number of identity items are flagged as constituting an "identity" that is activated for purposes simultaneously of group security and cohesion towards the inside or representation towards the outside in specific contexts.

That identities are becoming a more and more contentious issue which may impinge on devel-

opment may be illustrated by the statement of M. Bruno Megret, the ideologue of the extreme right-wing Front National in France. Earlier this year, he stated that "politics must no longer be seen as divided between right and left but between identity and globalization."

This emblematic use of cultural identities is becoming mixed with ethnic militancy and religious fundamentalism. It is significant that, in some cases, it is women who become or are made to become the standard bearers of this cultural conservatism. Very specific local or national mechanisms may be behind this, but in general it has to do with the fact that women's transmission of the values and rules of personal behavior are seen by many as the main repository of cultural tradition.

The risk is that, unless women are free to activate and to generate their own responses to the opportunities of economic globalization, also supporting those of their husbands and children, these opportunities will close and turn into driving forces of exclusion. Missing the opportunity to educate women implies keeping the level of capacity creation and institution building in that society at its lowest level, which means diminishing the possibility of successful human development. It is not accidental, it seems to me, that the violent repression of women in the Taliban regime is coupled with their resistance to modernizing trends.

Simultaneously, however with so much that is happening in the world today, a different process is running in the opposite direction. This is that young women everywhere have increased their own expectations in a remarkable way and their energies and creativity should be harnessed for human development. If it is not, they will turn to desperate struggles. A case in point is that of the Zapatista uprising which has an exceptionally high number of young women in its army and its support groups. In my view, given the control that local politicians linked to the *ladino* landowners have had over economic opportunities, there was no way in which young people, but especially young women, could find an opening even though they have acquired the schooling, knowledge, and motivation to participate in the modernization process.

## Cultural Values

The third cluster of issues I would like to touch upon are related to values that shape behavior in development.

The data in the surveys on values analyzed by Adrian Van Der Staay in the *World Culture Report* could not have shown more clearly what people perceive as the main problem in women's work. Table 1 shows that 74 percent of respondents in all regions agreed with the statement that both men and women should contribute to household income (with over 90 percent of agreement in countries with as different cultures as China, Nigeria, Portugal, Brazil and Slovenia) and only 35 percent thought that scarce jobs should be reserved for men.<sup>3</sup> In sharp contrast, 69 percent endorsed the statement that preschool children are likely to suffer if mothers are in paid employment, 64 percent agreed that all women want from life is a home and children, and 59 percent that being a housewife is just as fulfilling as working for pay.<sup>4</sup>

The overlap of 74 percent of respondents thinking women must contribute economically to the household and 69 percent that preschool children are likely to suffer if their mother is in paid employment points to the dilemma faced by women in most societies between paid work and home. This is not new but it reiterates the need for a gendered approach to development policies.

Interestingly, there is not a marked disagreement among genders about these statements with few exceptions. As shown in Table 2, the statement showing disagreement is that on whether

preschool children will suffer if their mother is in paid employment: both in North America and Western Europe, as well as in Africa, more men than women tend to believe this. There is also some disagreement on whether scarce jobs should go to men in Eastern Europe, Asia, and Africa, with more men than women advocating this in all cases.

Data in the *World Culture Report* also showed opinions about the position of women in the labor market are not closely correlated to the prevailing labor force participation rates for women.<sup>5</sup> Countries in which those surveyed agreed with women working in the labor market did not have a higher share of women in the labor force and vice-versa. The author explains however that overall correlation was extremely weak in large part due to the East European countries, which are characterized by a high percentage of working women but also by a traditional point of view.

Public opinion surveys were also analyzed to explore the possibility of global ethics which was one of the main issues taken up by *Our Creative Diversity*. As Van Der Staay explains "cooperation between different people with different interests and from different cultures will be facilitated and conflict kept within acceptable and even constructive limits, if participants can see themselves as being bound and motivated by shared commitments. It is, therefore, imperative to look for a core of shared ethical values and principles."<sup>6</sup> Furthermore, he notes that given the importance of values and principles in policy discourse, it is surprising that there is a lack of conclusive empirical research in these areas. In

**Table 1 Percentage agreeing that: men have more right to scarce jobs than women; pre-school children will suffer if their mothers are working; what most women want is a home and children; being a housewife is just as fulfilling as working for pay, that both the husband and the wife should contribute to household income (1990-1993, 6 geographical regions)**

Geographical region	Scarce jobs to men	Children will suffer	Women want home	Housewife is fulfilling	Both contribute to income
North America	21	52	45	68	66
Western Europe	27	61	49	54	70
Eastern Europe	44	77	78	63	80
Central and South America	31	78	68	62	84
Asia	44	77	77	66	68
Africa	46	53	85	50	93
Means are equal <sup>a</sup>	No	No	No	Yes	Yes

a. One-way analysis of variance with country as unit of analysis ( $f < .05$ , ranges=btukey).

Source: "World Values Survey," cited in *World Culture Report*, op. cit.: 292.

**Table 2 Percentage agreeing that: men have more right to scarce jobs than women; pre-school children will suffer if their mothers are working; what most women want is a home and children; being a housewife is just as fulfilling as working for pay, that both the husband and the wife should contribute to household income (by gender, 1990-1993, 6 geographical regions)**

<i>Geographical region</i>	<i>Scarce jobs to men</i>	<i>Children will suffer</i>	<i>Women want home</i>	<i>Housewife is fulfilling</i>	<i>Both contribute to income</i>
<b>North America</b>					
Men	21	57	44	64	64
Women	21	47	45	71	67
V	.01	.10	.01	.07	.04
<b>Western Europe</b>					
Men	27	65	50	52	68
Women	27	57	49	55	71
V	.01	.09	.01	.03	.03
<b>Eastern Europe</b>					
Men	48	77	79	65	79
Women	40	78	78	61	82
V	.08	.02	.01	.04	.04
<b>Central and South America</b>					
Men	33	79	71	64	80
Women	28	77	66	61	87
V	.05	.02	.05	.03	.10
<b>Asia</b>					
Men	49	77	76	68	66
Women	39	77	76	64	69
V	.10	.01	.00	.04	.04
<b>Africa</b>					
Men	52	58	87	47	95
Women	39	47	83	53	91
V	.14	.10	.06	.06	.07

Note: Cramer's V coefficient shows difference between men and women responses.

Source: "World Values Survey," cited in *World Culture Report*, *op. cit.*: 294.

fact, in the gender analysis on values in the public opinion surveys reviewed were particularly inconclusive.

In general, agreement was highest among countries, as seen in Table 3, on the values to be taught to children as follows: good manners (76 percent consider them important), feelings of responsibility (73 percent), and tolerance and respect for other people (71 percent).<sup>7</sup> Personal independence and hard work have only 46 percent agreement by of those surveyed. Lower in percentages are: thrift (36 percent), determination (34 percent), and obedience (33 percent). The lowest agreement is found around unselfishness (27 percent), religious faith (26 percent), and imagination (20 percent).

The finding which I would like to highlight in this paper is that gender differences turned out

to be small in all geographical regions. This means that even where people's opinion on these values differ because of cultural diversity, within cultures men and women do not differ greatly in their views on each topic. Partial exceptions were only those values of working hard, in which men had slightly higher percentages, and on teaching religious faith where women had slightly higher percentages, as can be seen in Table 3. As in other surveys in the literature, findings indicate that other factors such as income, education, and age are more important than gender in accounting for differences in values.

### Women on the Net

Finally, I would like to touch upon the brave new world which is opening before our eyes: that is

**Table 3 Percentage considering eleven qualities especially important to teach children at home (by gender, 1990-93, six geographical regions)**

Region	Good manners	Responsibility	Tolerance	Independence	Hard work	Thrift	Determination	Obedience	Unselfishness	Religious faith	Imagination
<b>North America</b>											
Men	77	70	75	44	48	26	37	32	40	40	26
Women	76	76	77	52	36	24	36	34	40	45	24
V	.01	.06	.03	.08	.12	.03	.02	.01	.00	.05	.02
<b>Western Europe</b>											
Men	74	76	74	47	28	32	33	33	30	19	27
Women	77	75	77	49	23	33	28	35	31	25	24
V	.03	.00	.05	.02	.06	.01	.05	.02	.02	.07	.03
<b>Eastern Europe</b>											
Men	68	71	64	51	74	46	44	25	24	14	15
Women	72	72	69	46	74	49	36	27	25	18	11
V	.04	.01	.05	.05	.00	.04	.08	.02	.01	.05	.06
<b>Central and South America</b>											
Men	80	79	70	36	36	28	33	41	13	38	29
Women	80	80	73	38	34	25	29	44	13	47	24
V	.00	.02	.03	.02	.02	.04	.05	.03	.01	.09	.06
<b>Asia</b>											
Men	81	75	60	54	59	41	37	24	28	20	21
Women	84	71	61	48	58	43	35	27	29	24	20
V	.04	.05	.01	.05	.01	.01	.02	.04	.02	.04	.01
<b>Africa</b>											
Men	90	39	69	16	59	13	24	63	18	58	6
Women	88	38	69	16	49	11	24	54	21	68	6
V	.04	.02	.01	.00	.11	.02	.00	.10	.03	.10	.01

Note: Cramer's V coefficient shows difference between men and women responses.

Source: "World Values Survey," cited in *World Culture Report*, *op. cit.*: 284.

global virtual space. It has the potential, if used freely, to consolidate democracies, to transform knowledge and, may I be as bold as to say, to create new kinds of cultures. Knowledge, as the World Bank has shown in its reports, has become a crucial factor in underpinning economic growth. But the questions relating new technologies-driven knowledge to cultural diversity and local knowledge, as far as I know, have not been sufficiently analyzed.

Among many issues, the two most important needs in my view are to ensure free access to knowledge in the networks and to upgrade human skills and competencies to participate equitably in this new virtual space. On the first aspect, in the chapter on "Heritage and Cyberculture: What Cultural Content for What Cyberculture?" I. Vinson argues that "... actual ability to use the networks to disseminate knowledge is geared to

two things: the setting up of digital image banks and of scientific data banks". The question is how will cultural diversity be included in such undertakings. On the second issue, I will only give one concrete example of the UNESCO project on Women on the Net about what can be done to ensure women are not left behind in the new technologies.

How do you think about the cyberworld with meanings shared with others? We don't at the moment, not yet. We look through screens darkly, sensing others, finding the contours of their selves, as we pick words here, images there for this prodigious piecing together of a new reality. To see this cyberworld, we need to interpret it. This we can only do collectively, giving resonance to possible symbols, reaching out for new words, building new metaphors. This is what cyber-explorers need to do and this is what the project

Women on the Net is helping women in over 50 countries to do.

We never expected such a prolific, image-filled outburst of enthusiasm and expertise when we decided, with Wendy Harcourt of the Society for International Development, to throw a women's project into the Net-future. Over one-hundred women and men are now connected to the project through virtual space saying, yes, lets build together the new maps and uses of cyberspace for development. The projects encourage a multicultural gender perspective in on-going work by women who participate in the Internet and also helps others learn to use it.

What happens to gender when it goes through the new technologies hardware? We don't know yet, but we will see. We do know that in other civilizational transitions, such as the Industrial Revolution, women were taken off the rails of the advances in technology. Are women really not interested in technology? Some say they aren't, but social practices everywhere show they are certainly interested in communication. One could say it is a touching, feeling—hopefully loving—kind of communication. And everyone needs this kind of communication. Can this "soft" dialogue filter through the hard-machines? If we play with words, we can then ask, is this why women are so good at "soft-waring" the new technologies?

The main point, of course, is that women be active agents in experimenting with the new technologies so they can fully contribute to the interpreting of this new form of communication and to applying it to closing the gaps that lead to exclusions. When societies—and indeed the world—change at cyberspeed, creativity moves from practice to theory and not the other way around.

This is why I believe that today creativity is the key process that will allow us to reinvent the world. Human development capacity building to give people greater choice in their lives. In this historical period, new possibilities of trading, traveling, and communicating globally have created unprecedented opportunities and risks. In order to be able to make the best use of these opportunities, women and men, individually and in communities, must have the shared codes and understandings to select and thus, step by step, construct better gender, social, and political balances.

This is why I believe that what women need first and foremost today is freedom to create.

## Notes

1. **Culture in the international agenda:** Culture has been firmly placed in the international agenda on development. The United Nations designated a Decade on Culture and Development from 1988 to 1997 and the strong interest, both enthusiastic and critical, shown in *Our Creative Diversity*. In the three years since its publication it has been translated into 14 languages; presentations and seminars on it have been held in over 70 countries; and it is being used as course text in schools and universities in some countries.

The chapter on gender and culture in *Our Creative Diversity* analyzes the many processes that are changing the cultural perceptions of women's and men's life cycles, work and social participation. Migration, urbanization and the fact that women are having fewer children, living longer and increasingly participating in the labor market are profoundly altering cultural patterns of gender relations. The rights and needs of women and the interdependence between men and women are important in redesigning their identities and roles in societies. It proposes to broaden the discussion and propose the following areas of policy priority: women's rights as human rights, reproductive freedom, gender-aware planning as culturally-sensitive planning, and enhancing the civic and cultural participation of women.

Since its publication, the debate on culture and development has evolved very rapidly. The report of the Council of Europe *In From the Margins* developed valuable insights into many of the areas not covered by *Our Creative Diversity* and has fostered widespread interest across Europe. More recently, the Stockholm Plan of Action called for a broadening and deepening of research on cultural policies for development and for strengthening of international networks of specialists in this field.

Last June the *World Culture Report*, to be published every two years by UNESCO, had its academic launch in Cambridge University. The report focuses on culture and economic growth, democracy, urban development, environment, cultural policies and the international trade of cultural goods. To give you an example of one of its chapters, Adam Przeworski gives a detailed empirical analysis showing that statistical evidence in favor of non-culturalist explanations for the viability of democratic institutions seems strong. He concludes that "there is little, if anything, that should lead us to believe that cultural obstacles to democracy are unmovable".

One of its most important tasks has been to collect and analyze indicators on culture and development

and although it was a difficult task, it presents 30 tables of statistical data on culture and cultural trends by country and aggregated by region.

2. For a summarized version of the study, see Arizpe, L. "Relay Migration and the Survival of the Peasant Household" in J. Balan, ed. *Why People Move*, Paris: UNESCO. 1982. Or Arizpe, L. *Etnicismo, migracion y cambio economicos: un estudio de migrantes campesinos a la ciudad de Mexico*. Mexico: El Colegio de Mexico. 1978.

3. Arizpe, L. "Relay Migration and the Survival of the Peasant Household" in J. Balan, ed. *Why People Move*. Paris: UNESCO. 1982. pp. 292-3.

4. \_\_\_\_\_. "Relay Migration and the Survival of the

Peasant Household" in J. Balan, ed. *Why People Move*. Paris: UNESCO. 1982. pp. 292-3.

5. \_\_\_\_\_. "Relay Migration and the Survival of the Peasant Household" in J. Balan, ed. *Why People Move*. Paris: UNESCO. 1982. pp. 270.

6. World Commission on Culture and Development. *Our Creative Diversity*. Paris: UNESCO. 1995. pp. 34.

7. Data of the World Values Survey, 1990-93 and the International Gallup Poll Report of 1995 on *People's Satisfaction with their Lives and Government*. These percentages are quoted from Adrian Van Der Staay, "Public Opinion and Global Ethics: A Descriptive Study of Existing Survey Data." *World Culture Report*. 1995. pp. 263-5.

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## Shadow Hands: Culture and Survival in Nature

*Dianne Dillon–Ridgley*

**T**hank you and good afternoon. I know the hour is late and, being the last speaker, I want to thank all of you who are still here, and suggest you think of this presentation, and this whole panel, as a single speech given in three parts. I watched as each of us was listening to the other, deleting certain parts of our presentation that the other was giving, first Mahnaz (Afkhani) then Lourdes (Arizpe). So think of this talk as one continuum, a collective whole. I had several thoughts on synergy that were covered—perhaps that speaks to the synergy of our message.

I would be remiss if I did not take just a moment to thank not only the World Bank and UNESCO for putting together this much needed conference and inviting me to speak, and to thank Ismail Serageldin under whose excellent leadership I served on the Global Water Partnership. I must especially thank Joan Martin-Brown. Let me indulge. Part of the very reason I work on environmental issues in such an integrated way is that early in the 1970s she made sure that I understood this as an essential part of work when I took my first job out of undergraduate school at the Environmental Protection Agency.

So from Bella (Abzug), who was one of my personal mentors, “sheros” to Joanie, as well. I have to say thank you very, very much.

When one begins to compose what to say, the difficulty is not to figure out what to say, but how to get all that you feel needs to be said into your few minutes at the podium. So what is hard is to decide what to leave out. One of the things that should be clear from this panel is that particularly on the issues of gender and women, there is a very definite double edge to the sword of culture. I want you to hear the mission of WEDO because it will help explain this. In all honesty, I am certain that if Bella had not died this past March, that she would most assuredly be the person who would be standing here, maybe not giving this presentation, but she would be giving you hell, I can assure you.

The WEDO mission: WEDO is an international advocacy network actively working to transform society to achieve a healthy and peaceful planet with social, political, economic and environmental justice for all through the empowerment of women, in all their diversity, and their equal participation with men in decisionmaking from grassroots to global arenas.

So when you see me standing before you, know that you see not only an African-American woman from the United States in a suit, you should also see my kimono, my sari, and my kinte wrap cloth. You should hear my words come to you in Xhosa, in Chinese and in the patois of

Haiti, for the lives of every woman everywhere are far more similar at core and at heart than they are different. While I'll never claim to speak for all women, I promise to always speak up for women in a strong and clear voice. The standing of women in society is always revered—always praised, always honored—whether it is as mother, as wife, as daughter or sister, we are proclaimed to be at the center of everyone's concerns.

We are forever placed on a pedestal, while I may not have said it first, for the last 25 years I have responded that a pedestal, like all small spaces, is very confining.

The examples abound, for how just is it for a child that is born of my womb after nine months of nurture and labor is—exists—is legitimate? When I hold the baby up to the sky, there is no question of its reality, but the fact is all too many countries still deny me, as a woman, the power to confer citizenship and *political legitimacy* on that child. That is the double edge of the sword of which we speak today.

We find "state-less" children because still today we find women as extensions of a man's property without full political and social rights and thereby we cannot confer the same on our children (male or female) except through a male relative. These are the issues in the ICPD Programme of Action that confront culture, not as promoter of a woman's humanity but as limitations to it.

So in preparing for this presentation, I read everything that I could find, but yet I came back to what I knew in my heart and from experience with women the world over. One of the things that frames my understanding of this connection with culture is how I spent the first twenty-three years of my life, studying classical Western ballet, Ceccetti and Russian technique, but for knee surgery I would probably be standing here today as a choreographer.

So as beautiful as I know that ballet tradition to be, I also know that its purpose and its very concept of what is beauty is in its defiance of gravity. If you know much about ballet, you know that it seeks to deny gravity (a force of nature). I think it serves as an appropriate metaphor for much of the last 300 years of Western-developed society. We are now only beginning to understand and see the by-products or, might I say, the bio-

products of our industrialization, to know how negative they are for our societies, for humans, and for our ecosystems in general.

We are on the threshold of the next industrial revolution. (I suggest an excellent article on this in the current October issue of the *Atlantic Monthly*, "The Next Industrial Revolution" by Bill McDonough and Michael Braungart).

Regarding culture, diversity and globalization, I hope you will note that none of us in talking about gender and women have used any sort of sentimental notion of motherhood and nurturing as being the rationale by which we should be able to be equal participants in this process. In 1997 there was a study that came out of SPEA, Indiana University's School of Public and Environmental Affairs, which analyzed ODA since the Earth Summit to compare the funds that have gone to women especially at the grassroots level since 1992.

We all know that today no report would be politically incorrect enough to dare come out and not speak to gender and the appropriateness of how we have to include women at the core of sustainability and sustainable development, but almost no difference (read increase) has occurred since 1992 in the amounts of real money—the dollars, the pounds, the yen—that actually get to grassroots women and groups.

The study says we have waxed eloquent on the language, but we have remained largely unchanged in the amount of economic leverage, that's money that gets to women. So we must not be sentimental when we address culture, failing to challenge the growing concentrations of power that we know to be inconsistent with the very diversity of which we speak today. The natural biological biodiversity and cultural diversity on which we have focused is absolutely counter-indicated by the trends of centralization, and indeed run counter to the nurturing and the subsidiarity that, in fact, supports a robust diversity, a true web of life.

In this we are experiencing three interlocking crises which threaten all people of the world, rich and poor, educated and uneducated, North and South. I suggest they are *poverty*, *environmental stress* and *communal violence*. At any level of development, increased population, energy use, and resource consumption add to development

complications and environmental stress. We need to examine the concept of development as transformation of our values, our economic theory and our willingness to work for change consistent with today's ecological, cultural, and social realities.

This transformation must address the basic needs of a global society. To this end I offer three central components. One is *sustainability*. Everyone has talked about sustainability today, but it requires that each generation recognize its obligation for the earth's natural resources and ecosystem on behalf of future generations. This should contain an understanding of:

- Equity among nations,
- Equity within nations,
- Gender equity, and
- Intergenerational equity.

These are essential components of sustainability.

The second is *justice*. Such a severe imbalance between over- and under-consumers of the world's resources simply cannot continue. Justice requires that people have the means and the opportunity to produce a minimum and decent livelihood for themselves and their families. It rejects the right of any one person or country to self-enrichment based on the appropriation of the resources which another person or country's very survival depends.

And third, *inclusiveness*, is central. A lack of inclusiveness or the ability of persons to participate in decisions which affect their lives breeds alienation and social conflict. We see this readily in terms of different groups in society, but I think we have ignored that the lack of genuine inclusiveness for half of the world, women, has meant a tremendous alienation throughout history.

Sometimes when people wonder why is it that women seem so willing to focus on aspects of cooperation rather than competition, perhaps it is because we had very little to do with putting those institutions of power in place to begin with. So, as Bella would say, we are not beholden to them. We are willing to branch out and try different ways in which we can achieve whole/supportive societies.

We see sustainability and development as a profound fundamental rethinking of the assumptions which shape our world and all of us in it.

We need to understand the scope and seriousness of problems and how they affect especially women and children. We seek to redefine our priorities on how we build not so much some "new world order" but rather a sense of "new world community". I especially like the characterization of both the global and the local holding both at the same time. Monty Hempel at Sonoma College calls this the "glocal".

We should not see this as Kierkegaard proposed—either/or—but rather holding on to two concepts, absolutely connected, at the same time, going into them, seeing how they are connected rather than how they are in opposition to each other.

We find many development efforts have been grossly over-simplified. What they tried to do simply was not sustainable. It was not sustainable to base development on technological transfers and development of any place or country must be driven from within that place, not by external forces. It can certainly be supported by outside forces, whether they are financial, technical, or cultural and sympathetic, but it must be internally generated.

If it fails to recognize that equity is a necessary condition of development, it will not be sustainable over time; again that means equity among nations, within nations, equity among genders, and intergenerational equity.

If development discriminates against women and children, it will not be sustainable. If it displaces human labor and capital with an over-reliance on machines, chemicals and non-people centered development, it will tend to destroy the natural environment and will not be sustainable over time. We can talk about the world economic crisis, the environmental crisis.

Actually, what I wanted to do most in this presentation is to read you a poem. It seems fitting to invoke the idea of performance. We have spent the day discussing culture, the arts, what inspires us as humans. I am actually glad to be last, to close with this simple poem.

It is called "A Women's Creed". And it was prepared for the WEDO-convened Women's Global Strategies Meeting, December 2, 1994, in preparation for the Fourth World Conference of Women that was held in Beijing. There were women from over fifty countries present. While

the primary author of this is Robin Morgan, it was indeed done by a collaboration of women who worked on it, including Mahnaz. I have even edited it a bit over time because it belongs to all

women. It seemed perfect for the closing, to remind us of the power of poetry, of art, indeed, of culture, to be able to move us, to touch us at the very core of our being.

#### A WOMEN'S CREED

We are female human beings poised on the edge of the new millennium.

We are the majority of our species, yet we have dwelt in the shadows.

We are invisible, the illiterate, the laborers, the refugees, the poor.

And we vow: *No more.*

We are the women who hunger—for rice, home, freedom, for each other and for ourselves. We are the women who thirst—for clean water and laughter, for literacy and for love.

We have existed at all times, in every society. We have survived femicide.

We have rebelled—and left clues.

We are continuity, weaving future from past, logic with lyric.

We are the women who stand in our sense, and shout YES.

We are the women who wear broken bones, voices, minds, broken hearts—but we are the women who dare whisper NO.

We are the women whose souls no fundamentalist cage can contain.

We are the women who refuse to permit the sowing of death in our gardens, our air, our rivers and our seas.

We are each precious, unique, necessary. We are strengthened and blessed and relieved at not having to all be the same. We are the daughters of longing. We are the mothers in labour to birth the politics of the 21<sup>st</sup> century.

We *are* the women men warned us about.

We are the women who know that *all* issues are ours, who will reclaim our wisdom, reinvent our tomorrow, question and redefine everything, especially power.

We have worked now for decades to name the details of our need, rage, hope, vision. We have broken our silence and exhausted our patience.

We are weary of listing refrains on our suffering—to entertain or simply be ignored. We are done with vague words and waiting; famishing for action, dignity, joy. We intend to do more than merely endure and survive.

They have tried to deny us, define us, defuse us, denounce us; to jail, enslave, exile, gas, rape, beat, burn—and bore us. Yet nothing, not even the offer to save their failed system, can grasp us.

For thousands of years, women have had responsibility without power—while too many men have had power without responsibility. We offer those men who risk being our brothers a balance, a future, a hand. But with or without them, we will go on.

For we are the Old Ones, the New Breed, the Natives who came first but lasted, indigenous too an utterly different dimension. We are the girlchild in Zambia, the grandmother in Burma, the woman in El Salvador and Afghanistan, Finland and Fiji. We are the whale-song and rain forest; the depth-wave rising huge to shatter glass power on the shore; the lost and despised who, weeping, stagger into the light.

All this we are. The people speaking—who no longer will wait and who cannot be stopped. We are poised on the edge of the millennium—ruin behind us, no map before us, the taste of fear sharp on our tongues.

Yet we will leap.

The exercise of imagining is an act of creation.

The act of creation is an exercise of will.

*All this is political. All this is possible.*

Bread. A clean sky. Active peace. A women's voice singing somewhere, melody drifting like smoke from the cookfires. The army disbanded, the harvest abundant. The wound healed, the child wanted, the prisoner freed, the body's integrity honored, the lover returned. The labor equal, fair and valued. No hand raised in any gesture but greeting. Secure interiors—of the heart, home, land—so firm as to make secure borders irrelevant at last. And everywhere laughter, care, celebration, dancing, contentment. A humble, earthly paradise in the now.

We *will* make it real, make it our own, make policy, make history, make peace, make it available, make mischief, make a difference, make love, make the connections, make a miracle, make ready.

**Believe it, believe it. Oh, my friends, believe it.**

**For we are the women who will transform the world.**

Written by Robin Morgan, in collaboration with Perdita Huston, Sunetra Puri, Mahnaz Afkhami, Diane Faulkner, Corrine Kumar, Simla Wali, Paola Melchiori, and Dianne Dillon-Ridgley. WEDO Global Strategies Meeting, December 1994.

# Cultural Heritage and National Sustainable Development

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## Introduction, Sheltering People in the Culture of Cities

*Wally N'Dow, presiding*

I am delighted to be here to meet friends, many friends from many years of common effort both inside the United Nations and in the margins of the work that the UN has been doing through this remarkable series of conferences over the past decade, from New York on education, to Rio on the environment and development, to Cairo on population, to New York on children, to Beijing on women, to Copenhagen on the social dimension of human development and progress, and to Istanbul on human settlements.

I have been charged this morning with making some remarks and attempting to link the mandate of the UN in terms of human settlements and the objectives and purposes of this conference which we are all attending, I trust with great joy and purposefulness.

I want to start by saying that indeed, a new era is being borne in the life of our institution, the wider UN, including of course the Bretton Woods institutions, but in the light of an emerging concept which is animated more and more by this basic principle of partnership, even within the UN family. I have been told that my friend Federico Mayor is here from UNESCO, and I look forward very much to listening to him today.

But let me start by thanking the World Bank indeed for partnering with UNESCO and with all of us here to inaugurate what can properly be termed a period of healing, because focusing as

this conference does on the major question of cultural diversity as a bona fide factor to be integrated into our developmental thinking is nothing less than an attempt at healing. We have perhaps been trying to fly on one wing, or to box with one arm tied behind our backs. As a developmental system supporting human progress and human welfare objectives all over the world, it is a wonder that for the best part of three decades, or four in the case of the UN Development Programme, we have not really confronted the reality of the importance of cultural diversity.

There is another reality which we are confronting, and that is the reality of an urban world, an urban 21st century. We are rushing headlong into that world, and we are not fully prepared for it in many parts of the globe.

What are the features of this world? First of all, the mega-city—great complexity, great economic power, great political power, tremendous diplomatic power in most cases. We are confronting the world where also reside multitudes of people. In our teaming billions, we are today living cheek-by-jowl, and in that world most people are not housed, most people still suffer from exclusion, most people are poor.

There is a sad reality, and that sad reality is that of globalization, economic globalization. Some of my friends call it globalization from above, because it really doesn't take care of the

concerns of the poor at the grassroots in significant ways.

The combination of urbanization, globalization, and the reality of the cultural dimension as an important factor to be put at the foundation of the effort for development, that combination has to be watched with tremendous attention and vigilance. It is going to determine where we live in this 21st century toward which we are heading, ill-prepared as we are. It is going to determine how we live, and that combination, I might add, may even determine if we live at all. This is in my view the basis of our discussion.

But by which context must we approach this future? What are the ideas and the principles and the strategies which will animate our collective action? The recognition that not only governments, but groups such as ours, international institutions such as the Bank, the UNDP, UNESCO, civil society partners, have no choice but to collaborate with people everywhere in nations large and small, to watch the tension that is created by these three realities and to watch them with attention and be vigilant about them. Partnerships. Civil society, very importantly, because civil society has tremendous vitality today, the world over. It has advocacy power. It has communication power, increasingly prestigious politically in many nations. It is coming into its own; even in the United Nations, coming through the big gate, addressing and making an intellectual contribution to the work of that organization, and today more than ever before in the World Bank, making a contribution in ideas to the agenda of the World Bank.

That is the justification that we must work with that civil society group, including the private sector, because where we talk about the cities, where we talk about human solidarity, we must talk about livelihoods. Human solidarity without jobs is really no use. It is the private sector and the entrepreneurs that provide the jobs, that build the industries from which the jobs that create the livelihoods come. So they too must be a part of that.

Special interest groups, women's groups, youth groups, even people with spiritual dimensions, the solidarity that we need to make our neighborhoods work, to make the hamlets and the towns and the townships of our developing countries work, to make the mega-cities work. It

is important that this partnership include very, very much that particular group as well.

What are the things that unite our societies, and what are the things that disunite them, that divide us? What element does civil society contribute in terms of cementing relationships, in terms of transporting people through human solidarity into citizens and not just occupants of dwelling places on streets? It is very important that these factors be at the forefront of our concern.

We want to say that today, as we work on this three-pronged approach—urbanization, globalization and cultural survival—that we see them as mutually reinforcing. Globalization would not have been possible if cities had not become what they are—centers of great commerce, centers of communication, centers of banking, insurance, travel, telecommunication. If the cities do not work, the global economy will not work. And in a poor country such as mine and others in Asia, Latin America and Africa, if the city economy does not work, if the capital city fails, the economy fails, and nations fail. This is another reality that we have to take into account.

It compels us to look anew at relationships, both at the local and the international level. The old pattern of "I win, you lose" view of the world can no longer work. Everyone should have a say, especially in the human settlements. But we must be mindful of two things. Intolerance as a basic operating principle in human society is perhaps the cause of all of our ills today. What do you do when I disagree with you, or when you disagree with my group? Do you ignore me in my neighborhood, in my hamlet, in my village in Rwanda, in my street in Harlem? Do you eliminate me in Bosnia? Do you ethnically cleanse me? What do you do?

Do you look for a way to totally disregard me and exclude me from the benefits of living in our society, or do you seek a more strategic relationship, a more dynamic relationship with me, a more workable and more sustainable relationship? I think this is at the heart of what has brought us here, this search for a dynamic relationship.

This is what I think this new vision is all about. This is what I think the new World Bank is all about. How do we work on what breaks down and fragments our society? How do we do what Leopold

Senghor, former President of Senegal, once called “rootedness and openness to the world at the same time”—basically, that is diversity.

Where will we, this World Bank of today, of Ismail Serageldin, of Jim Wolfensohn, of Michael Cohen, of all of you here—where will this World Bank, this UNESCO, this United Nations be in the struggle for this healing which is what we are about? Will we be for humanism versus ideology, whether it be the ideology of the market or the ideology of race and class and region? Will we be for true democracy versus control, or will we be, importantly, for citizenship versus being subjects and consumers?

What strategic alliances do we forge with networks, with media? How do we ensure that transnationalization takes place of these concerns that have brought us together—of globalization

from below rather than just worshipping the golden calf of economic globalization?

Today, if the pathway to the future in terms of global commerce is globalization of the economy, the best pathway to human development and to all peace, might I submit, has to be local action in the towns, in the streets, in the hamlets, in the little villages. But it also has to be joint action at the international level, and to enable us all to maximize human development. We must all, as John Kennedy once said, “make the world safer for diversity”.

This is the world I believe that together we are trying to create. That world is struggling to be born, and we should all be more purposeful and put at the foundation of our activity the need for diversity, the need for tolerance, and the need for social justice.

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## The British Experience

*Lord Jacob Rothschild*

**M**ay I just start by saying how delighted I am that the World Bank, under the leadership of my friend Jim Wolfensohn, is taking this extraordinarily important initiative to support our cultural heritage across the globe.

Your President and Ismail Serageldin have gathered together a most distinguished group, and I very genuinely say it is a great honor to be here today and to have the opportunity of talking to you about the British experience of the last few years. It is an interesting one, I believe, largely because of the National Lottery. And at the end of telling you our little story, I want to float an idea to you.

More than 50 years ago, Maynard Keynes, that great British economist and apostle of culture, wrote critically that the accepted view of the state was for him "the utilitarian and economic, one might almost say financial ideal, as the sole respectful purpose of the community as a whole." And he said, "That most dreadful heresy, perhaps, which has ever gained the ear of a civilized people, bread and nothing but bread, and not even bread, and bread accumulating at compound interest until it has turned into stone."

You will agree with me there are far too many "stones" around today—mountains of them, I am afraid—as we look around. And surely, now more than ever, we need ingredients beyond bread.

That extra ingredient in Great Britain came from the National Lottery, which was set up less than five years ago to benefit five good causes. The five good causes were: the heritage of Great Britain; sport; the arts; charities, and the millennium celebrations.

It quickly became a feature of our national life, as much perhaps as the weather or the Grand National. Whether we like lotteries or not—and of course, many of us will have moral qualms about them—sales of lottery tickets in England today—this is rather shameful—are greater than the sales of books and bread. Thirty million out of a population of 44 million play the lottery, and turnover is running at nearly 5 billion pounds a year, and the five good causes are sharing about 1.5 million pounds a year between them. The Heritage Lottery Fund, which I chaired until the end of March, enjoyed an income today which is greater than the Ford Foundation and the Getty Foundation.

How did the British Government set up this new force in our national life? Five independent bodies were invited to manage the distribution of grants. The Government set out policy directions and guidelines within which the five of us were asked to operate. The directions, not surprisingly, changed without a change of government, and the emphasis today is much more populist, regional, local, people and small-grant

oriented, although support for large-scale capital projects continues.

We are expected to do everything under the sun—to enrich community life; to stimulate local economies; to assist in regional heritage and regeneration; to help inner cities; to do a great deal for children, the disabled, and ethnic minorities—and to all of these groups, in whatever we do, we are expected to make heritage freely accessible and truly popular through education and by making use of the new technologies.

Each of us was given a chance to look at our lives and our communities and see how we could, both individually and collectively, deliver a better future for our children in generations to come. Need was to be a high priority as was sustainability, viability, and quality. And when access and conservation were in conflict, we were expected to square the circle.

Let me give you just two classic examples of access and conservation being at odds with one another—a problem, of course, that we all come across in this area.

For every individual who, for example (and Mr. Serageldin won't mind the example), visits Luxor and enters the Tomb of Nefertiti to look at those sublime wall paintings, we know that exposure to light compromises the continued existence of those precarious treasures of humanity. The same conundrum will be just as true—another classic example—of the Lasco Caves in France, with their rare and delicate wall paintings which would simply vanish if subjected to any significant exposure to light or even human contact.

Now, whether it be the natural environment or these examples of the peaks of human achievement, it is part of our job to find creative compromises between the demand for public access which justifies public money and the need to sustain and conserve these treasures in perpetuity. That is our quandary often, and that is our challenge.

Let me give you some idea of how we went about in Great Britain allocating our resources. The range of heritage in a country like Great Britain is so vast and all-encompassing that we never sought to define it.

[*Slides are projected*] The first slide I'll show you is of a cathedral, and the second, is a church.

Then, you see an historic building, Somerset House; a landscape; parks and gardens; an example of our industrial and maritime past; manuscripts and archives; canals, rivers; railways; ships, and then, museums, galleries and their collections.

Less than two weeks ago, the Heritage Lottery Fund celebrated the giving away of grants worth one billion pounds in just under three years, and altogether, we have supported 1,862 projects covering all corners of Great Britain's national heritage, and we calculate that our grants affected more than 500,000 sites. The sums of money involved were, of course, significantly more than one billion pounds, because we always insisted on a degree of leverage of partnership funding of 25 percent as a minimum, except for small grants, which we wanted to encourage, where we lowered the percentage to 10 percent.

In the early stages, as high a priority as any was to support the great but distressed icons, if you like, of our national life. Great Britain, as most of you know, has the most wonderful stock of historic buildings, very often Government buildings, which have suffered from years of neglect and deferred maintenance. And the Government itself—which doesn't help, very often—is seeking to dispose of property to the private sector on a scale unprecedented since the dissolution of the monasteries in the 16th century.

The challenge is to find new uses, as always, for the old; to breathe new life, if you like, into derelict shells that were once the industrial heartland of our past; and to develop new and sustainable infrastructures for future generations.

Let us just look in the time we have at one or two prime examples. First, an example of great buildings seeking a new use—the Royal Naval College at Greenwich. This is probably the finest group of public buildings in the country and a World Heritage Site. Believe it or not, this, our nearest equivalent to Versailles, was rather crudely put up for sale by the previous Government when the Naval College decided to withdraw from the site. Fortunately, there were no bids from the private sector, and now, the University of Greenwich is to move in, and public access to the Chapel, the Painted Hall, and the Great Parade Grounds will be enormously enhanced.

Secondly, a quite different field of activity which I think is important to all of us here, is urban parks. Early on in our work, we decided to introduce specific themes. The 19th-century urban park in Great Britain represents a hugely important part of our heritage and a truly popular one that touches people's lives, often on a daily basis, with some 8 million people a day walking through our urban parks.

As in any country, they represent the "green lungs" of our cities. And as John Ruskin wrote, "The measure of any great civilization is its cities, and the measure of a city's greatness is to be found in the quality of its public places, its parks, and its squares."

In the 19th century, our parks were wonderful examples to the rest of the world, but today, I am afraid they are often vandalized, underfunded, and certainly undervalued.

Our aim was to bring about a renaissance in our urban parks, and today, we have grant-aided more than 174 parks and gardens throughout the United Kingdom.

The need for our help was underlined when on a visit to Western Park in Sheffield in the Midlands, we were told on arrival that the entrance gates, weighing 2 tons, had disappeared the night before, stolen.

A third area which is common to us all is the natural environment. Here is a slide which shows part of 80,000 acres of an area, The Cairngorms in Scotland, which we helped the National Trust for Scotland to acquire. The area contains some of the most beautiful wild country in the whole of Great Britain. Its sustainable environment was threatened but is now well on its way to recovery thanks to the implementation of a carefully drawn up management and conservation plan.

A fourth sector that commanded our attention was museums. Probably, Great Britain has the densest museum population of any country in the world, and it is a thriving sector with more people from the United Kingdom and abroad going to museums than to films or football matches.

Let me show you a slide of perhaps our flagship museum, the British Museum. It was built in the 19th century, ironically, with proceeds from an earlier National Lottery, and the problem was that it was built to accommodate 60,000 people.

The number of people visiting the British Museum today is an astonishing 6 million, and children queue in huge numbers every morning round and round the building.

You can see here the site, and the Heritage Lottery Fund backed Sir Norman Foster's radical scheme, which could have an impact on the British Museum and London as dramatic as I.M. Pei's scheme had on The Louvre in Paris. The investment in education and public access should transform the scope and future of this great institution.

I can only, of course, refer to one or two highlights in these few minutes, but I hope you will see that we were given a once-in-a-lifetime opportunity to make a difference to the lives of everyone in the United Kingdom.

Did we have the impact that we should have had, having been given that opportunity? I think that my proudest moment was to pick up a copy of the Sunday Times and find a long article, written by the distinguished editor of the Times Literary Supplement, someone called Ferdinand Mount, and he wrote: "I can think of nothing that has happened in Britain in my lifetime that has done more to revive local enthusiasm and self-confidence. The combination of the Heritage Lottery Fund and the National Lottery has generated a renaissance of which our existing political system appeared quite incapable."

