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Achieving MDGs with local creativity

Nil Sismanyazici-Navaie with contributions from
Pelin Yenigun-Dilek and Elif Ertem

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Ajuntament de Barcelona
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United Cities and Local Governments
Cités et Gouvernements Locaux Unis
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Achieving MDGs with local creativity

A Brief Overview of Culture and Sustainable Local Development
with a Focus on Public-Private Sector Synergies.

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Abstract

The localization of the MDGs brings new perspectives in addressing not only global concerns, but also recognizing their interconnectedness with local issues. As the inevitable phenomenon of 'glocalization' is taking place the role of culture is redefined, locally and globally. Heightened mobility of populations, the access and use of information and communication technologies worldwide, the emergence of a 'generous' generation, and the shift towards the Creative Age, all have (or will have) an impact on the way MDGs are achieved, including scale and speed. Comprehensive approaches, in particular public and private collaborations that integrate arts and culture in development have already presented multiple benefits for local communities that are in transition or for those who aim to maintain their competitive edge and sustainability.

Introduction

At a time when hybrid societies emerge due to heightened mobility of populations and the pull and push forces of globalization; when localization that celebrates individuality becomes ever more important than popular global trends; and when their amalgamation construes the inevitable phenomenon of 'glocalization', culture, a complex and rigid, and yet at times fluid and flexible societal, spiritual, and intellectual capital, plays a critical role in helping realize socio-economic and political progress at multiple levels.

Culture, a term difficult to define, encompasses indeed every aspect of our lives, from a way of living, to learned social manners and interactions that are transferred from one generation to another; and all the norms, institutions and social structures that hold civil spheres, from local to global, together.¹ Culture also absorbs the elements of the 'creative sector that includes not only human, organizational and physical assets; but also many types of arts disciplines and related commercial activities from advertising, architecture, the art and antiques market, cultural tourism, crafts, design, fashion, digital media, to television, radio, music, computer games and software, performing arts, publishing, and others. Culture shapes and simultaneously is shaped by the knowledge society and impacts the institutions that are necessary to advance life quality for all.

The information and communication technologies have been without a doubt imperative in globalization and shaping the culture of glocal social consciousness²; from effective e-government applications that grant openness to public sector, to social new media, such as blogs, podcasts, tweeters, and more, that have been instrumental in encouraging ordinary individuals with digital access to instantly become worldwide known advocates of some humanitarian cause. While certainly there are efforts that aim to minimize the digital gap between the more privileged communities and underprivileged, the world is moving from the Information into the Creative Age where creativity and understanding of cultures have become more critical in everyone's life. Creative Age puts the creativity, innovativeness, imagination, ingenuity, and productive talents of people first, recognizes the defining environmental factors that shape one's culture, appreciates people's diverse backgrounds and cultural differences, and harnesses their full creative talents to build the infrastructures, build businesses that sustain triple bottom lines, and enable economic growth.

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It has been close to three decades that the economists have recognized the importance of the human factor in development and that international organizations such as UNESCO have taken a holistic view of culture, including social and economic aspects. About a decade ago global leaders identified the Millennium Development Goals (MDGs) that put people first in the development agenda and were to be achieved by 2015. When national government leaders made their promises in year 2000, these global goals were somewhat lost in translation when issues received limited consideration at local levels. Most of the local governments have been challenged by their internal matters, in addition to limited dialogue with their central governments and meager support from national and international leaders. Hence localization of the MDGs has not yet occurred at the level and scale that development experts and respective stakeholders would have expected.

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This article intends to briefly focus on the creative/artistic components of culture that may be helpful in attaining the MDGs, especially in elevating poverty and creating local positive change. It also touches upon some key tactics that aim to reinforce local governments' role in the socio-economic development process with 'creativity'.

1 Sismanyazici Navaie, N. 2004, 'Societal Arts Marketing: A Multicultural, Interdisciplinary and International Perspective' in Kerrigan, F., Fraser, P., and Özbilgin, M. (eds) Arts Marketing, Elsevier Butterworth-Heinemann, Oxford.