With the huge reserve of skills and the leadership that the World Bank undoubtedly possesses, already with this important initiative, you could spark off a renaissance for the heritage and culture of countless nations, the impact of which could be felt right across the world.

The idea I wanted to float to you was this. Suppose you added a new dimension. The time could just be right for a World National Lottery which could be distributed through the Internet and through other, more established channels. If you could do that, that indeed would be a quite incredible prize. Of course, there would be political differences. Some of you would feel moral problems. But the impact, as you can see, could be quite enormous. But the one thing you will have to promise me—I end by saying this, Mr. President and Mr. Serageldin—is that if that opportunity were to come to pass, the World Bank must bag some of the proceeds for the cultural heritage of the world.

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## Reconstructing the Past to Build the Future: Rescue and Preservation of Cultural Heritage

*Aliza Cohen-Mushlin*

President Wolfensohn, Vice President Ismail Serageldin, Mr. Chairman, Dr. N'Dow, distinguished ladies and gentlemen. It is with great admiration and appreciation that we thank the World Bank and its President, Mr. Wolfensohn, for directing this visionary leadership through this conference into the area of cultural heritage preservation. We applaud the President's and the World Bank's philosophy that nations and people must care not only for the immediate economic issues of today and tomorrow, but for their cultural and historical legacy as well.

We are delighted to witness the extraordinary partnership now between UNESCO and the World Bank in this area. The Center for Jewish Art has been a beneficiary of UNESCO's tenacious and often lonely struggle to ensure that cultural heritage of nations and cultural minorities is preserved not only for their spiritual and material benefit, but also for the peoples throughout the world.

Common history, language, religion, custom, and geography, as well as literature, music, and visual arts create a special characteristic of a people, and this identity must be understood, respected, and preserved. The unique traditional culture of a country is among the most important components necessary for its social development, and this heritage must serve promi-

nently as the essential foundation for modernity and innovation.

Allow me to quote Dr. Ismail Serageldin, who said in his talk at the UNESCO Conference in Stockholm this year: "The protection of the cultural heritage of the past, as well as the expression of local culture today, will be the heritage of tomorrow."

Through its activities and achievements to date, the Center for Jewish Art has become the world's foremost institution dedicated to documenting and preserving Jewish material culture—a culture which has been created all over the world, from antiquity to modern times. The Center was created through the initiative of individuals who understand the importance of national heritage and by the Center's founder, Professor Bezalel Narkiss, who unfortunately could not participate in this conference.

Although the Center has grown impressively, it does not receive funding either from the Government or from the University. It is an international center *par excellence*, not only formally through the board of trustees, but also through its research staff.

Our research is global. Ninety-five percent of our work in preservation takes place outside of Israel and involves cooperation with numerous national and local governments, institutions, and community organizations. We firmly believe that

the philosophy and political vision of internationalism and multiculturalism must inspire heritage preservation work. Cultural heritage is a signifier and preserver of identity within trends toward globalization. Moreover, these principles and concepts—multiculturalism and diversity—have profound practical implications. They demand and validate cooperation between institutions and governments, across national borders. They reject consideration of a minority culture as less valuable, less worthy of preservation than the majority culture.

Since Hellenistic times, the mass of what we call Jewish cultural heritage has been created by minority populations living within different majority cultures and political structures. In all countries of the world, in Europe, North Africa, in the Middle East, in Asia, in the former Soviet Union and in the Americas, Jewish culture has always been a minority culture influenced by the surrounding indigenous culture.

The worldwide dispersal of the Jewish people has been responsible for the diversity of Jewish art. It has meant that no single style could develop, since Jewish communities, often separated by great differences, adopted the local style and culture of the region in which they lived.

This fact makes Jewish art a mirror of different styles all over the world. A Yemenite Jewish artist cannot create in the style of a German Jew; however, common Jewish subjects, iconography, functions, shapes and certain motifs have made their impact on Jewish artistic expression. Jewish art and material culture are therefore simultaneously a national as well as an international phenomenon.

Since Jewish historical and material culture did not develop in one country but is evident in many countries of the world, the philosophical and organizational basis of our documentation of Jewish art has been international. In many countries, the Jewish communities which gave life to their culture are gone, and we must cooperate with today's custodians to reach the material heritage before it is completely altered or eradicated.

This has led us to cooperate with international institutions and agencies which work for the preservation of cultural heritage, such as the World Bank, UNESCO, The World Monuments Fund, the Getty Institute, and others.

Furthermore, it has to be understood that the responsibility for preserving what has survived is incumbent on humanity-at-large. We are happy to emphasize that governments throughout the world, from Morocco to Bosnia, Moldova to Ukraine, from Tunisia and Egypt to Uzbekistan and Azerbaijan, Romania, Poland, Germany to India, have encouraged and supported the work of our teams, sent by the Center to study and document Jewish cultural heritage. To date, we have sent teams to 29 countries and have documented over 200,000 objects, from a small coin to a synagogue.

Our documentation policy is to deal systematically and comprehensively with the country's region, covering the assets in public and private domains. Firstly, we send a survey group to a region in order to identify the monuments and objects to be documented by a following team of researchers. Such a survey allows the estimation of the time and number of researchers needed, be they architects, historians, ethnographers, photographers, and a team leader.

The team then returns to the region for about two to four weeks, to carry out meticulous documentation which includes photographing, measuring every object, and writing detailed descriptions using special questionnaires developed by the Center for any type of object.

We document synagogues and community buildings even though their usage has changed or they are in a state of ruin. We record tombstones in cemeteries, ritual and ceremonial objects, illuminated manuscripts, and modern art. We systematically send missions to all countries where objects are in danger of disappearing, being destroyed, or left to decay.

After recording every object in the field, research and computerization is carried out in the Center in Jerusalem. Research includes investigating the origin, iconography, function, style, material and technique of each object. This data is entered into the Computerized Index of Jewish Art, which is especially designed with templates and a sophisticated software program.

By carrying out this documentation, the Center for Jewish Art not only contributes to the preservation of Jewish culture but also to the preservation and heritage of other nations, by helping maintain better records of part of their own history with our specialized methods.

Our contribution is enriched in two ways. Firstly, the teams we send to different countries work with professionals. Secondly, we provide training to these professionals, both in their home countries and in the Center for Jewish Art in Jerusalem. By empowering these local custodians to take care and understand their Jewish cultural heritage, the integrity of their own heritage as well as the Jewish culture is sustained.

The Index of Jewish Art is special and different from other indices and archives, not only methodologically, but also by its organization. All of our work is carried out by graduate students of general art history who specialize in Jewish art and Jewish studies. These talented and motivated teams of researchers are one of the main reasons why and how we are able to amass such an enormous database with minimal cost. It should be stressed that the entire activity of the Center for Jewish Art, student scholarships, expeditions, computerization, educational programs, are financed on a project-by-project basis by the generosity of foundations and private individuals.

At the core of the Center's documentation philosophy and methodology is our belief in virtual preservation of Jewish art, which is technologically possible and economically viable. The bare fact is that at this time of limited resources, the physical preservation of every building and object is not feasible. Our solution is to create a visual record of the Jewish heritage. The Index helps to "memorize" that which cannot physically be preserved.

Therefore, if culture is the memory of a nation, our Index of Jewish Art is the visual embodiment of this memory, which can help to create a culture for the future. We believe our methods can be applied to developing countries throughout the world and look forward to continued cooperation with the international community.

The following are specific examples of our documentation throughout the world. Since the fall of the Soviet Union, we have been concentrating our efforts in the Eastern Bloc countries, which have suffered massive upheaval in the 20th century and are in danger of completely losing their Jewish art and monuments. *[Slides are projected]*

I shall start with a pleasant surprise we had during our mission in Lithuania. We were led to believe that the Nazis destroyed all wooden synagogues. Indeed, all major wooden synagogues with elaborate wall paintings were burned down. However, seven of them still exist in North Lithuania. One example is a 19th-century synagogue from Sieda.

A similar surprise we had in Western Ukraine, which incorporates East Galicia. In 1991, during one of our surveys in Western Ukraine, we found the Synagogue of Zholkiev, which was reconstructed by the municipality at the instigation of one Jew, a partisan survivor of the war.

It is a very important building of 1692, of the type known as fortified synagogue. During the 17th and 18th centuries, Jews played an important part in the wars between the Polish and Lithuanian Kingdoms. Fortified synagogues, which were built outside the walls of towns, served as buffer zones, armed by the Jews themselves.

High in the upper part of the reconstructed building, it is possible to see shooting holes, which look similar to those found in city walls. In some of these synagogues, there were storage areas for food and ammunition, and sometimes, an escape tunnel leading to the river.

We were very excited to see the reconstructed Zholkiev Synagogue from the outside, but we were disappointed to find that funds were not sufficient to reconstruct the interior of this most impressive synagogue. We were confronted with four bare, enormous columns and a ruined Torah niche, which was once decorated with beautiful stucco work.

However, we did find fully reconstructed synagogues in Eastern Europe. One of them is the Synagogue of Włodawa on the eastern border of Poland. The 18th-century Torah ark was reconstructed in 1989 with the help of photographs like the rest of the interior. A group of Polish students and their teachers decided to reconstruct the neglected synagogue for anthropological reasons. The group spent a winter in Central Africa to study customs, habits, cults, and arts of one tribe. When they returned to Poland, they decided to apply the same methods of study to a minority community in Poland, and the Jews were chosen. Although presently there are few

Jews in Poland, there is plenty of literature in Polish and some of the students studied Hebrew and Yiddish. Before long, their enthusiasm led them to collect Jewish cult objects, and they looked for a place to store them.

A synagogue in Włodawa, which had been used for ammunition storage, was offered to them, and soon they started reconstructing it to create a proper atmosphere for the collection. In this reconstructed museum-synagogue, part of their Polish culture was retrieved.

In 1920, the rich merchant Saadon built a single hall synagogue in Fez, Morocco. Although the spaciousness, the style of wall decoration, as well as the colored tracery windows are typical of Fez at the beginning of our century, the decorative motifs, as well as the placing of the different pieces of furniture, hark back to Fez traditions. The Saadon Synagogue is one of the few active ones in Fez.

One of the most interesting phenomena is the private synagogues in the homes of rich Jews in Bukhara, Uzbekistan. One was built by Mr. Aminov in 1900. The main, sumptuously decorated hall in the entrance was turned into a synagogue during Shabbat and holidays. Above the door, facing toward Jerusalem, is a closed niche, which holds the Torah Scrolls. The wall decorations are influenced by the Persian style and motifs prevalent among the Moslem inhabitants in Bukhara at the beginning of the century. The Moslems used such decoration in palaces and funerary halls and surrounded them with Arabic inscriptions.

The inscriptions in the House of Aminov are, of course, in Hebrew. When we documented the place in 1992, the Aminov family had already emigrated to Israel and had tried to sell their house for \$10,000, but to no avail. Neither could we find a buyer who would transfer this treasure to a museum. It is now probably a private apartment building with the imposing hall divided into small rooms.

The Synagogue of Eldagsen, Germany, from 1866, is now a private house. Many synagogues have been turned into dwelling houses throughout Germany. We know what this synagogue looked like from a photograph of 1940. The documentation in Germany is being carried out by 150 architectural students in three States, as part of

their curriculum in conjunction with the Center for Jewish Art. The synagogues are now being considered as German heritage.

During the survey mission of 1991, we found the Berezhany Synagogue, which was built in 1718, quite intact. It is one of the 197 synagogues which we found in this part of the Ukraine. Some were used as libraries, museums, clubs, movie theaters; others as barns or pigsties.

We were lucky to document the Berezhany Synagogue, to measure, describe and photograph it, for when we came back in 1994, this enormous synagogue had collapsed to a heap of rubble.

Our distress brought immediate thoughts of rebuilding the synagogue. However, the formidable price and lack of Jewish community made us look for other solutions. Furthermore, we learned that the World Monuments Fund proposed to reconstruct 10 synagogues all over the world but is having difficulties financing the projects.

We therefore build three-dimensional models into our computer program of virtual reality, which enables us to preserve such monuments without the expense of actually building them. With this technique and more sophisticated programs which we hope to incorporate, we are able to study any section of the building from its exterior and interior. Not only in Eastern Europe, but throughout the world, many synagogues are endangered.

The terrible state of neglect is evident in the Synagogue of Chenamangalam in Kerala, built in 1640. It belongs to the Cochin Jews in Southwest India, where we went in 1995, after we heard that synagogues in the area were being plundered. Our documentation may be the last available record of this synagogue, since we recently learned that termites have eaten the entire Torah Ark. On the other hand, we have discovered that the Synagogue of Katavumbagum in Ernakulam was for sale, and we informed the Israel Museum; it is now installed there, in Jerusalem.

One of the most interesting elements in the Cochin synagogues is a semi-circular balcony protruding in the gallery, opposite the Torah Ark. It was a custom to read the Torah on certain festivals from this pulpit-like balcony. Strange as it may seem, a similar custom is known from synagogues in the South of France, in Northern Italy,

in some Turkish synagogues, and even one in Georgia, in the Caucasus. They may have all been influenced by synagogues from Spain, from before the expulsion of the Jews in 1492.

The Torah Arks in India are very ornate, decorated with delicate woodwork. They enclose round Torah cases, covered by adornments. A particular one of 1897 is in the Paradessi synagogue in Cochin, one of the few still acting synagogues. The gold chains, called *teli*, are typical decorations of this area in India. A similar type of chain is worn by the local Katakali dancers, when figuring Hindu mythological characters.

The pure gold crown on the Torah case was given to the Paradessi community by the Maharajah of Malabar in 1808 to show his support for this community.

Documenting sacred and ritual objects is one of the main tasks of the Center for Jewish Art. A few variants of different customs should be mentioned.

The round Georgian Torah case from Akhaltsiche of the 19th century is covered by a colorful cloth and has kerchiefs inside. On top of the staves there are typical hexagonal Torah finials. They differ completely from the globular Persian finials of the same period. Not surprisingly these globular Torah finials are very similar to contemporary finials which adorn a Persian baby's crib.

The East European Ashkenazi Torah decoration is quite different from the Mid-Eastern ones. A Romanian Torah from Resita of the 19th century is dressed with a mantle, two finials, a plaque with a dedication and a pointer to follow the reading from the Torah. Contrary to the Eastern custom, in the Ashkenazi custom the Torah is laid down horizontally and is stripped from its mantle and decoration prior to reading it.

One of the interesting Torah plaques which we found in the Museum of Historical Treasures of the Ukraine in Kiev, a former Monastery, depicts a bull in the center, surrounded by the Zodiac signs. Instead of the sign Taurus is a hand with the index finger pointing at the bull. The prominence of the bull in the center can be explained by the inscription, which states that the plaque was donated by the society of butchers in the town of Privitz. The date 1899 is derived from the Austro-Hungarian hallmarks. This is one of

400 ritual objects which were hidden in boxes in the cellar of the monastery since the 1920s, when Lenin ordered all the gold and silver objects be collected from churches and synagogues and melted to be sold in the West. There is no knowledge how this treasure, which stems from Eastern Galicia, was saved. It includes some of the most exquisite silver work and earliest Torah plaques known from the 17th century.

Another find in the Kiev collection is a Redemption plate used in some European communities to place five shekels, given to a Cohen (priest), in order to redeem the first born son, a ceremony which takes place 30 days after the son is born. The Redemption of Jesus, mentioned in the Gospels, is often portrayed in Christian Art. On this Redemption plate which was done in Lvov, Galicia, circa 1830, the depiction of the Sacrifice of Isaac (Genesis, Chapter 22) in the center, refers to the Redemption of Isaac. It is surrounded by the signs of the Zodiac, alluding to the constellation of the stars and the month in which the son was born.

The Object Document of this Redemption plate, as listed in our computerized Index of Jewish Art includes the following information:

- Photograph, which can be enlarged and detailed;
- Eleven fields of identity—collection, community, date, and hallmark;
- Subjects, decoration, and customs;
- Measurements, material and technique;
- Detailed description, which allows to search and link words; and
- History and bibliography.

A special feature of the Index is the Reference Document for every subject, regarding its textual as well as its iconographical components. For example, the "Sacrifice of Isaac" lists all the details of the scene as we found them in actual objects. The details related to this particular Redemption plate are highlighted in red: "Isaac is on the altar, lying on his back, hands and legs tied...Abraham is holding Isaac by his hair, lifting a knife..." Clicking any item in the Reference Document can call other objects from any period or medium, with any specific iconographical detail of our choice.

The iconography of the Sacrifice of Isaac in the mosaic floor from the 6th-century synagogue in Beit Alpha, Israel, depicts early Jewish commen-

tary on the Bible (Midrash), rather than the Biblical text. An example is the appearance of the Hand of God and not an Angel to stop Abraham, as well as the Ram tied to a tree and not caught in a thicket.

In a South-German Prayer Book of around 1300, now in the University Library of Wrocław, the entire story is told in detail, including an additional scene of Abraham and Isaac walking towards the mountain.

Marc Chagall, in his painting of 1960-65 in Nice, placed the naked Isaac on the ground, added Sara behind a tree—another Midrashic element; as well as Jesus carrying his cross, a scene for which the Sacrifice of Isaac was a prototype.

Indeed a typological representation is found in a Latin Bible *Moralisée* of 1250 from Paris. Isaac is carrying the faggots for his sacrifice and below him Jesus is carrying a cross. An early Jewish commentary mentions that Isaac is carrying the wood, "as the condemned is carrying his cross to be crucified".

The iconography of the Sacrifice of Ismail usually follows that of the Sacrifice of Isaac in Jewish and Christian Art. One example is depicted in a 17th-century Persian copy of the *World History* by the author Tabari of the 9th century.

It is the dream of any art historian, and especially those responsible for the Index of Jewish Art, to have compatible programs with the famous Index of Christian Art at Princeton and the planned Index of Islamic Art. Only then will research in Art History and its literal sources be meaningful and all-encompassing. For understanding the interrelationship between cultures is as crucial as delving into the sources of one's own culture.

For no culture grows in isolation. It reaches out to other cultures, nourishes and is being nourished by them, and it is our responsibility to preserve them all. Our common human heritage is as vital to us as the common air we breathe. The Center for Jewish Art has chosen but one way to preserve this heritage and we are willing and ready to help make it an international tool.

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## Investing in Cultural Industries

*Milagros Del Corral*

**M**r. Vice President of the World Bank, Excellencies, distinguished members of the panel, ladies and gentlemen. Let me first express, as other speakers have, how honored I am to be here with you today to attend this important conference and to be able to participate in such a distinguished panel.

Along these different sessions, we have been discussing the role and importance of cultural heritage. However the increasing interest in the preservation of our cultural heritage should not prevent us from paying adequate attention to contemporary creation and its dissemination, which in fact constitutes our legacy for future generations.

The purpose of my intervention is therefore to discuss opportunities for investment in cultural industries—something completely different from the beautiful art pieces we just had the opportunity to look at in the previous intervention.

At the start of the 21st century, a large variety of channels do exist and are available of dissemination of creativity. It is also fair, I think, to recognize that trade in cultural industries or in cultural products such as books, records, audiovisual materials, crafts and fashion design, et cetera, and more recently, multimedia and electronic networks such as the Internet, has largely contributed to the development of creativity itself, but also to a wider and more democratic

access to culture and artistic expression, usually confined in the past to very restricted and privileged circles.

The virtually universal adoption of copyright laws has also provided a sound legal basis for the current development of such industries. However the existing imbalance in this field has also become more evident in the context of globalization, and I guess this very notion of globalization has a different meaning for those few countries that are the “globalizers”; therefore the other ones share the uncomfortable feeling of “getting globalized”.

The issue of culture and trade has therefore acquired in our days prime strategic significance as cultural products convey cultural contents and values but are indeed also crucial to the emerging knowledge economy. Treatment of culture in the upcoming round of multilateral negotiations on trade and investment will have decisive consequences on the economic hegemony of the markets as well as on culture-at-large.

So far, as you well know, there is a strong polarization of governments with regard to culture and trade, which is the expression not only of an ideological debate but also a market positioning.

It is therefore not surprising that the first reaction of many countries has been to invoke the famous cultural exception as an attempt to protect their own cultures or their own markets

against what is seen as cultural "dumping", I would call it, exercised by those who dominate world export markets of cultural products.

Incidentally, this is nothing new. You will probably be interested to remember that the cultural exception was first and successfully invoked by the United States of America in the early fifties at the time UNESCO adopted the very first Trade Agreement for Cultural Goods, the one we now know as the Florence Agreement. The U.S. Reserve is published as an annex to this Agreement, and this text is in the hands of some 90 member states of this Convention; but interestingly, nobody ever mentioned it during the hot debate which took place at the Uruguay Round.

Well, be that as it is, and although such a protectionist approach can be a legitimate anti-dumping tool to cope with the problem for a transitional period, long-term solutions can only be found through the adoption of appropriate policies aiming to foster the sound growth of domestic cultural industries, as acknowledged at the Stockholm Conference on Culture and Development.

Recent and sad experiences show that the market cannot be the only avenue, the panacea for cultural development. Governments must have a role to play both in developing new paradigms of cultural policies to support arts and heritage, as we saw, but also in encouraging the development of domestic cultural industries by creating an environment conducive to the promotion of national creativity and cultural diversity in the marketplace.

It is also a governmental responsibility to provide remedies when undesirable effects which are detrimental to culture may appear for pure market reasons.

Ladies and gentlemen, creativity is fortunately the most equitably distributed of human resources. Its virtual exploitation in economic terms also generates enormous benefits for the country, but more importantly, it bolsters the country's original personality in the international arena.

Since cultural industries are, by their very nature, both cultural and economic. The overall purpose of any national growth strategy must be, on the one hand, to maximize their potential contribution to the country's economy and, on the other, to facilitate national, regional, and world dissemination of endogenous creative content, be

it conveyed by literary, musical, audiovisual, or crafts products.

A strategy of this kind would ensure that nationals of a country are not exposed exclusively to foreign products and that, by the same token, the international community can enjoy a truly pluralistic offer through a wide variety of cultural expressions of various origins, thus avoiding undesirable cultural uniformity which may otherwise result from increasing globalization processes.

As Minister Copps reminded us yesterday, cultural industries also tend to be both knowledge intensive, involving skilled workers, as well as labor intensive, creating more than the average number of jobs.

Following UNESCO's long experience in sectoral diagnostics and analysis and assistance in the formulation of policies in developing countries, growth policies for cultural industries should provide a strategy aimed to establish an adequate legal, fiscal, and financial framework, maximizing investment opportunities in the sector; identifying potential private partners, private sector initiatives; highlighting areas for government participation; leveraging multiple funding sources; promoting professional training in production, in management, in marketing, and in trade; and encouraging the creation or reinforcement of professional associations.

On the other hand, policies to be adopted must be the result of a broad national consensus between the public and private sectors.

Applying the same recipe would not be fair and could also have detrimental effects. This is why we are giving serious consideration to country-specific conditions, needs, and potential strong points. However there is something which is common: political will and close coordination among various relevant ministries or state agencies are absolutely basic requirements for successful results. I am talking about the cultural ministry, education, finance, industry, trade, tourism, postal and customs authorities, public broadcasting corporations, et cetera; it is a long "et cetera" that we have to put together in order to be successful in this endeavor.

UNESCO decided in 1995 to include the development of cultural industries as a new component of cultural policies in the organization's medium-term strategy which began in 1996 and

will conclude in 2001. It has extended the notion of cultural industry beyond the publishing industry where UNESCO had already acquired considerable experience.

Although this move was basically well received by most developing countries, one should recognize that most member states were not necessarily familiar with the concept of cultural industries at that time as we understand it. But interestingly, immediately after the Stockholm Conference, where the need to rethink cultural policies and their linkage to cultural trade was clearly recognized, our program gained a new impetus in several developing countries. Many of them—in English-speaking Africa, in Central and Eastern European countries, in Latin America, and even in the Mediterranean—have already embarked with us on the formulation of cultural industries policies or strategies, either as a whole or aimed at a particular sector where more obvious potential seems to exist.

Although I am specifically referring to the so-called content industries, as you have already realized, of course, cultural tourism can easily be included among the most promising cultural industries in many developing countries.

But obviously, during this work, the lack of appropriate financial mechanisms usually appears to be the strongest handicap we have to face. Because cultural industries are soft industries, they can hardly benefit from traditional Bank loans and guarantee system, particularly when they are at the early stages of development. On the other hand, financial requirements largely differ from one sector to another, and if the micro-loan schemes can prove efficient for small crafts and enterprises, for example, the high cost involved in the production and post-production of a film—to cite but two examples—require particular financial solutions that cannot be worked out at the national level in many cases.

The World Bank's promising new adaptable lending scheme could be an excellent solution if appropriate new categories are added to the Bank's product line in order to meet the particular needs of emerging cultural industries, particularly as regards the audiovisual sector which, as you know, is a major concern nowadays for many countries.

We would be particularly pleased to assist the Bank in the elaboration of a feasibility study to

this end on the basis of our experience and knowledge of sector needs. Moreover, a closer partnership with UNESCO and the World Bank could consolidate our action in assessing the needs of member states for the formulation of cultural industries policies and strategies, be it in the light of an eventual global cultural fund or in the light of the Bank's new adaptable program lending, the famous APL, or the Learning and Innovation Loans (LILs). I think we will have an informative training session on where this issue could, of course, be further explored together.

I am convinced that such a partnership would no doubt be highly beneficial to the interested member states which are, let us not forget, our common constituencies, both for the Bank and for UNESCO.

Successful achievements in these fields can only be reached if political will exists at the state level, at the country level; if access to capital is ensured, mainly through one of these mechanisms; and if professional training is provided. Coordinated efforts should be, in my view, maintained during a period of four to six years, and a careful evaluation of results should be achieved afterward.

In conclusion, cultural industries are, in my view, the core of a sound strategy aiming to foster culture and development. They are also conducive to sustainable development, since they incarnate the very key words of the 21st century—what have been called by some specialists the “four golden Cs”—culture, creativity, copyright, and commerce.

Strengthening human creativity and its dissemination worldwide implies in fact preserving national identities, maintaining cultural diversity, promoting freedom of expression and enhancing democratic access to culture and education. It also appears to be the most effective way to positively manage globalization.

And indeed, we can keep discussing theoretical concepts of culture and development, definitions, paradigms, and so on—as a matter of fact, UNESCO has been doing that for many years and more particularly, for the last 10 years or so. Yes, we can keep discussing or, if you prefer, we can keep honoring the past, but let us be aware that for cultural industries in developing countries, designing the future is acting now.

# Cultural Heritage and Sustainable Development: Requirements for the 21st Century

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## Introduction

*Franco Passacantando, presiding*

**A**s a member of the Board of the World Bank, I am particularly honored for having been invited to chair this session. I am here mainly to learn and to listen, because the issue of culture is still new for me as it is new for most of us at the Board; it does not belong to our professional background, and it is rarely discussed at our meetings, even though things are changing.

This does not mean that we do not understand the importance of this issue. In fact, most of us, although not all of us, are eager to explore the potential benefits of a greater involvement of the

Bank in this field. And personally, I am firmly convinced that renewed attention to the issue of culture and to its impact on development can greatly contribute to promoting a better Bank and a better world.

Yesterday and this morning, we have mainly discussed the importance of culture for development from different angles. It is now time to move on and start discussing possible directions in which to move. This is the topic of this session, which is being called, perhaps a bit emphatically, "Requirements for the 21st Century".

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## Supporting the Contemporary Expression of Culture

*James H. Billington*

The first dictionary definition of development is the rather mechanistic 19th century one of “a gradual advance through progressive changes”. But I prefer the second dictionary definition of development as “the whole process of growth and differentiation by which the potentialities of a spore or embryo are realized”. A “whole process” is more richly human—and more in tune with the biologically oriented science of today and with the recognition that differentiation as well as growth is essential for the human family.

The artifacts of our cultural heritage are our best guideposts towards understanding what makes each people different now and—even more importantly—what unique potentialities each people has for the future.

Cultural heritage depends on human memory and, paradoxically, innovation itself seems almost invariably to begin with the recovery of memory. The Renaissance was, literally, a rebirth or recovery of classical antiquity; Romanticism went back to the Middle Ages; and 20th century artistic modernism began when Stravinsky took music and dance back to pre-Christian, pagan rites of spring and of marriage, and when Kandinsky and Malevich took paintings back to the lines and color of early Eastern Christian iconography. The great, late Canadian critic Northrup Frye said that our only real crystal ball is a rear-view mir-

ror. The task of all of us here assembled is to give that rear-view as wide-angle a lens as is humanly possible.

Culture is the DNA that shapes development and is accessible to us in three different forms: (1) the visual, largely three-dimensional art, architecture, and artifacts preserved in museums; (2) the living, performing arts—musical, dramatic, dance—staged in theaters; and (3) verbal, largely two-dimensional written records preserved in libraries. I propose to talk about this third form of cultural heritage: language.

Human language is the basic vehicle through which memory is communicated and people are bonded together with a sense of identity. The founder of Hasidic Judaism said that “exile is caused by forgetfulness and the beginning of redemption is memory”. Yet, memory and its vehicle of language is fading even as the hubris of human intellect probes ever more deeply into both cosmic and microcosmic space. There were about 6,000 languages seriously spoken on this planet at the beginning of the century; there will not be more than 600 spoken at the end. Along with biodiversity, cultural and linguistic diversity is fading and with it, paradoxically the capacity for continuing innovation. The records are being wiped out, not just of oral but also of written traditions that remain neglected, unread and, in many cases, physically disintegrating. Almost

the entire manuscript materials of two of the countries with the largest supply of two-dimensional written records in the world, India and Russia, are deeply endangered species with no serious preservation programs. The multiple languages, scripts, and ways of recording written words across the vast Indonesian archipelago are fading fast. Virtually all paper-based records produced since the introduction of high-acid paper 150 years ago are disintegrating at an accelerating rate and will not last another century. Indeed, almost all modern, two-dimensional cultural artifacts—moving picture films, photographs, television tapes, recorded sound—are preserved only in highly perishable formats.

The greatest patron of libraries in the modern world has been the Congress of the United States. Ever since purchasing Thomas Jefferson's extraordinary, private library in 1815, the Congress has consistently supported what has become not merely the largest and most linguistically inclusive collection of human knowledge and creativity ever assembled in one place, but also the site of perhaps the most diverse set of preservation initiatives ever attempted under one institutional roof. Each year the Library of Congress gives preservation treatment to 300,000 items, but it is only a drop in the bucket for a collection that includes more than 113 million items. And the amount of material being published in perishable hard copy continues to proliferate—though most of it is, if present trends continue, doomed to disintegrate before it is read or even cataloged. The 600 surviving languages of historical culture seem already to be in full retreat before the forward march of the universal pigeon English of airline traffic controllers and computer programmers.

Meanwhile, all three elements of traditional culture—the visual, the performing and the linguistic arts—are rapidly being absorbed into, and superseded by, the new transnational electronic culture of television and the Internet. Pictures, sounds, and words are all being reduced, literally, to zeroes and ones by digitization—with the imminent possibility of a cybernetic apocalypse in the year 2000—a nervous breakdown of the entire digitized universe with the coming of the millennium.

The first wave of the new instantaneous, audio-visual culture which sweeps across borders

was, of course, television which has preserved the simulacra of all other cultural forms but has subtly dehumanized them by encouraging passive spectatorism and shortened attention spans. Television's bumper car of emotion derails almost every serious train of thought. More serious than its mindless drift into sex and violence is its inherently antisocial nature. A museum, a theater, a library are all places where people meet and need other people. The television screen and its even more isolating off-spring, the computer screen, are lonely instruments that discourage communication between people even as they foster the illusion that everything you need is easily at hand through the flick of a zapper or a mouse.

Now that computers flow into the Internet and will soon merge with higher resolution television and faster delivery times, the erosion of memory threatens to become even greater. Data, information, and even knowledge are constantly being brought up to date in a world where earlier drafts are erased and there is no past. Undisciplined language like untreated sewage flows through a system where there is no filter. Increasingly, there is not even any basic sentence structure. It is good for freedom that there cannot be any effective censorship in a system structured from the beginning to treat interference as damage and circuit around it. But there is a need to preserve memory, set standards of quality, and contest the depletion of language. That is why we have launched at the Library of Congress a major effort to bring cultural heritage into the Internet through a program we have called American Memory.

We are creating and distributing free through the Internet electronic versions of the most important and interesting primary documents of American history and culture. We call it the National Digital Library, but it is, in fact, international—and a major educational undertaking which we think could have important consequences for broader human development.

Our Law Library, which is working with the World Bank to set up a global electronic exchange of laws and regulations, estimates that now about one-fifth of legal information is transmitted only in electronic form. So we cannot escape this new vehicle of human communication and information storage. We are now receiving at the Library of Congress some 2.7 electronic transactions

every working day and increasing amounts of deposit material only in electronic form.

Our American Memory program seeks to bring old documents and materials into this new and essentially memory-less medium. One can now get, with a computer and a modem and an Internet connection, free access anywhere in the world to the variant drafts of the Lincoln's Gettysburg Address and Jefferson's Declaration of Independence and thousands of maps, photographs, rare early movies, recorded sound as well as the papers, diaries, and sketches of George Washington, Walt Whitman, Susan B. Anthony, Frederick Douglass, Alexander Graham Bell, and many others that are being digitized from special collections hitherto available only to specialists. In our American Memory pilot test of this material in 44 sites around the country from 1990 to 1994, we found, to our surprise, that these documents particularly stimulated very young students as early as the third, fourth, and fifth grades. Because the technology is interactive, it forced them to use their minds, and because the material was often audiovisual and tangibly human, it attracted this new audiovisual generation and caused them to pose questions about themselves and their heritage which could only be answered by going back into the world of books and asking questions of their teachers and librarians. In short, it is proving to be an electronic hook to pull young people back into reading and thinking—and thus onto the escalator that leads to full participation in economic and civic life.

From the success of this pilot, we have formed a collaborative funding partnership between the Congress of the United States and enlightened private donors to launch our current effort to produce online, by the 200<sup>th</sup> anniversary of the Library of Congress in the year 2000, five-million items of American history and culture. We have raised private money to enable 21 other repositories to add their best materials to the National Digital Library, which celebrates the richness, diversity of experience, perspectives, and ethnic backgrounds that make up America. We have three-and-a-half-million items already online or in the pipeline.

Democracy, to be dynamic, must be knowledge-based. We are in truth merely extending into the new electronic world the principle of free public access to all people that is inherent in the

entire public library system of America. We have particularly stressed getting this material into public libraries and K-12 schools where there are both books that can answer the questions raised by this material, and at the same time librarians or teachers to provide the human intermediaries that can help guide viewers from the computer screen back into the stacks to seek answers to questions they have posed for themselves.

By making special materials hitherto available only to a few accessible to all, we hope to encourage broader and fuller participation both in citizenship and entrepreneurship which free, dynamic and self-governing societies require. The principal of free public access to knowledge has to be extended to the Internet so that it does not become a vehicle for increasing the gulf between information "haves" and "have-nots".

It seems to me that this inherently international medium of communication could become a major vehicle for better human understanding if the key artifacts of memory in other, much older cultures could also be digitized and placed in the network to be shared with others. I am happy to say that the Congress of the United States just last week added an appropriation of \$2.5 million to our budget for the year 2000 for a project called "Meeting of the Frontiers" in which the Library of Congress will collaborate with hard-pressed libraries of Russia to produce a combined Russian and American package of digitized materials explaining the parallel development of the Russian movement to the north and east and the American expansion to the north and west beginning with Lewis and Clark. The two frontiers met in Alaska. Tensions were peacefully resolved and this bi-national story will be projected free into the school and library systems of both countries, introducing a comparative dimension to the study of history—and focusing attention on something other than the history of wars and conflicts which has dominated so much of the traditional teaching of nationalistic histories.

There are, of course, dark chapters in the colonizing and expansion of both countries, and those aspects are not left out in the comprehensive package of materials that we try to present. There is always the risk in the promotion of any national cultural heritage that it will rationalize the repression of sub-national, minority cultures and promote hostility toward rival national cultures.

But patriotism that affirms one's own heritage is inherently very different from nationalism which defines itself negatively in opposition to others.

The Library has begun tentative discussion with Spain, which contains so much of the documentation of early American history, and with China, which had many unique links with America in the late 19th and early 20th centuries. But beyond their links with the United States, these and other nations have their own rich national memories that can widen the horizons of all of us if made universally accessible on the world wide web.

One cannot build a bridge to another culture unless one has first sunk a caisson deeply and securely into one's own native soil. If others do the same, solid bridges can be made, real international understanding can develop, and creativity will be stimulated perhaps in new and unexpected ways. New technology has combined with the sudden discovery of other cultures in the past to produce exciting innovations—such as in Western art in the 19th century with the sudden advent of Impressionism as a new way of depicting visual reality. It would not have happened without the new technology of photography, which made realistic painting seem redundant, on the one hand—or, on the other, the sudden opening of Japan and discovery of a pictorial art which suggested altogether new modes of perception. The Internet can, of course, help produce a truly transnational scientific culture: virtual communities of widely dispersed peoples who are wrestling with common problems with, say, disease or the environment. But even more important is making “electronic networks” a more creative force for better human understanding by helping each culture preserve and share its memory.

I am not a fan of new-age sentimentality and of relativistic reassurances that all roads up the mountain will meet at the top. Preserving and transmitting a cultural heritage requires not so much climbing mountains as rediscovering roots. Modern knowledge has a thousand and one branches but is increasingly cut off from roots which alone can give all the branches health and sustenance—or to use the language of this conference: sustainability. Everyone has a story to tell, and perhaps the stories of the great religions

are the most enduring and fundamental. If we do not learn to listen to other people when they are whispering their prayers, we may have to meet them later when they are howling their war cries on the battlefield.

My basic message today is never trust anyone with a computer who does not also read books and listen to stories. The United States is one of the youngest world civilizations and the only one whose entire history has unfolded entirely in the age of print. However, America had, like other great world cultures, an oral culture before the European written culture prevailed. When I not long ago spoke to librarians from our Great Plains about the role of the modern librarian as knowledge navigators in the Information Age and as gatekeepers to knowledge, an old Indian chief came up to me afterwards and said that that same role was played long ago by that chosen member of the tribe who had the richest and fullest memory and was known, not as the gatekeeper, but as the dreamkeeper.

Dreams are created out of memories; and Shakespeare in his last play written just as the New World was being opened up reminds us that, in the end, we are all “such stuff as dreams are made on”.

So, I would plead with the World Bank, with UNESCO, and with all others gathered here to recognize the importance to human development and to our several identities of the often unglamorous but essential records of written language as indispensable parts of the cultural heritage and, indeed, of humane, human development.

We are not, for the most part, digitizing books at the Library of Congress. Nor do we wish to lobotomize humanity by de-accessioning old books with no seeming interest at the present. Otherwise, we might not have kept the only copy left in the world of an old book in a foreign language written by a man thought to have been mad—a book which suddenly proved important in leukemia research. It is important, we believe, that electronic technology be integrated into the world of books; that new technology be linked with old memories and old values; and that there be human intermediaries on the spot (teachers and librarians) who can direct users back to books as they seek answers to the questions raised by electronic materials.

Books are and will remain our principal guardians of memory: of the anguish and aspirations as well as the achievements of those who have gone before. Mute witnesses from the past are often better guides in life than talking heads in the present. In our dialogues with other living people, there are always games going on—politics, psychodrama, showmanship, who can talk the fastest. But, alone with a book, the only limit is one's imagination. One is not bound by someone else's picture on a television screen.

Books convince, they do not coerce. Libraries are temples of pluralism. Books that disagree with each other sit peacefully together on the shelves just as quarreling opponents sit peacefully next to each other in reading rooms.

Books are islands of coherence which put things together rather than just take them apart. Every book is both the product of human beings with whom one has something in common and the expression of some other unique person writing in unrepeatably circumstances. Unlike the teacher who explains or the librarian who labels, a book itself gives no final answers. It gives rise only to better questions. It beckons us to both mastery and mystery. It challenges the reader both to master enough of the material to understand the created object, and at the same time, to sense something of the mystery of the writer who created it—and ultimately of creation itself.

Whether or not libraries and librarians are able to help people understand other people, other parts of the world, other parts of the past, they will ennoble their lives and enrich their own people's development by the continuing effort.

When the Jesuit Order finally left China after the most deeply scholarly and most nearly successful effort in history to build a cultural bridge between that most ancient of Eastern cultures and the resurgent West of the Renaissance, they left behind as their last legacy to that effort a haunting epitaph:

*"Abi viator,  
congratulare mortuis,  
condole vives,  
ora pro omnibus  
mirare e tace."*

*"Go voyager,  
congratulate the dead,  
console the living,  
pray for everyone,  
wonder and be silent."*

Libraries are places for what Keats called "silence and slow time" in our noisy, hurry-up civilization. They keep alive the values of the book which favors active minds over spectator passivity, putting things together rather than just taking them apart, dreamkeepers over image-makers.

Whatever the confusion of our minds and the profusion of our information, things can still come together in a book, just as the left and right halves of the brain come together in one human mind, and the hemispheres—East and West, North and South—in a single, fragile planet.