2 Trend Watching February 2009, Trend Briefings. Website: <http://www.trendwatching.com/trends/pdf/trendwatching%202009-02%20GENERATION%20G.pdf>.

MDGs and Culture: Creative Solutions to Socio-economic Challenges

Eliminating extreme poverty is the ultimate goal of the MDGs; eliminating poverty that ends hunger, provides universal education, facilitates gender equity, offers adequate child and mother health, combats HIV/AIDS, creates environmental sustainability, and furthers global partnerships. According to the United Nations MDG 2008 Report³, significant results in many areas have been already achieved due to political will and targeted investments; however ongoing conflicts, rising food prices, and the current global financial crisis have left many people impoverished.

When there are 300 million people living on less than \$1 a day; almost 2/3 of women in the developing world work in vulnerable jobs as unpaid workers; nearly 7,500 people become infected with HIV every day and 5,500 die from AIDS; almost one billion people do not have access to drinking water; and a new born child in a developing country is over 13 times more likely to die within the first five years of his/her life than a child born in an industrialized country; *why should local governments, especially in developing regions, consider culture as a complementing option for sustainable development?*

Analyzing culture in conjunction with the environment is essential to understand the barriers to development. When 'people' are at the core of development, it is impossible not to think of strategies that resonate with them; with the way they think, live, produce, and communicate. All through history people have created and used culture-based methodologies to explore new or improved ways of thinking, living, producing, and communicating.

While "everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits"⁴ culture has not been identified as one of the key MDGs. There have been numerous discussions in the past whether or not cultural development should be considered, perhaps as MDG number 9. Throughout history world leaders have constantly underlined the importance of arts and culture in defining a nations' strength and building civilizations, and yet just recently culture has been recognized as an integral component of all MDGs.⁵ Still globally at its embryonic stage, investments in cultural development (i.e., investing in culture not merely for the sake of culture, but to be adopted across the spectrum of development), have already presented significant improvements, especially at local levels.

It has been long recognized that advancing the arts and culture create jobs, generate tax revenues, and stimulate economies through tourism and consumer purchases, while promoting social inclusion, cultural diversity and human development. When urban and rural sites have the potential of cultural appeal, they also attract other businesses to invest (including infrastructure related initiatives, transportation, water use, security, waste management, health, education, hospitality, etc.). Businesses that are seeking a competitive edge for instance choose locations that have access to a creative and quality workforce.

³ UN Department of Economic and Social Affairs (DESA) 2008, The Millennium Development Goals Report.

⁴ Universal Declaration of Human Rights, 1948, art.27, Paris.

⁵ Osabutey, Phyllis D. 2008, 'Focus MDGs on culture, historic experience... Professor Hagan advocates'. The Ghanaian Chronicle, Article: Vol. 18 Edition No.:155 Website: <http://db.ghanaian-chronicle.com/thestory.asp?id=5910> and The Ghanaian Times, National Commission on Culture Press Release, 'Workshop on Culture and MDGs Held', 26 May 2008. Website: <http://www.ghanaculture.gov.gh/index1.php?linkid=65&archiveid=1244&page=1&date=26/05/2008>.

According to the *UNDP Creative Economy 2008 Report* creative sector is among the most dynamic and emerging sectors in world trade. Trade in creative goods and services have increased at an unparalleled average annual rate of 8.7% between 2000 and 2005, with export growth rates of 8.8% annually between 1996 and 2005. Based on preliminary UNCTAD figures, world exports of creative products in all regions and groups of countries were valued at \$424.4 billion in 2005 as compared to \$227.5 billion in 1996. As indicated by John Howkins, a leading authority on creativity and innovation, and author (in 2001) of 'The Creative Economy', the creative economy was worth \$2.2 trillion worldwide in year 2000, with an annual growth rate of 5%.⁶

The UNDP report indeed acknowledges the differences and gaps between developing and developed countries; from GDP contributions of creative industries and the enormous advantages that the developed countries have in terms of creative goods and services to limited commercialization of cultural products, and the lack of institutional resources to manage copyright collection and payment in developing countries. It is important to understand the reasons behind these differences that create an imbalance between developed and developing countries. It is difficult to compare countries, as there has been a lack of precise definition of culture, data, measurements, and an operational framework. Unfortunately, one of the difficulties in developing countries is collecting statistical data on social and cultural indicators. Compared to macroeconomic indicators, social and cultural indicators are usually limited in content and they are announced with a considerable lag.⁷