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## Conserving Cultural Heritage

*James Allen Smith*

Last summer when I received the invitation to speak at this conference on the subject of conserving cultural heritage, I was on holiday in France. I stayed near the town of Cahors in the Lot River valley. The subject of cultural heritage was under my feet and all around me. It was along the pilgrimage routes to Santiago de Compostella that have criss-crossed the region since medieval times. These routes still draw travelers. Cultural heritage conservation was present in the robust agri-tourism that has saved manor houses and farms while attracting city-dwellers to the countryside and reacquainting them with rural life. And it was especially apparent as I stood on the fortified bridge, the Pont Valentre, that is emblematic of the town of Cahors. It is one of the most beautiful medieval bridges in France and remains a popular tourist destination, with its three elegant towers and its six graceful arches spanning the sinuous Lot. As I stood on that bridge I began to think about what a historian would say to a group of financiers, bankers and development specialists.

Construction of the bridge began in 1308 but technical and financial obstacles plagued the builders for years. A grant from the king in 1312 helped speed progress a little; the bridge was in use by 1335, but construction was still going on in the 1370s. The townspeople attributed the difficulties during this seventy-year building project

to mysterious satanic forces. We might conclude that the devil himself assisted in turning the work into a sustainable development project. However, Satan and sustainability will not be my subject.

Some five-hundred years later, the medieval Pont Valentre, by then long in disrepair, was viewed as part of France's cultural heritage. In 1879, restoration work started but again proceeded with difficulties. Upon completing their work, the restorers felt compelled to make a tiny addition to the bridge. Their historical commentary was a sort of marginalia crafted in stone. They sculpted a small figure of a devil, clinging to a corner of the central tower and scaling his way toward the top. Restoration had been as devilishly difficult a task as the original construction. As I looked at that small sculpted figure and began to think about the two subjects of this conference—culture and sustainability—I knew that they were terms that might bedevil us.

The bridge in Cahors should remind us that the concern with conserving cultural heritage is not at all new. Graeco-Roman art and ruins captivated archaeologists and historians in the 18th century. The ancient past also seized the imagination of 19th-century Romantics, some of whom were attracted as well to the legacies of the Middle Ages. Cultural heritage conservation nourished the nationalist and state-building movements of the last century and—for better

and for worse—continues to serve similar ends today. Thus, we should be cautiously mindful that cultural conservation has sometimes served chauvinistic ends. It has fostered myths of tribal and national identity and separation. Heritage conservation as a political movement can often freeze our perceptions of the past in order to serve present purposes.

In expressing these cautionary words, I am speaking instinctively as a historian. I do not fault the best of contemporary cultural heritage conservation. I am simply offering a historian's disclaimer: we as historians often aspire to see the past in different ways than those who seek to conserve historic sites. The historian's past tends to be more fluid, constantly re-examined, debated and revised. As time recedes we try to gain new perspectives. As one historian has put it, historical inquiry strips the past of its comfortable inevitability.

We should seek perspective on why the preservation of cultural heritage has gained so much attention, especially in places such as the World Bank. We can easily enough understand why Europeans began to look back in the 18<sup>th</sup> and 19<sup>th</sup> centuries in order to conserve sites and monuments of national importance. Nation states and national identities were being crafted from the past. We can place American conservation efforts in the 1930s and 1950s in their Depression and Cold War contexts. A consciousness of the past helped hold the nation together in times of economic despair and sustained ideological conflict.

However it is not yet entirely clear why there is so intense a renewal of interest in cultural heritage conservation as we approach the end of the current century. Is it simply a manifestation of millennial fervor? Or will historians look back and see our renewed concern for the past as a search for stability and meaning when existing structures—family, community and state—are in flux? Will they see it as a response to increasing geographic mobility and social dislocation, a search for continuity and rootedness? Will future historians see it as a new romantic nostalgia, a retreat from technological advance, a clinging to familiar things? Is our renewed interest in cultural heritage a mere episode, a passing interest, as it has so often been in the past? I ask these questions because interest in cultural heritage has

often been episodic, fitful, and disjointed. In other words, it has not been sustained. Culture as a sustainable commitment—not a mere instrumentality of economic development—requires us to think about three things: time, the ties between cultural and natural heritage, and capital.

### **Time and Development**

A historian's brief history of time is much shorter and simpler than the physicists or cosmologist's. The historian understands that time is layered. Human biological evolution is shaped over hundreds of millennia; our historical and cultural evolution is measured over several millennia; and our political, legal and institutional developments are measured in centuries. At this conference we must not forget that bankers and financiers measure time and value, at best, over a few decades; political leaders measure it over the few years of an electoral cycle.

Edward O. Wilson, the Harvard biologist, reminds us that humans rely on a brain that is a stone-age organ evolved over hundreds of thousands of years and that it has been only recently thrust into the alien environment of industrialized society. Indeed, the brain evolved to serve the needs of a Paleolithic people. The brain's evolving functions favored learning, innovation, and choice. Knowing only that much about our biological evolution, a picture can begin to emerge of the place of our artistic and cultural heritage in human development. Our artistic and cultural attainments helped to create order as humankind sought to understand and control the environment, to generate social cooperation and solidarity, and to reinforce group behaviors that would enhance reproduction and survival.

Humankind's longstanding interaction with the natural environment—its quest to understand it and organize communities to work within it—suggest the deepest, most intrinsic reasons to value culture and its place in development. This interaction also suggests how we might build a sustainable commitment to cultural heritage conservation. That commitment, if enduring, will depend on new alliances and coalitions and on maintaining the political will to support culture across many nations with diverse political cultures. The World Bank is already at work on building such an alliance with its potential col-

laborators by means of this conference and in its encouragement of a “coalition of the caring” in Ismail Serageldin’s words. I want to focus on another kind of coalition, one that would build stronger intellectual and practical linkages between natural and cultural heritage conservation.

### Natural and Cultural Conservation in Collaboration

For almost a generation international agreements have acknowledged the common purposes implicit in our efforts to protect biodiversity and conserve natural sites and to preserve our cultural heritage. Common threats—population growth, pollution and resource exploitation, urban sprawl, and illegal activities, theft and poaching—have been recognized. Locales have been identified and managed with the aim of preserving both natural and man-made legacies. But public policies—laws, statutes, regulations and international mandates—have often separated our approaches to nature and culture.

We learned during the first day of this conference about heartening efforts in Cambodia and Canada to link natural and cultural conservation. We need, however, an even more sustained conversation between the natural and cultural conservation communities. Sustainability demands deeper collaboration between the two professional communities. That collaboration should take many forms: Collaborative surveying with shared guidelines for collecting data; collaborative monitoring; joint planning and field work; collaborative problem-solving and site management; integrated public awareness and advocacy campaigns; exploration of new coordinated funding paradigms; collaborative opportunities for training across fields.

These are practical measures that can deepen the commitment to conservation and give us new tools. But a major question remains: Can cultural heritage conservation attain the same analytic and quantitative rigor that we find in the field of natural conservation? Is there, for example, a cultural equivalent to the work undertaken by the International Union for the Conservation of Nature’s Species Survival Groups and the one hundred Taxonomic Specialist Groups. They are at work on specific tasks such as conservation breeding, the control of invasive species, the re-

introduction of species to their natural habitats, and scientific approaches to sustainable use, biology and veterinary medicine? Will it ever be possible in the absence of a cultural equivalent to the natural scientists’ quantitative and scientific standards to attain consensus on cultural heritage priorities? The World Heritage listings and the World Monuments Watch program of the World Monuments Fund move us toward more rigorous criteria. We must make a commitment to doing more and to enlisting the collaboration of those in the natural conservation community.

A shared conservation ethos should be our aim. We can build on what natural conservationists have come to understand about the intrinsic values of diversity and evolutionary complexity. We must not carelessly destroy what has taken billions of years to evolve biologically and thousands of years to evolve culturally. Whether genetic or cultural, these complex knowledge systems have evolved slowly. To use a utilitarian argument, we will never know their value—intrinsic or extrinsic—if we lose them. The words of a report from a project of the World Monuments Fund and The Howard Gilman Foundation reflect this view:

The landscape when properly interpreted, provides information about modes of living which predate recorded history by tens of thousands of years; the settled landscape can be read like rings on a tree. Many writers have explored the function of the landscape as text; a narrative unfolding in space which offers solutions—successful and unsuccessful—to environmental challenges.

### Cultural Capital

If we view our cultural and natural heritage together, seeing them as knowledge systems, they constitute a kind of capital. Assigning a value to that capital poses a valuation problem that requires us to think about lengths of time far more expansive than thirty-year treasury bonds or the present value of equities discounted over a decade. It is more fruitful then to think in terms of social capital and *values* than of financial capital and *valuation*.

To be sure, economic and utilitarian arguments have proved persuasive in the political arenas in many countries when cultural policies are being debated and assessed, but economic utility supplies only one set of values. There are other values that deserve powerful articulation if we are to sustain the political will to reinforce a commitment to culture over the centuries. When I speak of political will and what sustains it, I think less of the power of the state than of the passion and inventiveness of civil society. Inevitably, I think first of those institutions with endowments, namely philanthropic foundations with financial resources that can be applied to long-term purposes without having to consider investment banking criteria of timely financial return. I also think of those nongovernmental and private voluntary organizations capable of sustaining passionate interest and commitment to causes when political regimes change and when ideological winds shift.

My perspective on civil society and its relationship to government is admittedly quite parochial—American and, even more narrowly, New York. The United States, lacking a consistent federal and state commitment to cultural support, a commitment that has always been vulnerable to critics of government's role, has had to rely on civil society. Our cultural life has been sustained by private foundations (some 40,000 of them with about 250 billion dollars in assets), by traditions of individual charitable giving (an estimated 150 billion dollars per year), and by very inventive approaches to public-private partnerships. Our complex ecology of cultural, artistic and conservation organizations depends on a mix of financial resources, one in which the government financial role has been relatively limited. Sometimes we may look enviously at other nations and their stronger traditions of government funding, but I think it is to civil society that we must look if a global commitment to culture is to be sustained.

This poses a particular challenge to the World Bank as it seeks partners and attempts to build new alliances and coalitions. Partnerships across sectors—government, commercial, civil—are inevitably fragile. They are usually limited in objective and duration; they are also susceptible to misunderstanding especially when access to financial resources is unequal. The World Bank's

embrace of culture is welcome, but forging the necessary coalitions across sectors will not be easy. Divergent institutional imperatives and values, differences of professional perspective, among many other things, will make for a bumpy, often tortuous path.

If the commitment to culture is to be sustainable, it must be rooted less in institutional relationships than in values—values that scholars are now identifying with and locating in civil society—norms of trust, reciprocity, participation. These are the values that Robert Putnam identifies in his description of social capital. The values intrinsic to cultural heritage conservation can amplify our perspective on social capital. What are those values?

First, imagination, creativity and discovery are at the core of creative expression and of understanding how culture nourishes individual values.

Second, the reciprocity and exchange inherent in cultural interaction are at the core of our ability to construct communities and societies and ultimately expand toward conceptions of a common global heritage that does not denigrate or destroy local cultures.

Third, memory tempered by historical insight and the construction of identities (which should always be a plural rather than a singular term) build intergenerational ties and a commitment to preserving and passing on the cultures we have inherited or work to create.

Fourth, cultural accomplishments embody our accumulated knowledge of human nature and notions of our evolving human relationship to nature; they can offer a transforming vision of the future.

These values should best be conceived as our cultural capital; it is capital that has been built over the long term and handed on to us. This legacy is an endowment that has been in the making millennium after millennium. The challenge of sustainability is to think and to act in a framework of time that stretches far behind our life spans and the life spans of our institutions.

A famous gypsy singer used to lament in one of her most poignant songs, "O Lord, where should I go? What can I do? Where can I find legends and songs?" There is irony in this gypsy yearning for a home and a place because the gyp-

sies, the Romani, have always been a people without a homeland or even an imagined promised land that might become a home. They have also lacked myths and heroes, monuments and shrines; indeed, their collective memory and history seldom stretch deeper into the past than the recollections of the oldest person among them. All who know the Romani understand that their

future remains fragile because their past is so elusive to them. Our collective, global future will also remain elusive unless we can find the means to sustain a commitment to conserving our cultural heritage. We must not squander our inheritance. In every sense, our natural and cultural heritage inheritance is a trust. We must not violate it.

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## Promoting Cultural Partnerships

*Francisco C. Weffort*

Cultural heritage in Latin America is not only a question of culture but one of economics as well. Until recently, a cultural perspective has generally predominated in the state institutions responsible for historical patrimony. Despite the concerted efforts of these institutions, cultural heritage has benefited very little from an economic point of view. In other words, preservation efforts have not taken into account the conditions necessary to sustain patrimony. And when sustainability is in question, preservation itself is in danger.

It is not my intention here to propose a change in perspectives. If cultural preservation is, per se, insufficient, I do not believe that an economic perspective by itself would satisfy our needs. Rather, I propose a debate that leads us to a combination of both these perspectives.

First, cultural heritage, as we understand it, consists of the documents and monuments of the past—a history born from the roots of the many countries of our region. Or better said, it is formed by many pasts, derived from our many and diverse origins.

In many Latin American countries, like Peru, Bolivia, Mexico, Guatemala, and others, cultural heritage includes documents and monuments older than the European presence on the Continent. This is also true in Brazil—we are becoming more attentive to our indigenous cultures

which existed for centuries before the arrival of the first Portuguese on a Brazilian shore. The same attention is being given to archaeological sites.

In Latin America, there are also monuments and documents of the colonial period which cover large territories; today, these can cross national borders. This is the case of the Jesuit missions, established in a territory so vast that it encompasses modern day Paraguay, Bolivia, northern Argentina, and southern Brazil.

In most Latin American countries, cultural properties include monuments and documents which date from the 16th to the 18th century. It also includes patrimony from the period of national formation—the 19th century and the first decades of the 20th century. But only recently, some of these properties have been registered. In Brazil we have one major exception, Brasilia, founded in 1960 was designated national patrimony in the 1980s.

Second, cultural preservation policies stem from concepts of memory and identity. Thus cultural patrimony should be represented by concrete elements of memory: churches, old neighborhoods, historic buildings, art objects, utensils and artifacts of daily use, traditions, dances, celebrations, songs, religious ceremonies, etc. The significance of cultural patrimony, be it material or not, is intrinsically linked with the question of identity.

Cultural heritage policies, based on the concept of identity, do not state that those who have a memory have an identity. But it is believed that those who have a memory are at least prepared to acquire an identity. These policies are guided by the notion that the signs of one's historical evolution could possibly be lost. Such a notion has great virtues, but at least one disadvantage. I mean that those who strictly defend the so-called elements of national memory as being just "identity" would be trying to "freeze" monuments in the past, perceived without any relationship with the present and, even less, with the possibilities of the future.

I believe that the participation of the financial institutions in the debate on cultural heritage may be beneficial, not only from the economic point of view, but from a cultural standpoint, as well. The quest for sustainability is embedded in the very desire to protect cultural properties, benefiting preservation as well as the social and economic opportunities associated with it.

Third, guided by a narrow view of culture as identity, cultural heritage policies have not always concurred with economic development policies and sometimes, not even with those of social development. Resisting a change in policies, which could foster partnerships with the private sector and the market, policy makers are left with only one source of financial support for their preservation efforts, the state which currently has limited financial resources.

It is not merely a question of political choice—there is also the harsh reality that economic growth has had a predatory effect on cultural heritage. In the history of Latin America, we have witnessed cycles of economic growth which have destroyed monuments and legacies of the past. Even when it has not destroyed elements of cultural heritage outright, economic growth has often neglected them, and they have fallen into oblivion. These realities affect the image we have of our own identity, linked more to the past, than to the future—and the potential for development in the countries of our region.

In Brazil, historic cities like Olinda and Ouro Preto, relegated by the whims of history to the margins of the country's economic development, are perceived as more representative of Brazilian cultural identity, than dynamic cities like Sao Paulo, Porto Alegre and Belo Horizonte. I believe

the same can be said of the Peruvians, when they compare Cuzco to Lima. Despite the beautiful churches and balconies of its historical center, Lima was labeled *Lima, la Horrible* (Lima, the Horrible) by an ill-humored but talented Peruvian in his book by the same title.

In many cases, this distinction between growth and cultural heritage can be found within the same city. Quito's historical center with its beautiful square and baroque churches is not the dynamic city center. The same phenomenon is found in Salvador, Bahia, or even in Rio de Janeiro (both in Brazil). Deterioration of the urban center, evident in many North American cities, is also found in many Latin American cities. The difference is that in many Latin American cities, the deteriorating urban center includes a significant number of historic monuments that could bear witness to the identity of the city, and that of the nation. Sometimes it seems that economic growth must destroy the past, or diverge from it, in order to take off.

Fourth, paradoxically, the globalization process of the world economy is bringing culture and development together, which the autarkic model of development of the past did not do. Frequently, globalization brings about not the weakening of regional and local cultures, but much to the contrary, their strengthening. In Latin America, we can observe this strengthening of national cultures. A few art forms, such as classical music, became globalized long before such words existed, and pop music has become globalized in more recent times.

In the same context, we are witnessing a democratization of cultural heritage, inspired by pluralism, which brings us closer to a modern concept of society and development. In the case of Brazil, cultural heritage has been associated with an image of our national identity which is, to a certain extent, based on the triptych, white-Portuguese-Catholic. Established during the 1930s and the 1940s, the institution responsible for our national cultural heritage has provided the country with a highly relevant service, the preservation of our important baroque monuments of the 16th to the 18th centuries.

However this criteria, based on the triptych, is historically dated and culturally limited, and it has contributed very little, if at all, to the recognition of our Amerindian and African origins.

It has also ignored the contribution of the Jews, so important in the Iberian peninsula, at the time of the great voyages and colonization. In practical terms, this means that the register of our historical patrimony is seriously unbalanced: approximately 500 churches are registered but only one candomble center is, and not one synagogue, nor any Amerindian cultural site are registered. Moreover, culture, as defined by the above-mentioned triptych, means that a significant portion of Brazil's cultural heritage of the 19th century was forgotten, particularly that of the German, Arab, Italian and Spanish immigrants. The Japanese immigrants of the 20th century shared the same fate.

We must democratize the image of our cultural heritage, making it more open and plural, thus closer to the reality of our structure as a nation and to the development profile of our economy. Within this perspective, through the combination of economic and cultural criteria, we may arrive at a substantial change in our policy for cultural heritage preservation.

Investment in culture can have a direct social effect. A good example is the anthropological identification of the communities of *Quilombos*

descendants. *Quilombos* were areas of antislavery resistance dating from the 17th century. These centers, established by groups of slaves who escaped from plantations, could be compared to the liberated areas of guerillas. The descendants of the *Quilombos* are entitled, by a constitutional provision since 1988, to the land where their ancestors lived.

Cultural heritage preservation has an important, direct, social impact, particularly in the more traditional regions of Brazil—it can promote labor intensive, economic activities that help generate much needed employment, income, and wealth.

Tourism development, domestic and international, is an important source of local and national revenue that can contribute to the restoration and conservation of monuments and historic sites. Likewise, investment in tourism related services and industries—such as the production of handicrafts—can all support cultural heritage and make it more sustainable. I am convinced that the more democratic and modernized are Latin American cultural heritage policies, the closer they will be to attaining the many economic possibilities that can make cultural heritage flourish and be self-sustainable.

# Closing Keynote Session

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## Introduction

*César Gaviria, presiding*

**M**r. Federico Mayor, Director-General of UNESCO, Mr. Ismail M. Serageldin, Vice President of Special Programs for the World Bank, distinguished guests, ladies and gentlemen. Before anything else, please allow me to congratulate the World Bank and UNESCO for having the vision to undertake this important conference that focuses on issues that are vital to the well being of our Hemisphere. The paradigm of culture and sustainable development is only recently coming into its own among policy makers and development practitioners. Through all of this it has become clear that we need to cast our net more widely as we expand the debate.

This conference is an excellent example of casting our net widely. My particular compliments to Ismail Serageldin and his staff for their contributions in making this conference a reality. I know from my own people at the Organization of American States (OAS) how very hard they and others have worked.

For the last two days, we have been privileged to share in the knowledge and experience of a select group of experts from a variety of fields who have all focused on the challenges of today and tomorrow within the arena of culture and sustainable development. It is a true pleasure for me to see that members of the OAS were able to participate in this important event. This is par-

ticularly important, because I firmly believe, that it will only be through uniting forces in a common cause that we will be able to achieve our goals and make a difference for generations to come.

The World Bank and the Organization of American States have recently initiated a strategic alliance in the following three areas: archive development and preservation, the role of the artist in transmitting and preserving culture while contributing to national economic development, and disaster mitigation for cultural change. These to us are just the beginning of an alliance that will become even more enriched as a result of the conference.

As satisfied as I am with the results of the conference so far, that pleasure pales at the opportunity afforded me today to say it is both an honor and a pleasure for me to introduce Mr. Federico Mayor. Mr. Mayor is someone who has dedicated himself to promoting culture and the recognition of its value around the world. His work has always reflected his deep belief in the need to maintain a high understanding of the critical role culture plays in all our lives.

It would truly be impossible for me to mention within the time available all his academic and professional accomplishments. Among the many positions he has held, Mr. Mayor was a member of the Spanish Parliament; he was Minister of Education and Science in Spain; a mem-

ber of the European Parliament and of course now, Director-General of UNESCO.

In all of his activities, Mr. Mayor has always sought to highlight the importance of culture in human development. His vision has taken us a step beyond the mundane in understanding how deeply culture influences our lives.

Today, we and UNESCO are fortunate to have at the helm of UNESCO a statesman so deeply committed to enhancing human life through a profound understanding of all its facets. Through the years, first as President of Colombia and now as Secretary General of the OAS, I have had the opportunity to work with Federico Mayor, and I would like to mention how influential he has been in the many activities we have shared through these last years.

He has been the key person who has made the Iberian-American Summits ones oriented basically to education and training culture. He has also worked very hard after the Summit of Santa Cruz de la Sierra, where presidents and prime ministers of this Hemisphere met to develop an agenda to ensure implementation of the conclusions and recommendations of Rio '92.

The time he has spent to ensure that we are able to implement the actions and the initiatives that we approved in Santa Cruz de la Sierra have been critical.

Recently, a summit of presidents and prime ministers of this Hemisphere was held in Chile, and it has been through the efforts of Federico Mayor that this summit of the Americas concen-

trated on education and culture as key element for human and economic development. His efforts were made to ensure that we are able, in this Hemisphere, not only to have a Free Trade Area of the Americas, but something that has a deeper implication on our social life, that we are truly able to have the free movement of people. He is continuously working towards achieving giant leaps forward in fighting poverty, and towards making education the central tool with which we will be able to combat the inequality of income in this Hemisphere, which is the most worrisome feature of our process of development.

I have seen Federico Mayor traveling from one country to another, meeting with presidents throughout this Hemisphere in an attempt to sell his ideas of making education a primary element in all national plans for development. Undeniably, Federico Mayor has been extremely instrumental in all efforts in this Hemisphere to defend and promote democracy.

In short, no words are sufficient to introduce this distinguished man and to do justice to his many achievements, but I am certain that we will all be enriched by his words to follow. An effort like this put forward by the World Bank and UNESCO is critical because both Federico Mayor and James Wolfensohn have the capacity to implement the recommendations of this forum and to ensure that we are able to preserve our cultural heritage and at the same time, promote the principles of sustainable development.

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# Partnerships in the International Community for the Stewardship of Cultural Heritage and the Living Arts

*Federico Mayor*

Excellencies,  
Friends and colleagues,  
Ladies and gentlemen.

If ten years ago I had been told that I would be here for a conference on culture and sustainable development at the World Bank sponsored by UNESCO, it would have seemed utopian! You can imagine therefore just how happy and honored I am to be here at the World Bank in Washington to address a conference co-sponsored by the Bank on an issue which is so central to UNESCO's concerns. The choice of theme is very heartening for us at UNESCO because it demonstrates the increasing impact of our efforts to introduce culture into the development equation and it testifies above all to the receptivity and vision now prevalent within the World Bank, which has taken up both the opportunities and the challenges inherent in a commitment to the cultural dimension of development. I thank and I congratulate James Wolfensohn, President of the World Bank, for his leadership in moving the Bank's cultural agenda forward.

As I stand here in the Preston Auditorium, I recall how Lewis Preston used to say: "People are both the means and the end of development." His vision of development helped foster the notion that culture must also become both a means and an end of development. Together we can now

advance on a quest to put into practice our shared understanding of the role of culture in sustainable development. To this quest may be applied the words of the Spanish poet Antonio Mercado: "Traveler, there is no road. You make the road by walking." When this is the case, when we set out to tread a new road, partnership becomes an essential means to successful pathfinding. That partnership within the international community begins at the conceptual level. It is together, collectively, that we have been able to move forward our thinking on development issues. It has taken us years, even decades, to begin to replace the mental maps that identify development in terms of linear economic growth alone.

As Director-General of UNESCO, I have seen how hard it has been to broaden the goals of the United Nations development strategies. Education and, to a lesser extent, science, were introduced only for the fourth development decade at the end of the eighties, and with a lot of difficulty. I remember coming here ten years ago for the preparation of the first Global Conference on Education for All that took place in March 1990 in Jomtien, Thailand. And I remember my conversations with Barber Conable trying to persuade him to make some funds available for Education for All.

Progressively, Barber Conable was able to persuade all those who are Governors at the Bank. I

was with him one evening here at the World Bank, and he said to me, "Today, I have very good news for you. The Bank will make available for this Education for All Meeting"—and he said it very rapidly—"one billion". I did not understand if it was "one million" or "one billion". So I said, "Please, can you repeat—is that *b* for Barcelona or *m* for Madrid?" He said, "It is *b*—one billion! I was delighted to realize that finally, we had \$1 billion available for Education for All. I think this was one of the best pieces of news that we have had in these last years. There has been a very significant increase in education provision throughout the world and there has been a decrease in fertility rates.

Today I am sure that culture and communication will also become central components of all development policies. In 1995, the Independent World Commission on Culture and Development was set up jointly by UNESCO and the United Nations and chaired by Mr. Xavier Pérez de Cuéllar. It emphasized that development must be concerned with "the flourishing of human existence in all its forms and as a whole". Not only must development be sustainable, it must also be cultural. This powerful message is now being heard. Indeed, the current global economic crisis drives home its fundamental truth. In the words of a headline which appeared earlier this month in the International Herald Tribune: "Good Societies Are About More Than Free Markets." Sustainable development is about more than economic growth, as there is no sustainability without sharing, without justice, without freedom of expression. There is no sustainable development without a sustainable democracy.

On one level, this broader, more complex approach to development is an ethical imperative. South Africa's Deputy President, Mr. Thabo M'beki recently made this point very clearly when he said, and I quote: "The political leaders of our contemporary world should face up to the question of whether universal human values have any place at all in the ordering of human affairs." I like to express culture in behavioral terms. Behavior, how I act, in accordance with what I think or know, with what I remember or forget, with what I love or reject, with what I create or innovate; this is the supreme expression of culture. Creativity, this pre-eminent capacity spe-

cific to the human race, allows us to reinvent every day the way we live. Creativity allows us to reinvent meaning and responses. This aspect of culture is the key to development, to integral, endogenous, sustainable human development. It is particularly important in the form of cultural diversity.

Our conceptual advances on these issues have allowed us to establish a process of rethinking by governments and their partners on the nature, priority, and scope of their cultural policies in the context of development. The impact of the Commission's work led us directly to the holding in April this year in Stockholm of the important Intergovernmental Conference on Cultural Policies for Development. The Action Plan adopted by 140 member states at the conference marked, in my view, a new commitment to culture. It is not enough to have a plan, however. We must also have action. In the words of Ismail Serageldin in his address to the Plenary of the Stockholm Conference: "The time for action is now. It can be done. It must be done."

As I myself said on that occasion: "If, after this conference, governments take practical steps to apply the ideas and proposals now before them ... if they take the necessary budgetary and legal measures to turn them into active policy, then the name 'Stockholm' will come to stand for a new departure and will be considered as a turning point." It is time for all of us to keep our word. For three decades, we have made our case. Today, we have the tools. We now need the will to act: the political will to persuade governments and decisionmakers that at the end of the day, even if we have the necessary financial and technological means, there can be no development without human resources, without imagination, and there can be no lasting expression of culture that is not informed by cultural values.

I am confident for my part that our deepening partnership with the World Bank will help strengthen the resolve of our partners as well as our joint capacity to follow up on our commitments. We can remind the decisionmakers that they must show the necessary political will. Together, we can raise public awareness, particularly among young people, as they are our future. We can call on the parliamentarians to translate this willingness into budgetary decisions. In partnership, our voice carries much, much further.

Mr. Chairman,  
Ladies and gentlemen,

I would like to mention briefly the recognition by UNESCO in 1972, through the World Heritage Convention, of the importance of safeguarding historic remains. This Convention, ratified by 155 states, established international standards in the area not only of the tangible heritage, but also, just as importantly, of the intangible heritage. In the same spirit, the Organization has been and continues to be in the forefront of efforts to promote cultural industries and cultural tourism, encourage book production, develop copyright legislation, and protect intellectual property. Through such intercultural activities as its celebrated Silk Routes project, it has pursued its essential mission of promoting intercultural dialogue.

In 1995, UNESCO's General Conference upgraded UNESCO's Medium-Term Plan by transforming it into a Medium-Term Strategy. This is very important, because by thus being more closely concerned with upstream decision-making, we can better transmit today our message of peace, freedom, and justice. We can better promote worldwide action. The new context we face is one of economic interdependence, the changing role of the state, and the power of the new communication and information technologies. Globalization in terms of the economy, in terms of social improvement, will not become a reality until the present asymmetries of wealth, of knowledge, of decisionmaking, and of gender are reduced.

Our physical heritage must be protected and our intangible cultural heritage is equally important. So is our genetic heritage. As you know, the Declaration on the Human Genome and Human Rights has been approved by all countries, even observers such as the United States. It was adopted unanimously at UNESCO's General Conference in 1997 because member states understood the need to protect our human genome. Underlying all these notions of heritage and of supreme importance is our ethical heritage.

Ladies and gentlemen,

We are ready to join hands with the World Bank with a view to establishing a Global Cultural

Facility analogous to the Global Environment Facility. This idea, which the World Bank has championed for several years, has been warmly welcomed by the members of the World Commission on Culture and Development. We have a major stake in mobilizing resources that match the richness of our cultural diversity. By the same token, we would also urge the World Bank to work with us by developing micro-credit programs for a range of cultural endeavors that have a social, political and, above all, economic dimension.

A wide variety of potential partnerships opens out before us today. I consider particularly relevant in this respect the "culture and trade" chapter of the important meeting held in Ottawa in June 1998, organized by the Canadian Ministry of Cultural Heritage as the very first follow-up to the Stockholm Conference. The Network of Ministries of Culture is an excellent initiative of that meeting which UNESCO actively supports. After the meeting in Ottawa, another significant gathering took place in Rio de Janeiro, also on culture and development, particularly in Latin America and the Caribbean. This series of follow-up meetings is, I am sure, the best guarantee for the implementation of the Stockholm conclusions and plan of action.

The succession of distinguished speakers at the present conference have given many pertinent examples of issues and activities which call out for a new approach, a new partnership, a new perspective on culture and development. They have mapped out the way ahead. Let us take up the challenge. As President Clinton has said, "The future is ours, provided we invent it." Creativity allows us to reinvent every day the way we live. Creativity allows us to reinvent meanings and responses. Alone, as I said before, we cannot change, and to change from a culture of coercion, of force and war to a culture of peace, nonviolence, and dialogue is indispensable at the dawn of a new century and a new millennium.

The year 2000 has been declared "The International Year for the Culture of Peace" by the General Assembly of the United Nations. One of the firmest foundations for this celebration will be a worldwide awareness of cultural identity and of the importance of intercultural dialogue, of the defense of cultural identities and better knowledge of others. In the 21st century, the ego-

istic self must give way to the altruistic self, the self that embraces and does not reject otherness.

I would like to end with an anecdote. We recently had three young Canadian interns at UNESCO from three different first nations, or indigenous peoples of Canada. One of them, a Cree, described how, after learning about UNESCO's approach to education, he immediately felt its relevance for the young Cree people. For him, it solved a dilemma. Left to themselves on the reserve, the young people's only prospects were dependency, despair, delinquency. But given mainstream training, their only prospect

is to be transferred off to the cities, where their newly learned "transferable skills" get them jobs away from their communities.

Education as UNESCO understands education, he said, can enrich our young people's lives, help them develop activities and stay on the reserve, because it includes rather than denies traditional learning. He called it, in his Cree language, *Wah-hoh-to-win* (the state of being connected). I would like to use that Cree expression for our partnership and for our approach to culture and development. Let us be connected. Let us connect.

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## Summary of Conference

*Ismail Serageldin*

**P**resident Wolfensohn, Secretary General Gaviria, Director-General Mayor, friends.

We come to the last and most difficult part of this very rich conference, and that is the summation. We have had the privilege of hearing from so many outstanding people, which is indeed a tribute to the esteem in which James Wolfensohn, President of the World Bank, is held.

We have had, as one would expect, many distinguished persons from the fields of culture, many of whom spoke in the various panels. But we also had the distinguished private sector representatives and recognized patrons of the arts, like Lord Rothschild; and Enrique Iglesias, President of the Inter-American Development Bank, who are committed to the vision of culture in sustainable development. I am grateful that they came and spoke to us in this event.

And to all who came to listen and participate, you enriched this conference by your presence. But, I would like to recognize one person in the audience, Abdulatif Al-Hamad, the head of the Arab Fund for Economic and Social Development. He has traveled from Kuwait to partake in this conference, to meet with us, and to bring his support. He has been quietly sitting in the back of the room, a model of modesty and commitment. I ask you to join me in thanking him for his presence and his enormous support.

The conference mirrored the concerns that are helping to shape the agenda and philosophy of the World Bank—whether it is in the findings and analytical constructs that link social inclusion and identity, or the economics of culture; whether it is in trying to define programs that honor the past, celebrate the present, and design the future; or whether it is learning how to work in partnership at all levels of efforts. All these actions, epitomized in word and deed by Maritta Koch-Weser and Franco Passacantando, are a beginning for the World Bank.

For now, we see culture as an intrinsic part of development, linking socially and environmentally sustainable development, and that requires an ethic of development, as we were reminded so eloquently by Israel Klabin of Brazil.

Culture is not just a material culture, or a living culture. It is both. This dichotomy misses the reality that lives within each of us, and that enables us to produce and experience culture. Identity cannot be separated from memory, and memory and vision are inseparable. We cannot have vision without memory. Vision, ultimately, has to be translated into action. For as author Alain Touraine said, it is by action that we define who we are. Thus identity and action become one. It is not by the past exemplars to which I may relate, but it is by the range of the actions that I take, and the manner in which I behave

that I create who I am. It is by action that social constructs exist, that the bonds and transactions between people acquire meaning. That things that count, such as social capital, the glue that holds society together, gets created. It is by action that I give meaning to the manner in which I link in my sense of a common humanity those others who are not necessarily part of the immediate kinship group.

It is in this context, therefore, that preserving the past—or at least parts of it—is a form of cultural continuity. Continuity also implies renewal, and change, but change with the new rooted in a certain authenticity. Thus action is at the base of culture and society. It is as if all of us were constructing a series of mirrors and windows, mirrors in which we see ourselves and windows through which we see the world. It is that combination of mirrors and windows that defines the boundaries in our mind of where the “us” ends and the “them” begins.

And culture is of the mind. Indeed, it is only through this nonmaterial culture of the mind that we appreciate the material culture. We mentally impart to the Pyramids a significance that is more than a pile of stones. We see through the collective achievements of Shakespeare and Goethe, and artists and poets from all over the world.

It has been appropriately described—that other nonmaterial culture that needs to be preserved and conserved—in the words of African author, Chinua Achebe, “These are the monuments of the mind.”

Ultimately, human beings are peculiar creatures, as we were reminded by Ben Ladner, President of American University, yesterday evening. We are peculiar creatures because we need the freedom to think and be ourselves. But we cannot be ourselves if we do not interact with others. This duality of wanting to be ourselves and wanting to be free and the need to interact with others will create the new reality.

Consider the major themes that have emerged from this conference—to recognize culture as the loom of life, enriched by many diverse threads that can be woven or torn, that can be monotonous or lively. It must have diversity, tolerance, inclusion, and above all, the capacity to empower and mobilize the talents of society to create and support actions for culture. To achieve all that, we must have a vision for the future. A vision

requires memory of the past and openness to the new. To know the past, to look into ourselves, to look deeply and emerge strengthened, to accept others and create the social bonds of solidarity that make a society more than a collection of individuals.

Let us see how these themes have played out in this conference, from vision to constructing memory, to social inclusion and social capital to translating vision into action. Let me weave the threads in this collective tapestry and summarize beginning with the vision of Jim Wolfensohn and the insight of Elie Wiesel.

In his speech to the Annual Meetings, President Wolfensohn stated that the major challenge to development is the challenge of inclusion. He noted that inclusion requires identity, that culture is an integral part of development, and his challenge to us is to create new realities. It is his vision that has animated these discussions.

We are deeply honored to have had Elie Wiesel address us. In a speech that began perhaps in curiosity, he held up a scholarly mirror to our past and made us look deeper into our own souls, to anguish, and yet to celebrate our common humanity. For the difficult and painful wrenching, that calls to the better angels of our nature, can culminate in wisdom. It is a wisdom needed in these dangerous times when any group can scream injury, litigate against the dead, sue history, and demand compensation. We need the wisdom of Elie Wiesel, for otherwise the new order will repeat the old order, making policies of exclusion and an aesthetic of revenge.

The distinctive brand of Elie Wiesel’s discourse, its posture in the heart and in the ear, its constant drama of tone and thought evokes deep realities about the organizing structures of our cultures, the building blocks of our identities, those blocks that no single individual makes. But they are always there, living in the deepest recesses of our souls. The most creative imaginations are really only their summoners.

We moved to the idea of constructing memory, where Minister Vann Molyvann of Cambodia spoke of the difficulties of a shattered reality, and the need for renewal and transformation in a land deeply wounded by war.

Mr. Ikuo Hirayama of Japan shared with us his thoughts about the construction of memory

from his own memories of shattered times and on an international cultural outreach for the emergency of civil strife.

Francisco Weffort, Minister of Culture in Brazil, outlined the different kinds of stress, from globalization and the value of national cultures. He recognized the losses which may exist within a national culture, that diversity does have meaning, and is to be encouraged.

And Jim Billington, the U.S. Librarian of Congress, provided fair warning for many of us who tote around computers to remember valued stories and appreciate books. He worried that technological problems of the computer age will not be solving the problems of storage and perishability. On the other hand, it can help by wonderful programs via the Internet and outreach all around the world.

Aliza Cohen-Mushlin of the Center for Jewish Art in Jerusalem reminded us about the quintessential art of minorities. Jewish art reaches out to minority expression in so many different parts of the world. The Index of Jewish Art is the visual personification of that societal memory; the themes that resonate across space and time. Seeing the image of Chagall appearing in the midst of the Medieval constructs of the Redemption was a reminder as to the perpetuation of these themes and the richness that it brings.

And Milagros Del Corral from UNESCO informed us all about the new cultural industries and the importance of the intellectual constructs and of creativity.

With all of that, if there is diversity, there must be social inclusion. Social inclusion requires social capital. We were reminded by historian James Allen Smith that social capital must also include cultural capital. And Professor Ali Mazrui asserted that it requires not just the power to remember, but to have a short memory of hate, and to proclaim our common humanity against that background.

But how can we talk about inclusion, when in fact everywhere, in every society, women are largely excluded from all spheres where decisionmaking affects their lives? The many manifestations of this was well illuminated by the impressive panel that addressed gender issues. Gloria Davis of the World Bank reminded us to avoid the stereotypes of the competitive male and the cooperative female. We were

warned about putting women on a pedestal for, as Dianne Dillon-Ridgley, President of the Women's Environment and Development Organization, so aptly said, "a pedestal is a very small and confining space".

Mahnaz Afkhami, President of the Sisterhood is Global Institute, confronted us with the realities, and reminded us that equality is not enough. Lourdes Arizpe, anthropologist and ethnologist from Mexico, emphasized the constitutive role of culture and spoke of conviviability—"convivencia"—and the role of identity. She reminded us of how the "Marias", the native-costumed street sellers in Mexico City, have affirmed their identity and brought about amazing strength. They are the facts, and we have to lean hard against the facts until they hurt, for only then will we indeed be able to think globally and act locally or, as preferred by Ms. Dillon-Ridgley, "glocally".

As affirmed by Dianne Dillon-Ridgley's recitation, poems can be more powerful than facts, more forceful than reason, a tour to life, timeless, yet for our time. A poem—in the words of Caribbean poet, Derek Walcott—"essentializes life". The poem does not obey linear time; it is, by its belligerence or its surrender, the enemy of time. And when true, as it was obviously in "A Women's Creed", a poem is time's conqueror, not time's servant.

Translating vision into action is our theme, and Wally N'Dow of the United Nations Development Programme spoke about partnerships, not just among institutions, but partnerships that reach out to and beyond governments for inclusion and the empowerment of the poor. The partnership, reaffirmed by Federico Mayor and Jim Wolfensohn, has been echoed in both words and deed by UNESCO through Hernan Crespo Toral and Mounir Bouchenaki, both throughout their interventions and participation at the conference, and in the exhibition, *Culture and Development at the Millennium*.

Partnerships at the conference has a strong showing in the representation from UNESCO, the Getty Conservation Institute, the Council of Europe, the Smithsonian Institution, ICROM, the Aga Khan Trust for Culture, ICOMOS, IDB, the World Monuments Fund, OAS, ICOM, and so many more. Very importantly we want to thank the host country, the United States of America,

for its strong support in this endeavor, as expressed in a moving letter by First Lady Hillary Rodham Clinton.

But partnerships alone are not enough. We must mobilize the funds. We are, after all, a *world bank*. We were reminded by Sheila Copps, Minister of Canadian Culture, and Bonnie Cohen, the U.S. Under-Secretary for Management at the U.S. Department of State, of the catalytic role of government spending. Sheila Copps said that only two percent of federal spending was going to culture. May I remind you that the difference between human beings and the apes is less than two percent of DNA! Can we learn something about the value of limited spending if it is truly strategically deployed? Is that level of spending the difference between everything that we value and what is not? That two percent should not be minimized. We have a lot to do, and as she said, it is about freedom of choice and about social cohesion.

The private sector has a major role to play above and beyond what governments do. Francesco Frangialli head of the World Tourism Organization spoke of tourism as an ally of culture. There are enormous benefits provided that this be done properly, that it does not demean or belittle culture, but in fact helps preserve it.

Lord Rothschild, a leader of the arts and heritage in Great Britain and the world over, told us not just to reflect on the thoughts of the British economist Maynard Keynes on the risk of too much "bread ...turned into stone", but to bring imagination to financial design, to fund the creative compromises between sustainability of the valuable heritage, and opening the access for humans to reach it. It is quite a challenge. Lord Rothschild's imagination is unmatched—indeed, not only for what he introduced to Britain's National Lottery, but also for his vision for an international lottery through the Internet. This brings

a significant challenge to us all for raising global resources for culture.

In the more conventional and immediate sense, without waiting for that to happen, Enrique Iglesias shared with us what the Inter-American Development Bank is already doing as a bank and with a soaring vision for culture in Latin America. The World Bank has been proud to work with the Inter-American Development Bank on a number of these projects.

And so we are gathered here, not to conclude this conference, but to launch a new initiative, a new collaborative venture; to reach across the planet to preserve for future generations the best of the past's legacy, to give access to the past, to bridge the old and the new. To transcend such sterile dichotomies as old and new, traditional and modern, and to create a new discourse for development. Not just among us here, but throughout this world in the throes of profound change. And that new discourse, critical, open and tolerant of the contrarian view, will be the basis for the creation of a mode of cultural expression. A new language that permeates the arts, letters and the public realm, that incorporates the new but anchors it in the old:

A new language, where in the words of writer T. S. Eliot ...

Every phrase and sentence is right  
When every word is at home  
Taking its place to support the others  
The word neither diffident nor ostentatious.

An easy commerce of the old and the new  
The common word exact without vulgarity  
The formal word precise but not pedantic  
The complete consort dancing together.

Every phrase and every sentence is an end  
and a beginning.

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## Concluding Remarks

*James D. Wolfensohn*

I want to thank my colleagues and their teams for a labor of love and a labor well done. I am extremely grateful to you for everything that you have done to make this possible. I want to thank everyone who came because this is a true partnership. I am very conscious that each and every one of you is an equal partner in this exercise. We are very proud that you have come to the World Bank for this meeting, and to remember that we may have a similar meeting in twelve-months time in Rome in conjunction with the Italian Government's support that we might focus particularly on the financing of cultural development.

In the last two days, I have had an outpouring of support from my colleagues. People coming up to me and saying, "I hope you know that this is why I am here;" "I hope you know that I am really proud of this;" "I hope you know that this gives me a sense that we are onto the right subjects." And there have been not just statements, but there have been a few tears about it.

This is not a hard-boiled institution. This is an institution composed of people who really care about development. And when we have a meeting about culture in development, it is not just another meeting. I want you all to know that there is a deep commitment here. Culture in development is like breathing; it is part of development. You can not have development without culture. And we believe it. This meeting is a symbol of the fact that we have that commitment. And we look forward to working with each of you between now and the next meeting to see how tangibly we can create projects, work together, learn from you and contribute as we may.

I hope you leave this meeting not just thinking that it is the end of a good meeting, but that in fact it is a beginning. We are proud to be partners with you, a true partnership with all organizations represented here. We regard this as a good beginning. We look forward to the future which will not only enrich the lives of people in developing countries, but attention to their cultures will enrich our lives as well.



## PART TWO

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# SEMINARS, REGIONAL ROUNDTABLES, STUDY TOUR, AND EXHIBITION



# Seminars

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## Creative Urban Transformations: Culture in Economic Development

### Presenters

Francesco Bandarin, Roma Jubileo  
Michael Brainerd, CEC International Partners,  
New York  
Michael Cohen, Environmentally and Socially  
Sustainable Development, Latin America and  
Caribbean Region, World Bank  
Paul Edmonson, National Trust for Historic Pre-  
servation  
Fitz Ford, Transportation, Water, & Urban Dev-  
elopment Department, World Bank  
Charles Landry, World Bank/Comedia of London  
Carol Steinberg, Ministry of Arts, Culture, Science,  
and Technology in South Africa

### Objective

This seminar was designed to present worldwide experiences of cities in transformation and the specific dynamics of culture as an active ingredient in local economic development whether concerned with refurbishing historic buildings or with encouraging contemporary creative industries. Materials for the workshop were amassed from a variety of international and local organizations working to protect and leverage cultural resources as part of efforts to guide local economic growth and protect national and international patrimony.

The seminar brought together cultural heritage experts and project task managers from leading development institutions to brainstorm about ways to promote the protection and sustainability of cultural resources in local development projects. Objectives of the seminar were to look at the potential of cultural issues through an urban optic, build on efforts to contribute to the creation and management of knowledge with regards to cultural resources, and offer hands-on training resources designed to improve the ability of World Bank staff, government officials, and other international organizations to address the cultural heritage agenda in a new way.

The day was introduced with an overarching view of the innovative and creative potentials of cities today (Charles Landry). This was followed by a series of case studies including: Initiatives in Bali (Francesco Bandarin); Bethlehem (Fitz Ford); St. Petersburg (Michael Brainerd); South African creative industry initiatives in urban areas (Carol Steinberg); an elaboration of the techniques of the National Trust's Main Street and Community Partners programs (Paul Edmonson) and well as a description of the Buenos Aires Partnership (Michael Cohen). Each group of presentations was followed by a tightly focused discussion of issues and an official Bank view of the problems and potentials. This format allowed over 40 people to make contributions during the day.

## Conclusion

- The cultural approach to urban development is a means to harness the potential of built heritage in terms of generating civic pride, identity and distinctiveness; the job and wealth creation possibilities of the cultural industries and the use of cultural activities, whether traditional or contemporary, to animate and celebrate the city as well as shape its image and sense of itself. The impacts of this approach are wide-ranging—economic, social and even cultural—in that cities' identities and purposes are themselves renewed in this process. The approach is essentially a way of thinking through urban development to respond to that which is unique and special about a place.
- Culturally inspired or oriented projects used in urban development are not a luxury only to be used after the real effort at creating economic wealth has taken place. Cultural projects are intrinsic to development. Furthermore cultural projects are not just frills or "bread and circuses" to keep the public happy. Culturally inspired initiatives lie at the core of successful urban development. The task therefore is to bring culture in from the margins.
- While the Bank may not appear to take to this approach in its normal course of operations, it can learn from its own positive experience with building-based cultural heritage projects. At the same time the strategies and tactics of folding environmental concerns into the Bank's mainstream of activities are instructive.
- Within the urban policy community a "battle of the indicators" is ongoing. And some key thinkers recognize the need for a new urban measurement system to judge a city's wealth and well-being. Legitimizing a new indicator set establishes a new broader "form of common sense" about what constitutes a healthy/wealthy city.
- It is equally important to highlight and develop a new common language that stretches the scope of some conventional concepts like what constitutes "value" and what constitutes "capital". The cultural capital of cities—in all its guises—is an important source of its wealth and generator of potential.
- The World Bank essentially works by "case law"—real, successful projects on the ground persuade the Bank to act in new ways. Thus it was proposed that the necessary conceptual work should progress in parallel with a concerted attempt by country team leaders to generate culturally based urban projects. "Real" cultural projects thus embody the cultural strategy.
- Evidence elsewhere, for example in the UK, shows that when culture is successfully integrated into urban renewal, resources for cultural initiatives are much more likely to come from divisions whose purview is primarily not culture, such as economic development, planning or other infrastructure departments.
- A future step in the urban cultural discussion will be to create a link to the debate on urban creativity and renewal, however the Bank is probably not yet ready for this approach as it will see it as vague and unsubstantiated.

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# Valuing the Invaluable: Approaches and Applications

## Presenters

John A. Dixon, Environmental Economics and Indicators, Environment Department, World Bank

Stefano Pagiola, Environmental Economics and Indicators, Environment Department, World Bank

Paola Agostini, Environmentally & Socially Sustainable Development, Latin America and Caribbean Region, World Bank

## Objective

The benefits of cultural heritage have often proved difficult to value in traditional economic terms. Hence their values are either referred to as very large (the invaluable) or they go unmeasured and ignored (the un-valuable). Neither approach is likely to produce useful results for informed policy making. The seminar examined how economists might approach the issue of assigning economic values to the various benefits associated with the preservation of cultural heritage, from both a conceptual and a methodological perspective. The presentations and discussions focused on approaches to valuation and on their application in three case studies.

Economic analysis of cultural heritage (both built and natural) can be applied to many types

of benefits associated with these sites. Some techniques are robust and can lead to quite precise measures (for example, the use of travel costs to estimate benefits from visitation). Other types of benefits are harder to measure or are dispersed over large populations. These benefits may be estimated using other approaches, especially those that rely on survey-based techniques. The job of the economists is to know when to use each technique, what probable level of confidence can be assigned to different estimates of value, and how to use these results in benefit-cost analyses.

## Conceptual and Methodological Issues

The first part of the seminar focused on conceptual and methodological issues involved in the economic valuation of investments in cultural heritage. The benefits of cultural heritage have often proved difficult to value in traditional economic terms. Hence their values are either referred to as "very large" (the invaluable) or they are not measured and ignored (the un-valuable). Neither approach is likely to produce useful results for informed policy making.

Following an introduction by John Dixon, Stefano Pagiola discussed how economic analysis of cultural heritage (both man-made and natural) can be applied to many types of benefits associated with these sites and help make more

informed decisions. An important initial step is to break down the problem into more manageable parts, by identifying the specific benefits provided by a given cultural heritage site, including for example recreational, aesthetic, or existence benefits, and how these benefits are likely to change as a result of the planned interventions. This also requires identifying how different groups are affected. Depending on factors such as income level or cultural background, different groups might have very different valuations of any given benefit. Tradeoffs between different kinds of benefits must also be identified.

Many techniques exist which can help value the benefits of investments in cultural heritage. These techniques include:

- *Travel Cost Methods*, which use information on the expenditures visitor bear to visit sites to derive their demand curve. This technique is most appropriate for valuing already existing sites threatened by conversion to other uses. This information can also be used in the process called “benefit transfer” whereby an undeveloped site (e.g. a newly accessible historic city) is similar in character and potential users as is an existing site. The values derived from present use of the existing site are then used to estimate potential benefits from the new site.
- *Hedonic Price Methods*, which use statistical techniques to determine how attributes such as historic status affects property values. This technique is most appropriate for valuing investments on individual buildings in urban settings where improvements are likely to be reflected in their market price.
- *Contingent Valuation*, which use survey techniques to determine the willingness to pay for specified improvements in the cultural heritage site. This is the most flexible technique, since it can be used to look at any of the benefits provided by cultural heritage sites; some, such as existence value, can only be examined in this way.

Some techniques are very robust and can lead to quite precise measures (for example, the use of travel costs to estimate benefits from visitation). Other types of benefits are harder to measure or are dispersed over large populations. These benefits may be estimated using other approaches, especially those that rely on survey-

based techniques. The job of the economists is to know when to use each technique, what probable level of confidence can be assigned to different estimates of value, and how to use these results in benefit-cost analyses.

The discussion centered around the definition of value, and the extent to which the available techniques would be able to capture its many dimensions.

## Case Studies

In the second part of the seminar, three case studies drawn from recent World Bank projects with important cultural heritage dimensions were presented. These case studies illustrated how the cultural dimensions and benefits of projects at historic sites were valued and how these valuations were included in the economic analyses of projects at these sites.

Paola Agostini discussed the analysis undertaken for a proposed rehabilitation project in the historic Medina of Fès, in Morocco. The Medina in Fès is one of the largest living medieval cities in the world; it was listed as World Heritage site by UNESCO in 1980. Conditions in the Medina are rapidly deteriorating. As part of the economic analysis, contingent valuation methods were used to determine the value non-residents place on conservation efforts in the Medina. The survey found that visitors to the site itself would be willing, on average, to pay as much as US\$70 per person per visit for improvements aimed at preserving and improving conditions in the Medina. Other visitors to Morocco may share an overall appreciation for this kind of site, but since they are not physically present at the site they will not receive any use benefits; their willingness to pay for preservation is based on the value they place on the site’s existence, and to some extent on the possibility that they might visit it in the future. The survey found that such visitors would be willing to pay about US\$30 per person per visit. Given the number of tourists visiting Morocco each year, this is equivalent to a total annual benefit to visitors of about US\$58 million (about US\$11 million to Fès visitors and about US\$47 million to other visitors). Even if only a fraction of this amount could be captured in Morocco—for example, by increasing the tourist tax on hotel rooms or an airport departure tax—it would

generate a substantial annual income flow which could be used to finance the required conservation investments.

Stefano Pagiola discussed on-going research into the value placed by residents and visitors on conservation of the historic center of Split in Croatia. The city of Split has developed inside the walls of Palace of Roman emperor Diocletian. The uniqueness of the site, in which roman, medieval, and baroque architecture is juxtaposed, made UNESCO list it as a World Heritage City. Unfortunately, many parts of the historic core of Split have deteriorated and are in urgent need of repair. Many historic buildings within the core are in poor conditions and in danger of collapse. Others are closed to the public. Still others require reconstruction and rehabilitation to reveal their historic and artistic importance or to increase accessibility to visitors. Contingent valuation surveys are being conducted among both visitors and residents to determine willingness to pay for a program of conservation and improvement. The approach adopted is similar to that previously used in the Fès case study. Survey respondents were shown a series of photographs showing current conditions at the site; overlays were then used to show how the project was going to change conditions. Data from these surveys is currently being analyzed. Other approaches to valuing the project's improvements, such as hedonic price techniques, were considered but were not feasible due to the nature of the site. Given the small size of the real estate market within the historic core, there are too few transactions to allow a statistical analysis of the influence of different factors on property prices.

John Dixon discussed the case of Petra and Wadi Rum in Jordan, examples of both man-made and natural landscapes that are cultural destinations. These sites are two of the leading

attractions in Jordan and are highlighted as part of the national tourism promotion effort. The analysis of these sites focused on the rents that are generated, and the extent to which they can be captured through entrance fees, hotels and other service taxes, and by associated economic activities. In the ancient rock-carved city of Petra, for example, access is controlled through a narrow canyon called the *siq* and the government has successfully implemented a sizeable entrance fee for non-Jordanian visitors (about \$30 per person) with a very modest fee for nationals (about \$1.40). Even with this high entrance fee, the uniqueness of the site has continued to attract visitors and Petra alone now contributes the bulk of revenues to the entire national protected areas system. Similar work is now underway to increase revenues at Wadi Rum, a magnificent desert landscape. In both locations, the need to work with local stakeholders was an important part of efforts to conserve these sites.

### Conclusions and Recommendations

Several conclusions emerged from the seminar. First, economic analysis can help us think about the problem and ask the right questions.

Second, there are many techniques that can be used to measure at least some of the benefits of cultural heritage. They may not capture all of the benefits, but for many purposes, and particularly for the kind of work that is typically undertaken at the World Bank, they are often sufficient in that they capture enough of the benefits to permit an informed decision on whether to do a given project or not.

Third, even when some or all of the benefits cannot be quantified, economic analysis can be combined with qualitative assessment to help lead to more informed decisions.

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# Conserving Culture and Nature: The Common Ground

## Presenters

Janis Alcorn, Director for Asia and Pacific, Biodiversity Support Program, World Wildlife Fund;

Arlene K. Fleming, Cultural Resource Specialist, Special Programs, World Bank;

Joan Martin-Brown, Advisor to the Vice President for Special Programs, World Bank;

Kenneth Newcombe, Global Manager, New Products and Partnerships, Environmental Department, World Bank;

June Taboroff, Cultural Resource Specialist and Consultant, World Bank

Representatives participating in seminar came from environmental organizations, including World Wildlife Fund (WWF), The Nature Conservancy, the Jacques Whitford Environment, the Sacred Forest Project, the Ministry of Environment in Sweden, the World Conservation Union (IUCN), JMF on the Environment, the Global Environment Facility; from cultural organizations, including the J. Paul Getty Trust, UNESCO, the U.K. Department for Culture, Media and Sport, ICCROM, the Smithsonian Center for Materials Research and Education, the World Monuments Fund, the Ministry of Culture in Cote d'Ivoire, the Administrative

Service of India, the British Council, European Forum for the Arts and Heritage; from Harvard University, the University of Illinois, and the University of Rome; and from the World Bank's cultural and environmental offices with independent consultants in the fields of education, tourism, cultural heritage management, preservation law, and economics.

## Objectives

Conservation of natural and cultural resources tends to be planned and undertaken separately and to involve discrete interest groups and professional practitioners. This perceived dichotomy between culture and nature can result in damage or loss of resources and failure to capture the synergies of integrated management. Participants in the session examined the coincidence of cultural and natural values and discussed opportunities for merging policies, incentives, professional approaches and action plans to address both objectives. The group reviewed three propositions for collaboration as a step in developing an agenda for promoting environmental management that integrates cultural and natural perspectives. Three presentations provided background information for the discussion and formulation of the propositions.

## The Presentations

June Taboroff reviewed recent research by archaeologists, cultural resource managers, botanists and ecologists demonstrating a continuum of evidence regarding human activity in the landscape. The concept of cultural landscapes provides a framework for understanding the interrelationship of people and their natural environment and provides insights for managing relationships between natural and cultural components of the environment. This presentation noted policies and institutions that have successfully supported integrated management, as well as opportunities for improving policies and catalyzing action.

Joan Martin-Brown addressed the fundamental relationship between the characteristics of ecosystems and how culture is born; in the first instance, culture is a formalization of practices and rituals by an individual or communities to assure survival in a specific context. She noted how the innovations compelled by the need for food and water, shelter, and security, give rise to the design of communities, and their cultural practices, values, and beliefs. Three factors that fashion the development of culture are a *sense of place*—that is perceptions about the ability to survive in a physical place; the *state of mind*—that is judgements about longer term survival; and the *state of knowledge*—that is practices that have proven viable for survival, and which translate into cultural practices and rituals that can be transmitted inter-generationally.

Janis Alcorn offered another perspective on the intrinsic relationship of humans and the natural environment. She cited the frequent coincidence of biological diversity and cultural diversity throughout the world. Although cultural resources per se are not a concern of natural conservation groups, there is an interest in collaborating with living culture bearers, the people who use their values and knowledge to exist in the biodiversity-rich territories where they live. As part of a regional conservation strategy, WWF is preparing a map of the world showing the overlapping threats to biodiversity and indigenous peoples, thus illustrating the fundamental relationship between, and opportunities for conservation of biodiversity and

cultural diversity. This analytical map also could incorporate reference to cultural heritage sites and designated cultural landscapes.

## The Propositions

The group considered three propositions, presented in draft for discussion and refinement. As modified and approved by the assembly, the propositions are as follows:

- As part of the Environmental Assessment, cultural and biodiversity impacts will be taken into account in all projects financed through the World Bank and the Global Environment Facility. All projects with cultural heritage components financed by the World Bank Group will screen for biodiversity impacts. These projects will be designed to accommodate adequate support for joint cultural and natural resource management as well as for local participation.
- The Bank and other interested agencies will undertake strategies for identifying key cultural landscapes and heritage, and propose priority conservation programs, including management, education and training.
- Leadership will be assumed by multilateral institutions and agencies in partnership, to encourage inclusion of cultural landscapes and cultural heritage in project financing, training, research and conservation work, adjusting criteria of eligibility as necessary.

## The Next Steps

The group agreed to recommend the following course of action:

- Send the three propositions to relevant organizations for suggestions regarding specific steps for implementation;
- Include the issue of culture and nature on the agenda of future conferences, especially the conference on culture to be convened at Rome in October 1999;
- Propose that the World Wildlife Fund collaborate with UNESCO, IUCN, and the World Bank to include cultural and natural protected sites and landscapes in its world map of biodiversity and indigenous peoples;
- Conduct field trials for integrating culture and

nature planning and management by World Monuments Fund, the World Bank and other organizations to identify challenges and determine good practice; and

- Explore the possibility for further discussion and inquiry on integrated culture and natural environment management to be sponsored and supported by interested organizations.

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# Culture and the Social Development Agenda

## Presenters

Lourdes Arizpe, Former Assistant Director-General for Culture, UNESCO, Paris

Renato Matusse, Director of Culture, Information and Sports, Southern African Development Commission, Mozambique

Vann Molyvann, Senior Minister for Culture and Fine Arts, Land Management, Urban Affairs and Construction, Cambodia

## Objectives

The Environmentally and Socially Sustainable Development Network (ESSD) and the Economic Development Institute (EDI) sponsored the workshop on "Culture and the Social Development Agenda". The workshop brought together World Bank social and human development staff and outside experts to discuss ways in which the cultural dimension can be taken into account in the design of social development policies and programs. Among other things, the workshop discussed the specific role which cultural policies and programs might play in approaches to poverty alleviation; the promotion of social inclusion, social cohesion, and social capital formation; and, in more conventional human development concerns such as education, health, population, and social protection.

The workshop looked at a series of operational questions within the broader framework of linking culture and development:

- *National policymaking.* How can governments integrate the cultural dimension into development policy-making, especially in the social and human development areas? What types of national experiences exist where there have been broad stakeholder consultation on the formulation of national cultural policies for development? What are the challenges and constraints to such national level policymaking?
- *Sectoral-level policies and programs.* What types of sectoral policies or cross-sectoral programs are necessary to make the linkage between culture and development? How can sectoral policies in such fields as education, health, social protection, women, youth and minorities be more culturally sensitive and appropriate? Is it worthwhile to separate cultural policies from other sectoral policies, or do they need to be more systematically mainstreamed and integrated into the overall social development agenda? What are the institutional challenges and constraints to such integration?
- *Local-level projects.* How can the cultural dimension be incorporated into grassroots or local-level development programs? What is the role of participation in such local-level programs? What can be done to strengthen the capacity

of local-level institutions (municipal governments, civil society organizations, etc.) to mobilize cultural resources for purposes of development? What sorts of agents exist at the local level (cultural promoters, school teachers, animation and media specialists, etc.) or need to be put in place to ensure that local cultural resources are adequately assessed, preserved, disseminated and promoted?

During the discussion the following points were raised:

- Cultural heritage is not solely about the conservation and restoration of historic monuments and sites. It concerns the broader community of people who inhabit the areas where such sites or monuments are located; and, it is a mode of providing cultural meaning and identity to these living peoples and communities.
- Culture plays a fundamental role in the ability of people to participate in societal decision, and is critical in the development of democratic societies. By investing in culture, we are also investing in the capacity of people to participate in decision relating to their own development. Cultural policies must be based on broad and meaningful consultation among various stakeholders, and sometimes must be based on negotiation, reconciliation and compromise.
- A failure to take cultural factors into account may lead to increased social conflict and exclusion. This is particularly true in multi-ethnic societies where different groups have multiple claims to resources, which are often a source of inter-ethnic misunderstandings and conflicts.
- Local-level development projects have more probability of successful if cultural and linguistic factors are taken into account, especially in the early stages of project design.
- Sustainable development is impossible without a "culture of sustainability." Such a culture must include a respect for human rights, ethnic diversity, religious tolerance, and gender equality.
- At another level, there must be a "culture of human development" that acknowledges the primacy of the human person. Educational policies and programs play an important role in awareness building about the linkages between culture and development. More atten-

tion, however, needs to be given to linguistic pluralism in the design of such policies and programs, especially within the context of the increasing decline of global language diversity in the face of globalization.

- An improved knowledge base, including a systematic research agenda, is necessary to link culture and development policies. A global mapping exercise could provide insights and lessons into best practice in terms of the ways in which culture might contribute to poverty reduction and sustainable development, as well as the linkages between macro-meso and micro-level.
- Small nations and island societies provide important insights into the linking of culture and development policies. Many of these societies have important cultural assets which provide a strong economic basis for international tourism. However, the promotion of tourism needs to be balanced by the need to preserve a nation's own heritage and traditions as well as to maintain economic and environmental sustainability.

### **Recommendations and Conclusions**

The following recommendations and conclusions were made by the participants to the World Bank and other donor institutions:

- More attention in the Bank's Country Assistance Strategies and Economic and Sector Work should be devoted to the cultural landscape of the Bank's member countries. This should include greater respect and understanding of cultural diversity, ethnic pluralism, and human rights.
- Poverty assessments sponsored by the Bank should also take into account cultural factors, include a greater sensitivity to the cultural assets and social capital of the poor. Listening to and consulting with the poor should be fundamental methods used in such assessments.
- The Bank's investment portfolio needs to be systematically reviewed in terms of the contributions which it makes or could potentially make to the promotion of gender, equity, environment and cultural diversity.
- Future investment projects should look more closely at the economics of culture, especially in terms of job-creation and income generation

for the poor. Cultural projects often have a “ripple” or “multiplier effect” which needs to be more systematically considered by Bank economists and financial analysts.

- The Bank and other financial institutions need to recognize that “good ethics” and “good Banking” can go hand-in-hand.
- More attention needs to be given to the cultural dimension in the Bank’s work in post-conflict reconstruction. The “governance of heritage” is often a contentious issue due to its nature as a “public good.” The Bank needs to become more aware of these issues and incorporate them into its dialogue concerning cultural heritage and development with its Borrowers.

### Conclusion

Ismail Serageldin closed the meeting with brief remarks that placed the workshop themes within

a broader context of the dynamics of society and development. He highlighted the critical issue of social exclusion in terms of political, economic, social, and cultural factors. He noted that societies differ in how they phrase the issue of social integration and there is no implicit model of society. Hence, culture plays a determinate role in peoples “vision of society” as well as the values which they give to modernization and development.

Increasingly, sociologists are becoming aware that there is no single trajectory of modernization, but rather a set of tradeoffs between traditional bonds of solidarity and new life changes provided by economic growth and development. The challenge, he argued, is finding a balance between tradition and modernization, recognizing that different countries (as in Japan) have created different solutions to this fundamental social challenge.

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# Learning and Innovation Loans for Culture and Development

## Presenters

Katherine Sierra, Director, Operational Core Services Network, World Bank

Stephen Stern, Partnership Development, Culture in Sustainable Development Anchor, Special Programs, World Bank

Catherine Stevens, Deputy Task Team Leader, Environmentally and Socially Sustainable Development, Europe and Central Asia Region, World Bank

Maria-Valeria Pena, Sr. Social Scientist, Environmentally and Socially Sustainable Development, Latin America and Caribbean Region, World Bank

Ephim Shluger, Urban and Heritage Specialist, Culture in Sustainable Development Anchor, Special Programs, World Bank

## Objective

The objective of the seminar was to analyze the new World Bank instrument, the Learning and Innovation Loan (LIL), for its utility in mainstreaming culture into Bank development operations. The instrument was adopted by the Bank Executive Directors in September 1997 to allow quick and flexible small lending (up to \$US5 million) to interested client countries in order to adequately test and learn in innovative or difficult

areas that show great development promise. A significant number of culture operations in the Bank are being prepared as potential LILs. The particular characteristics of what the Bank means by culture in sustainable development and the types of learning outcomes needed to allow culture LILs to lead to sustainable culture and development programs were introduced at the seminar. Two cases of potential culture-related LILs were the focus of detailed presentation and discussion.

## Applications of LIL to Culture and Development

Katherine Sierra presented the history of the LIL as one of the new Bank adaptable lending instruments and the challenges seen in its first year in Bank operations. The LIL was designed to meet needs where lengthy "blueprint projects" had been deemed inadequate, as in the social sectors where behavior change and local innovation needed support and testing, or in new development areas. This would be small lending that would not add greatly to client debt burdens, but would prepare the way to larger programs through learning and test implementations. Setting hypotheses on what needed to be learned, establishing monitoring and evaluation (M&E) systems, and developing the institutional flexibil-

ity to move the project and respond based on the M&E are paramount for LILs to becoming true learning tools and not just stand-alone small loans. Key challenges for operational success were seen as creating a learning context without over-complexity, simplifying Bank (and client) procedures to allow for timely action, and enabling the Bank to act at this scale in partnership with bilaterals and NGOs working with similar flexible instruments.

Stephen Stern emphasized the need to find operational focus for the broad definitions of culture with which the Bank is working. These include material and expressive forms of cultural heritage, living community culture, and social interactions. The Bank culture initiative involves working with an often ignored and threatened cultural resources “sector”. It also involves working with cultural components of larger operations in such sectors as education, urban development, or environment; and with culture as values—how cultural resources and identities, in a context of social inclusion, can underpin all development activities. The Bank has some experience incorporating small cultural heritage conservation components in larger projects in response to its “do no harm” to cultural property policy adopted in the 1980s. The LIL is seen as an opportunity to proactively test and expand the emerging area of culture in sustainable development. James Wolfensohn and Ismail Serageldin discussed the LIL as ideal for promoting governance arrangements in which culture and development operations were not just government dominated, but in which civil society could be central to the “learning team” that managed the operations. It is vital that these loans not just be about buildings and monuments, but that a portion of the proceeds be used in support of current cultural expressions. A key challenge for the success of this instrument is how to put the specialized, expert knowledge of the partner institution attendees of the seminar at the service of the culture and development priorities of local institutional learning teams as part of core project implementation—rather than as lengthy and expensive preparation studies.

In discussion, Bank staff highlighted difficulties in using the LIL stemming from the following:

- Emphasis on procurement and financial management tightening within the Bank clashing with the speed and flexibility in processing promised,
- Small (to nonexistent) preparation resources allocated for these small loans, and
- Complexity of some LILs and difficulties in determining principal and agent obligations for cultural resources.

External partners welcomed the Bank lending initiative as encompassing both tangible and intangible culture and showing potential for moving toward sustainability in this field, but outlined the lack of priority for culture often encountered within governments and questioned government willingness to borrow when economic returns were so hard to show. It was stressed that there was indeed some clash of themes in implementing LILs, but that financial oversight and avoiding leakage of funds were especially crucial in experimental projects. The LIL itself could be used to strengthen local financial and procurement capacities. Sorting out all principal and agent responsibilities on an international, national, and local scale, and assuring economic returns, were seen as perhaps too daunting a standard on which to judge a single LIL. But the LIL was seen as an opportunity to create an environment that moved beyond the ad hoc grant into efforts where Bank lending, donor grant resources, and expert institution technical support were mutually reinforcing.

### The Turkey and Honduras Cases

Catherine Stevens presented the proposed LIL for Turkey centered on the archeological mound at Catal Huyok, one of the oldest human living settlements in the world. Nine-thousand years of waterlogging had preserved many invaluable layers of archeological history, but regional irrigation practice (in some part stimulated by previous Bank lending) had for decades been lowering the water table and threatening this major heritage site with runaway desiccation. A LIL was proposed to focus on stabilizing the local water table, and research and development of the area as a cultural heritage and tourism site, including a museum.

In discussion, it was brought out that a key element in moving this project would be balancing of the many local interests such as regional agricultural and local technical solutions, local site uses and development for tourism, and the site's role as a pilot for other cultural heritage activities in Turkey. The Bank as a convenor of international, national, and local interests had opportunity to attract grant funds for some of the internationally significant research and museum aspects, to get loan proceeds to an underfunded part of the Turkish government, and to focus on how environment and development considerations must usefully incorporate the cultural environment.

Valeria Pena presented the proposed Cultural Heritage LIL to develop a Children's Museum in Honduras. The project would begin with children-centered cultural and social assessments and aims to increase the access of Hondurans to their cultural resources as a key element of self-image. A sense of the national cultural richness of which they are a part is seen as very weak among impoverished Hondurans. Top level government and private sector interests are proponents of the project's approach. The LIL would test the hypothesis that poverty is not just a question of income, but also of lack of access and inability to take part in local, national, and international dialogue. The project would develop an interactive children's museum as a basis for community outreach and development, and the children would be involved with culture and science as a living and learning tool.

In discussion, Ms. Pena pointed out that lack of resources to prepare the project and little emphasis from management (perhaps because of its small size) were obstacles, but the mandate to innovate and work with local partners to formulate the LIL allowed increased creativity. There were difficulties in determining *ex ante* whether private sector involvement could lead to sustainability in a project where little hard currency return would be generated. There was defi-

nately a trade-off seen between getting background work and resources in place for the LIL and moving quickly on testing the action hypotheses on children, poverty, and identity.

### **Summation**

To wrap-up the seminar, Ephim Shluger reported that as of the seminar date there were 13 culture LILs (one active) out of the 28 culture operations in the potential pipeline, at least 6 to be delivered in FY1999. The good news about LILs centered on fast response and preparation possibilities; a learning-by-doing focus; responsiveness to issues discovered in the field while working with partners; the ability to design an open project framework with feedback loops; and creativity to capture culture and development lessons. Environment and education have proven themselves over time as development sectors in which overall social and economic returns to society are strong and there are many parallels with culture in sustainable development efforts.

The bad news on LILs as outlined in the seminar is that the constraints of normal Bank and client procedures do not yield immediately to their innovative openness; that preparation resource constraints are exacerbated by some donor trust fund rules that do not mention culture; and that small culture operations still had difficulty gaining a proper balance of prioritization with larger Bank investment operations.

Perry Fagan of the Harvard Business School (who had discussed the management and decisionmaking issues of culture LILs with presenters in preparation for the seminar) emphasized the dilemmas of articulating a clear learning path from small piloting efforts toward the larger culture programs envisioned. Culture LILs, by nature, cannot generate the cash to sustain these larger programs, but their entrepreneurial nature is envisioned as fostering learning that will be applied to the design of larger sustainable culture and development efforts.

# Regional Roundtables

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## Sustaining Development through Culture in Africa

**T**he focus of the roundtable was living arts. Activities related to the living arts is one of Africa's most dynamic economic sectors for small industries and generate a flurry of domestic inventions. In the wake of the globalization process African cultural industries such as the performing and visual arts, heritage conservation, handicraft and tourism, have gained importance on the world market. The sector is in its infancy. There is a momentum to be seized.

The aim of the roundtable was to initiate a first meeting, a first exchange of experience and ideas about cultural heritage and development in Africa, in order to capture the issues at stake. A good deal of valuable information was exchanged. Each presentation was followed by a discussion. Funding of cultural projects, sustainability of projects, looting of African culture assets, the economics of investing in culture and the rationale for the World Bank to invest in culture, were the issues debated. The answers were not conclusive, the debate is an ongoing one.

### Welcoming Remarks

Cynthia C. Cook, *Sector Manager, Africa Environment, World Bank*

We're really delighted to see so many of our colleagues from the Africa Region and from the Africa staff of the Bank joining us today to share

views and experiences with some of our potential partners, including some of our potential clients, in how we might work together to promote this agenda of sustaining development through culture. Sustaining development through culture means not only attending to the heritage of the past, but also being aware of and supporting the contributions that living culture tend to make and projecting toward the future when we may see a world that is more unified in some levels and celebrates diversity in many other ways.

I would like to start right away by introducing our invited speakers. You may notice something interesting about this panel. It's all women. This is not intentional. We had originally expected to have a couple of gentlemen on the panel as well, but I think that actually they'll provide us with a rich diversity of experiences. The speakers are Mme. Brigitte Mabandla, Deputy Minister of Arts Culture, Science and Technology in South Africa; Ms. Alecia Cohen, Publisher of the RythmMusic Magazine; Ms. Namu Lwanga, Independent artist from Uganda; Ms. Alicia Adams, Director of Special Programs at the Kennedy Center for Performing Arts; and Ms. Katherine Salahi, Coordinator of Bellagio Publishing Network.

The list of speakers could have been broader and include exclusively selected African experts. Cultural heritage is, however, not an established

World Bank program yet. The organizers of the roundtable (Antoine Lema and Cynthia C. Cook) did thus not dispose of funds for special invitations. The selection of speakers was inclusive, based on anticipated conference attendees. But, let us think that, the throes of childbirth are always painful, despite the beauty of the child, so future venues may be different.

### **Opening Statement**

*Brigitte Mabandla, Deputy Minister of Arts  
Culture, Science and Technology, South Africa*

Good afternoon, ladies and gentlemen. I am hoping that the statement I will make here would be relevant to the discussions of this afternoon. But just to say that I really felt it was so important to share the South African experience for a number of reasons.

Many organizations represented here, like SIDA, were partners with us in fighting for democracy, supporting us in our fight for democracy. And perhaps this is like a reporting time to say what exactly have we done, what efforts are we making in promoting, for example, culture and heritage, which is the subject matter of this conference. So I am actually not going to be dealing with concepts or principles or trying to come with some wise advice about how to do things.

The apartheid state's cultural activities were largely confined to the founding of a number of performing arts councils, monuments, and museums. These institutions were deeply rooted in the past, and we have begun a process of restructuring not only on the content side, but these institutions reflected a very narrow definition of South African arts and culture, but also in terms of budgets and administration. Through this process, we have freed enough funds to begin establishing a range of other institutions and writing or amending legislation which considers the development of the full range of arts and culture in South Africa.

The imperative of building the institutions of democracy in partnership with civil society and business was, of course, derived from our new constitution. So what we have heard about the need to forge partnerships for sustainability, we are experimenting with it and, of course, the framework we operate within is our constitution.

So with a budget from the department, the National Arts Council was established to fund and develop the full range of South African arts and culture. The National Arts Council was established as a statutory board at arm's length from the state to ensure that the institution only considers the best interests of the sector. We also established Business South Africa Arts (BSAA). The main aim of BSAA is to promote and to encourage sustainable partnerships between the private sector and the arts to their mutual benefit and to the benefit of the community at large. This involves a combination of sponsorship, the provision of expertise and skilled personnel, the provision of training, the application of business principles and practices, and the provision of relevant advice to the cultural sector.

As a private company, BSAA is entitled to raise funds outside of this budget from the state and has done so very successfully, with at least 50 companies having paid a membership fee. But it's very interesting to see they have had pledges from about 200 other companies to be part of this process.

So a lot of work is going on. I think what I'm trying to say to you is that we have undertaken a lot of initiatives, and we will be seeking partners in order to advance our agenda. This is a thumbnail sketch of our activities. In many ways, it does not do justice to the full diversity of South Africa's arts and culture sector. I hope it has given you a sense of the scope of our activities and the incredible challenges we face in the future.

The exchange of ideas at this conference has been to me very rewarding, and I thank you all, and I hope that at least we can find partners to collaborate with on our projects.

### **The Social Impact of Cultural Heritage Work on Local Communities**

*Roslyn A. Walker, Director of the National  
Museum of African Art, The Smithsonian  
Institution, Washington DC*

I was told that I said something significant at luncheon today in one word, and that was "culture pays". My question was why is the World Bank interested, and in all of the verbiage that came out of my mouth, "culture pays" is what was picked up. And that's true. I don't have any sta-

tistics or dollar numbers to give you, but what have you heard over and over and over again as long as you can remember? People visiting museums, people coming to your town to a sports event and cultural or recreational activities spend money. That money, if it is wisely used, improves the quality of life for the people in that town and in that neighborhood, gives jobs to people, increases research. There are all sorts of benefits. And you really could multiply that umpteen times in Africa.

I cannot stress enough the importance of museums and their potential for attracting tourists and indigenous people, because culture pay is a two-sided sword. People coming from the outside gain something, but people who are already on the inside learn. And one of the biggest byproducts is they learn to appreciate their culture. And that has ramifications which can be on the negative side, because when something is valued very highly, then this opens the door for nefarious activities. But when people see someone else making this journey from so far away to come to see what they do and have, this raises their appreciation and may make them more protective of those items of cultural property that need protecting.

Success in the cultural heritage work is contingent upon adequate funding and encouragement from the authority, whatever that is in the government or in the local area. Museums and other cultural institutions need workers who are given respect so people can value the work that is being done.

One of the problems we think we have found in many African countries is that the work of museums and the work for boards, for museums, work for cultural entities that function as museums, has something to do with a place for ghosts because they appear not to be living institutions. One way that the World Bank and other financiers in the world could help would be to pour money into education and into museums so they can have living activities, so people don't see these as dead institutions. And the same can be said for our own institutions in this country, which is why we invite artists from Africa to come to demonstrate how pottery is made, how weaving is accomplished, and—now that we are working in the contemporary art area—how artists

work. But to make the art, to make the traditions come alive requires living, active people. They eat, they breathe, and they have to be funded. So one way to make sure of respecting cultural heritage work is to make the funds available and others resources that are needed to carry out this work.

### **African Music and Culture in Western Media**

Alecia Cohen, *Publisher of Rhythm Music Magazine, New York*

Originally, when I was asked to come here today, I was concerned about the Yom Kippur holidays. Since Yom Kippur is a Jewish holiday for self-reflection and atonement, I think that the conference could not have come at a more perfect time because the congruence is that for being here today, we can rejoice in the contributions Africa has given the West and also atone for its slow process of acceptance in the media.

I think that we are here as a group to set a precedent and to share in the efforts of creating a better understanding of Africa. As the publisher of Rhythm Music Magazine and as a human being, I have come here with open eyes or, as they say in the Congo, *Buala Meso*, to receive information and to express my views about the impact of African music and culture in the Western media.