The size of countries, the size of their populations in need, the level of strength and capacities of their human capital, the existing natural and cultural resources, infrastructure and others have an impact on the way culture plays a role in the speed and scale of the overall development. Obviously, one would expect the type and level of culture-based investments and the anticipated return of investment to differ between local entities, from a small village in Africa to a metropolitan urban site in the US. Today more than half of world's population lives in urban areas due to the fact that the adversities of rural life encouraged migration to towns and cities. This however has not helped the migrated individuals or the indigenous city dwellers escape the cycles of poverty or better progress towards the MDGs. Lack of or limited urban planning coupled with partial resources have left many urban populations in developing regions in slum conditions with myriad problems.

⁶ UNDP Creative Economy Report 2008.

⁷ In social capital index, indicators such as doctor per 100,000 person, theatre per 100,000 person, newspapers per 1,000 person, percentage of females going to school, number of NGO's per 1,000 person, literacy rate, net migration ratio, electricity consumption per person are used.

So, what can local governments do?

The National Governors Association Center for Best Practices published recently the “*Art and the Economy: Using Arts and Culture to Stimulate State Economic Development Report*”⁸ which presents state leaders with some strategies to help understand the value of culture in empowering their constituencies (annex 1). Although the report looks into this issue from a ‘US state’ perspective⁹; cities, municipalities or any other local structure within a developed or developing country context can implement these strategies. A similar approach has been also detailed in the UNDP Creative Economy 2008 Report. The following section briefly touches on some of these steps that may help local governments to consider investing in culture to achieve the MDGs:

A) IT IS IMPORTANT FOR LOCAL DECISION MAKERS DO RESEARCH TO UNDERSTAND WHAT THE CREATIVE ENTERPRISES ARE, WHERE THEY ARE AND WHAT THEY CONTRIBUTE TO THE ECONOMY.

- Ongoing mapping of arts/cultural assets and maintaining an inventory of these assets will help establish baselines to measure the life span and effectiveness of such assets, and their long-term impact in that environment. Special online and interactive tools have been invented in the US to help organize this knowledge; such as the Cultural Economic Development Online Tool (CEDOT) and the CultureCount (culturecount.org) that gather relevant data pertaining to the arts and culture field. These tools and the learnings from them can be shared with local governments in the developing countries.
- Once decision makers develop their own local creative industry knowledge it is critical for them to also understand these industries’ correlated environment, including the relationships with their suppliers, producers, distributors, and consumers. Creating a situational analysis of the value chain would be helpful in assessing their effectiveness of these industries in the long run.
- To analyze the real social and economic value success metrics should be established for not only multi-million private and public culture centers, but also for those micro-enterprises, self-employed, and nonprofit organizations.

B) AFTER LOCAL GOVERNORS/POLICY AND DECISION MAKERS IDENTIFY THE PIVOTAL CREATIVE INDUSTRIES OF THEIR COMMUNITIES; THEY SHOULD INCORPORATE THE ‘ARTS AND CULTURE’ IN THEIR ANNUAL PLANNING SESSIONS. THIS WILL HELP ADOPT STRATEGIES THAT SUPPORT AND STRENGTHEN THESE INDUSTRIES:

- Based on the outcomes of the asset mapping, target a relevant creative sector to invest in (this may be on cultural heritage, film industry/festival, music festival or the local culinary arts).
- Strengthen the infrastructure and scale up the efforts of nonprofit, small-medium sized arts and cultural organizations through technical assistance, sustainability programs and capacity building initiatives.

⁸ National Governors Association Center for Best Practices 2009, *Art and the Economy: Using Arts and Culture to Stimulate State Economic Development Report*.