African music in the media is traditionally a sensitive topic because of its complex affiliation with politics, music, race relations, and culture. As we address some of these topics at this conference, we should keep a mental note that it is okay to question the way in which we approach change in Africa and what local and national communities our decisions affect. Some of what we may discuss with each other here is certainly controversial, and in some ways, the questions that are raised may not always be safe. However, it is our job as leaders in our field to utilize the ideas shared to empower each other. It is then we can assess what kind of corrections are needed in our approach.

In order to create a space for change to occur, we must first understand the struggles of the current paradigm in the media between Africa and the West. Whether it is the social or economic aspect, we must first know that dealings in Afri-

can culture and heritage should always involve the presence and opinions of well-known African scholars and mentors.

The West has become a looking glass for the world, a place where we set the standard of how to embrace international culture. African music and culture in the Western media is gradually growing; however, it faces many challenges in its interpretation.

The growing population of African immigrants and the matriculation of African music in America has fostered the curiosity of journalists, radio disc jockeys, and talk show hosts. The media has acted on this growing interest by celebrating and exploring African music in print, on TV, and the Internet. The exposure of African music and culture at festivals, night clubs, food galleries, and theater has boosted Africa's energy and its living talent through consumer appreciation.

American radio stations have traditionally refused to play African music because it is not considered mainstream or pop. While this has disabled African music to be heard on mainstream radio, on the other hand it has created a great opportunity for the public sector of independent and college radio stations to capitalize on and promote African music. A large contender of this is Afropop World Wide, a radio show distributed through Public Radio International. Afropop World Wide can be heard on public radio stations in over 35 states and hosts its programs weekly on Saturday evenings at around 11:00 p.m. The station plays a variety of traditional and contemporary music from all countries in Africa and the Diaspora region. The region known as the Diaspora region, in case you're not familiar, includes part of the Southern United States, Cuba, Haiti, Surinam, Puerto Rico, Trinidad, Mexico, Venezuela, and Brazil.

Afropop World Wide was created by Sean Barlow and has an on-air host from the Cameroon named George Collinet, who happens to live in Washington, D.C. In addition to Afropop World Wide, there are literally hundreds of college radio stations in the U.S. that also play music from Africa. We as a group can support these stations by listening to them, making public donations, and purchasing the music they play.

As leaders, we can assist the World Bank through showing our knowledge and our goals, by providing our ideas and relating it to the pres-

ervation of African music and heritage. However, in the end, it is the World Bank who holds the ball and makes decisions as to what extent Africa in the West is worth toward their investments.

### **The Impact of African Performing Arts on US Private Investments in Africa**

*Alicia Adams, Kennedy Center for the Performing Arts, Washington, D.C.*

I have the responsibility of dealing with a lot of the national and international diverse programming for the Center. African Odyssey is what I'm going to focus on. The Kennedy Center, as some of you may not know, is a quasi-federal agency. Its mission is mandated by Congress to be reflective of the arts and culture, both nationally and internationally, and that what we do reflects the American people. So we thought that the African Odyssey festival would be a good way to begin to highlight and to celebrate America's African heritage.

One objective for this festival was to represent the best in African artists and performers on the stages. For us, this required real investigation. Rather than rely on performers or artists that had been brought to the country before or specifically by referrals, we thought it was real important for us to go to the continent and actually see and explore and try to develop something that would be new for America, new for African artists of their being able to come here. Consequently, I've spent many, many weeks and months in Africa traveling and looking and trying to understand and to contextualize the work that I am doing here at the Center.

Second objective has been to reflect the breadth of the cultures of Africa by including all the performing arts—music, dance, theater, visual arts, exhibitions, readings by African authors, as well as film. We've been able to introduce new artists and performers to the American public. Most of the artists that I have brought to the Kennedy Center have not been seen in America before.

What we feel we have accomplished over the last two years are several things. One is that we've developed new partners for the Kennedy Center, and by partners, I mean people that either work with us on programming or people that brought to us—or supported us through fund-

ing. American Express came in with the largest grant that they've ever given out of the foundation to be the presenting sponsor of African Odyssey. What this did was to put this festival on a very different level, and it required that the Kennedy Center respond to it also in a very different way.

The Ford Foundation was another partner and supporter of African Odyssey right from the very beginning. The Standard Bank of South Africa was another major partner. It was the only African partner that we had in terms of providing financial support. And one of the reasons that Standard Bank joined forces with us was that it would be the first time that they would be in America. They're very much interested in coming to the Kennedy Center, coming to Washington in particular, interested in having meetings with the World Bank so that they could share their vision for a new Africa and for the new Standard Bank here in Washington and in the United States.

The Cafritz Foundation, which is a local foundation, has also been a major contributor to the festival. Other partners have included the South African embassy, the Egyptian embassy, the Moroccan, the Canadian embassy.

In terms of the future, we're looking to do several things. One certainly is to continue the kind of exchanges that we started. We are in the process of developing a handbook. Many of the companies that came had a fit when they got the Kennedy Center contract which is about this thick, and had to deal with a lot of things—and it's not just African companies. These companies always have to deal with that at the time. There's a lot to know and to understand about performing in the United States. And we've been talking with them and have begun to develop a list of issues. We are working with the USIA and other partners in developing this so that it can be used by African companies that are prepared to come to the United States.

We have a web site that is highly developed and have been asked to help develop a clearinghouse especially for the universities who present African artists, especially those that have African studies programs and present African artists over the course of a year. And what they need to know is when artists will actually be in the United States. Because if the artists are here, then the university programs don't have to deal with the

international airfare and there may be a possibility that they would also be able to be a presenter. So creating this clearinghouse will help universities discover and hopefully present these artists during the rest of the year.

April and May will be the next African Odyssey initiative. We are focusing on the Afro-Latino piece of the Diaspora.

### **Is There A Market For African Publishers?**

Katherine Salahi, *Bellagio Publishing Network, Oxford*

I'd like to start by thanking the Bank. It's wonderful to have the opportunity to present the case of African publishers here. I do wish there was an African publisher here to present their own case, but in a way, I feel I could almost go home. There are markets for African publishers. There are very good publishers on the continent. Please do know that. I'll go on from there.

I'd like to explain why someone from an organization with the name of a North Italian town based in Oxford in England is talking about African publishing. The story of that does explain something about the development of African publishing and the support that it has and that it needs.

As some of you may know, the Rockefeller Foundation has a conference center in Bellagio on Lake Como in Northern Italy. And in 1991, they hosted a conference on publishing and development in the Third World. At that conference were a number of African publishers, some of whom met each other for the first time. They also met a number of donors, mainly from the cultural desks of their various foundations and ministries. A dialogue began which was so fruitful that it went on, and they met again and they met again. And gradually they evolved into something called the Bellagio Publishing Network. So it's rather a misleading title except for the people within it.

It brings together regularly, informally, a group of African publishers and donors who are committed to supporting the development of publishing, indigenous African publishing, and others who are also neither donor nor African publisher but have a commitment and an expertise in that field.

Why Oxford? Oxford is a home of British publishing. It's also the base of something which was

a sort of counter to the stranglehold of the multinationals, and that's a wholly owned African initiative called the African Books Collective, which is based in Oxford. It is the overseas marketing and distribution arm for a consortium of African publishers. It now has 50 publisher members. It's supported by some donors. It sells, it markets the books, Anglophone books. The Francophone market is another complication. They attend all the book fairs. My office is actually in the same building as the African Books Collective, which is very useful because we talk to each other a lot and share a lot of information.

Publishing is a high-risk, capital-intensive business, and if you look at the conditions creating a favorable environment for publishing, I'm afraid African countries lack most of them. You need a high rate of literacy. The literacy rate on the continent in some countries, as you probably know, has gone down rather than up in the last few years because of the economic conditions. You need plentiful libraries and bookshops as outlets for the books. These exist strongly in some countries, not so strongly in others. You need good infrastructure for distribution. How do you get books to the rural areas if you don't have the roads to get them there? Then publishing needs funding. Publishers are businesspeople, and they go to the banks to get loans to have the capital to publish their works. The interest rate is often as much as 40 percent. It's completely prohibitive. Lastly, they need the support of their government. They need recognition that publishing is an essential cultural industry that is supporting education, supporting culture, and must be supported as part of a national book policy and a national education policy.

The World Bank has been very active in education, is very active, as you know, in education in Africa, and aims to get as many books as possible onto the desks of school children as far-reaching as possible. Up until now, that has been the aim rather than working with the publishing industries. They work by a system of international competitive bidding, and for the most part, African publishers don't even get to the starting line.

I'm glad to say there has been some dialogue in the last few years between APNET and the World Bank to try and change this to a certain extent so that there is some element that is favor-

able to local publishers in the bidding for textbooks, but they're also the major markets of the British and the French multinationals, who don't give up easily. So there's a long way to go on that one, too.

One of the leading Tanzanian publishers in Africa, during a meeting where we were discussing the economics of publishing, said you've got to understand that to be a publisher in Africa you have to be mad. But it's a madness that won't go away. That combination of desperation and passion characterizes the industry on the African continent. They deserve support. They need support as part of the development of culture, the support for culture and sustainable development. I would be very happy if there's another meeting at the Bank soon where they speak for themselves.

### **Taming Memories of War Through Theater**

*Ms. Namu Luanga, Independent Artist from Uganda, Washington D.C.*

What you call the living performing arts, we just call performing arts. Our music, dance, and drama, and storytelling, have been used as forms of cultural bridges since the early ages. They were used to bring societies together. They would create a feeling of harmony, community, belonging, focus, and security.

Togetherness, focus, community, thus security. That's the feeling of harmony I was talking about. Now take away that feeling. That's what war does to a society or to an individual.

I grew up as a child product of different wars and regimes in Uganda. Between the ages of 8 and 22, I had to learn the skills of survival, both as an individual and as part of a community. The first casualty of war in an individual is trust, for you soon find out that the only person you can depend on is you. Once you've jumped corpses, dodged bullets and bombs, been separated from your family, watched a loved one killed, or even held a gun, something inside you changes.

It takes a little while to get used to a 7-year-old soldier who liberated you. This baby soldier, who's holding a gun, with eyes that are completely dead, telling you a story that you know so well. He watched his mother and sister raped, his father shot, his brothers tortured.

Now, I really never knew otherwise until I arrived to live here in the United States of America. I soon discovered that wars, memories of war stay ingrained in your brain, lying low, giving you this false sense of security until they leap out at the most unexpected moment. There will be tiny things. Soon after I arrived here, I was walking in downtown D.C. when a car nearby backfired. Automatically, I hit the dirt and started scoping out my options from the pavement. Now, Americans, being who they are, politely managed to make a path around me, glancing down at me out of curiosity.

You know, some cultures do not believe in psychiatrists in Africa, and few people could afford them anyway, or they're simply non-existent in certain countries. So then we turn our efforts to the performing arts. Seeing a friend raped while you're being held at gunpoint becomes easier to deal with if it is acted out, in this case relived, by people you know and trust. Seeing the dead eyes of children and youth is easier to deal with when it is acted out by a colleague. Of course, this does not apply to everybody. I'm making it all sound

a lot easier than it really is, but for some of us it was at least an option out.

In conclusion, many African writers have used the medium of music, dance, storytelling, and theater to carry vital messages forward. In Uganda, performing troupes are contracted by NGOs or governmental bodies to go into the rural areas with plays about AIDS, agriculture, and immunization. A group of performers or experts within this field could thus go into a community as a three- to six-month residency program, and with the help of the community leaders or cultural officers, help the members of this community to write their war memories, war stories, or a play, maybe weaving them with music or dance, then finally putting on a show. Such a project is definitely worth funding.

A lot of similar projects can be found here in the United States, sometimes in the inner cities or alternative schools or simply a community that needs to bond. Of course, these projects are maintained by grants, but the result is a better producing society, which brings me back to the harmony that I began with.

*Summary prepared by Antoine Lema  
Roundtable transcripts available upon request  
Alema@worldbank.org*

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# Heritage and Sustainable Development in Latin America and the Caribbean

## Welcome and Objectives of Regional Roundtable

Maritta Koch-Weser, *Director, Environmentally and Socially Sustainable Development Unit, Latin America and Caribbean Region, World Bank*

- Objective of Roundtable was to reach a level of practicality, trade information, focus on opportunities to work together with partners.
- Explanation of World Bank's lending instruments applicable to the cultural area.
- On a cautionary note, World Bank needs government interchange to commit.
- Exception: medium-sized grants by Global Environment Facility (GEF) are made directly to nongovernmental organizations (NGO).
- Pre-borrowing small grant schemes: Institutional Developments Funds (IDF), Policy and Human Resources Development (PHRD), Learning and Innovation Loans (LIL), Adaptable Program Loans (APL).

## Culture and the Social Development Agenda

His Excellency Francisco Weffort, *Minister of Culture, Brazil*

- Success of the Brazilian Ministry of Culture in fostering public/private partnerships.
- Since 1988, cultural development is a government's constitutional mandate. If government alone works in cultural sector there are possible

negative results (paternalism, corporatism, clientelism).

- To correct these problems, in the early 1990s markets and private sector alone were left in charge of cultural activities with negative outcomes (many cultural activities abandoned).
- Lesson learned—need of public/private partnerships.
- General guidelines for Brazilian cultural policy. Support for cultural activities not funded by the market; insert incentives in the legislation; nurture strategic public policies.
- Results—traditional dichotomy state vs. market is proven false in cultural sector.

## Renovation of Historic Center in Quito, Ecuador

Eduardo Rojas, *Principal Urban Specialist, Sustainable Development Dept., Inter-American Development Bank*

- Renovation of historic center of Quito, Ecuador, as real-life example of project using public/private partnership to preserve cultural heritage and to achieve social development.
- Project's success due to commitment by authorities to urban development, and to municipal government's achievements in building partnerships.
- Partnerships developed among different levels of government, with foreign donors, with private sector (and IDB loan).

- Public investment component of the revitalization plan was aimed at generating externalities that would attract private investment into the area.
- Attention to social viability of this effort.
- Creation of mixed capital company.
- Case of historic buildings brought back to life and to concessioning, and through partnerships among owners and among developers.
- Conclusion: partnerships work in the correct institutional setting.

#### Questions to Minister Weffort:

- What is the role of government in preserving the cultural heritage of indigenous peoples in Brazil?
- How are reading habits and public libraries in Brazil promoted?
- What are the high priority areas for public/private partnerships in culture in Brazil?

#### Minister Weffort's answers:

- Remarkable progress has been made on the issue of indigenous lands in the 1990s and in the official recognition of indigenous land rights. However violent land disputes are still common, and there is a strong need for protection of indigenous peoples and for a mechanism to control the march of "civilization" into frontier areas. This issue, which dates to the first arrival of Europeans in Brazil, is crucial from an anthropological perspective because it involves the preservation of indigenous cultural heritage. Unfortunately, it is not a top issue in the social agenda in Brazil—it ranks fourth after poverty, landless peasants, and Afro-Brazilian population issues. It attracts public attention only when there are episodes of violence against the indigenous population. The good news is that the indigenous population is growing despite these threats.
- Books are scarce in public libraries, and we are trying to assess the feasibility of developing a national program of public libraries. To build small public libraries is not the issue. Reforms were not carried out in education *per se* (i.e., curriculum development), but rather in the administration and allocation of resources for

education. Brazil does not manage its public resources well, and in the past, budgetary allocations rarely reached their targets. Furthermore, resources usually are spent on paving roads and on construction rather than on education.

- There is strong participation by the southeastern states—including Rio de Janeiro, Sao Paulo, Minas Gerais, and Espirito Santo—in the Program for the Support of Culture, a federal program that allows tax deductions for private companies that invest in certain cultural projects. The southeastern states make 85-90 percent of all project proposals in the program, and account for 90 percent of the projects selected for funding. We are considering a system of incentives to increase the participation of other states in this program. One downside of this system could be the resurgence of paternalistic cultural policies, and funding for badly prepared or low-quality projects merely to fulfill disbursement goals.

#### Questions to Mr. Rojas:

- How to achieve the sustainability of the Quito project and the preservation of the entire urban fabric?
- Are financial investments in the Quito project expected to be matched by money that will be paid back?
- What are the plans to provide affordable housing to the inhabitants of Quito's historic center?
- What are the programs for commercial development of small entrepreneurs?
- How do you value the intangible social consequences of the Quito project such as crime reduction?
- Was a project manager hired to coordinate the Quito project?

#### Mr. Rojas' answers:

- Buildings to be maintained by owners and users (condominium management).
- Economic rationale for Quito's historic center based on benefits of urban renewal.
- Gentrification—big downtown area, project involves 74 out of 300 blocks, there are substantial affordable housing alternatives.

- Bureaucracy—company run by five professionals. Company subcontracts tasks to private sector.

### **The Cultural Dimension in Indigenous Peoples Development**

Shelton Davis, *Lead Specialist, Social Development, Environmentally and Socially Sustainable Development, Latin America and Caribbean Region, World Bank*

- Introducing a 20-minute video shot in Cuzco, Peru, in January 1998, at consultation organized by World Bank and Promudeh—a governmental agency for rural women and indigenous affairs. Consultation's topic: "Where do you want to be in the year 2005?" The video documents a process driven by indigenous peoples themselves (they call themselves inperfs rather than experts), including participation by women. It is a creative cultural act that produced a one-page diagram of development goals and priorities.
- Traditional World Bank directives to protect indigenous peoples from potential harm of economic development activities and to promote indigenous aspirations in development have obtained partial success.
- Changes proposed for indigenous policy in the next millennium: correct expert-driven policy, reinforce indigenous participation, base decisionmaking process on indigenous desires and aspirations, make indigenous women focal points of World Bank activities in this field, abandon paternalistic welfare approach, expand cultural dimension (preserve culture and cultural heritage and promote creative aspects of indigenous culture).

### **Vulnerability Reduction of Cultural Heritage Buildings and Sites**

Stephen Bender, *Principal Specialist, Unit for Sustainable Development and Environment, Organization of American States*

- Old approach—focus on cultural heritage protection only after disaster has struck.
- New approach—focus on vulnerability reduction before disaster strikes.
- Insert vulnerability reduction into a broader agenda.

- Vulnerability reduction program based on the four Ps: policy, planning, projects, and preparedness.

[Mr. Bender's presentation summary is available upon request]

### **Building a Local Alliance for Cultural Development—The Buenos Aires Exhibit**

Michael Cohen, *Advisor, Environmentally and Socially Sustainable Development, Latin America and Caribbean Region, World Bank*

- The Getty Research Institute on the History of the Arts and Humanities, the Argentina's National Fund for the Arts, the World Bank, and other partners will hold a major exhibition titled "Buenos Aires 1910: Memoria del Porvenir" ("Memories of the World to Come"), that will open in May 1999 in a highly accessible public location. The exhibit is an outgrowth of a 1995 colloquium examining Buenos Aires in 1910, when the city was the third-richest in the world and was known as the "Grand Capital."
- Philosophy of this effort—"To take care of something, you must value it; to value it, you must first know about it."
- How can looking back inform our vision of the future?
- In preparing the project many unexpected partners emerged that were interested in the initiative because of their sense of identity, perception of a common heritage to be preserved, and perception of having been an active part of a shared past (water company, mayor, Epson, publishers, pension funds, foundations).
- Result—exhibition as a policy instrument with high financial leverage, instrument for social mobilization.
- University curricula as example of spin-off initiative.
- Whole initiative as process that could be tried elsewhere.

### **Questions and Comments**

- Disaster mitigation, the case of the earthquake in Assisi, Italy, risk maps in Italy as the result of investigation and assessments of potential risks; Italian government policy of systematic assessment of risk now being implemented

extensively, World Bank role to publicize the issue of risk prevention.

- Question to Mr. Cohen: Time element in the Buenos Aires project and assurances of success?
- Question to Panel: World Bank role?
- Comment: Projects similar to that of Mr. Davis were not successful in Mexico in the 1980s, but had great impact on women all the same.
- Buenos Aires project as real way of being a catalyst.
- Question to Mr. Bender: Vulnerability reduction of effects of economic disasters?
- Question to Panel: How long do you follow projects? Do you take nature into consideration as the ancients used to do?
- Question to Mr. Cohen: Are you considering making a film on the Buenos Aires project?

#### Answers

- Mr. Cohen: In the Buenos Aires project we use the World Bank convening power to bring people together and leverage their investments in the project. The Project was started by the Getty and the National Fund for the Arts (Argentine NGO): they contributed US\$75,000/year, and the World Bank raised over US\$1.5 million. To achieve something similar to the Quito project requires public support and understanding. Premise of exhibition in Buenos Aires is raising public awareness (e.g., banners on 1910 buildings to make people appreciate them). Build multipliers in the field of public education. Exhibit: May-July 1999, free admission, 1 million visitors expected. The World Bank can mainstream work on culture through regular operations (e.g., ongoing community development project in 16 provinces in Argentina now includes culture as eligible category for loans up to US\$100,000 for villages and communities).
  - Mr. Davis: From Latin America, the World Bank has learned that social policy and social exclusion issues are very important in relation to culture. Democracy in Latin America is the mediation term between culture and development.
  - Mr. Bender: The cultural sector has more expertise, experience, and access to knowledge
- that any other sector when it comes to vulnerability issues. Push toward two-, five-, and ten-year national programs that prioritize what needs to be done, where, how, and by whom. Natural hazard management is part of environmental management. We have to take another look at how development is going to interface with natural events. At the OAS we are looking at how to reduce vulnerability by modifying development. Projects for economic disaster recovery: the word disaster is a social, political, and economic term denoting the inability of the affected unit to cope with the consequences of the impact of some type of natural event. Vulnerability reduction for natural hazards has not been in the development agenda up to now.

#### Concluding Round of Remarks:

- Katrina Simila (ICCROM): Wants to congratulate the viewpoints and experiences that have been presented. Very valuable know-how of people involved in the region that has to be recycled in Latin America. Very important to make bridges between people who have specific field experience in Latin America. The role of international agencies is to transmit the leading Latin American experience to other regions.
- Marta de la Torre (Getty Conservation Institute): Disaster mitigation and emergency preparedness have been attended to in the cultural heritage world: we are concluding the Decade for Disaster Mitigation of the United Nations that built a wide network of institutions involved in mitigation. Problem of proper retrofitting of historical buildings: sometimes proves to be inadequate and damaging. Need for more research but much was done already in the general field.
- George MacKenzie (International Council on Archives—ICA): ICA/UNESCO Blue Shield initiative on developing emergency programs to safeguard archives in the event of armed conflict. Democracy and citizenship issue: documentary records and archives are what protects the rights of the individual citizen. There cannot be a democratic system in place unless there is a record-keeping and archive

system in place. This is another linkage between cultural heritage and social development.

- Maritta Koch-Weser: World Bank gradual transformation from nuts-and-bolts lending

agency to development agency. The World Bank contributes to development outcomes together with others. The World Bank is willing to lend as needed. Lending is not a purpose in and by itself; development is.

*Roundtable transcripts available upon request*  
(202) 473-7049  
[ccarr@worldbank.org](mailto:ccarr@worldbank.org)

# Infrastructure Study Tour

Jointly sponsored by the World Bank and the U.S. National Park Service

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## Cultural Resource Preservation and Economic Development

**A**s the steward of America's national parks and special places, and the keeper of historic treasures and diverse cultural traditions, the National Park Service manages a vast infrastructure that balances preservation with public use. The National Parks and national historic preservation programs are a powerful engine for generating employment and economic benefit for surrounding communities. The National Park Service has helped communities leverage public and private investment in conservation and recreation projects through grants, technical assistance, tax incentives, and

partnerships with volunteers, businesses, cooperating associations, foundations, and others.

Itinerary for the day-long tour included Union Station; Washington's "Black Broadway" (14<sup>th</sup> Street corridor); C&O Canal; Historic Alexandria, Virginia; and Mount Vernon.

Tour participants were shown how preservation creates employment and new enterprises; emphasized that broad community participation is vital to successful site development and management; and demonstrated the possibilities of public/private partnerships.

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*Editor's Note:* For further information, see Part III. References for the documents, "U.S. Historic Preservation Tax Incentives Program" and "Federal Tax Incentives Program for Rehabilitating Historic Buildings."

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## Preservation as Economic Generator in the United States

*Donovan D. Rypkema*

**G**ood morning. I am greatly honored to be here with you today. Last year about this time I was in Evora, Portugal, and heard Mr. Serageldin announce a new World Bank initiative to provide resources for investment in cultural assets. Over the last six months I've been down to the Bank a couple of times in think sessions with them. I don't work for the Bank, so I don't feel any obligation to make commercials on their behalf—but I think they have it right. I sincerely believe both the commitment to this effort and the way they are approaching it is well conceived and will be effective. Further the Bank gives every indication that this is a long term commitment which is the most crucial variable.

Historic preservation doesn't have a value—it has a multitude of values: aesthetic value, cultural value, social and psychological value, political value, environmental value, educational value. In the long term I believe each of those values is far more important than preservation's economic value. There are many people you will meet today, and your counterparts at the Cultural Ministry back home who can provide you with plenty of information about those values. Frankly I don't know much about those values. What I do know a bit about is the economic value of preservation here in the United States.

What I'd like to talk about this morning are the economic benefits of historic preservation.

Because most of my experience is domestic I'm afraid this will be an American perspective, but I have tried to pick elements of preservation's economic impact here that are likely in some degree to be true in other countries as well. I am going to try to do three things today: first, identify and quantify a number of aspects of the economic benefits of historic preservation; second, suggest why preservation is an effective and appropriate public strategy; and finally list what seem to be the common denominators of an effective preservation based economic development strategy.

So first to the economic benefits of historic preservation. We have identified a couple dozen of them here in the U.S. I'm going to tell you about seven of them that may well be true in your country as well. I'll begin with the impact of simply rehabilitating an historic buildings. The Bureau of Economic Analysis of the U.S. Department of Commerce has developed an econometric model to measure the local impact of output from a variety of economic activities. Five hundred twenty-eight types of activities are evaluated and then consolidated into thirty-nine industry groups. These range from coal mining to household services, from agricultural production to retail trade. There are then established three means of quantifying the impact of production in each of these groups: 1) number of jobs created, 2) increase in household income, and 3) total impact on the rest

of the economy. These are known collectively as input-output multipliers.

Conventional wisdom suggests that manufacturing activities would have the greatest impact. So I would like to compare for you manufacturing to building rehabilitation. The data is compiled on a state-level basis, so I've chosen California as probably our most representative State and since the economy of California is as large as many countries. The relationships between the numbers however would be similar throughout the United States. Of the thirty-nine consolidated industry groups, seventeen are manufacturing categories so I'll use the average impact of those seventeen.

We will begin with jobs. On average for every \$1 million in output from manufacturing in California, 21.3 jobs are produced. For a million dollars in building rehabilitation, 31.1 jobs. Now admittedly the 21.3 is an average of seventeen manufacturing sectors. How many of the components of that average create more jobs per million than building rehabilitation? None.

The next measurement is household income. How much does \$1 million in manufacturing in California add to the household incomes of California citizens? \$553,700. How much does a million dollars of building rehabilitation add? \$833,500. Now admittedly the \$553,700 is an average of seventeen manufacturing sectors. How many of the components of that average create more household income per million than building rehabilitation? None.

The third measurement is what is the total impact of \$1 million of output on the state economy. In California a million dollars of manufacturing ultimately adds an average of \$1,109,665 in output in addition to the million dollars of direct production. How much does a million dollars of building rehabilitation add? \$1,402,800 in addition to the million dollars of direct production. Now admittedly the \$2,109,665 total output is an average of seventeen manufacturing sectors. How many of the components of that average create more total output per million than building rehabilitation? None.

So all three categories—jobs, household income, and total impact building rehabilitation—consistently outperforms the manufacturing sector. In fact building rehabilitation is the only

type of activity that is in the top twenty percent of effective impact in all three categories.

But often in this country the decision is being made—often by some public sector entity—“Should we try to fix up that existing building, or tear it down and build a brand new one?” So it is important to compare job creation and household incomes of building rehabilitation and new construction as well. Jobs created in California per \$1 million of new construction, 26.5; building rehabilitation, 31.1. Household income created through \$1 million of new construction, \$753,100; building rehabilitation, \$833,500.

So why is there this greater local economic impact? It is a function of labor intensity. As a rule of thumb, in the U.S. new construction will be half labor and half materials; rehabilitation will be sixty to seventy percent labor with the balance materials. So while you might buy an air conditioner from Texas and timber from Oregon, you buy the services of the carpenter, the electrician, the painter and the plumber from across the street. Those tradesmen, in turn, spend their dollars locally on groceries, clothes and new cars. Thus the secondary local effects of labor are significantly greater than that of materials. Labor intensity adds to the local economy.

Further, at least in the U.S., construction jobs are generally skilled and therefore generally well-paid jobs, particularly for those without advanced formal education. So the construction trades have traditionally been a path for young people for learning, apprenticeships, advancement, and the building of their own household assets.

So the case can certainly be made that the rehabilitation of historic structures is a highly beneficial local economic activity. But this might be countered with, “Yes, but construction is a finite task and once the work is done the job is gone.” There are two responses to that argument. First, with building component life cycles of between thirty and fifty years, a community can rehabilitate two to three percent of its building stock per year and have perpetual employment in tile construction trades.

Second, and more important is the nature of what is being created. A rehabilitated building is a capital asset, like a drill press or a railroad car. There is an economic impact in its creation but a

subsequent economic role in its long term use. So I would like to move to some of the uses we have found for historic buildings that have additional economic impact.

One area of significant preservation economic impact is heritage tourism. Now I want to be unequivocal on this. Heritage tourism is among the fastest growing segments of the visitor industry worldwide and will continue to be so. But that does not mean a heritage tourism approach is appropriate for all or even most places with historic assets. I think that is the World Bank's position as well. At a UNESCO symposium in Stockholm last spring, Mr. Serageldin said, "We should also recognize the growth of the culture-based industry, the export of artistic output as well as the hosting of tourists ... Our program must take all these aspects into account, recognizing the intrinsic worth of culture, not just what it generates in tourist revenues."

Even from an economic standpoint, I couldn't agree more. I would estimate that of all the heritage resources in economically productive use in the U.S., ninety-five percent are being used for something other than the tourism industry. Furthermore, heritage tourism is based on a rather fragile commodity, the overuse of which can diminish sustainable opportunity. So is the economic use of historic resources limited to heritage tourism? Certainly not.

Having said all of that, however, heritage based tourism, properly managed, does represent a significant opportunity for many communities world wide. In Virginia where you are going this afternoon, preservation visitors stay longer, visit twice and many places, and spend two-and-a-half times as much money as non-preservation visitors.

In North Carolina visiting historic sites is far and away the most common visitor activity. And this is a State where much of the business community and political leadership think that their major visitor assets are car races and their professional sports teams—neither of which make more than a minor blip on the visitation statistics. But North Carolina is known for another culturally based activity. For generations in the mountains of western North Carolina has been a vibrant crafts industry. Today that industry—virtually entirely made up of one- and two-person(s) operations and frequently women—adds over

\$120 million annually to the economy of that State. What is the connection between the crafts industry and historic preservation? There they have learned that historic buildings make the ideal place both to make and to sell their wares. The authenticity of the historic building adds to the sense of authenticity of the crafts product. It is a natural linkage.

But back to heritage tourism for a moment. In Maryland, the State a mile or two to the north of where we are sitting, we looked at heritage tourism for a study that is not yet published. Here's what we learned: preservation visitors stayed a full day longer in the State than did other visitors; the average daily expenditure of preservation visitors was greater than other visitors; the consequence of these two factors means that the per trip expenditure is decidedly higher. There are two ways to look at this: either we can take in more revenues with heritage visitors or—since there are many instances where sheer numbers of people may not be desirable—we can take in the same amount of money with far fewer visitors. Either way heritage tourism, when it is appropriate, can have substantial local economic benefit. Further, I would suggest to you, heritage tourism is the singular form of tourism that, when done right, can preserve the local culture and enhance the quality of life for full-time residents as well as for visitors. The same it not true for one more amusement park or one more time-share beach resort. Tourism is inherently a volatile industry, but heritage based tourism means that local assets are preserved for local citizens even in the down cycles of visitation.

The next on my list of economic benefits of historic preservation is, perhaps, a less obvious one: small business incubation. The vast majority of net new jobs in the U.S. are not created by General Motors or IBM or Microsoft. Around 85 percent of all net new jobs are created by firms employing less than 20 people—small businesses and women-owned businesses, by the way, are growing much faster than the economy as a whole. One of the few costs firms of this size can control is occupancy costs—rent. Many simply cannot afford the rents demanded in a new office building or in a shopping center or a new building in an industrial park. For many of these firms historic buildings are an attractive alternative. The twenty fastest growing types of busi-

nesses in the U.S. have on average 11 employees. How much space to these people require? Well it depends a little on the specific business type but around 200 square feet per person would be typical. What is the average size of a small historic building in the U.S.? It's 25 feet by 100 feet or 2,500 square feet, almost precisely what is needed for this type of small business. The town of Annapolis, Maryland is the most historic of America's state capitals, and there is a wonderful historic district in the downtown there. And in that downtown 60 percent of all of the businesses employ five people or less—the perfect match between historic building and small business opportunity.

There is one more aspect of small businesses and historic buildings that merits mention, and it is on the quality side of the equation. There are certainly some very high quality new commercial buildings being built in America today—but virtually all of them large buildings. Small businesses rarely find a place in these buildings either because the size is inappropriate or the rent is too high. There are almost no high quality, small buildings being built for tenant occupancy anywhere in the U.S. The rehabilitated historic building provides that opportunity for a small business—high quality at an appropriate scale and an affordable price. Many small firms are recognizing that.

The next area of preservation economic benefit is in downtown revitalization. For fifty years in the U.S. we have seen a departure from the central city and its downtown to the suburbs. This has had huge adverse consequences socially, economically, politically, and physically. As a result many towns and cities of every size have embarked on downtown revitalization efforts. Some of these efforts have been going on for nearly thirty years; others are more recent initiatives. I just returned on Monday from the International Downtown Association meeting in Victoria, British Columbia. Downtown revitalization efforts in both the U.S. and Canada are making a great turn around, new economic life in areas that not long ago were nearly dead. But I do not know of a single sustained success story in downtown revitalization anywhere in the United States where historic preservation was not a key component of the effort. That doesn't mean it isn't theoretically possible to have downtown revital-

ization but no historic preservation, but I don't know about it, I haven't read about it, I haven't seen it. Many of these downtown revitalization efforts are including the redevelopment of their historic waterfront whatever it might be—the ocean, a lake, a river. They are using that waterfront and often the abandon industrial buildings there, for recreation, housing, entertainment and to attract visitors.

One consequence of these downtown revitalization efforts is that for the first time in two generations people of middle-class means are moving back into the central city, often into the downtown itself. This is happening in places as diverse as Philadelphia, San Francisco, Atlanta, Houston, Denver and Des Moines. But in nearly every instance the housing they are moving back into is rehabbed housing in historic buildings. Obsolete factories, warehouses, department stores, office buildings are now finding new life as apartments. This is historic preservation that has nothing to do with tourism or museums but is making a huge economic impact all over America.

At the same time we have seen departure from our central cities there has also been an out-migration from small towns. For nearly 20 years now the National Trust for Historic Preservation has had a program that is economic development in the context of historic preservation known as Main Street. Main Street is now active in neighborhood commercial districts in several large cities but originally it was a program for small town downtowns. It has had an incredible success. Over 1,300 communities in over 40 States have had their own Main Street programs. Over the last 18 years in excess of \$8.6 billion dollars has been invested in these downtowns. There have been 48,800 building renovations; 43,800 net new businesses; and 161,600 net new jobs. And leverage of dollars has been incredible. For every \$1 used to operate a local Main Street program \$35 dollars has been invested downtown. There is simply no more cost-effective economic development program of any type, on any scale, anywhere in the country. And this is economic development that focuses on historic preservation and retaining community character. As an aside, it has been through downtown revitalization efforts that women have first become meaningfully involved in the policy side of economic development activities.

Stable residential districts may not seem to be central to economic development, but we have found them to be critical. Declining neighborhoods means loss of tax revenues for local government. Declining urban villages mean the departure of the skilled, the educated, the employed and the middle class. Declining residential sectors see increased crime, declining property values, underutilized public infrastructure, deficient schools. Both the public and private sectors suffer economically when residential neighborhoods decline.

More and more a historic preservation-based strategy is being used to stabilize and reinvigorate urban neighborhoods. On the national level we have the National Register of Historic Places. The National Register includes both individual buildings and groups of buildings known as National Register Districts. Eligibility for certain Federal tax credits is limited to National Register properties. Carol Shull, the Keeper of the National Register is here and I'm sure would be happy to answer any specific questions you might have. At the local level many communities have established local historic districts. Both the national and local districts have been used as effective tools for neighborhood stabilization. The only way I know to communicate this pattern to you is to give you some examples from around the country.

In Kansas City, Missouri the city itself is declining in population, but the historic districts are growing. In Rock Island, Illinois, a Mississippi River town, many of the older homes in close-in residential areas had been covered up with cheap and inappropriate materials. A concerted effort of a local group to undo the damage has been in place for five or six years. The neighborhood has taken on a whole new life. Palm Beach, Florida, for most of this century has been home to some of America's richest. The town next door, West Palm Beach, historically was where the servants and trades people who worked for the rich lived. Over the last few years, however, West Palm Beach has come into its own with a wide variety of citizens and economic functions. They have created ten residential historic districts there. If you were to drive through them you might well say, "What is historic about this neighborhood?" And, frankly, on a global scale, nothing. But the

villages have a local history that those neighborhoods now celebrate.

The overwhelming majority of what we call "historic properties" in the U.S. have no international, in most cases not even national importance. But they have local importance to the people who live there. Both economic development and historic preservation are essentially local in the United States; that's one reason why the two can work so well together. In Indianapolis an area of very modest housing is seeing rates of property value appreciation far greater than surrounding non-historic neighborhoods. In the small town of Staunton, Virginia, historic district properties appreciate significantly faster than the market as a whole. In Oklahoma City a neighborhood that ten years ago was nearly vacant is seeing new life based on a preservation strategy. Columbus, Ohio, has created an entire new village through the adaptive reuse of former breweries and warehouses. None of these examples are the enclaves of the rich or famous, not neighborhoods of mansions. But they are all examples of a consistent pattern of effective neighborhood stabilization through historic preservation.

Related to the issue of neighborhood stability is neighborhood diversity. America is a diverse country, ethnically, racially, economically. From a political perspective there's not much unanimity in the U.S. regarding overall urban policy. But I think there is rather widespread agreement on one issue: our cities would be healthier if we had diverse urban districts, that no one particularly benefits from villages that are all rich or all poor; all white or all black. And while for over thirty years we have had laws prohibiting discrimination based on race or religion, while anyone with the money to buy can give wherever they choose, our neighborhoods as a whole are not very diverse.

Let me give you an example. Philadelphia, one of America's oldest cities, has a population of one-and-a-half million people. It's about 53 percent White, 40 percent Black, and the balance Asian and other. But when the census is taken block groups are identified. A block group is small; in Philadelphia only eight or nine hundred people in each one. There are about 1,750 block groups in Philadelphia. While the city as a whole is certainly diverse, the block groups are not. In a re-

cent analysis we said that to meet the test of a diverse neighborhood, the block group had to be less than 80 percent White and less than 80 percent Black, that is no extreme concentration of any race.

Barely one block group in five met that test. Seventy-nine percent of Philadelphia small neighborhood clusters were effectively all White or all Black. Not so in the National Register Historic Districts, however. In the 106 block groups within historic districts nearly half met the diversity test; people of all races living together because of the appeal of the historic neighborhood.

These were not all high income areas, by the way. The income distribution in Philadelphia's historic districts mirrors the income of the city as a whole. There is housing available in historic urban villages to accommodate a wide range of income levels.

Philadelphia is a city that is losing people. Since 1980 it has lost between 12 and 14 percent of the population. Some will argue that a city's diversity is what drives people away. Not true in the historic districts. The historic neighborhoods have lost less than 5 percent. These historic districts only make up 6.3 percent of the city's entire population but: 15 percent of the people that moved in from the suburbs in the last five years went to historic areas; 21 percent of the people that moved into Philadelphia from other parts of the country moved to historic sectors. Historic neighborhoods are home to nearly 24 percent of the college graduates and over 28 percent of those with graduate and professional degrees. Even in a city by many measures in decline, the diverse appeal of historic districts is evident.

So there are seven of the ways we have found historic preservation to be an economic generator: jobs, heritage tourism, small business incubation, downtown revitalization, small town revitalization, neighborhood stability, and neighborhood diversity.

But there are also a number of reasons why an economic development strategy makes good sense and is effective as public policy. First, historic areas are often appropriate targets for public intervention. Certainly for their cultural value but also because they are often areas of private sector disinvestment, an infrastructure already

in place, and a resident population for whom a variety of means of public support may be justified. Second, historic resources are geographically dispersed. A public policy does not have to choose one area over another; local historic resources exist throughout a country. Third, historic preservation as an economic development strategy does not depend on proximity to a mine or a harbor or a factory or even a rail line. It is an asset that can be utilized wherever it is found. Fourth, historic preservation in the U.S. is largely a private sector activity using private capital encouraged by public sector policies, incentives, and expertise.

Fifth, historic preservation economic initiatives can take place on a wide range of scales. On the large side are projects such as this wonderful Union Station. But it can also work on the smallest, most modest scale. Sixth, historic preservation is singularly the economic development strategy that is simultaneously community development. We have found in this country that as the historic buildings are restored, the local sense of community is restored as well. Sixth, many types of economic development are essentially a zero-sum game. For Virginia to secure the location of a factory, Maryland has to lose it. Historic preservation as a strategy is not that way. Each community's use and enhancement of its own historic resources in no way precludes another community from doing the same thing. Seventh, and this is particularly true in market economies and in transitions to market-based economies, rehabilitation can be an effective counter-cyclical economic activity. When an economy is in a downturn in a business cycle, major projects are difficult to fund from the public sector and the private sector is reducing, not increasing its expenditure for large capital investments. Preservation, however, can take place on a small scale, can be financed on a floor-by-floor basis if necessary, and thus can be an employment generator locally when larger projects are not currently feasible.

Finally I do believe that this issue of local significance is a key one. There are certainly a few hundred truly international historic monuments around the world that you are all familiar with. But hands-on, grassroots historic preservation is nearly always local in importance. But that in no

way makes it less important to the local community.

A number of places around the United States have incorporated historic preservation as part of their overall economic development strategy. When it has been successful there seem to be some common denominators of those efforts. First, successful efforts are nearly always partnerships; partnerships between the public, the private, and the nonprofit sector, frequently with all three involved.

Second, preservation-based strategies nearly always stem from local efforts. While there are state and national resources sometimes made available through the Park Service, state governments, the National Trust and others, the initiative and the implementation are overwhelmingly local.

Third is time. Time, in a historic preservation effort, is much more important than money. Oh yes, money is certainly necessary. But a sustainable strategy takes time, it is not a quick fix.

Closely related to time is the fourth common denominator: incremental. Strategies that work, whether in tourism or downtown revitalization or village stabilization are one building and one block at a time. This incrementalism is why it sometimes takes so long. But I absolutely believe that this change must be incremental if the effort is going to be sustainable.

Adding to the time requirement is the fact that successful programs are participatory. Local citizens need to be directly involved in the process, need to take ownership of historic preservation as an appropriate strategy. This means it is sometimes messy and occasionally confrontational, but if it is going to work over the long term, citizens need to be involved.

The sixth common denominator is an available package of both incentives and regulations; we refer to them as carrots and sticks. If you have only incentives, the private sector will begin to see preservation activities as an entitlement and be less willing to invest its own capital. If you have only regulations the private sector will only act where there is low risk and high likelihood of return. That often is not the case in areas with under-utilized historic assets. Success requires a combination of the two.

Seventh, preservation works best if it is an integrated part of an overall economic development strategy, rather than trying to restore a

single building in isolation. Finally, in this country at least, the nonprofit community, NGOs are vital in the process. They serve as advocates for preservation, provide technical expertise, political support, education, and sometimes are active participants in the investment partnership itself. I frankly don't know how successful preservation as an economic development strategy would be in the United States were it not for a vibrant nonprofit sector.

Finally, you should know that historic preservation has a great friend in Under Secretary of State Bonnie Cohen. Before she went to State, Bonnie was Assistant Secretary of Interior, the Department within which the Park Service is located. Before that she was vice-president of the National Trust for Historic Preservation. She has become a very strong advocate within the State Department for the World Bank initiative specifically but also in looking for ways that U.S. human resources - cultural attaches, Peace Corps workers, the USAID and others might be more useful to host countries. Secretary of State Albright seems genuinely committed to cultural heritage activities as well. And certainly with Under Secretary Cohen, there is a deep understanding of the economic opportunity historic preservation represents.

In Italo Calvino's *Invisible Cities*, Marco Polo is describing to Kublai Khan the various cities of the Khan's vast empire. In depicting the city of Trude, here is what he tells the Khan:

If on arriving at Trude I had not read the city's name written in big letters, I would have thought I was landing at the same airport from which I had taken off. The suburbs they drove me through were no different from the others, with the same little greenish and yellowish houses. Following the same signs we swung around the same flower beds in the same squares. The downtown streets displayed goods, packages, signs that had not changed at all. This was the first time I had come to Trude, but I already knew the hotel where I happened to be lodged; I had already heard and spoken my dialogues with the buyers and sellers of hardware; I had ended other days identically, looking through the same goblets at the same swaying navels. Why come to

Trude? I asked myself. And I already wanted to leave. "You can resume your flight whenever you like," they said to me, "but you will arrive at another Trude, absolutely the same, detail by detail. The world is covered by a sole Trude which does not begin and does not end. Only the name of the airport changes."

In economics it is the differentiated product that commands a monetary premium. It seems to me that the heart of historic preservation is not having "the world covered by a sole Trude which does not begin and does not end." That is a strategy that not only has aesthetic, cultural, and sociological merit. It is an effective economic development strategy as well.

## Exhibition

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# Culture and Development at the Millennium: The Challenge and the Response

**C***ulture and Development at the Millennium: The Challenge and the Response* is the title of the exhibition launched by the World Bank at the conference and annual meetings to give a public face to its commitment to culture in development. Placed in the atrium of the World Bank's Main Complex, the exhibit served as a photographic representation of the vision and actions taken by the Bank and partner institutions for cultural development. This photographic exhibition was designed around three themes:

- The Challenge: A Heritage at Risk;
- The Response: Pragmatism and Vision; and
- Partnerships for Action: Coalition of the Caring

### **The Challenge: A Heritage at Risk**

Inevitably, development means change, and not all that is old must be preserved. Far from it. But there are many parts of the old that can be adaptively reused, and we must refashion the past to suit the present. This enormous challenge is worked out in practically every arena: literature, visual art, music, buildings, customs, ritual and the objects of everyday use. Each society must find its own solutions, where the creative diversity of its people is linked with the universals of a common humanity and inclusion for the poor, the weak and the marginalized. Women,

so frequently the custodians of culture and the nurturing transmitters of values to future generations, have been too long denied the recognition of their critical creative and positive contributions in shaping the cultures of the world. Their empowerment is an enormous force for the positive transformation and renewal of both the cultural paradigm and the development process.

In addition, natural sites are at risk from expanding cultivation that increases pressure on land. Waters are being polluted and habitats destroyed, and with them not only are eco-systems at risk, but also (for some) a whole way of life.

The cities of the developing world are going to treble in population over the next 30 years. Population growth, influx of rural migrants, and an evolving economic base all challenge the ability of these poor and overcrowded cities to provide jobs and livelihoods. Crumbling infrastructure, poor and over-stretched social services, rampant real estate speculation, and weak governments all contribute to putting tremendous pressure on the central cities, often loci of invaluable architectural and urbanistic heritage. The degradation of the urban environment limits the abilities of a growing, shifting homeless population to take root and establish communities with a minimum standard of decent housing. The animosities between groups rise

and tensions within the cities fray the social fabric as much as economic speculation transforms the urban tissue. The inner historic cities are increasingly ghettoized, with the middle-class and economic activities either fleeing the historic core or actively destroying its very fabric.

### **The Response: Pragmatism and Vision**

Against this spiral of mounting problems, a response is possible. To protect the natural heritage through the pursuit of suitable sustainable development policies is a matter of promoting the best practices of the few so that they become the common practice of the many. To protect the urban context and sense of place and to revitalize the old city are critical if the whole city is to be kept alive, its economic base rejuvenated, and its links to the surrounding modern city reinforced. To celebrate the present and invent the future can also be done while conserving the past. Such actions are possible; they require a combination of pragmatism and vision. In essence, this response is about honoring the past, celebrating the present, and designing the future.

We would thus expect to see in the responses represented in this exhibition, projects that protect the natural heritage and conserve and reuse the built heritage, as well as projects that recognize and support the living expressions of culture today, what could be termed the heritage of

tomorrow in the making. In many, sometimes explicitly, frequently implicitly, we find interventions that promote and celebrate community solidarity and actions for reducing poverty and improving well-being.

### **Partnerships for Action: A Coalition of the Caring**

The partnership panels of the exhibition were illustrated with images from dozens of culture-related projects worldwide being supported by represented organizations: UNESCO, The Getty Conservation Institute, Organization of American States, Aga Khan Trust for Culture, ICCROM, Council of Europe, Smithsonian Institution, World Monuments Fund, the Inter-American Development Bank, and the World Bank. The projects cover a large range of projects in scope and size: the restoration of ancient architectural monuments and historic neighborhoods, projects in bilingual education for indigenous Andean people, formation of a natural dye co-operative for local weavers, and creation of youth orchestras in Venezuela.

The modular exhibit was also used in Kyoto, Japan, for the World Heritage meeting shortly after the Washington conference. The Harvard University Graduate School of Design, Unit for Housing and Urbanization, designed the exhibition with the Special Programs staff of the World Bank.



# PART THREE

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## RESOURCES



# UNESCO World Heritage List

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The 552 properties which the World Heritage Committee has inscribed on the World Heritage List (418 cultural, 114 natural and 20 mixed properties in 112 States Parties) are arranged alphabetically by nominating States Party. The list is current as of December 1997. The list will be updated following the next meeting of the Committee in December 1998.

## **ALBANIA:**

1992 Butrinti

## **ALGERIA:**

1980 Al Qal'a of Beni Hammad  
1982 Tassili N'Ajjer  
1982 M'Zab Valley  
1982 Djémila  
1982 Tipasa  
1982 Timgad  
1992 Kasbah of Algiers

## **ARGENTINA:**

1981 Los Glaciares  
1984 Iguazu National Park

## **ARGENTINA AND BRAZIL:**

1984 Jesuit Missions of the Guaranis: San Ignacio Mini, Santa Ana, Nuestra Señora de Loreto and Santa Maria

Mayor (Argentina), Ruins of Sao Miguel das Missoes (Brazil)

## **ARMENIA:**

1996 The Monastery of Haghpat

## **AUSTRALIA:**

1981 Great Barrier Reef  
1981 Kakadu National Park  
1981 Willandra Lakes Region  
1982 Tasmanian Wilderness  
1982 Lord Howe Island Group  
1987 Uluru-Kata Tjuta National Park  
1987 Central Eastern Rainforest Reserves (Australia)  
1988 Wet Tropics of Queensland  
1991 Shark Bay, Western Australia  
1992 Fraser Island  
1994 Australian Fossil Mammal Sites (Riversleigh/Naracoorte)  
1997 Heard and McDonald Islands  
1997 Macquarie Island

## **AUSTRIA:**

1996 The Historic Centre of the City of Salzburg  
1996 The Palace and Gardens of Schönbrunn  
1997 Hallstatt-Dachstein Salzkammergut Cultural Landscape

**BANGLADESH:**

- 1985 Historic Mosque City of Bagerhat
- 1985 Ruins of the Buddhist Vihara at Paharpur
- 1997 The Sundarbans

**BELARUS/POLAND:**

- 1992 Beloveshskaya Pushcha/Bialowieza Forest

**BELIZE:**

- 1996 Belize Barrier-Reef Reserve System

**BENIN:**

- 1985 Royal Palaces of Abomey

**BOLIVIA:**

- 1987 City of Potosi
- 1990 Jesuit Missions of the Chiquitos
- 1991 Historic City of Sucre

**BRAZIL:**

- 1980 Historic Town of Ouro Preto
- 1982 Historic Centre of the Town of Olinda
- 1984 Iguacu National Park
- 1985 Historic Centre of Salvador de Bahia
- 1985 Sanctuary of Bom Jesus do Congonhas
- 1987 Brasilia
- 1991 Serra da Capivara National Park
- 1997 The Historic Centre of São Luis

**BULGARIA:**

- 1979 Boyana Church
- 1979 Madara Rider
- 1979 Rock-hewn Churches of Ivanovo
- 1979 Thracian Tomb of Kazanlak
- 1983 Ancient City of Nessebar
- 1983 Srebarna Nature Reserve
- 1983 Pirin National Park
- 1983 Rila Monastery
- 1985 Thracian Tomb of Sveshtari

**CAMBODIA:**

- 1992 Angkor

**CAMEROON:**

- 1987 Dja Faunal Reserve

**CANADA:**

- 1978 L'Anse aux Meadows National Historic Park
- 1978 Nahanni National Park
- 1979 Dinosaur Provincial Park
- 1981 Anthony Island
- 1981 Head-Smashed-In Buffalo Jump Complex
- 1983 Wood Buffalo National Park
- 1984 Canadian Rocky Mountain Parks\*
- 1985 Quebec (Historic Area)
- 1987 Gros Morne National Park
- 1995 Lunenburg Old Town

\* The Burgess Shale Site, previously inscribed on the WHL, is part of the Canadian Rocky Mountain Parks.

**CANADA AND THE UNITED STATES OF AMERICA:**

- 1979 Tatshenshini-Alseck/ Kluane National Park/Wrangell-St. Elias National Park and Reserve and Glacier Bay National Park
- 1995 Waterton Glacier International Peace Park

**CENTRAL AFRICAN REPUBLIC:**

- 1988 Parc National du Manovo-Gounda St. Floris

**CHILE:**

- 1995 Rapa Nui National Park

**CHINA:**

- 1987 The Great Wall
- 1987 Mount Taishan
- 1987 Imperial Palace of the Ming and Qing Dynasties
- 1987 Mogao Caves
- 1987 Mausoleum of the First Qin Emperor
- 1987 Peking Man Site at Zhoukoudian
- 1990 Mount Huangshan
- 1992 Jiuzhaigou Valley Scenic and Historic Interest Area
- 1992 Huanglong Scenic and Historic Interest Area
- 1992 Wulingyuan Scenic and Historic Interest Area

- 1994 The Mountain Resort and its Outlying Temples, Chengde
- 1994 Temple of Confucius, Cemetery of Confucius, and Kong Family Mansion in Qufu
- 1994 Ancient Building Complex in the Wudang Mountains
- 1994 The Potala Palace, Lhasa
- 1996 Lushan National Park
- 1996 Mt. Emei and Leshan Giant Buddha
- 1997 The Old Town of Lijiang
- 1997 The Ancient City of Ping Yao
- 1997 The Classical Gardens of Suzhou

**COLOMBIA:**

- 1984 Port, Fortresses and Group of Monuments, Cartagena
- 1994 Los Katios National Park
- 1995 Historic Centre of Santa Cruz de Mompox
- 1995 National Archaeological Park of Tierradentro
- 1995 San Agustin Archaeological Park

**COSTA RICA:**

- 1997 Cocos Island National Park

**COSTA RICA/PANAMA:**

- 1983 Talamanca Range-La Amistad Reserves/La Amistad National Park

**COTE D'IVOIRE:**

- 1982 Taï National Park
- 1983 Comoé National Park

**CROATIA:**

- 1979 Old City of Dubrovnik
- 1979 Historic Complex of Split with the Palace of Diocletian
- 1979 Plitvice Lakes National Park
- 1997 The Episcopal Complex of the Euphrasian Basilica in the Historic Centre of Porec
- 1997 The Historic City of Trogir

**CUBA:**

- 1982 Old Havana and its Fortifications
- 1988 Trinidad and the Valley de los Ingenios
- 1997 San Pedro de la Roca Castle, Santiago de Cuba

**CYPRUS:**

- 1980 Paphos
- 1985 Painted Churches in the Troodos Region

**CZECH REPUBLIC:**

- 1992 Historic Centre of Prague
- 1992 Historic Centre of Cesky Krumlov
- 1992 Historic Centre of Telc
- 1994 Pilgrimage Church of St. John of Nepomuk at Zelena Hora
- 1995 Kutna Hora—the Historical Town Centre with the Church of Saint Barbara and the Cathedral of our Lady at Sedlec
- 1996 The Lednice–Valtice Cultural Landscape

**DEMOCRATIC REPUBLIC OF THE CONGO:**

- 1979 Virunga National Park
- 1980 Kahuzi-Biega National Park
- 1980 Garamba National Park
- 1984 Salonga National Park
- 1996 Okapi Wildlife Reserve

**DENMARK:**

- 1994 Jellings Mounds, Runic Stones and Church
- 1995 Roskilde Cathedral

**DOMINICA:**

- 1997 Morne Trois Pitons National Park

**DOMINICAN REPUBLIC:**

- 1990 Colonial City of Santo Domingo

**ECUADOR:**

- 1978 Galapagos National Park
- 1978 Old City of Quito
- 1983 Sangay National Park

**EGYPT:**

- 1979 Ancient Thebes with its Necropolis
- 1979 Islamic Cairo
- 1979 Memphis and its Necropolis—the Pyramid Fields from Giza to Dahshur
- 1979 Nubian Monuments from Abu Simbel to Philae
- 1979 Abu Mena

**EL SALVADOR:**

1993 Joya de Ceren Archaeological Site

**ESTONIA:**

1997 The Historic Centre (Old Town) of Tallinn

**ETHIOPIA:**

1978 Rock-hewn Churches of Lalibela

1978 Simien National Park

1979 Fasil Ghebbi, Gondar Region

1980 Aksum

1980 Lower Valley of the Awash

1980 Lower Valley of the Omo

1980 Tiya

**FINLAND:**

1991 Old Rauma

1991 Fortress of Suomenlinna

1994 Petäjävesi Old Church

1996 Verla Groundwood and Board Mill

**FORMER YUGOSLAV REP. OF MACEDONIA**

1979 Ohrid Region, including its cultural and historic aspects, and its natural environment

**FRANCE:**

1979 Chartres Cathedral

1979 Decorated Grottoes of the Vézère Valley, including the Grotto of Lascaux

1979 Mont-St. Michel and its Bay

1979 Palace and Park of Versailles

1979 Vézelay, Church and Hill

1981 Amiens Cathedral

1981 Chateau and Estate of Chambord

1981 Cistercian Abbey of Fontenay

1981 Palace and Park of Fontainebleau

1981 Roman and Romanesque Monuments of Arles

1981 The Roman Theatre and its Surroundings and the Triumphal Arch of Orange

1982 The Royal Saltworks of Arc-et-Senans

1983 Place Stanislas, Place de la Carrière, and Place d'Alliance, Nancy

1983 Church of Saint-Savin-sur Gartempe

1983 Cape Girolata, Cape Porto, Scandola Natural Reserve, and the Piano Calanches in Corsica

1985 Pont du Gard (Roman Aqueduct)

1988 Strasbourg, Grande Isle

1991 Paris, Banks of the Seine

1991 Cathedral of Notre-Dame, former Abbey of Saint-Remi and Tau Palace, of Reims

1992 Bourges Cathedral

1995 Historic Centre of Avignon

1996 Le Canal du Midi

1997 The Historic Fortified City of Carcassonne

**FRANCE/SPAIN:**

1997 Pyrénées–Mount Perdu

**GEORGIA:**

1994 The City–Museum Reserve of Mtskheta

1994 Bagrati Cathedral and Gelati

1996 Upper Svaneti

**GERMANY:**

1978 Aachen Cathedral

1981 Speyer Cathedral

1981 Würzburg Residence, including the Court Gardens and Residence Square

1983 Pilgrimage of Church of Wies

1984 The Castles of Augustusburg and Falkenlust at Brühl

1985 St. Mary's Cathedral and St. Michael's Church, Hildesheim

1986 Roman Monuments, Cathedral and Liebfrauen-Church in Trier

1987 Hanseatic City of Lübeck

1990 Palaces and Parks of Potsdam and Berlin

1991 Abbey and Altenmünster of Lorsch

1992 Mines of Rammelsberg and the Historic Town of Goslar

1993 Town of Bamberg

1993 Maulbronn Monastery Complex

1994 The Collegiate Church, Castle, and old Town of Quedlinburg

1994 Völklingen Ironworks

1995 Messel Pit Fossil site

1996 Cologne Cathedral

1996 The Bauhaus and its sites in Weimar and Dessau

1996 The Luther Memorials in Eisleben and Wittenberg

**GHANA:**

- 1979 Forts and Castles, Volta Greater Accra, Central and Western Regions
- 1980 Ashante Traditional Buildings

**GREECE:**

- 1986 Temple of Apollo Epicurius at Bassae
- 1987 Archaeological Site of Delphi
- 1987 The Acropolis, Athens
- 1988 Mount Athos
- 1988 Meteora
- 1988 Paleochristian and Byzantine Monuments of Thessalonika
- 1988 Archaeological Site of Epidaurus
- 1988 Medieval City of Rhodes
- 1989 Archaeological Site of Olympia
- 1989 Mystras
- 1990 Delos
- 1990 Monasteries of Daphni, Hossios Luckas and Nea Moni of Chios
- 1992 Pythagoreion and Heraion of Samos
- 1996 The Archaeological Site of Vergina

**GUATEMALA:**

- 1979 Antigua Guatemala
- 1979 Tikal National Park
- 1981 Archaeological Park and Ruins of Quirigua

**GUINEA AND COTE D'IVOIRE:**

- 1981 Mount Nimba Strict Nature Reserve

**HAITI:**

- 1982 Citadel, Sans-Souci Palace, and Ramiers National Historic Park

**HOLY SEE:**

- 1984 Vatican City

**HONDURAS:**

- 1980 Maya Site of Copan
- 1982 Río Platano Biosphere Reserve

**HUNGARY:**

- 1987 Budapest, including the Banks of the Danube with the district of Buda Castle
- 1987 Hollókő
- 1996 The Millenary Benedictine Abbey of Pannonhalma and its Natural Environment

**HUNGARY AND SLOVAKIA:**

- 1995 Caves of Aggtelek and Slovak Karst

**INDIA:**

- 1983 Ajanta Caves
- 1983 Ellora Caves
- 1983 Agra Fort
- 1983 Taj Mahal
- 1984 Sun Temple, Konarak
- 1985 Group of Monuments at Mahabalipuram
- 1985 Kaziranga National Park
- 1985 Manas Wildlife Sanctuary
- 1985 Keoladeo National Park
- 1986 Churches and Convents of Goa
- 1986 Group of Monuments at Khajuraho
- 1986 Group of Monuments at Hampi
- 1986 Fatehpur Sikri
- 1987 Group of Monuments at Pattadakal
- 1987 Elephanta Caves
- 1987 Brihadisvara Temple, Thanjavur
- 1987 Sundarbans National Park
- 1988 Nanda Devi National Park
- 1989 Buddhist Monastery at Sanchi
- 1993 Humayun's Tomb
- 1993 Qutb Minar and its Monuments, Delhi

**INDONESIA:**

- 1991 Komodo National Park
- 1991 Ujung Kulon National Park
- 1991 Borobudur Temple compound
- 1991 Prambanan Temple compound
- 1996 Sangiran Early Man Site

**IRAN:**

- 1979 Persepolis
- 1979 Tchoga Zanbil Ziggurat and Complex
- 1979 Meidan Emam, Esfahan

**IRAQ:**

- 1985 Hatra

**IRELAND:**

- 1993 Archaeological ensemble of the Bend of the Boyne
- 1996 Skellig Michael

**ITALY:**

- 1979 Rock Drawings in Valcamonica

- 1980 Church and Dominican Convent of Santa Maria delle Grazie with "The Last Supper" by Leonardo da Vinci
- 1982 Historic Centre of Florence
- 1987 Venice and its Lagoon
- 1987 Piazza del Duomo, Pisa
- 1990 Historic Centre of San Gimignano
- 1993 I Sassi di Matera
- 1994 The City of Vicenza and the Palladian Villas of the Veneto
- 1995 Historic Centre of Siena
- 1995 Historic Centre of Naples
- 1995 Crespi d'Adda
- 1995 Ferrara, City of the Renaissance
- 1996 Castel del Monte
- 1996 The Trulli of Alberobello
- 1996 The Early Christian Monuments and Mosaics of Ravenna
- 1996 The Historic Centre of the City of Pienza
- 1997 The 18th-Century Royal Palace at Caserta with the Park, the Aqueduct of Vanvitelli, and the San Leucio Complex
- 1997 The Residences of the Royal House of Savoy
- 1997 The Botanical Garden (Orto Botanico), Padua
- 1997 The Cathedral, Torre Civica and Piazza Grande, Modena
- 1997 The Archaeological Areas of Pompei, Ercolano, and Torre Annunziata
- 1997 Villa Romana del Casale
- 1997 Su Nuraxi di Barumini
- 1997 Portovenere, Cinque Terre, and the Islands (Palmaria, Tino and Tinetto)
- 1997 The Costiera Amalfitana
- 1997 The Archaeological Area of Agrigento
- ITALY/HOLY SEE:**
- 1980 Historic Centre of Rome, the properties of the Holy See in that city enjoying extraterritorial rights, and Sa Paolo fuori le Mura
- JAPAN:**
- 1993 Himeji-jo
- 1993 Buddhist Monuments in the Horyuji Area
- 1993 Yakushima
- 1993 Shirakami-Sanchi
- 1994 Historic Monuments of Ancient Kyoto (Kyoto, Uji and Otsu Cities)
- 1995 Historic Villages of Shirakawa-go and Gokayama
- 1996 Hiroshima Peace Memorial (Genbaku Dome)
- 1996 Itsukushima Shinto Shrine
- JERUSALEM:**
- 1981 The Old City of Jerusalem and its Walls (site proposed by Jordan)
- JORDAN:**
- 1985 Petra
- 1985 Quseir Amra
- KENYA:**
- 1997 Mount Kenya National Park/Natural Forest
- 1997 Sibiloi/Central Island National Parks
- LAO PEOPLE'S DEMOCRATIC REPUBLIC:**
- 1995 Town of Luang Prabang
- LATVIA:**
- 1997 The Historic Centre of Riga
- LEBANON:**
- 1984 Anjar
- 1984 Baalbek
- 1984 Byblos
- 1984 Tyre
- LIBYAN ARAB JAMAHIRIYA:**
- 1982 Archaeological Site of Leptis Magna
- 1982 Archaeological Site of Sabratha
- 1982 Archaeological Site of Cyrene
- 1985 Rock-art Sites of Tadrart Acacus
- 1988 Old Town of Ghadamès
- LITHUANIA:**
- 1994 Vilnius Historic Centre
- LUXEMBOURG:**
- 1994 The City of Luxembourg, its old quarters and fortifications
- MADAGASCAR:**
- 1990 Tsingy Bemaraha Strict Nature Reserve

**MALAWI:**

- 1984 Lake Malawi National Park

**MALI:**

- 1988 Old Towns of Djenné  
1988 Timbuktu  
1989 Cliffs of Bandiagara (Land of the Dogons)

**MALTA:**

- 1980 City of Valetta  
1980 Megalithic Temples  
1980 Hal Saflieni Hypogeum

**MAURITANIA:**

- 1989 Banc D'Arguin National Park  
1996 The Ancient Ksour of Ouadane, Chinguetti, Tichitt and Oualata

**MEXICO:**

- 1987 Historic Centre of Mexico City and Xochimilco  
1987 Pre-Hispanic City and National Park of Palenque  
1987 Pre-Hispanic City of Teotihuacan  
1987 Historic Centre of Oaxaca and the Archaeological Site of Monte Alban  
1987 Historic Centre of Puebla  
1987 Sian Ka'an  
1988 Historic Town of Guanajuato and adjacent mines  
1988 Pre-Hispanic City of Chichén-Itza  
1991 Historic Centre of Morelia  
1992 El Tajin, Pre-Hispanic City  
1993 Whale Sanctuary of El Vizcaino  
1993 Historic Centre of Zacatecas  
1993 Rock Paintings of the Sierra de San Francisco  
1994 The Earliest 16th Century Monasteries on the slopes of Popocatepetl  
1996 The Prehispanic Town of Uxmal  
1996 The Historic Monuments Zone of Querétaro  
1997 Hospicio Cabañas, Guadalajara

**MOROCCO:**

- 1981 Medina of Fez  
1985 Medina of Marrakesh  
1987 Ksar of Aït-Ben-Haddou  
1996 The Historic City of Meknes

- 1997 The Archaeological Site of Volubilis  
1997 The Medina of Tètouan (formerly known as Titawin)

**MOZAMBIQUE:**

- 1991 Island of Mozambique

**NEPAL:**

- 1979 Kathmandu Valley  
1979 Sagarmatha National Park, including Mt. Everest  
1984 Royal Chitwan National Park  
1997 Lumbini, the Birthplace of the Lord Buddha

**NETHERLANDS:**

- 1995 Schokland and its surroundings  
1996 Defense Line of Amsterdam  
1997 Mill Network at Kinderdijk-Elshout  
1997 Historic Area of Willemstad, Inner City, and Harbour, The Netherlands Antilles

**NEW ZEALAND:**

- 1990 Te Wahipounamu—South West New Zealand (Westland/Mount Cook National Park and Fiordland National Park, previously inscribed on the World Heritage List, are part of this site)  
1990 Tongariro National Park

**NIGER:**

- 1991 Air and Ténéré Natural Reserves  
1996 "W" National Park

**NORWAY:**

- 1979 Urnes Stave Church  
1979 Bryggen  
1980 Røros Mining Town  
1985 Rock Drawings of Alta

**OMAN:**

- 1987 Bahla Fort  
1988 Archaeological Sites of Bat, Al-Khutm and Al-Ayn  
1994 Arabian Oryx Sanctuary

**PAKISTAN:**

- 1980 Archaeological Ruins at Moenjodaro

- 1980 Buddhist Ruins at Takht-i-Bahi and Neighboring City Remains at Sahr-i-Bahlol
- 1980 Taxila
- 1981 Fort and Shalamar Gardens at Lahore
- 1981 Historic Monuments of Thatta
- 1997 Rohtas Fort
- PANAMA:**
- 1980 Fortifications of Portobelo and San Lorenzo
- 1981 Darien National Park
- 1997 The Historic District of Panam., with the Salûn Bolivar
- PARAGUAY:**
- 1993 Jesuit Missions of La Santisima Trinidad de Parana and Jesus de Tavarangue
- PERU:**
- 1983 City of Cuzco
- 1983 Historic Sanctuary of Machu Picchu
- 1985 Chavin (Archaeological site)
- 1985 Huascarán National Park
- 1987 Manu National Park
- 1988 Chan Chan Archaeological Zone
- 1990 Rio Abiseo National Park
- 1991 Historic Centre of Lima
- 1994 The Lines and Geoglyphs of Nasca and Pampas de Juma
- PHILIPPINES:**
- 1993 Baroque Churches of the Philippines
- 1993 Tubbataha Reef Marine Park
- 1995 Rice Terraces of the Philippines Cordilleras
- POLAND:**
- 1978 Historic Centre of Cracow
- 1978 Wieliczka Salt Mines
- 1979 Auschwitz Concentration Camp
- 1980 Historic Centre of Warsaw
- 1992 Old City of Zamosc
- 1997 The Medieval Town of Torun
- 1997 The Castle of the Teutonic Order in Malbork
- PORTUGAL:**
- 1983 Monastery of the Hieronymites and Tower of Belém, Lisbon
- 1983 Monastery of Batalha
- 1983 Convent of Christ in Tomar
- 1988 Historic Centre of Evora
- 1989 Monastery of Alcobaça
- 1995 Cultural Landscape of Sintra
- 1996 The Historic Centre of Oporto
- REPUBLIC OF KOREA:**
- 1995 Sokkuram Grotto and Pulguksa Temple
- 1995 Haiensa Temple Changgyong P'ango, the Depositories for the Tripitaka Koreana Woodblocks
- 1995 The Chongmyo Shrine
- 1997 The Chíangdökkung Palace Complex
- 1997 Hwasong Fortress
- ROMANIA:**
- 1991 Danube Delta
- 1993 Biertan and its Fortified Church
- 1993 Monastery of Horezu
- 1993 Churches of Moldavia
- RUSSIAN FEDERATION:**
- 1990 Historic Centre of St. Petersburg and related groups of monuments
- 1990 Khizi Pogost
- 1990 Kremlin and the Red Square
- 1992 Historic Monuments of Novgorod and surroundings
- 1992 Cultural and Historic Ensemble of the Solovetsky Islands
- 1992 The White Monuments of Vladimir and Suzdal
- 1993 Architectural Ensemble of the Trinity Sergius Lavra in Sergiev Posad
- 1994 The Church of the Ascension, Kolomenskoye
- 1995 Virgin Komi Forests
- 1996 Lake Baikal
- 1996 Volcanoes of Kamchatka
- SENEGAL:**
- 1978 Island of Gorée
- 1981 Djoudj National Bird Sanctuary
- 1981 Niokolo-Koba National Park

**SEYCHELLES:**

- 1982 Aldabra Atoll 1983 Vallée de Mai  
Nature Reserve

**SLOVAKIA:**

- 1993 Vlkolinec  
1993 Spišský Hrad and its Associated  
Cultural Monuments  
1993 Banská Stiavnica

**SLOVENIA:**

- 1988 Skocjan Caves

**SPAIN:**

- 1984 The Historic Centre of Córdoba  
1984 Alhambra, Generalife, and  
Albayzin, Granada  
1984 Burgos Cathedral  
1984 Monastery and Site of the Escorial,  
Madrid  
1984 Parque Güell, Palacio Güell and  
Casa Mila, Barcelona  
1985 Altamira Cave  
1985 Old Town of Segovia, including its  
aqueduct  
1985 Churches of the Kingdom of the  
Asturias  
1985 Santiago de Compostela (Old Town)  
1985 Old Town of Avila, including its  
Extra Muros churches  
1986 Mudéjar Architecture of Teruel  
1986 Historic City of Toledo  
1986 Garajonay National Park  
1986 Old Town of Cáceres  
1987 Cathedral, the Alcazar and Archivo  
de Indias, Seville  
1988 Old City of Salamanca  
1991 Poblet Monastery  
1993 Archaeological Ensemble of Mérida  
1993 Royal Monastery of Santa Maria de  
Guadalupe  
1993 The Route of Santiago de  
Compostela  
1994 Doñana National Park  
1996 The Historic Walled Town of Cuenca  
1996 "La Lonja de la Seda" of Valencia  
1997 Las Médulas  
1997 The Palau de la Música Catalana and  
the Hospital de Sant Pau, Barcelona  
1997 San Millán Yuso and Suso Monasteries

**SRI LANKA:**

- 1982 Sacred City of Anuradhapura  
1982 Ancient City of Polonnaruwa  
1982 Ancient City of Sigiriya  
1988 Sinharaja Forest Reserve  
1988 Sacred City of Kandy  
1988 Old Town of Galle and its fortifi-  
cations  
1991 Golden Temple of Dambulla

**SWEDEN:**

- 1991 Royal Domain of Drottningholm  
1993 Birka and Hovgården  
1993 Engelsberg Ironworks  
1994 Rock Carvings of Tanum  
1994 Skogskyrkogården  
1995 Hanseatic Town of Visby  
1996 The Church Village of Gammelstad,  
Luleå  
1996 The Laponian Area

**SWITZERLAND:**

- 1983 Convent of St. Gall  
1983 Benedictine Convent of St. John at  
Müstair  
1983 Old City of Berne

**SYRIAN ARAB REPUBLIC:**

- 1979 Ancient City of Damascus  
1980 Site of Palmyra  
1980 Ancient City of Bosra  
1988 Ancient City of Aleppo

**THAILAND:**

- 1991 Thungyai-Huai Kha Khaeng Wildl-  
ife Sanctuaries  
1991 Historic Town of Sukhothai and  
associated historic towns  
1991 Historic City of Ayutthaya and  
associated historic towns  
1992 Ban Chiang Archaeological Site

**TUNISIA:**

- 1979 Amphitheater of El Djem  
1979 Site of Carthage  
1979 Medina of Tunis  
1980 Ichkeul National Park  
1985 Punic Town of Kerkuane and its  
Necropolis  
1988 Medina of Sousse

- 1988 Kairouan
- 1997 Dougga/Thugga

**TURKEY:**

- 1985 Historic Areas of Istanbul
- 1985 Göreme National Park and the Rock Sites of Cappadocia
- 1985 Great Mosque and Hospital of Divrigi
- 1986 Hattusha
- 1987 Nemrut Dag
- 1988 Xanthos-Letoon
- 1988 Hierapolis-Pamukkale
- 1994 City of Safranbolu

**UGANDA:**

- 1994 Bwindi Impenetrable National Park
- 1994 Rwenzori Mountains National Park

**UKRAINE:**

- 1990 Kiev: St Sophia Cathedral and related monastic buildings, and Lavra of Kiev-Pechersk

**UNITED KINGDOM:**

- 1986 The Giant's Causeway and Causeway Coast
- 1986 Durham Castle and Cathedral
- 1986 Ironbridge Gorge
- 1986 Studley Royal Park, including the Ruins of Fountains Abbey
- 1986 Stonehenge, Avebury and associated sites
- 1986 The Castles and Town Walls of King Edward in Gwynedd
- 1986 St. Kilda
- 1987 Blenheim Palace
- 1987 City of Bath
- 1987 Hadrian's Wall
- 1987 Palace of Westminster, Abbey of Westminster, and St. Margaret's Church
- 1988 Henderson Island
- 1988 The Tower of London
- 1988 Canterbury Cathedral, St. Augustine's Abbey, and St. Martin's Church
- 1995 Old and New Towns of Edinburgh
- 1995 Gough Island Wildlife Reserve
- 1997 Maritime Greenwich

**UNITED REPUBLIC OF TANZANIA:**

- 1979 Ngorongoro Conservation Area
- 1981 Ruins of Kilwa Kisiwani and Ruins of Songo Mnara
- 1981 Serengeti National Park
- 1982 Selous Game Reserve
- 1987 Kilimanjaro National Park

**UNITED STATES OF AMERICA:**

- 1978 Mesa Verde National Park
- 1978 Yellowstone National Park
- 1979 Everglades National Park
- 1979 Grand Canyon National Park
- 1979 Independence Hall
- 1980 Redwood National Park
- 1981 Mammoth Cave National Park
- 1981 Olympic National Park
- 1982 Cahokia Mounds State Historic Site
- 1983 Great Smokey Mountains National Park
- 1983 San Juan National Historic Site and La Fortaleza
- 1984 The Statue of Liberty
- 1984 Yosemite National Park
- 1987 Monticello, and the University of Virginia, Charlottesville
- 1987 Chaco Culture National Historic Park
- 1987 Hawaii Volcanoes National Park
- 1992 Pueblo de Taos
- 1995 Carlsbad Caverns National Park

**URUGUAY:**

- 1995 Historic Quarter of the City of Colonia del Sacramento

**UZBEKISTAN:**

- 1990 Itchan Kala
- 1993 The Historic Centre of Bukhara

**VENEZUELA:**

- 1993 Coro
- 1994 Canaima National Park

**VIET NAM:**

- 1993 Hué (Complex of Monuments)
- 1994 Ha Long Bay

**YEMEN:**

- 1982 Old Walled City of Shibam

- 1988 Old City of Sana'a
- 1993 Historic Town of Zabid

**YUGOSLAVIA:**

- 1979 Natural and Culturo-Historic Region of Kotor
- 1979 Stari Ras and Sopocani Monastery
- 1980 Durmitor National Park
- 1988 Studenica Monastery

**ZAMBIA/ZIMBABWE:**

- 1989 Victoria Falls/Mosi-oa-Tunya

**ZIMBABWE:**

- 1984 Mana Pools National Park, Sapi and Chewore Safari Areas
- 1988 Great Zimbabwe National Monument
- 1988 Khami Ruins National Monument

The World Heritage List was established under terms of The Convention Concerning the Protection of the World Cultural and Natural Heritage adopted in November 1972 at the 17th General Conference of UNESCO. The Convention states that a World Heritage Committee "will establish, keep up-to-date and publish" a World Heritage List of cultural and natural properties,

submitted by the States Parties and considered to be of outstanding universal value.

One of the main responsibilities of this Committee is to provide technical co-operation under the World Heritage Fund for the safeguarding of World Heritage properties to States Parties whose resources are insufficient. States Parties can request international assistance under the Fund for the preparation of tentative lists and nomination forms, expert missions, training of specialized staff, and supply of equipment when appropriate; they can also apply for long-term loans and, in special cases, non-repayable grants. Requests must concern work necessary for the preservation of cultural or natural sites included in the World Heritage List or assistance to national or regional training centres.

Emergency assistance is also available under the Fund in the case of properties severely damaged by specific natural or man-made disasters or threatened with imminent destruction.

Inquiries should be sent to :

UNESCO World Heritage Centre  
7 Place de Fontenoy  
75352 Paris 07 SP, France  
wh-info@unesco.org

# Convention for the Protection of Cultural Property in the Event of Armed Conflict

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## The Hague Convention, Adopted 1954

This Convention is a sequel to an earlier treaty of 1907 concerning the laws and customs of warfare on land, an accord that instituted, for the first time, a rudimentary form of international protection for structures devoted to the arts and sciences and for historical monuments. The 1954 Convention contains provisions for safeguarding movable as well as immovable property deemed of great importance to the cultural heritage of peoples, irrespective of its origin or ownership, and makes respect for such property during armed conflict obligatory. The term "armed conflict" is used, rather than "war" to cover any armed hostilities, including those between and within nations, whether or not war is formally declared.

During an armed conflict, protection of cultural property is the responsibility of the territorial state and of its enemies alike. Respect for protected property implies that the parties to the Convention refrain from any use of such property that might make it vulnerable to damage, and from any deliberate destruction. States Parties also undertake to prohibit and, if necessary, to prevent any form of theft, pillage, misappropriation or vandalism directed against protected cultural property. The Convention provides for special protection of movable cultural property considered of great importance and for designated refuges intended to shelter such property.

The Convention came into force on August 7, 1956. As of July 15, 1998, there were 92 States Parties.

A separate Protocol was adopted at the same time as the Convention. This accord forbids States Parties to export cultural property from territories under their occupation. Furthermore, those states must take all necessary steps to prevent such exportation by others. If despite these measures an item of cultural property is exported from an occupied territory, it must be returned to the competent authorities of that territory upon the cessation of hostilities, with the understanding that any indemnities due to purchasers or holders in good faith will be paid by the previously occupying state. As stipulated in the Protocol, cultural property transferred from an occupied territory shall never be retained as war reparations.