⁹ In the US, creative economy workers make up at most about 25% of the workforce. According to the Americans for the Arts, 2.98 million people across America work for 612,095 arts-centric businesses. This represents 2.2% of US employment and 4.3% of businesses. Another study of American for the Arts that focused only on the nonprofit arts industry presented that the nonprofit arts industry generates \$134 billion in economic activity every year, resulting in \$24.4 billion in all tax revenues. Overall the nonprofit arts industry provides 4.84 million full-time jobs and \$89.4 billion in household income. Below is a table that presents primarily the US local creative economy in numbers. The intention with this summary table is just to show the population of a US state or a city, the size of their local cultural economy compared to a developing country population and GDP. In our interdependent and interconnected world, when looking into global competition, and sustainable and fair growth, and considering how cultural investments play a role in local development, one should bear in mind these differences. The purpose with this table is not to correlate necessarily the size of the population with the scale and speed of development; but to highlight the enormity of gap between the local investments in an industrial country setting vs. the overall economic power of an emerging one.

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- Expand the use of digital know-how and existing institutions such as public higher education for job trainings, focus on preliminary and secondary level arts education initiatives and establish collaborative programs across industries to share resources and provide a constructive environment to strengthen the local creative workforce, encourage innovative thinking and product development, reinforce entrepreneurship and stimulate commerce.
 - Understand the importance of copyright and intellectual property right. There is growing evidence that addressing intellectual property theft accelerates investments that are critical for countries to be competitive in today's world economy; advance in technology, provide their citizens with incentives to create, innovate, and expand new knowledge, benefit from foreign direct investment and technology transfer, and advance workforce for future innovations.¹⁰
 - Industry assistance, such as investment incentives and tax concessions are other strategies that local governments can implement to support their private partners that are playing critical roles in supporting the local cultural economy, providing livelihoods and generating income.

Local policy and decision makers should incorporate the 'arts and culture' in their annual planning sessions.

- Organize an engaging public activity or an event that showcases the commitment of local officials' interest in the creative sector. This will help establish a broad base of support from local, national and even international entities, not only for the cultural efforts but also for the much needed local human and physical infrastructure.
- Encourage public-private partnerships and inner/inter-city and inner/inter-village collaborations.

Just recently *Sister Cities International*, the only U.S.-based organization dedicated to creating long-term city-to-city relationships between U.S. and communities abroad, announced the launch of a major program to support urban communities in Africa. With funding from the Bill & Melinda Gates Foundation, totaling \$7.5 million, cities across the United States will work with their sister city counterparts throughout Africa to help local African governments and community organizations acquire the tools and capabilities for successful urban planning and management.¹¹

Multi-sectoral and multidisciplinary collaborations can enhance cross learning experiences and create opportunities to support existing cultural efforts, or even convert abandoned and underprivileged spaces into creative hubs to achieve positive economic outcomes. For example in the Philippines, *RagstoRiches*¹², a for profit company, empowers women living near a dumpsite 'Payatas' through reusing, or as they call it, "upcycling" scraps of cloth thrown away by textile and garment factories in the area. Through innovative partnerships and engagement of the country's top fashion designers, Rags2Riches today is able to not only provide sustainable livelihoods for women in Payatas, but also advocate respect for the environment and supply eco-friendly products for socially conscious buyers.

¹⁰ Gantchec, D. 2008, *Assessing the Economic Contribution of Creative Industries*, World Intellectual Property Organization, Geneva. Website: http://www.wipo.int/edocs/mdocs/sme/en/wipo_smes_ge_08/wipo_smes_ge_08_topic03.ppt

¹¹ Sister-Cities International 2009. Press Release.

¹² RagstoRiches Website: <http://www.rags2riches.ph/>

In Argentina, *Odisea20*¹³ was established as a cultural project in the largest shantytown of Buenos Aires, Villa20/Lugano; giving its diverse inhabitants an artistic platform through an art gallery, a film theater, a publishing house and a music label that are accompanied by a social club and a film and TV production company. Founder of *Odisea20*, Mar Roisi, musician and film/TV maker, discovered the place first as a film set and then gradually evolved it into the idea of actually a space to produce film and TV; renting it out to French, Spanish, German and Dutch productions. The revitalization of the area helped integrate the impoverished inhabitants into the society, generate income, and address the stigma attached to individuals living in shantytowns.

Transforming abandoned spaces into creative spaces creates job opportunities and new businesses, as it was the case for instance with one of the United States' largest multidisciplinary centers for contemporary performing, visual and media arts. Massachusetts Museum of Contemporary Art is founded in a 19th century electronics factory after the Sprague Electric Company closed down in 1985. Turkey's first Modern Art Museum (*Istanbul Modern*)¹⁴ is located in a converted warehouse. Ottoman Empire's first coal-fired thermal power plant (Silahataraĝa Elektrik Santrali) is today Turkey's *SantralIstanbul*¹⁵, a university, contemporary arts and energy museums with several facilities that provide services from international arts residence programs, to educational projects, concert salons, open air amphitheater, cafes, and sports areas. All these multipurpose cultural arts facilities have engaged thousands of people annually and contributed to the rejuvenation of relatively underprivileged neighborhoods and the local economy.

C) DON'T FORGET THE CULTU-RURAL APPROACH.

When thinking about local development the focus should not be only on cities. The surfacing of a world food crisis has drawn attention to the need of developing the agricultural sector, attending to the necessities of the rural population as well as balancing the influx of populations from rural to urban. The attempt here is not to emphasize only the policies and investments necessary for building the agricultural infrastructure and training the workforce about new technologies for the most productive yield, but the cultural component of agri-culture. Rural settings like urban have many cultural resources that can generate livelihoods. With strategic planning led by local governments, rural resources can turn into cultural goods, creating visibility for the village, supporting its constituents from farmers, weavers, woodcrafters to artisans¹⁶. 'Cultu-rural' tourism can flourish by converting unused historic buildings and barns into arts spaces to be rented out for arts camps or other social activities; focusing on the culinary arts through horticulture; creating marketable and eco-friendly goods that are made from crop residues, developing educational initiatives that strengthen urban-rural and cross-cultural dialogue, as well as building/strengthening local media, design and communication opportunities.

13 Norder, L. 2007, 'Art and Culture in a shantytown in Argentina' Power of Culture. Website: <http://www.powerofculture.nl/uk/current/2007/february/odisea20.html>

14 Istanbul Modern Website: <http://www.istanbulmodern.org>

15 SantralIstanbul Website: <http://www.santralistanbul.org>

16 Burnham, L.F. 2006, "Growing Together: Artists and Farmers Meet in Lancashire", a-n magazine, Artists Information Company, England.

Not long ago the Indian government in collaboration with local entities and the UNDP launched the *Endogenous Tourism Project*¹⁷ which involves NGOs, local communities and artisans and aims to strengthen community-private and public sector partnerships and develop necessary infrastructure for facilitating rural tourism. The UNDP has committed \$2.5 million for the project. Currently 31 qualified-pilot villages have been identified across the country that will be catalysts to boost employment opportunities, connect the rural populations to the outside world, provide market access to rural artisan products, and accelerate the process of development.

In Turkey private sector initiatives based in Istanbul but geared to support the local rural potential is also on the rise¹⁸. Anadolu Kultur (AK) founded with the support and participation of individuals and institutions from various cultural disciplines, aims to disseminate participatory and pluralistic art practices focusing on social development and to facilitate mutual understanding through cultural dialogue¹⁹. Diyarbakir Arts Centre (DAC) as its first branch office aims to make Diyarbakir a national and international center of attraction in terms of art and culture, by implementing activities that assemble artists both national and international. One of the best examples of collaboration of local government with the private sector is in Kars (a city in the eastern part of Turkey, neighboring Azerbaijan and close to Georgia and Armenia). In 2004 AK began collaborating with Kars Municipality to organize Caucasus Cultures Festival and support cultural collaborations in the region. In February 2005 Kars Art Centre was founded together with Kars Municipality. As the only multi-purpose space in the city, the center has become a venue where residents of Kars gather for various occasions that aim to overcome the prejudices and clashes within the ethnically diverse region and promote the inclusion of its young citizens in art-making.²⁰

D) INCORPORATING THE ARTS/CULTURE IN THE TOURISM STRATEGY IS TRULY INEVITABLE WHEN THE OVERALL OBJECTIVE IS ABOUT ACHIEVING ECONOMIC EMPOWERMENT.