The Protocol came into force on August 7, 1956. Seventy-seven countries were States Parties as of July 15, 1998.

The Convention and the Protocol were drafted and adopted in the wake of massive destruction during the Second World War, comprising the first international agreement focusing exclusively on the protection of cultural heritage. The terms of the Convention cover a broad range of cultural property, including religious or secular architecture; archaeological sites; works of art; manu-

scripts, books and other objects of artistic, historical or archaeological interest; scientific materials; museums; libraries; archives; and entire historic districts or settlements. Vehicles used to move cultural objects also are protected, as are personnel responsible for their care.

The procedures for application of the Convention are set out in regulations for its execution which, on the initiative of the Director-General of UNESCO, were implemented for the first time during the 1967 Middle East conflict. In brief, States Parties to the Convention are obliged to lessen the consequences for cultural heritage of an armed conflict and to:

- Take preventive measures for such protection, not only during hostilities, but also in peacetime;
- Safeguard and respect cultural property during armed conflict;
- Establish mechanisms for protection, including nomination of Commissioners-General for Cultural Property and inscription of specially protected sites, monuments or refuges of moveable cultural objects in the International Register of Cultural Property under Special Protection;
- Mark important buildings and monuments with a special protective emblem, the "Blue Shield";
- Create dedicated units within the military forces with responsibility for protecting cultural heritage; and
- Inform the military and the general public of the Convention and its terms.

When the UNESCO Secretariat receives information about impending hostilities or the destruction of cultural property during an armed conflict, it immediately contacts the warring parties, reminds them of their obligations to respect and protect cultural property, and if requested by a States Party, provides technical assistance, including expert missions. This practice has been helpful in the course of several conflicts during the past forty years. Moreover, in order to disseminate the provisions of the Convention more widely, UNESCO organizes expert meetings, seminars and training courses for specific groups including parliamentarians, members of the armed forces, police officers, lawyers, and conservation specialists, and issues publications.

Recent UNESCO activities relating to the Convention include meetings of military and legal experts to enhance application by armed forces in the field and to strengthen the utility of the accord. Regional and sub-regional seminars are convened to encourage ratification and adherence to the terms of the Convention: the first of these were in Central Asia and the Caucasus. Continuing meetings of States Parties are reviewing the Convention with the objective of strengthening provisions for its effectiveness.

Publications by UNESCO relating to the Convention include: reports of States Parties to the Convention on application of its terms (issued in 1967, 1970, 1979, 1984, 1989 and 1995); a commentary on the Convention, in French and English; an insert about the Convention for inclusion in military manuals; and a review of the Convention, in English and French.

In protecting cultural property during armed conflict, UNESCO cooperates closely with the United Nations and other intergovernmental and nongovernmental organizations such as the Council of Europe, the International Centre for the Study of the Preservation and the Restoration of Cultural Property (ICCROM), the Red Cross, the International Council of Museums (ICOM), and the International Council on Monuments and Sites (ICOMOS).

For the text of the "Convention for the Protection of Cultural Property in the Event of Armed Conflict", see: *Conventions and Recommendations of UNESCO Concerning the Protection of the Cultural Heritage*, UNESCO, Imprimeries Populaires, Geneva, Second edition, 1985 (ISBN 92-3-102101-X); or

<http://www.unesco.org/general/eng/legal/cltheritage/index.html#recomm>

For further information, write, call or fax:

UNESCO  
International Standards Section, Division  
of Cultural Heritage  
1 rue Miollis, 75732 PARIS CEDEX 15  
France  
Phone: +33-1-45-68-44-40  
Fax: +33-1-45-68-55-96

# Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property

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Adopted in Paris, 1970

The purpose of this Convention is to further develop principles and standards set forth in the Recommendation on the same subject adopted by the UNESCO General Conference in 1964, and to make them binding on States Parties to the Convention. The accord defines at length the cultural property qualifying for protection on historical, archaeological, artistic and scientific grounds.

Under the Convention, the transfer of ownership, import and export of all property covered by its definition is not automatically prohibited. Each States Party to the Convention must establish regulations regarding operations that affect property situated in its territory and decide which are licit and which are illicit. States Parties to the Convention undertake to adopt necessary measures to: (1) prevent museums within their territories from acquiring illegally exported cultural property; (2) prohibit import of cultural property stolen from a museum or a public institution after the entry into force of the Convention; (3) recover and return any such cultural property stolen and imported, at the request of a State of origin.

The Convention came into force on April 24, 1972. As of 9 October 9, 1997, there were 88 States Parties.

What is illicit traffic and why does it need to be prevented? Works of art, antiques and ar-

chaeological objects are an important part of a country's cultural heritage and thus national laws exist to protect them. But protection often is inadequate, and due to a growing international demand, thefts of art works and antiquities are increasing. Archaeological sites continue to be plundered. Countries with a rich archaeological and cultural heritage are particularly vulnerable, as the lucrative international art and antiquities market encourages disturbance of archaeological sites, plunder of historic structures, destruction of monumental works of art, and the ensuing illicit trade. The result is disappearance of cultural heritage in countries, but moreover, in the case of looted archaeological sites, the destruction of unique evidence for human habitation and accomplishment.

Most looted objects are sent abroad where laws of the countries of origin are ineffective. Thus, cooperation between countries is essential if theft, looting and the illegal movement of objects are to be controlled. The intention of the Convention is not to prevent all movement of art works and archaeological objects. Their international circulation is necessary to enable people in other countries to gain knowledge of and respect for world cultures. Rather, the aim is to stop theft, and to regulate the export and import of cultural objects so that countries are not deprived of artifacts fundamentally significant for their national heritage.

A key provision of the Convention concerns the return by a States Party of cultural property stolen from a museum or a similar institution located in another States Party. In the case of pillage of archaeological sites causing extensive damage to a State's cultural heritage, the Convention calls for concerted international efforts which could include controls on imports and on international trade. A series of complementary protection measures including regulating exports, protecting archaeological sites, improving museum management and security, as well as promulgating ethical rules for curators, collectors and dealers, are included in the text of the Convention.

Most States Parties to the Convention have passed laws protecting certain cultural objects, or categories of objects, and establishing rules regulating export. These rules vary widely: in some countries there is a total ban on the export of various types of cultural property; in some, export is subject in all cases to authorization; and in others, authorization to export must be obtained for specified categories of objects. Regulations by States Parties governing import also differ.

The main impact of the Convention may be to change attitudes. By adopting this accord, the international community exerts moral pressure not only on those concerned with protection of the cultural heritage, but also on those dealing in cultural objects, even in States that are not parties to the Convention. Officials responsible for heritage management are encouraged to take adequate measures to ensure proper protection in collaboration with the different public services concerned, including museums, police and customs.

Conversely, those acquiring cultural property (including museums, collectors and dealers) have an increasing awareness of international standards. The effect of the Convention is evident in codes of ethics regarding acquisition of cultural property adopted by many museums in the industrialized countries. The Code of Professional Ethics of the International Council of Museums (ICOM) serves as a model, reinforcing the Convention's terms, as it states: "A museum should not acquire, whether by purchase, gift, bequest or exchange, any object unless the gov-

erning body and responsible officer are satisfied that the museum can acquire a valid title to the specimen or object in question and that in particular it has not been acquired in, or exported from, its country of origin... in violation of that country's laws."

Although few cases have been brought before the courts under legislation adopted to implement the 1970 Convention, its principles have been invoked in several cases. Courts in numerous instances maintain that the UNESCO Convention expresses internationally-accepted fundamental convictions on the right of each country to the protection of its cultural heritage and on the fact that practices which prejudice this right are condemnable and must be combated.

The role of UNESCO is essentially one of encouraging states to ratify the Convention; collecting and disseminating information on implementation measures; studying questions raised by states concerning the application of the Convention; and making proposals to states on these matters. In addition, UNESCO circulates information concerning thefts of cultural property from museums or similar institutions in States Parties to the Convention, encouraging cooperation among museums, customs administrations, and police services.

The following are a few examples of actions taken by UNESCO in support of the Convention.

- After the theft in 1985 of 140 archaeological objects from the National Museum of Anthropology in Mexico, UNESCO circulated to all States Parties an illustrated booklet on the stolen objects, requesting all possible assistance for their recovery and return. Interpol and the ICOM also circulated details of the theft through their own channels.
- UNESCO published compendia in English and French of national laws and regulations concerning the protection of movable cultural property in 45 states, as well as booklets, in English and French, containing the full texts of national laws and regulations in some 31 other states.
- Commentary on the Convention, in French, is available from UNESCO.
- A study by a group of experts in 1983 on problems raised by States Parties regarding implementation of the Convention, proposed

measures for national and international actions to stem illicit trafficking. The results are published under the title "National legal control of illicit traffic in cultural property," available in English, French and Spanish from UNESCO.

- A handbook, in English, containing a summary of national regulations concerning the export of cultural property in more than 150 countries is widely disseminated.
- In cooperation with the International Institute for the Unification of Private Law (UNIDROIT), UNESCO addressed questions of private law regarding stolen and illegally exported cultural property and participated in drafting the UNIDROIT Convention.
- UNESCO cooperates with Interpol, the Customs Cooperation Council and the ICOM in training specialized personnel to counter illicit traffic in cultural property.

For the text of the "Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural

Property", see *Conventions and Recommendations of UNESCO Concerning the Protection of the Cultural Heritage*, UNESCO, Imprimeries Populaires, Geneva, Second edition, 1985 (ISBN 92-3-102101-X), or

<http://www.unesco.org/general/eng/legal/cltheritage/index.html#recomm>

For further information, write, call or fax:

International Standards Section  
 Division of Cultural Heritage  
 UNESCO  
 1, rue Miollis  
 75732 PARIS CEDEX 15  
 France  
 Phone: +33-1-45-68-44-40  
       +33-1-45-68-44-01  
       +33-1-45-68-37-93  
 Fax: +33-1-45-68-55-96

# Convention Concerning the Protection of the World Cultural and Natural Heritage

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## The World Heritage Convention, Adopted in Paris, 1972

**T**his Convention is a unique international instrument recognizing and protecting both cultural and natural heritage of outstanding universal value. The accord links conservation of nature and culture, thus challenging the limited perception that nature and culture are in opposition. Nature and culture are complementary and inseparable, the cultural identity of different peoples having been forged in their natural environment. Just as the creative works of humankind may be inspired by the beauty of their natural surroundings, some of the most spectacular natural sites bear the imprint of human activity over centuries.

The Convention came into force on December 17, 1975. As of July 28, 1998, there were 154 States Parties.

The accord is the most universal legal instrument for heritage protection, with 522 cultural, natural and mixed sites on the World Heritage List, a number augmented each year. Inscription on the List has extraordinary implications, as it designates sites as valuable beyond national boundaries and significant to all humankind. Thus, the Convention establishes two basic principles: First, each States Party accepts primary obligation to ensure conservation of listed sites on its territory, and agrees to perform this responsibility to the utmost of its resources. Second, all

States Parties recognize the duty of the international community as a whole to exert influence and cooperate in conserving a heritage deemed of world-wide value.

The diversity of World Heritage sites and monuments is astounding: some are entire cities, like Brasilia, Bath or Luang Prabang; others are vast natural features like the Great Barrier Reef in Australia, or sites carrying traumatic memories of history like Auschwitz, the Hiroshima Peace Memorial or the island of Goree, where slaves were embarked for the New World. Still others are exemplary buildings like the Taj Mahal or the Acropolis in Athens, or proto-industrial sites like the Wieliczka Salt Mines near Krakow, or the city and silver mines of Potosi. There are great natural parks like Yellowstone in the United States or Los Glaciares in Argentina, and frail ensembles of buildings made entirely of earth, like those of Sana'a in Yemen, or Ait Ben Hadou in Morocco.

It would be a mistake to assume that the List is simply an ever-expanding tourist's guide to hundreds of wonders in the modern world. Many of these sites are endangered, threatened by a variety of forces, including: poverty, development and population pressures, war, indifference, inadequate management, ideological intolerance, the brute power of profit, and relentless touristic

overuse. Above all, the sites are threatened by the exceptionally swift changes visited upon our age throughout the world. The framers of the World Heritage Convention intended neither to arrest change, nor to freeze development. Rather, sustainable development is the ultimate goal of the World Heritage conservation process.

The Convention is governed by a World Heritage Committee, composed of a representative from each of 21 States Parties, with nations participating on a rotating basis. A World Heritage Centre, housed at UNESCO, provides support services for the Committee, and administers a World Heritage Fund supported by contributions from States Parties. This fund provides approximately US \$4 million per year, and is used to facilitate some international technical assistance for managing and restoring World Heritage sites, although the amount falls short of that anticipated by the Convention drafters and of current need.

Sites are inscribed on the World Heritage List through a four-step process consisting of identification, nomination, evaluation and decision. In the identification stage, States Parties prepare an inventory of properties in their territory deemed worthy of nomination. Nominations are considered and sites added to the List on an annual basis. Upon nomination of a site by a States Party, a dossier is prepared and submitted to UNESCO for examination by the World Heritage Center and evaluation by the International Council on Monuments and Sites (ICOMOS) in the case of cultural sites, and by the World Conservation Union (IUCN) for natural sites. Nominations of cultural landscapes and mixed sites are evaluated by both ICOMOS and IUCN. Site nominations and evaluations are considered by the Bureau of the World Heritage Committee which makes recommendations to the Committee for decision.

Cultural sites must meet one or more of the following criteria: (1) be considered a masterpiece of human creative genius; (2) exhibit an important interchange of human values over time; (3) bear a unique or exceptional testimony to a cultural tradition, living or disappeared; (4) be an outstanding example of a structure, site or landscape, illustrating a significant stage in human history; (5) be an outstanding example of a tra-

ditional human settlement or land-use by a culture, especially a vulnerable one; or (6) be directly associated with events, living traditions, ideas, beliefs, artistic or literary works of universal significance. Natural sites should: (1) be outstanding examples representing major stages of the earth's history; (2) be outstanding examples representing significant on-going ecological and biological processes; (3) contain superlative natural phenomena or areas of exceptional natural beauty; or (4) contain the most important natural habitats for in-situ conservation of biological diversity.

A preponderance of sites in the European and Mediterranean regions leads the Committee to focus increasing attention on geographical representation and on assuring an appropriate diversity of site characteristics. Hence, the Committee initiated a global strategy to identify, at regional levels, properties suitable for inscription that would lead to a fully representative and universal list. In 1994, An experts meeting on the global strategy prescribed regional meetings to assist States Parties less well represented on the List in identifying and nominating cultural and natural heritage sites. Several meetings have taken place in Africa, Asia and the Pacific area. Additionally, there have been thematic meetings on topics including: historic routes, heritage canals, as well as Asian rice culture and terraced landscapes. Other meetings have examined cultural landscapes in the Asia-Pacific region, Europe and the Andes.

Once a site is inscribed on the World Heritage List, what is the States Party's responsibility? Above all, it is to maintain the values that gained inscription for the site. Listing a site accomplishes little if it subsequently falls into a state of disrepair or if a development project threatens to compromise the site's integrity. Conservation is an ongoing process. The credibility of World Heritage stems from regular monitoring of the state of conservation, reporting on the condition of sites, and on measures taken to protect them. Efforts to raise public awareness of the value and conservation needs are essential in this process. Submission by the States Parties of periodic reports on the condition of listed sites to the General Conference of UNESCO through the World Heritage Committee is considered a crucial part

of the World Heritage conservation process. In regard to improving conservation and site management, sharing of experience on the international level is a great asset offered by the World Heritage venture.

States Parties are encouraged by the Convention to improve general practices for designating, managing and protecting heritage areas. When nominating World Heritage sites, governments must vouch for their legal and administrative protection. Monitoring the condition of World Heritage sites is an increasingly important and complex issue. The Convention calls for a *List of World Heritage in Danger*, to draw international attention to severely threatened sites. As of December 1997, this list contained 25 cultural and natural sites. The Committee may occasionally apply pressure on a States Party regarding stewardship of its World Heritage sites. In its advisory and oversight role, the Committee encourages good management practices and has, in some instances, discouraged threatening development projects such as dams, roads, and intrusive industrial or tourist facilities.

For long-range protection of the planet's cultural and natural diversity it is necessary to instill a deep sense of responsibility in young people. The UNESCO Young People's World Heritage Education Project aims to promote awareness of the World Heritage Convention among young people and to involve them in World Heritage conservation through the integration of World Heritage education into secondary school curricula. This is done with the expectation of creating a new synergy among educators, teachers, curriculum developers, heritage experts and others from the local to the international level. In June 1995, the First World Heritage Youth Forum was held in Bergen, Norway. World Heritage Youth Fora also convened

during the following two years in Dubrovnik, Croatia, in Victoria Falls, Zimbabwe and in Beijing, China. A World Heritage Education Kit called "World Heritage in Young Hands" including student activities, a poster, and photographs of World Heritage sites from all regions of the world will be available from UNESCO in late 1998.

The effectiveness of the World Heritage Convention is impressive since failure to comply with the recommendations of the World Heritage Committee does not invoke sanctions greater than the possibility of removal of a site from the World Heritage List. The Convention relies solely on the power of persuasion and the desire for general recognition felt by people everywhere who are concerned with the preservation of the world's remarkable heritage.

For the text of the "Convention concerning the Protection of the World Cultural and Natural Heritage", see *Conventions and Recommendations of UNESCO Concerning the Protection of the Cultural Heritage*, UNESCO, Imprimeries Populaires, Geneva, Second edition, 1985 (ISBN 92-3-102101-X): or

<http://www.unesco.org/general/eng/legal/cltheritage/index.html#recomm>

For further information, write, call or fax:

World Heritage Centre  
UNESCO  
7, place de Fontenoy  
75352 PARIS 07 SP  
France  
Phone: +33-1-45-68-15-71  
          +33-1-45-68-18-76  
Fax: +33-1-45-68-55-70  
E-mail: [wh-info@unesco.org](mailto:wh-info@unesco.org)  
<http://www.unesco.org/whc/>

# U.S. Historic Preservation Tax Incentives Program

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**H**istoric buildings are tangible links with the past. They help give a community a sense of identity, stability, and orientation. The Federal government encourages the preservation of historic buildings through various means. One of these is the program of Federal tax incentives to support the rehabilitation of historic and older buildings. The Federal Historic Preservation Tax Incentives Program is one of the Federal government's most successful and cost-effective community revitalization programs. The Preservation Tax Incentives reward private investment in rehabilitating historic properties such as offices, rental housing, and retail stores.

Since 1976, the National Park Service has administered the program in partnership with the Internal Revenue Service and with State Historic Preservation Officers. The tax incentives have spurred the rehabilitation of historic structures of every period, size, style, and type. They have been instrumental in preserving the historic places that give cities, towns and rural areas their

special character. The tax incentives for preservation attract new private investment to the historic cores of cities and towns. They also generate jobs, enhance property values, and augment revenues for state and local governments through increased property, business and income taxes. The Preservation Tax Incentives also help create moderate- and low-income housing in historic buildings. Through this program, abandoned or underused schools, warehouses, factories, churches, retail stores, apartments, hotels, houses, and offices throughout the country have been restored to life in a manner that maintains their historic character.

Current tax incentives for preservation, established by the Tax Reform Act of 1986 (PL 99-514; Internal Revenue Code Section 47 [formerly Section 48(g)]) include:

- Twenty percent tax credit for the certified rehabilitation of certified historic structures; and
- Ten percent tax credit for the rehabilitation of non-historic, non-residential buildings built before 1936.

# Federal Tax Incentives Program for Rehabilitating Historic Buildings

## A Successful Federal/State Partnership

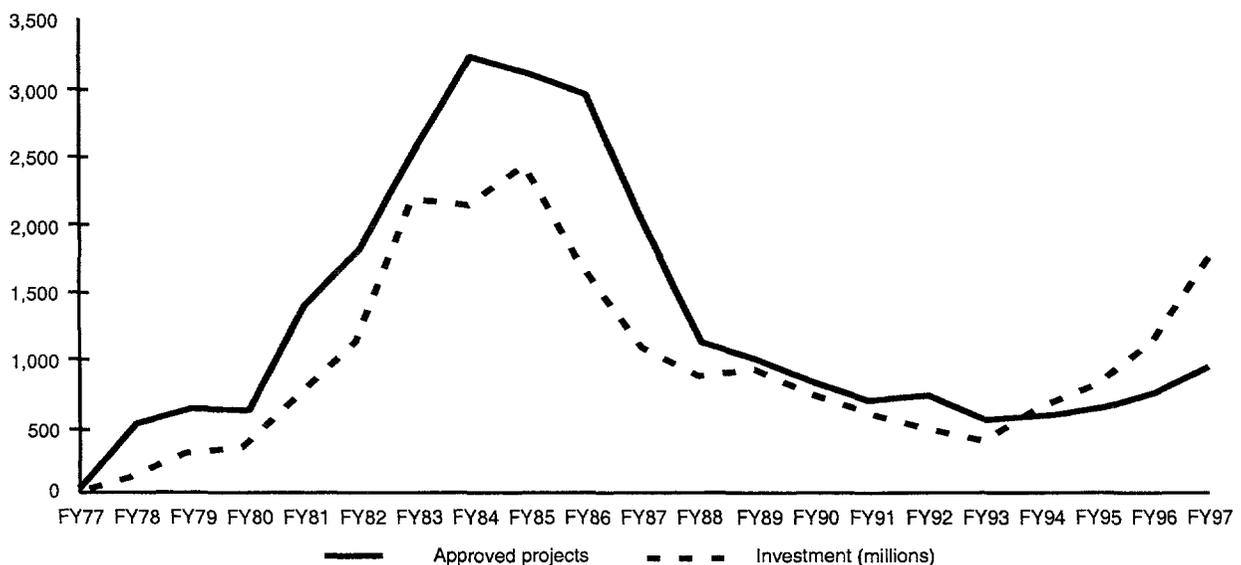
The Historic Preservation Tax Incentives Program, jointly administered by the National Park Service and the State Historic Preservation Officers, is the most effective Federal program to promote both urban and rural revitalization and encourage private investment in rehabilitating historic buildings. The tax credit is specifically targeted at income-producing historic properties and has generated over \$18 billion in historic preservation activity since its inception in 1976. The tax incentives program has

attracted new private investment to historic cores of cities and towns as well as generated jobs, enhanced property values, created affordable housing and augmented revenues for Federal, State and local governments.

### 902 Projects Approved in 1997: Largest Increase in 13 Years

The historic rehabilitation tax credits program continues to be the Federal government's largest

**Federal tax incentives for rehabilitating historic buildings—a 20-year history**



program to stimulate the preservation and reuse of historic buildings that help provide our older communities with their unique character. In fiscal year 1997, the National Park Service approved 902 projects—the highest number this decade. This number was a 25 percent increase over the 724 projects approved the previous year and the largest percent increase since 1984. Spurred on by a healthy economy and the available tax credits, even historic properties that had remained vacant since the passage of the Tax Reform Act of 1986 are now being saved and adaptively reused.

### **1997 at a Glance**

- With a 5-to-1 ratio of private investment to federal tax credit, the Historic Preservation Tax Incentives program is an outstanding means of leveraging private investment in adaptive reuses and preservation of our nation's historic buildings.
- Approved projects totaled 902.
- Jobs created totaled 42,394.
- Leveraged private investment totaled \$1.73 billion.
- Record number 6,239 low- and moderate-income housing units created.

### **Widespread Economic Benefits: 47 New Jobs Created by Each Project**

Each rehabilitation project approved by the National Park Service provides, on the average, 47 new jobs—principally to local residents. Besides Federal income tax generated from these new jobs, taxes on income from other activities involving these rehabilitations provide further tax revenues to federal, state and local governments. These projects also result in enhanced property values, augmenting state and local revenues, and contributing to economic rejuvenation of older neighborhoods and center cities.

### **More Than \$1.73 Billion in New Private Funds Invested Last Year**

While the federal historic preservation tax incentives encourage the rehabilitation of historic buildings, they also stimulate major private investment in our older, often culturally diverse

communities. Completed rehabilitation projects certified by the National Park Service last year represented a private investment of more than \$1.73 billion at a cost to the Federal Treasury of less than \$346 million in the form of tax credits. Taking into account new construction, which often takes place in conjunction with approved rehabilitations and is ineligible for the credit, the program leverages far greater than 5 to 1 in private-to-public investment in the preservation and renewal of our old communities.

### **Over 190,000 Eligible Properties Nationwide**

As of September 30, 1997, buildings listed in or contributing to historic districts on the National Register of Historic Places totaled 936,059 with an average of 30,000 buildings being added annually. In addition, an estimated 39,785 are included in local historic districts that are certified by the National Park Service. The National Park Service estimates that 20 percent of the historic buildings qualify as income producing. Under current tax law, only income-producing buildings listed individually or certified as contributing to these historic districts are eligible for rehabilitation credits.

### **Finding Out More About the Program**

Information on the historic rehabilitation tax credits and a series of technical publications which explain cost-effective methods of repairing and maintaining historic buildings are available from the Technical Preservation Services Branch of the National Park Service and from State Historic Preservation Offices. In particular, the recently revised National Park Service publication, *Preservation Tax Incentives for Historic Buildings*, provides a user-friendly guide to the tax credit program. The National Park Service is also sponsoring a series of conferences entitled *Tax Incentives for Developing Historic Properties: A Fresh Look at the Economics of Historic Development*, that are being held around the country during 1997-1998. A new brochure, *Historic Preservation Easements, A Historic Preservation Tool with Federal Tax Benefits*, available from the National Park Service, describes financial incentives available to property owners who donate easements for conservation purposes. Additional information is

available on the National Park Service's "Links to the Past" World Wide Web site. A catalog of publications is available by writing to Technical Preservation Services Branch, Heritage Preservation Services, National Park Service, NC200, 1849 C Street, NW, Washington, DC 20240 (202)343-9585. Information on Federal Tax Incentives for Rehabilitating Historic Buildings is available on the National Park Service's Technical Preservation Services for Historic Buildings' website at

[http://www.cr.nps.gov/tps/tps\\_htm](http://www.cr.nps.gov/tps/tps_htm)

State Historic Preservation Offices are the point of contact for property owners wishing to use the rehabilitation tax credit. State Historic Preservation Offices can guide property owners to existing historic districts and contributing buildings which are already eligible and give technical guidance before the project begins to make the process as fast and economical as possible. Interested property owners may call the National Conference of State Historic Preservation Officers at (202) 624-5465 for the phone number and address of their state office.

# Culture and Sustainable Development: Projects in Partnership

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## Fiscal Year 1997/98 World Bank Projects in Preparation or Recently Approved

<i>Country/project</i>	<i>Project description</i>	<i>Task Manager</i>
<b>AFRICA</b>		
<i>Ethiopia</i> Ethiopia Cultural Heritage Project	Discussions are underway with the Government of Ethiopia to identify actions which would lead to the conservation of the country's rich cultural heritage, for possible future Bank Support. Identification efforts will likely focus on the need for an inventory and database of Ethiopia's cultural heritage assets, the development of regional centers of excellence for artisans and craftsmen, conservation work in selected World Heritage sites, and support for building capacity and infrastructure in the national and regional museum system.	Peter Dewees
<i>Mali</i> Urban Development and Decentralization Project	The project will finance a five-year investment program in 10 cities and would include five components: (1) capacity building component (6% of the program cost); (2) urban infrastructure maintenance and investments (62% of the program cost) implemented by AGETIPE on behalf of the municipalities; and (3) historic and monuments (9% of the program cost).	Abdelghani Inal
<b>EAST ASIA AND PACIFIC</b>		
<i>Cambodia</i> Proposed Road Rehabilitation Project	The project is aimed at the rehabilitation/reopening of about 100 km of roads between Siem Rap and the provincial border with Kampon Thom. This area contains roads and bridges that date back to seventh century. The archeological significance of these engineering structures was appraised and confirmed by Ecole Francaise d'Extreme Orient. In addition, their structural soundness to withstand a growing motorized traffic was assessed and certified by Japan Overseas/Oriental Consultants.	Alain Labeau

<i>Country/project</i>	<i>Project description</i>	<i>Task Manager</i>
China Liaoning Environmental Project	Project includes a small (\$500,000) technical assistance/training component for the establishment of a cultural heritage bureau to improve the overall management. Components include: (1) protection of the main water resources in Liaoning Province for drinking, industrial and agricultural purposes; (2) strengthen pricing policies and institutional arrangements for environment protection, water pollution control, wastewater and municipal solid waste management; and (3) institutional measures for air pollution control and cultural heritage asset management.	Geoffrey Read
Yunan Earthquake Reconstruction Project	The project is helping finance accelerated earthquake reconstruction operations in the most seriously earthquake-affected areas in Yunan province. It will also finance small institutional strengthening program, providing technical assistance, data management facilities training, and support to Provincial, Prefectural and Country level agencies.	Geoffrey Read
Indonesia Semarang-Surakarta	The goals of this project are to improve the provision of urban infrastructure services and the efficiency of urban investments, promote stronger, independent municipal government, and improve urban poverty alleviation through better access to essentials services and an improved urban environment.	Rajagopal S. Iyer
Bali Urban Infrastructure Project	The \$10 million cultural heritage component of this project (which became effective in September 1997) comprises the following: improvements in infrastructure to the neighborhood of the Besakih Temple complex (the Mother Temple of Bali); demonstration activities, including upgrading museums; community based conservation activities; establishing a Heritage Trust; strengthening conservation capacities; establishing an inventory of historic sites; and improving heritage signage.	Dong Liu
Sulawesi Cultural Heritage Conservation and Tourism Development Project	The program proposes to strengthen the participation of the local population in the management of cultural resources through local implementation of a conservation strategy. This project will have the support of a Learning and Innovation Loan (LIL) which will help to develop tourism while protecting the environment and cultural resources.	Suhadi Hadiwinoto
East Java Historical sites Rehabilitation and Conservation Project	The proposed project will rehabilitate and improve selected historic sites in East Java. The rehabilitation and improvement of the historic sites will be funded by the project, while the development of the surrounding area will be fully supported by private investments. The project's goals are to expand and develop tourism as a main thrust of development and income generation while providing mechanisms to protect natural and cultural heritage.	Suhadi Hadiwinoto
Conservation of Kotagede Old City Area in Yogyakarta	The proposed project will start with the strengthening of community organizations and activities in traditional arts. The community will identify all cultural assets in that area and agree on how to maintain them. There are 170 old traditional houses in the area, the oldest one was built in 1750. The community will also maintain and improve the urban spaces following the old pattern. These will be linked to tourism development.	Suharti Hadiwinoto (Coordinator)

(Table continues on the next page.)

<i>Country/project</i>	<i>Project description</i>	<i>Task Manager</i>
Revitalization of Traditional Culture in Solo	Solo was the capital city of the old Mataram Kingdom from the 17th century, and it was known as the center of Javanese culture. Revitalization of the traditional culture will go through community based activities, opening of the old culture and tradition of the palaces, conservation of historic buildings and sites, strengthening the intellectual process through universities, and enhancing the urban cultural life. There will be linkages with tourism and local economic activities of the community.	Suharti Hadiwinoto (Coordinator)
<b>EUROPE AND CENTRAL ASIA</b>		
<i>Azerbaijan</i> Cultural Heritage Project	The goal of this project is to contribute to the sustainable management of Azerbaijan's cultural heritage, which would in turn allow for increased cultural related tourism activities. The program will accomplish this through restoration of the Shirvan Shah palace, improving the security of exhibitions, offering technical assistance to the State Committee for the Protection of Historical Monuments.	Peter Pollak
<i>Albania</i> Coastal Zone Development	The Albanian Southern Coast Development Project is focused upon the last undeveloped coast line of the European side of the Mediterranean Sea. Its purposes are poverty reduction through ecological and cultural tourism development, environmental preservation of the pristine seacoast and mountain villages through building infrastructure and zoning, and conservation of cultural treasures such as Butrint and Phoenike. Butrint is an ancient city that is one of the 100 most threatened World Heritage Sites combining a Greek amphitheater, a Roman baptistery, a medieval cathedral and a Venetian fortress all in one site. Phoenike has an unexcavated acropolis seven times the size of the acropolis in Athens. Partners involved thus far in this project's development include: the Butrint foundation, Smithsonian Folklife Center, and the Government of Italy.	Kreszentia M. Duer
<i>Bosnia-Herzegovina</i> Mostar Bridge Project	This proposal will help with the reconstruction of the Old Mostar Bridge, restoration of historic buildings, and help preserve the character of historical neighborhoods by involving the local communities.	Patrice Dufour
<i>Bulgaria</i> Sofia Urban Development	The aim of this program is to preserve and restore Sofia's cultural heritage by creating investment partnerships with private sector to restore and improve key historical and cultural parts of the city. This includes: (1) restoring and improving public places of Old Sofia to increase tourism while raising cultural awareness; and (2) help national and community institutions develop the infrastructure to maintain the integrity of cultural and historic monuments.	Tim E. Campbell
<i>Croatia</i> Croatia-Kastela Bay Conservation	This project will support the conservation of cultural heritage assets including rehabilitation, restoration, and preservation of archaeological and historic building and sites, which would contribute to the revitalization of economic activities in the creation of new small and medium size enterprises and the development of tourism.	Hans J. Apitz

Country/project	Project description	Task Manager
Georgia Cultural Heritage Project	The program will improve the management and promotion of Georgia's cultural heritage by testing approaches that could revive tourism and engender social cohesion and national identity. The project intends to accomplish this by establishing an emergency rehabilitation fund which will provide financing for sites in need of urgent repairs, and provide financing for four cultural heritage pilot sites for historic renovation.	Betsy A. McGean
Romania Cultural Heritage Project	The main objective of this program is to support Romania in its effort to develop a new national strategy for cultural heritage preservation by testing new partnership approaches (public-private; community based as well as national-international) with a view to improving overall management in a cost-effective manner and fostering financial sustainability through appropriate tourism. Project components include: completion of the Brancusi's tower, rehabilitation of Saxon villages, and institution building for conservation of monuments.	Thomas Blinkhorn
Russia St. Petersburg Rehabilitation	The project will provide a comprehensive package of studies, designs, regulatory reform, capacity building and pilots to permit implementation of the investment program. The program will include technical cooperation which will assist the city in planning and managing initiation of center city rehabilitation and a small cultural fund which will assist federally owned institutions improve their ability to generate non-budgetary revenue.	Felix Jacob
Turkey Preservation of Catalhoyuk Archeological Site	The project will help to preserve the artifacts of the site by offering technical assistance and supplies to prevent the continued decrease of the water table. The lowering of the water table has caused the disintegration of the valuable artifacts at this site. In addition, the program will offer a long term strategy for the preservation of the site including appropriate tourism development and expansion of research facilities.	Spyros Margetis
Uzbekistan Water Supply and Sewage	The cultural heritage component of this project includes funds for the restoration/preservation of mosques, neighborhoods, and of historic caravansary in Samarkand and Bukhara.	Thomas Blinkhorn
<b>LATIN AMERICAN AND THE CARIBBEAN</b>		
Bolivia Bolivia Indigenous People Cultural Heritage Fund	Based on a locally based participatory approach the project places culture at the center of economic development. The objectives of the projects are: (1) to formulate a National Indigenous Cultural Heritage Development Strategy based upon the preservation and recuperation of cultural heritage; (2) to support indigenous and local communities to develop their own local cultural heritage strategies; (3) design and implement small-scale living culture projects, which recuperate and revitalize the cultural identity of indigenous peoples as an asset for economic development; and (4) to support a program of capacity-building and institutional strengthening for the socio-economic development of indigenous peoples.	Juan Martinez

(Table continues on the next page.)

<i>Country/project</i>	<i>Project description</i>	<i>Task Manager</i>
<i>Brazil</i> National Museum of Brazil, in Rio	The Brazilian Ministries of Culture and Education are dedicated to restoring the National Museum in Rio de Janeiro as part of wider plan to redefine the Museum mission and make it a "center of excellence" for scientific research in the Natural and Cultural Sciences. The Bank will assist by establishing technical studies to define the concept of the museum, provide linkages with surrounding communities and cultural institutions, and supply some emergency reconstruction work on the museum.	Judith Lisansky
<i>Chile</i> Santiago Urban Core Rehabilitation/ Revitaliza- tion Project	Prepare long-term program of rehabilitation and revitalization of the metropolitan core of Santiago by supporting the municipality of the central commune in carrying out studies to identify and design priority interventions, institutional set-up, and financial mechanisms for joint implementation by the public and private sectors.	Maria Teresa Serra
<i>Ecuador</i> Indigenous and Afro- Ecuadorian Peoples Development Project	There will be a series of activities designed to rescue and strengthen the rich cultural patrimony of indigenous and Afro-Ecuadorian peoples of Ecuador. They include the identification and promotion of archeological and ritual sites, support for indigenous and Afro-Ecuadorian peoples festivities, and the preparation of audiovisual documents with ethnographic materials.	Martien Van Nieuwkoop
<i>Honduras</i> Cultural Heritage and Children's Museum	The development objective of the Honduras Cultural Heritage and Children's Museum Project is the expansion of the access and of the use of cultural, scientific, and technological information on sustainable development compatible with the cultural and ethnic diversity of the country. To achieve its objective, the project would undertake the following activities: (1) support a cultural inventory that would assess the cultural resources of Honduras, (2) assist the Government of Honduras in designing a cultural strategy that is not gender biased, is in harmony with ethnic diversity, and is accessible to the poor; and (c) support the design and construction of a children's museum, including exhibits and training activities, which would focus on scientific and technological information to promote sustainable development.	Maria-Valeria Pena
<i>Mexico</i> Cultural Heritage Develop- ment Program	The project objective is to support sustainable management of cultural heritage through the involvement of local communities and creating links between communities, government and the private sector. Activities would include an expansion of successful community-based models for the conservation management of cultural sites, financing of small-scale programs and activities which preserve and build upon living cultural heritage, and indigenous knowledge and artisans products.	Augusta Molnar
<i>Peru</i> Indigenous Cultural Heritage Small Projects	The program will support and provide technical assistance to the Peruvian government to: (1) formulate an Indigenous Peoples Development Strategy based upon the preservation and recuperation of cultural heritage; (2) to support indigenous and local communities to develop their own local cultural heritage strategies; and (3) design and implement small-scale living culture projects. A further objective of the proposed technical assistance activities is to support a program of capacity-building and institutional strengthening for the socio-economic development of indigenous peoples.	

Country/project	Project description	Task Manager
<b>MIDDLE EAST AND NORTH AFRICA</b>		
<p><i>Jordan</i></p> <p>Second Tourism Development</p>	<p>Tourism is Jordan's second largest generator of foreign exchange after remittances. The project would help create the conditions for increasing tourism in a sustainable and environmentally sound manner, and realize tourism-related employment and income-generation potential at project sites. It would support environmental protection and infrastructure development at Petra, a World Heritage site, and at Wadi Rum, as well as tourism-related priority investments in the historic towns of Jerash and Karak. The project would also help the Government formulate a longer-term tourism development strategy and associated policy and institutional measures.</p>	<p>Mohammed D.E. Feghoul</p>
<p><i>Lebanon</i></p> <p>Cultural Heritage and Tourism Development Project</p>	<p>Lebanon has several cultural heritage and natural sites that offer the potential for producing sustainable economic benefits from regional and international tourism. These assets were neglected during the civil war and are now imperiled by rapid urban growth and poorly planned development. Project objectives would be to address the problems of uncontrolled growth of the towns surrounding the cultural heritage sites, create an environment that enhances visitor experience, provide necessary infrastructure and protect the environment for local residents and tourists, improve visitor reception and the management of cultural property, realize tourism-related employment and income-generation potential at project sites, and assist the relevant institutions to achieve and sustain these objectives. Project sites could include Baalbeck, Tyr, Saida, Byblos and Tripoli.</p>	<p>Mohammed D.E. Feghoul</p>
<p><i>Morocco</i></p> <p>Fez Rehabilitation Project</p>	<p>Fes-Medina is a center of commerce and culture but has a high concentration of poverty and substandard living conditions. The primary objective of the proposed project is to assist in the conservation and rehabilitation of the Fes-Medina, especially the historic housing stock and urban environment. To reach this objective, the project will expand and accelerate conservation efforts, consolidate partnerships among the public and private sectors, and use the rehabilitation process to alleviate poverty and mitigate environmental impacts.</p>	<p>Francois L. Amiot</p>
<p><i>Tunisia</i></p> <p>Cultural Heritage Management</p>	<p>Tunisia has been experiencing a decrease in its tourism and the Government of Tunisia (GOT) wants to curb the decrease. This project is aimed to help the GOT with improving management policy of cultural sites and modifying tourist patterns by developing sustainable cultural tourism both at international and local levels.</p>	<p>Maryse D. Gautier</p>
<p><i>West Bank/Gaza</i></p> <p>West Bank-Bethlehem 2000</p>	<p>The objectives of Bethlehem 2000 are: (1) to strengthen the economic base and foster sustainable development of the Bethlehem area through tourism promotion; (2) to strengthen the infrastructural, financial, and managerial base of Bethlehem area municipalities through a program of investments reform and capacity building; and (3) to begin to foster the preservation of cultural assets in Bethlehem by initiating a process of policy and institutional reform and capacity building.</p>	<p>Kingsley O. Robotham</p>

(Table continues on the next page.)