Numerous studies have indicated cultural tourism as a key component of economic growth, offering local communities a diversified and sustainable means for creating jobs and attracting revenue. Cultural heritage whether interpreted from an urban or rural lens is in deed a common value that strengthens nations and adds importance to socio-economic development. Although hybrid civilizations are emerging due to the globalized and highly-technologically interconnected world, differentiation – individualism in the sense of seeking unique local identities is becoming more apparent. If planned, managed, and controlled by accountable governments in collaboration with other local entities, cultural tourism can provide new employment opportunities, help alleviate poverty, curb the out-migration of youth and other marginally-employed community members, enhance and safeguard heritage, bring in much-needed foreign currency and investment, revitalize traditional building and craft industries, and strengthen local people's self-respect, values and identity. By unique branding of the city or village, organizing cultural events and activities, creating one-of-a kind products, marketing their unique arts and heritage offerings from goods to destinations, local governments can attract more domestic and foreign visitors and augment the impact of tourism as a contributor to economy.²¹ One of the important roles of local governments is to strategically plan, develop, brand and market their cultural tourism in collaboration with the associated sectors and businesses.

17 Colors of India - Rural Tourism, 'It's A Niche That India Can Offer' Website: http://www.colorsofindia.org/index2.php?option=com_content&do_pdf=1&id=21

18 EDAM and Deloitte Turkey, February 2009, 'A Competitiveness Index for Turkey'.

19 Citizens without Boundaries, 2007-2008 A Documentation, interview with Osman Kavala, p. 47-48 and Kultur ve Sanatta Farklı Bir Girişim Anadolu Kultur, 2002-2007

20 Turkey-Europe Arts Networking For Intercultural Dialogue, Anatolian Cities and Art by H. Fazil Ercan Dialogue p.30-31.

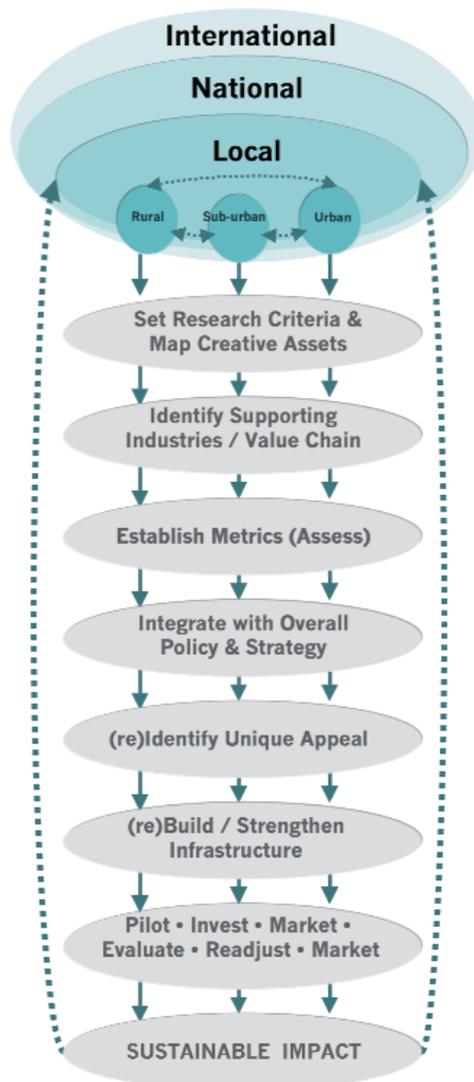
21 Meleisea, E. (UNESCO Bangkok Culture Unit) 2005. Cultural Tourism and Sustainable Development of Cultural Heritage. Website:

<http://cms.unescobkk.org/index.php?id=2752>

Concluding Thoughts

In today's interdependent world setting collaboration within and across sectors is fundamental when addressing developmental concerns. There are hundreds of successful creative social enterprises, for profit and nonprofit entities worldwide that local governments can provide additional support to scale up efforts and help reduce poverty.