<i>Country/project</i>	<i>Project description</i>	<i>Task Manager</i>
<i>Yemen</i> Cultural Heritage Protection	The project would facilitate the development of a national strategy and regulatory framework for the conservation of Yemen's national cultural heritage, and help conserve traditional urban landscapes in Sana'a, Shibam, and Zabid, and UNESCO world heritage cities.	Maryse D. Gautier
<b>SOUTH ASIA</b>		
<i>Bangladesh</i> Cultural Heritage Project	The project would support the establishment of a Cultural Heritage Foundation for funding selected sub-projects submitted by eligible Bangladeshi private and public organizations dedicated to cultural heritage activities. Possible sub-projects might include:(a) preservation and restoration of historic monuments, (b) promotion of fine arts and folkcrafts, (c) strengthening of private and public museums, and (d) recording music traditions and oral history which might otherwise be permanently lost.	Imtiazuddin Ahmad

# Conference Program

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## Culture in Sustainable Development: Investing in Cultural and Natural Endowments

Sponsored by the World Bank and the United Nations Educational, Scientific,  
and Cultural Organization

September 28–29, 1998

Preston Auditorium, The World Bank, 1818 H Street, NW, Washington, DC

**Monday, September 28**

*Visual Reflections to Welcome Arrivals*

### OPENING PLENARY

#### **The Culture and Development Paradigm**

Welcome

Maritta Koch-Weser, Director  
Environmentally and Socially Sustainable Development  
Latin America, The World Bank

*Culture and Sustainable Development: Investing in the Promise of Societies*

James D. Wolfensohn, President  
The World Bank

Opening Keynote Address

*Sustaining Culture and Creative Expression in Development*

Elie Wiesel  
Nobel Laureate and Andrew Mellon Professor of Humanities  
Boston University

#### **Commentaries and Contemplations**

*Presiding*

Hernan Crespo Toral  
Assistant Director General for Culture  
UNESCO

*The Natures of Culture: The Natural and Human Environment*

Vann Molyvann

Senior Minister for Culture and Fine Arts, Land Management, Urban Affairs  
and Construction, Cambodia

*Cultural Heritage: Economic Challenges and Opportunities*

Enrique Iglesias, President

Inter-American Development Bank

*The Social Dimensions of Culture and Contemporary Expressions*

Ali Mazrui, Director

Institute of Global Cultural Studies

Albert Schweitzer, Chair in Humanities

State University of New York at Binghamton

Questions and Audience Discussion

Moderator: Hernan Crespo Toral

*The Intrinsic Value of Heritage*

Israel Klabin, President

Fundacao Brasileira Para O Desenvolvimento Sustentavel, Brazil

*Cultural Heritage in the Global Information Millennium*

Ikuo Hirayama, President

Foundation for Cultural Heritage, Japan

Questions and Audience Discussion

Moderator: Maritta Koch-Weser

**Economics and Culture**

*Presiding*

Bonnie R. Cohen

Under Secretary for Management

Department of State, Washington, DC

*Economic Benefits and Public Finance: The Role of Governments*

Sheila Copps

Minister of Canadian Culture, Canada

*The Role of Private Financing in Sustainable Development*

Francesco Frangialli

Secretary-General

World Tourism Organization

Questions and Audience Discussion

Moderator: Bonnie R. Cohen

## **The Contributions of Women in Culture and Sustainable Development**

### *Presiding*

Gloria Davis, Director  
Social Family  
Environmentally and Socially Sustainable Development, The World Bank

### *A Vision of Gender in Culture*

Mahnaz Afkhami, President  
Sisterhood is Global Institute, New York

### *Culture, Gender, and Heritage in Development*

Lourdes Arizpe, Chair  
Scientific Committee for World Culture Report, UNESCO

### *Shadow Hands: Culture and Survival in Nature*

Dianne Dillon-Ridgley, President  
Women's Environment and Development Organization (WEDO)

### Questions and Audience Discussion

Moderator: Gloria Davis

## **Evening Program**

### *Culture and Development at the Millennium: The Challenge and the Response*

#### Official Opening of the Cultural Heritage Exhibition

Remarks: Testimony to Partnerships  
Ismail Serageldin, Vice President  
Special Programs, The World Bank

Benjamin Ladner, President  
American University

Mounir Bouchenaki, Director  
Division of Cultural Heritage, UNESCO

**Tuesday, September 29, 1998**

## **Cultural Heritage and National Sustainable Development**

### *Presiding*

*Sheltering People in the Culture of Cities*  
Wally N'Dow, Special Advisor to the Administrator  
United Nations Development Programme

### *The British Experience*

Lord Rothschild, Chairman of RIT Capital Partners plc  
President, James Place Capital and J. Rothschild Assurance

*Reconstructing the Past to Build the Future: Rescue and Preservation of Cultural Heritage*

Aliza Cohen-Mushlin, Founder/Director  
Architectural Section, Center for Jewish Art  
Hebrew University of Jerusalem

*Investing in Cultural Industries*

Milagros Del Corral, Director  
Division of Creativity, Cultural Industries and Copyright  
UNESCO

**Cultural Heritage and Sustainable Development: Requirements for the 21st Century**

*Presiding*

Franco Passacantando, Italy  
Executive Director of the World Bank

*Supporting the Contemporary Expression of Culture*

James Billington, The Librarian  
U. S. Library of Congress, Washington, DC

*Conserving Cultural Heritage*

James Allen Smith, Executive Director  
Gilman Foundation, NYC

*Promoting Cultural Partnerships*

Francisco Weffort  
Minister of Culture, Brazil

*Material and Spiritual Dimensions*

The Right Reverend Njongonkulu Hugh Ndungame  
Anglican Archbishop of Cape Town, South Africa

**Closing Keynote Session**

*Presiding*

César Gaviria, Secretary General  
Organization of American States

**Closing Keynote**

*Partnerships in the International Community for the Stewardship of Cultural Heritage  
and the Living Arts*

Federico Mayor, Director-General  
United Nations Educational, Scientific, and Cultural Organization

*Summary of Conference*

Ismail Serageldin, Vice President  
The World Bank

Adjourn

## Bios of Conference Speakers

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**Mahnaz Afkhami** is President of the Sisterhood is Global Institute and former Minister for Women's Affairs in Iran. She is Executive Director of the Foundation for Iranian Studies and serves on advisory boards for a number of national and international organizations. She created the concept and mobilized support for the establishment of the Asian and Pacific Center for Women and Development and the International Research and Training Institute for the Advancement of Women. Ms. Afkhami has written and lectured extensively on Muslim women's human rights, women and development, and women and leadership. She is author of *Women and the Law in Iran* (1993), *Women in Exile* (1994), co-editor of *In the Eye of the Storm: Women in Post-revolutionary Iran* (1994), *Faith and Freedom: Women's Human Rights in the Muslim World* (1995), and *Muslim Women and the Politics of Participation: Implementing the Beijing Platform* (1997). She is also co-author of *Claiming Our Rights: A Manual for Women's Human Rights Education in Muslim Societies* (1996).

**Lourdes Arizpe** is Chair, Scientific Committee for the *World Culture Report*, UNESCO. Previously, she was Secretary, Mexican Academy of Science; Director, Institute of Anthropological Research; and Director, National Museum of Popular Cultures. Since 1996, she has been Di-

rector of Research for the *World Culture Report*, UNESCO. She is a member of the Advisory Committee on the Environment, the National Research Council, the Board on Sustainable Development and the Advisory Panel for the *Human Development Report*.

In 1998, Dr. Arizpe was Chair, Organizing Committee, Intergovernmental Conference on Cultural Policies for Development, UNESCO. She was Chair of the Organizing Committee, Conference on the Status of the Artist, UNESCO (1997), and Organizer and Chair of five expert meetings to write the *World Culture Report of UNESCO* (1996-98). In 1993, she was President, World Congress of the International Union of Anthropological and Ethnological Sciences.

She has written many books, including *Culture and Global Change: Social Perceptions of Deforestation in the Lacandona Rain Forest* (1995), *Women and Development in Mexico and Latin America* (1990), *Culture and Development: an Ethnographic Study of a Mexican Community* (1990), *Peasants and Migration* (1986), and *Kinship and Economy in a Nahuatl Society* (1972). Among her recent articles are "Chiapas: The Basic Problems," in *Identities* (1996) and "On Culture and Social Sustainability," in *Development* (1997).

Dr. Arizpe is a member of the UNESCO Publishing Committee and of the Advisory Committee of the *Anuario Social Politico de America Latina*

*y el Caribe*, FLASCO. She has been on the editorial boards of *Revista de Estudios Rurales Latinoamericanos* (Colombia); *Signs: Women in Culture and Society* (University of Chicago); *Latin American Research Review* (U.S.), *Journal of Latin American Studies* (U.K.), *Nexos* (Mexico), *Mexico Indigena* (Mexico), *Journal of Urban Anthropology* (U.S.), and *Mexican Studies/Estudios Mexicanos* (U.S.). Among her many honors, Dr. Arizpe has received the Award for Distinguished Service in Culture, Ministry of Culture, Pakistan; the Benigno Aquino Medal for Distinguished Service to Developing Countries, William and Mary College, USA. She has been Secretary to the Mexican Academy of Science and President of the Mexican Association of Anthropologists and Ethnologists.

**James Hadley Billington** has been the U.S. Librarian of Congress since 1987. Previously, he was Director of the Woodrow Wilson International Center for Scholars, the official memorial to America's 28th President.

Dr. Billington founded the *Wilson Quarterly* in 1976. He was a longtime member of the editorial advisory boards of *Foreign Affairs* and *Theology Today*. He is the author of *Mikhailovsky and Russian Populism* (1956), *The Icon and the Axe* (1966), *Fire in the Minds of Men* (1980) and *The Face of Russia* (1998), the companion book to a public television series about Russian history, art and culture which he narrated in June. He has been a host, commentator or consultant to numerous other educational and network television programs.

Dr. Billington is on the Board of the Center for Theological Inquiry and a member of the American Philosophical Society and the American Academy of Arts and Sciences. Dr. Billington has received twenty-one honorary degrees and, in 1992, the Woodrow Wilson Award from Princeton University. He has been decorated as Chevalier and again as a Commander of the Order of Arts and Letters of France, and as a Knight Commander's Cross of the Order of Merit by the Federal Republic of Germany. He has received the Gwanghwa Medal from the Republic of Korea. He was educated at Princeton and at Oxford, where he was a Rhodes scholar.

**Mounir Bouchenaki** is Director of the Division of Cultural Heritage, UNESCO and editor

of the quarterly, *Museum International*. Previously, he was Director of Antiquities, Museums and Historic Monuments of Algeria, Ministry of Culture and Information; teacher of Ancient History at Algiers University; and Curator of Tipasa Museum and Conservator of the archaeological site.

Mr. Bouchenaki's published works include *Tipasa, Site du patrimoine mondial* (1989), *La monnaie de l'Emir Abd-el-Kader* (1976) and *Cités antiques d'Algerie* (1980). He is co-author of *Apologie du perissable* (1990), *Il castello de Nador* (1990) and *Algerie* (1989).

Mr. Bouchenaki has been decorated as French Chevalier des Arts et Lettres and with the Polish Ordre du Merite de la Culture.

**Aliza Cohen-Mushlin** is the Founder and Director of the Architectural Section, Center of Jewish Art, Hebrew University, Jerusalem. She is also Samuel H. Kress Professor of the Center for Advanced Study in the Visual Arts, National Gallery of Art; and Nicolas Landau Professor of Art History at the Hebrew University.

As a recipient of numerous research grants, Dr. Cohen-Mushlin has studied and lectured about Hebrew illuminated manuscripts, comparative codicology and paleography, computerization of images and many other subjects related to Jewish art and history.

Her documentation of synagogues and Jewish ritual objects and manuscripts for the Jerusalem Index of Jewish Art has carried her throughout the former Soviet Union and other parts of the world. She has been a guest professor or visiting lecturer at Brown University, and the Institute of Fine Arts New York University, the Royal Danish University and St. Petersburg Jewish University.

Dr. Cohen-Mushlin has authored many articles and books, including *The Making of a Manuscript, the Worms Bible of 1148* (1983) and *A Medieval Scriptorium, Sancta Maria Magdalena de Frankendal*. (1990). Soon to be published is a book about 12<sup>th</sup> century North German scriptoria.

**Bonnie R. Cohen** is Under Secretary for Management of the U.S. Department of State. She was previously Assistant Secretary for Policy, Management and Budget at the U.S. Department of the Interior, Senior Vice President; and Chief Operating Officer of the National Trust for His-

toric Preservation, the largest American nonprofit organization devoted to historic and cultural preservation. Ms. Cohen's Board memberships have included the Environmental Defense Fund, the American Red Cross Pension Funds, the Center for Marine Conservation and the Washington Film Festival. Ms. Cohen was one of the first women graduates of the Harvard Business School.

**Sheila Copps** is Minister of Canadian Culture. Among her achievements, Ms. Copps has unveiled the Canada Television and Cable Production Fund for independent film and television production, brought in copyright protection for Canada's recording artists and producers, and added 60,000 square kilometers of wilderness to Canada's National Parks.

Ms. Copps is a former Deputy Prime Minister and Minister of the Environment. In that portfolio, she brought forward the strongest federal environmental assessment legislation in the world, instituted Canada's first framework for the "greening" of federal government operations, created a Commissioner of the Environment and Sustainable Development, and initiated the drafting of Canada's first national legislation for the protection of endangered species.

Ms. Copps has been elected five times to the House of Commons. She was educated at the University of Western Ontario, McMaster University and the University of Rouen.

**Milagros del Corral** is Director, Division of Creativity, Cultural Industries and Copyright, UNESCO and Director of UNESCO Publishing Office. He has been State Librarian, University Library of Madrid; Deputy Director-General for Books and Libraries at the Ministry of Culture (Spain); Advisor to the Juan March Foundation (Spain); Head of the Spanish Delegation to the Berne Convention and Universal Copyright Convention Intergovernmental Committees; Secretary-General, Madrid Publishers Association and Federation of Publishers Association (Spain); Consultant to WIPO and UNESCO on copyright matters. She is the author of 40 professional publications.

**Gloria Davis** is Director, Social Family of the Environmentally and Socially Sustainable Devel-

opment Vice Presidency, the World Bank. Previously, she was a Division Chief, Senior Loan Officer and Senior Operations Officer of the Bank; and Assistant Professor of Anthropology at Yale University. She was also Director of Clinics, Planned Parenthood Federation. Dr. Davis holds a Ph.D. in Anthropology from Stanford University.

**Dianne Dillon-Ridgely** is President of the Women's Environment and Development Organization (WEDO). She is adjunct lecturer at the University of Indiana School of Public and Environmental Affairs, chair of the Targeted Small Business Board for the Iowa Department of Economic Development, a trustee of the Wallace Global Fund and a former director of the Humanities Board.

From 1994 through 1997, Ms. Dillon-Ridgely was the President of Zero Population Growth, the largest U.S. grassroots organization concerned with rapid population growth and the environment. She has also been national co-chair of the Citizens' Network for Sustainable Development in the U.S.

In 1998, Ms. Dillon-Ridgely was elected to the steering committee of the Global Water Partnership, Stockholm. She is a founding member of the Institute of Sustainable Design at the University of Virginia School of Architecture.

She has served on numerous U.S. delegations to this decade's United Nations global meetings and other international conferences, including the World Women's Congress for a Healthy Planet, the UN Conference on Environment and Development, the 1992 Earth Summit, Habitat II, the 1996 Food Summit and the 1998 session of the Commission on Sustainable Development. She was Board Vice-Chair of the National Summit on Africa in 1997.

Ms. Dillon-Ridgely is a noted international speaker on sustainable development, population, gender, environmental justice and human rights.

**Francesco Frangialli** is Secretary-General of the World Tourism Organization. He previously served as Deputy Secretary-General of WTO and as Director of the Tourism Industry in the French ministry responsible for Tourism.

Mr. Frangialli has an extensive background in public administration and is a counselor in the

French Court of Audit, the highest financial tribunal entrusted with the control of expenditure and management of the administration and public enterprises. He holds advanced studies diplomas in economics, public law and politics.

**César Gaviria** is Secretary General of the Organization of American States and former President of Colombia (1990-1994), where he was instrumental in persuading four guerilla organizations to reach a peace agreement and form legitimate political organizations. He also implemented a reform process which resulted in a new constitution, drafted by a Pan-Colombian constitutional assembly. During his tenure, the Medellin Cartel, the world's largest terrorist drug trafficking organization, was dismantled. He was also pivotal in opening up the economy and reducing tariffs.

Mr. Gaviria's skill as a statesman has earned him a place of prominence across Latin America—as conflict mediator, advocate of democracy in the Hemisphere, staunch supporter of regional integration and defender of human rights.

He assumed the post of Secretary General of the OAS in 1994 and has instigated sweeping changes to modernize and reinvigorate the organization through his plan, "A New Vision of the OAS."

Mr. Gaviria's career in public service began as Councilman and Mayor of Pereira, Colombia and then member and Speaker of the Colombian House of Representatives. He later managed the Presidential campaign of Virgilio Barco and served the Barco Administration as Minister of Finance and Minister of the Interior. In 1989, he left the Barco government to manage the Presidential campaign of Senator Luis Carlos Galan. Following the murder of Senator Galan by narco-terrorists, Mr. Gaviria was selected as a presidential candidate by the Liberal Party and was elected in 1990.

Mr. Gaviria was educated in economics at the Universidad de Los Andes in Bogota, Colombia and received an honorary degree in Law from the Universidad Libre de Colombia.

**Ikuo Hirayama** is President of Japan's Foundation for Cultural Heritage and of the Japan Scholarship Foundation. He has been President, Dean of the Faculty of Fine Arts and Professor, at

the Tokyo National University of Fine Arts and Music.

Dr. Hirayama has served as Special Advisor to UNESCO for World Cultural Heritage, Chairman of the Art Research Foundation, Chairman of the Japan-China Friendship Association and UNESCO Goodwill Ambassador.

His many honors include the UNESCO Carthage Gold Medal, the Legion d'Honneur of the French Government, the fourth Mont Blanc Award for Patronage of the Arts, the Crystal Prize at the Annual General Meeting of the World Economic Forum, the Order of Cultural Merit and the Commandeur des Arts et Lettres from the French government. In 1992, Waseda University awarded him an honorary doctorate.

**Enrique Iglesias** began his third five-year term in April 1998 as President of the Inter-American Development Bank.

In 1994, Mr. Iglesias steered a new course for the Bank as mandated by the Board of Governors. Social programs were given a priority, and new types of operations were initiated, such as projects to strengthen civil society and improve governance. Bank operations were reorganized to strengthen field staff, quicken decision making and enhance overall efficiency.

Previously, Mr. Iglesias was Minister of External Relations for Uruguay; Executive Secretary of the United Nations' Economic Commission for Latin America and the Caribbean; and President of Uruguay's Central Bank.

Mr. Iglesias began his career in the private sector as Managing Director of the Union de Bancos del Uruguay.

**Israel Klabin** is President of the Fundacao Brasileira Para O Desenvolvimento Sustentavel.

An engineer and mathematician, Mr. Klabin has served the Brazilian government as a consultant and planner of regional development. He has been a lecturer at Brazilian Federal University, Getulio Vargas Foundation, Harvard University, Tel Aviv University and University of Southern California. He has been a member of the Board of Governors of Tel Aviv University, President of the Eve Klabin Rapaport Foundation and President of the Brazilian Foundation for Sustainable Development. Mr. Klabin is the Managing Partner of Klabin Irmaos and Cia., a

conglomerate which includes pulp and paper manufacturing, containers, non-ferrous mining, cattle breeding and reforestation. He was Mayor of Rio de Janeiro in 1979 and 1980.

**Benjamin Ladner** is President of American University in Washington, DC. He was previously President of the National Faculty of Humanities, Arts and Sciences, a nonprofit agency which brings together university professors to work on projects to improve the quality of education in the humanities, arts, and sciences in the United States and abroad. He was also Professor in the Departments of Philosophy and Religious Studies at the University of North Carolina-Greensboro, where he won the University's Teaching Excellence Award. He has made numerous presentations throughout the world, has served on national and international committees and panels; and has been a consultant to major foundations, universities, state and federal agencies. He holds a Ph.D. from Duke University, and holds honorary doctorates from Elizabethtown College and from Sookmyung Women's University in Korea.

**Maritta Koch-Weser** is Director of the Sector Management Unit for Environmentally and Socially Sustainable Development of the Latin America and Caribbean Region, the World Bank. She has previously been responsible for environmental, natural resource and rural development programs in several units of the World Bank, including the Environment Department, the Asia Technical Department, and the Brazil Agriculture Division.

Dr. Koch-Weser holds a Ph.D. from the Universities of Bonn and Cologne, where she studied Social Sciences and Latin American History. She did her Ph.D. field research on African Traditions in Brazil. Before joining the World Bank, she taught anthropology at George Washington University in Washington, D.C. and worked as a consultant for several development aid agencies.

**Federico Mayor** is Director-General of UNESCO, having been elected for a second term of office in 1993. Dr. Mayor was previously a member of the European and the Spanish Parliaments, Co-founder, Director and Scientific Chair-

man of the Severo Ochoa Molecular Biology Center, Director of the Institute of the Sciences of Man in Madrid, Spanish Minister for Education and Science and Advisor to the Prime Minister of Spain.

Dr. Mayor holds a Ph.D. in Pharmacy from the University of Madrid and was Professor of Biochemistry and later Rector of the University of Grenada. He is a member of the French society of Biological Chemistry, the American Chemical Society, the Biochemical Society of the U.K., the International Brain Research Organization, the Spanish Royal Academy of Pharmacy and many other academies and scientific societies. He has published more than 80 scientific articles and guided more than forty doctoral theses.

**Ali Mazrui** is the Director of the Institute of Global Cultural Studies and Albert Schweitzer Professor of the Humanities at the State University of New York, Binghamton. He is also professor at large at the University of Jos in Nigeria, Cornell University and the School of Islamic and Social Sciences in Leesburg, Virginia; and Walter Rodney Professor at the University of Guyana.

Dr. Mazrui was head of the Department of Political Science and Dean of the Faculty of Social Sciences at Makerere University, Uganda and was Vice President of the International Political Science Association. He has been a visiting scholar at many universities around the world.

Dr. Mazrui's more than twenty books include *Towards a Pax Africana* (1967), *The Political Sociology of the English Language* (1975) and, with Alimin Mazrui and James Currey, *The Power of Babel: Language and Governance in Africa's Experience*, the University of Chicago Press, 1998. He is editor of Volume VIII, "Africa since 1935" of the UNESCO *General History of Africa* (1993).

Among Dr. Mazrui's many distinctions, he is a Trustee of the Oxford Center for Islamic Studies and a Director of the National Summit on Africa, Washington. He is a member of the Pan-African Advisory Council to UNICEF and a member of the Group of Eminent Persons appointed in 1992 by the Organization of African Unity to explore the issues of African Reparations for Enslavement and Colonization. He is widely consulted on many issues, including constitutional change and educational reform.

**Vann Molyvann** is the Senior Minister for Culture and Fine Arts, Territorial Management, Urban Planning and Construction, Cambodia. He is also Vice Chairman of Cambodia's Supreme Council of National Culture and Chairman of the Board of the Authority for the Protection and the Management of Angkor and the Region of Siem Reap/Angkor.

Previously, Mr. Molyvann undertook numerous senior assignments for UNESCO, and for the UN Center for Human Settlements in Africa, Asia, Eastern Europe, the Americas and the Pacific Region.

Mr. Molyvann is trained in law, art and architecture. He has designed many buildings and complexes in Switzerland and France. In Cambodia, his architectural works include the Independence Monument, the Chakdomuk Conference Hall, the Bassac National Theater, two Reception Halls at Chamcar Mon (the former residence of the chief of state), the Pasteur Institute, the Teachers' Training College, the National Olympic Stadium and Sports Complex and many others.

Mr. Molyvann has received many awards, including the Khmer Grande Croix de Sahametry and Commander of the French Legion of Honor. He is a member of the French Academy of Architecture.

**Wally N'Dow** is Special Advisor to the Administrator of the United Nations Development Program. He was also the Secretary General of Habitat II, the United Nations Conference on Human Settlements, held in Istanbul in 1996.

Born in the Gambia, Dr. N'Dow served as the Gambian Ministry of Agriculture in the 1970s, he served as Presidential Advisor on Drought and Desertification. He also played a role in several bilateral development assistance groups and served as a member of task forces and working groups of the United Nations Food and Agriculture Organization and the Organization for Economic Cooperation and Development.

That path took Dr. N'Dow to the 1974 World Food Conference, where he was instrumental in organizing the International Fund for Agricultural Development and the World Food Council. In 1981, he became regional Director for Africa of the United Nations Sahel Office. Later, he held a series of key United Nations Development Pro-

gram assignments, including the position of resident representative in several countries.

Dr. N'Dow is a doctor of Tropical Veterinary Science.

**Franco Passacantando** is Executive Director of the World Bank for Albania, Greece, Italy, Malta and Portugal. Mr. Passacantando was formerly the Manager of the Research Department and held other senior positions at the Banca d'Italia. From 1986 to 1989, he was Head of the Task force on the Reform of the Italian Payment System. He has also held senior positions with the OECD and the Bank for International Settlements.

Mr. Passacantando has been a visiting Scholar at the University of California (Berkeley) Business School, and Associate Professor and Lecturer at the Università degli Studi de Roma and the University de la Calabria. He is the author of several articles and books on financial issues and monetary policy.

**Donavan D. Rypkema** is principal of The Real Estate Services Group, a Washington, DC-based real estate and economic development consulting firm. The firm specializes in services to public and nonprofit sector clients who are dealing with downtown and neighborhood commercial district revitalization and the reuse of historic structures. Rypkema has worked with clients in 48 states and has spoken at conferences in Thailand, Australia, Brazil, Canada, and Portugal. He is the author of numerous articles and publications, including *The Economics of Historic Preservation: A Community Leader's Guide*. Rypkema has completed analyses of the impact of historic preservation on the statewide economies of Virginia, Kentucky, and North Carolina and the effect of local historic districts on property values in Indiana. Rypkema holds a Master of Science degree in Historic Preservation from Columbia University, served on the Board of Advisors of the National Trust for Historic Preservation and is currently on the Board of Directors of the North Capital Neighborhood Development Corporation in Washington.

**Nathaniel Charles Jacob Rothschild**, fourth Baron Rothschild, is head of the English branch of the Rothschild family and chairman of RIT Capital Partners plc. He also serves as President

of St. James' Place Capital and J. Rothschild Assurance.

Lord Rothschild has played a leading role in the Arts and Heritage field, both in Great Britain and abroad. He was chairman of the National Gallery from 1985 to 1991, during a period of construction and restoration. He has just completed six years as chairman of the National Heritage Memorial Fund and has been responsible for the distribution of £1.25 billion of National Lottery proceeds to support the heritage sector in the UK.

Lord Rothschild serves as chairman of Yad Hanadiv, the Rothschild foundation which built and handed over to the State of Israel the buildings for both the Knesset and the Supreme Court. He is also President of the Institute for Jewish Policy Research, an organization dedicated to cooperation in research, analysis and policy planning on issues affecting Jewish life worldwide.

He is the family member responsible for Waddesdon Manor/the National Trust. The Manor was bequeathed to the National Trust by his cousin Mrs. James A. de Rothschild in 1957 and in 1995 underwent a major refurbishment program. In 1997 the Manor was given both the Museum of the Year award and the National Trust House of the Year award.

He is a founding trustee, with Lord Sainsbury of Preston Candover, of a foundation for the conservation of the archaeological site of Butrint and its hinterland in Albania.

Lord Rothschild has been honored by the government of Portugal for his contribution to the country's economic development, by the World Monuments Fund for his leadership with respect to cultural heritage and by the Weizmann Institute of Science on the occasion of the 50<sup>th</sup> anniversary of the State of Israel. He has received many British honors and in 1997 was awarded the Knight Grand Cross of the Order of the British Empire for services to arts and heritage.

Lord Rothschild was educated in history at Christ Church, Oxford.

**Ismail Serageldin** is Vice President for Special Programs at the World Bank, and Chairman of the Consultative Group on International Agricultural Research (CGIAR), the Consultative Group to Assist the Poorest (CGAP) and the Global Water Partnership (GWP). Mr. Serageldin earned his B.Sc. degree at Cairo University and

his Master's and Ph.D. degrees at Harvard University.

Since March 1998, Mr. Serageldin has been named by James D. Wolfensohn, World Bank President, to lead the Bank's work aimed at better integrating the cultural dimension in development efforts, and thus to help member states promote equity, social inclusion and poverty reduction; as well as the collective capacities, through partnerships, to preserve and conserve cultural and natural heritage. Mr. Serageldin has published widely on economic development, the environment, Islamic art and architecture, and the role of culture in development.

**James Allen Smith** is the Executive Director of the Howard Gilman Foundation and an adjunct faculty member of the New School for Social Research. Mr. Smith has worked for the Twentieth Century Fund and served as a consultant to a number of foundations. He was also the first resident scholar at the Rockefeller Archive Center. He has written extensively about the history of philanthropy, the role of American think tanks, and public policy research. His books include: *The Idea Brokers: Think Tanks and the Rise of the New Policy Elite* (1991), which won the Louis Brownlow award of the National Academy of Public Administration and the Herbert Feis award of the American Historical Association and has been translated into Spanish, Japanese and Korean; *Brookings at 75* (1991) and *Strategic Calling* (1993). He is presently at work on a history of American foundations.

Mr. Smith was trained as a historian, receiving his Ph.D. from Brown University. His work as a medievalist focused on the history of charitable institutions and poverty in northern Europe during the 12th and 13th centuries. He has taught history at Brown, the University of Nebraska and Smith College.

**Hernan Crespo Toral** is Assistant Director General of Culture of UNESCO. He was formerly Director of UNESCO's Regional Office of Culture for Latin America and the Caribbean and Director General of the Museums of the Central Bank of Ecuador.

Mr. Crespo Toral has directed restoration projects throughout Ecuador. He has been a Professor of Anthropology and Architecture at sev-

eral universities, including the Catholic University of Ecuador and the Central University of Quito. He has organized and contributed to many national and international exhibitions featuring the preservation of culture and monuments.

Mr. Crespo Toral has given seminars and acted as a delegate to numerous regional and international conferences and expert meetings about museums, archeology and the preservation of monuments, architecture and culture. Among his many distinctions, he has been a member of the Board of the Alliance Francaise of Quito, President of the Ecuadorian Association of Museums, Scientific Director of an Anglo-Ecuadorian investigation of the Cave of los Tayos in Ecuador, and Executive Director of the National Institute of Anthropology and History.

He is a member of the Historic and Geographic section of the Ecuadorian Casa de la Cultura, Corresponding Member of the National Academy of History of Ecuador, Member of the Pan-American Institute of Geography and History – Ecuadorian section, Corresponding Member of the Swiss Society of Americanists, Founding Member of the Inter-American Council of Culture and Corresponding Member of the German Society of Cultural Anthropology.

**Francisco Correa Weffort** is Minister of Culture of Brazil. He was previously a Professor of Political Science, University of Sao Paulo and University of Essex, England, and President of the Higher Council of the Latin-American Faculty of Science. He has held fellowships and research positions at the Woodrow Wilson Center, the Helen Kellogg Institute and the American Institute of Economic Development and Social Planning in Santiago, among others.

Dr. Weffort's books include *Which Democracy?*, *Classics in Politics* (editor), *Why Democracy?*, *Populism, Marginality and Dependence* (with Anibal Quijano), and *Latin America: Essays in Sociological and Political Interpretation* (with Fernando Henrique Cardoso). He is the author of numerous essays.

**Elie Wiesel** is a Nobel Laureate and Andrew Mellon Professor of Humanities at Boston University. He is also a holder of the U.S. Congressional Medal of Freedom. He was appointed Chairman of the United States Holocaust Memo-

rial Council in 1978 by President Jimmy Carter. The English translation of his memoirs appeared in 1995 as *All Rivers Run into the Sea*.

Professor Wiesel grew up in the Jewish community of Sighet in Transylvania. In 1944, when the Nazis deported the Jewish inhabitants of the village en masse to concentration camps in Poland, the 15 year-old boy was separated from his mother and sister immediately on arrival in Auschwitz. He never saw them again. He managed to remain with his father for the next year as they were worked almost to death, starved, beaten, and shuttled from camp to camp on foot or in open cattle cars. In the last months of the war, Wiesel's father succumbed to dysentery, starvation, exhaustion and exposure.

After the war, Professor Wiesel found asylum in France. He became a professional journalist. For ten years, he observed a self-imposed vow of silence and wrote nothing about his wartime experience. In 1955, at the urging of writer Francois Mauriac, he set down his memories in Yiddish in *Un de velt hot geshvign* (*And the World Kept Silent*), which he compressed into a French adaptation, *La Nuit*. Later, he became a feature writer for the Yiddish-language newspaper, the *Jewish Daily Forward*, in New York.

Professor Wiesel's books include *L'Aube, Le Jour, La Ville de la Chance, The Jews of Silence* (about persecuted Jews in the USSR in the 1960s) and *A Beggar in Jerusalem* (about the 1968 Six Day War). His plays include *Zalmen, or the Madness of God* and *The Trial of God*.

**James D. Wolfensohn**, the World Bank Group's ninth President since 1946, established his career as an international investment banker with a parallel involvement in development issues and the global environment.

Since becoming President on June 1, 1995, he has traveled widely in order to get first-hand experience of the challenges facing the World Bank, and its 181 member countries, in the post-cold war era.

During his travels, Mr. Wolfensohn has not only visited development projects sponsored by the World Bank, but he has also met with the Bank's government clients as well as with representatives from business, labor, media, nongovernmental organizations, religious and women's groups, students and teachers. In the process, he

has taken the initiative in forming new strategic partnerships between the Bank and the governments it serves, the private sector, civil society, regional development banks and the United Nations.

In 1996, together with the IMF, Mr. Wolfensohn initiated the multilateral debt relief proposal for the heavily indebted poor countries (HIPC) to ease their debt burden. The Bank, which represents approximately seven per cent of the developing world's total outstanding debt, has committed \$2 billion to the initiative.

In order to improve the Bank's effectiveness in fighting poverty, and to meet the needs of a rapidly changing global economy, Mr. Wolfensohn has launched a major reform program in the Bank—The Strategic Compact. The principal goals of the Compact are to shift resources to front-line lending and operations services, to have the Bank move closer to the client through decentralization, and to offer a broader range of products and services.

A central feature of the Strategic Compact is to incorporate key aspects of the information revolution into the Bank's work by transforming the institution into a Knowledge Bank. The goal is to build a more agile, knowledge-based institution, which can share its storehouse of experience and know-how with clients and partners across the globe.

Prior to joining the Bank, Mr. Wolfensohn was an international investment banker on Wall

Street. His last position was as President and Chief Executive Officer of James D. Wolfensohn Inc. He relinquished his interests in the firm upon joining the World Bank.

Mr. Wolfensohn is also Chairman of the Board of the Institute for Advanced Study at Princeton University. He was previously Chairman of Carnegie Hall and of the John F. Kennedy Center for the Performing Arts in Washington, D.C. (He is now Chairman Emeritus of both institutions). He has also been President of the International Federation of Multiple Sclerosis Societies; and member of the Boards of the Business Council for Sustainable Development; the Rockefeller Foundation; the Population Council and Rockefeller University. He is an Honorary Trustee of the Brookings Institution and a member of the Council on Foreign Relations and of the Century Association in New York.

Mr. Wolfensohn holds BA and LL.B. degrees from the University of Sydney and an MBA from the Harvard Business School. Mr. Wolfensohn is a Fellow of the American Academy of Arts and Sciences and of the American Philosophical Society. He has been the recipient of many awards for his volunteer work, including the first David Rockefeller Prize of the Museum of Modern Art in New York. He has been knighted by Queen Elizabeth II for his contribution to the arts and decorated by the Governments of Australia, France, Germany, Morocco, and Norway.

## Contact Information for Conference Speakers

---

Mahnaz Afkami  
Sisterhood as Global Institute  
4343 Montgomery Avenue, Suite 201  
Bethesda, MD 20814 USA  
Tel. (301) 657-4355  
Fax. (301) 657-4381  
Email. [sigi@igc.apc.org](mailto:sigi@igc.apc.org)

Lourdes Arizpe  
Director of Research, World Culture Report  
UNESCO  
3, rue Gracieuse  
75005 Paris, France  
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Mounir Bouchenaki  
Director, Division of Cultural Heritage  
UNESCO  
1, rue Miollis  
75732 Paris, France  
Tel. (33 1) 45 68 37 55  
Fax. (33 1) 45 68 55 96

Bonnie R. Cohen  
Under Secretary for Management  
U. S. Department of State  
2201 C Street, NW  
Washington, DC  
Tel. (202) 647-1500  
Fax. (202) 647-0168

Aliza Cohen-Mushlin  
Founder and Director, Architectural Section in  
the Center for Jewish Art  
The Hebrew University of Jerusalem  
Terra Sancta Building  
P. O. Box 4262, Jerusalem 91042  
Tel. (972 2) 6586672  
Fax. (972 2) 6586605  
Email. [cja@vma.huji.ac.il](mailto:cja@vma.huji.ac.il)

Sheila Copps  
Minister of Culture  
Ministry of Canadian Heritage  
15 Eddy Street  
Hull, Quebec  
K1A 0m5 Canada  
Tel. (819) 997-7788  
Fax. (819) 994-1267

Milagros del Corral  
Director, Division of Creativity, Cultural  
Industries and Copyright  
UNESCO  
7, Place de Fontenoy  
75352 Paris 07, France  
Fax. (33 1) 458 42 88

Hernan Crespo Toral  
Assistant Director-General for Culture  
7, Place de Fontenoy  
75352 Paris 07, France  
Fax. (33 1) 458 42 88

Gloria Davis  
The World Bank  
1818 H Street, NW  
Washington, DC 20433  
Tel. (202) 458-2750

Dianne Dillon-Ridgley  
Women's Environment and Development  
Organization  
355 Lexington Avenue, 3<sup>rd</sup> floor  
New York, NY 10017 USA  
Tel. (212) 973-0325  
Fax. (212) 973-0335  
Email. [wedo@igc.apc.org](mailto:wedo@igc.apc.org)

Francesco Frangialli  
Secretary General, World Tourism Organization  
Capitán Haya 42  
28020 Madrid, Spain  
Tel. (34 91) 5678159  
Fax. (34 91) 5713733  
Email. [omt@world-tourism.org](mailto:omt@world-tourism.org)

César Gaviria  
Secretary General  
Organization of American States  
17th and Constitution Avenue, NW  
Washington, DC  
Tel. (202) 458-3140

Ikuo Hirayama  
President, Foundation for Cultural Heritage  
1-16-7 Kanda Shibazaki, Chiyoda-ku  
101 0031 Japan  
Fax. (813) 3862 4848

Enrique Iglesias  
President, Inter-American Development Bank  
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Fax. (202) 623-1799

Israel Klabin  
President Klabin  
Fundação Brasileira para o Desenvolvimento  
Sustentavel  
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São Conrado, Rio de Janeiro, Brazil  
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Fax. (55-21) 322-5903  
Email. [fbds@ax.apc.org](mailto:fbds@ax.apc.org)

Maritta Koch-Weser  
Director, Environmentally and Socially  
Sustainable Development Unit, Latin  
America and the Caribbean Region  
The World Bank  
1818 H Street, NW  
Washington, DC 20433  
Tel. (202) 473-3286

Federico Mayor  
Director-General, UNESCO  
7, Place de Fontenoy  
75352 Paris 07, France  
Tel. (33-1) 45 68 55 56  
Fax. (33-1) 45 67 16 90

Ali Mazrui  
Institute of Global Cultural Studies  
Albert Schweitzer Chair in Humanities  
P. O. Box 6000  
Binghamton, NY 13092-6000 USA  
Tel. (607) 777-4494  
Fax. (607) 777-2642

Vann Molyvann  
Senior Minister for Culture and Fine Arts,  
Land Management, Urban Affairs  
and Construction  
Phnom Penh, Cambodia  
Tel. (855-23) 366-494  
Fax. (855-23) 427-897

Wally N'Dow  
Special Advisor to Administrator, UNDP  
2 United Nations Plaza  
DC2-2608  
New York, NY 10017 USA  
Fax. (212) 906-6479

Franco Passacantando  
Executive Director  
The World Bank  
1818 H Street, NW  
Washington, DC 20433  
Tel. (202) 458-1169  
Fax. (202) 477-3735

Donovan D. Rypkema  
Real Estate Services Group  
1785 Massachusetts Avenue, NW  
Washington, DC 20036  
Tel. (202) 588-6258  
Fax. (202) 234-7213

Lord Rothschild GBE  
14 St. James Place  
London, SW1A 1NP  
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Ismail Serageldin  
Vice President, Special Programs  
The World Bank  
1818 H Street, NW  
Washington, DC 20433  
Tel. (202) 473-4502  
Fax. (202) 473-3112

James Allen Smith  
Executive Director, The Howard Gilman  
Foundation  
111 W. 50th Street  
New York, NY 10022  
Tel. (212) 246-3300  
Fax. (212) 582-7610

Francisco Correa Weffort  
Minister of Culture  
Bloco B, Terceiro Andar  
Brasilia, DF  
Brazil 70068-900  
Tel. (55-61) 316-2152  
Fax. (55-61) 321-7712

Elie Wiesel  
Boston University  
745 Commonwealth Avenue  
Boston, MA 202215 USA  
Fax. (617) 353-4024

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