While individual-focused creative public programs are necessary to build and strengthen the human capacity central to any kind of development scheme, enhancement of community-based creative initiatives supported by local governments is also critical to sustain development. Whether it is about restoring cultural heritage or developing a modern performing arts center, culture is central to local development from urban to rural and anything in between them. Even though the institutions of local governments vary greatly between countries, their role in voicing the issues of their constituents and providing opportunities for and with the people is principally similar. Regardless of having limited legislative, financial and other public roles and resources, as opposed to central governments, local governments' are (can be) very influential especially in bringing resources together and building local public-private sector synergies to help achieve the MDGs.



Annex 1

Arts, Culture and Creative Economy								
State/City	Population of State/City	Year	# of Employees	Revenue	Economic Contribution of Culture/ Arts/ Creative Sector	From the Developing World: Population, GDP, and Country		
State of Arkansas, USA	2,834,797 (2007 census)	Annual	27,000	\$927 million	Creative Sector - 3 rd largest employer after transport/logistics and perishable/processed food	2,125,262	\$ 1,598 (Millions USD)	Lesotho
State of North Carolina, USA	9,061,032 (2007 census)	2006			\$3.9 billion	8,935,000	\$ 5,566 (Millions USD)	Benin
State of Massachusetts, USA	6,449,755 (2007 census)	Annual			\$4.23 billion	6,296,803	\$ 1,665 (Millions USD)	Sierra Leone
State of Maryland, USA	5,618,344 (2007 census)	2005/06	13,101 fulltime jobs in 2005 13,762 fulltime jobs in 2006	In 2005 the arts industry generated \$35.1 million in state and local taxes; and \$37.8 million in 2006	In 2005 11.4 million and in 2006 13.1 million people attended arts events Arts audiences generated \$308 million in direct spending on goods and services in 2005; \$335 million in 2006 In 2005 arts organizations generated \$154 million in direct spending on goods and services; \$165 million in 2006 The total economic impact of audience spending and arts operation in 2005 was \$970 million; in 2006 \$1.05 billion	5,073,000	\$ 1,316 (Millions USD)	Eritrea
Washington DC, USA	588,292 (2007 census)	Annual (2009 Preliminary report)			\$ 5 billion	520,000	\$ 2,415 (Millions USD)	Suriname
New York City, USA	8,107,000	2002	309,142			8,629,900	\$ 31,240 (Millions USD)	Azerbaijan
Tucson, Arizona, USA	507,362	Between 1999-2000	Nonprofit arts orgs. employed 1,747 people	\$40.7 million total income		513,000	NA	Western Sahara
Dallas Metro area, Texas, USA	1.3 million (2007 census)	Annually			\$22 Billion to the local economy (representing ~35% of state total)	1,185,000	\$2,890 (Millions USD)	Swaziland
London City, UK	7,371,000	2002	525,000			7,466,000	\$ 12,279 (Millions USD)	Honduras
Montreal City, Canada	2,371,000	2003	98,000			2,671,000	\$ 3,894 (Millions USD)	Mongolia
Paris City, France	11,130,000	2003	113,000			11,477,447	\$ 11,411 (Millions USD)	Zambia

Table 1, Source(s): Maryland State Arts Council: Economic Impact of the Arts in Maryland, 2006 Report; John C. Gordon and Helen Beilby-Orrin, International Measurement of the Economic and Social Importance of Culture, Organization for Economic Co-operation and Development (OECD), 2007; and "Arts and the Economy: Using Arts and Culture to Stimulate Economic Development", National Governor's Report 2008; 'Arts and Economic Prosperity: The Economic Impact of Nonprofit Arts Organizations and Their Audiences (2002); Pavlakovich-Kochi, Vera and Charney, Alberta H. "Arts in Tucson's Economy: An Economic and Tax Revenue Impact Study of Major Arts Organizations in Metropolitan Tucson, May 2001, The University of Arizona, Office of Economic Development; The Perryman Group, "The Catalyst for Creativity and the Incubator for Progress: The Arts, Culture and the Texas Economy, 20001; "Creative New York' by Center for an Urban Future (2005) 2007 GDP List by the International Monetary Fund

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