





# INCLUSIVE TOURISM

LINKING ARTISTS TO TOURISM  
MARKETS

## Abstract for trade information services

ID=42112

2010

S-15.09 INC

International Trade Centre (ITC)

**Inclusive Tourism: Linking Artists to Tourism Markets.**

Geneva: ITC, 2010. xiii, 74 pages

Doc. No. SC-10-184.E

Training module aiming to promote local creative industries in developing countries through the tourism value chain, with a view to poverty reduction – explains how fostering artistic and cultural activities within tourism business chains can contribute to poverty reduction in a given location or region; presents a framework to support local artists via the tourism sector; addresses the key aspects to be considered by the supply side (artists and their representatives), within this framework; addresses the corresponding issues of the demand side (the tourism sector); appendices include: a checklist of documents and procedures for artists and tourism entities; the case of Costa dos Coqueiros (Bahia/Brazil); and how to extend this module in order to cover additional training requirements for distinct groups of interest.

**Descriptors: Tourism and Travel Services, Value Chain, Creative Industries, Poverty Reduction.**

For further information on this technical paper, contact Ms Marie-Claude Frauenrath,  
[frauenrath@intracen.org](mailto:frauenrath@intracen.org)

---

English

The International Trade Centre (ITC) is the joint agency of the World Trade Organization and the United Nations.

ITC, Palais des Nations, 1211 Geneva 10, Switzerland ([www.intracen.org](http://www.intracen.org))

Views expressed in this paper are those of consultants and do not necessarily coincide with those of ITC, UN or WTO. The designations employed and the presentation of material in this paper do not imply the expression of any opinion whatsoever on the part of the International Trade Centre concerning the legal status of any country, territory, city or area or of its authorities, or concerning the delimitation of its frontiers or boundaries.

Mention of firms, products and product brands does not imply the endorsement of ITC.

This technical paper has not been formally edited by the International Trade Centre.

Digital images on the cover: © ITC

© International Trade Centre 2010.

ITC encourages the reprinting and translation of its publications to achieve wider dissemination. Short extracts of this technical paper may be freely reproduced, with due acknowledgement of the source. Permission should be requested for more extensive reproduction or translation. A copy of the reprinted or translated material should be sent to ITC.

## Preface

### Background to the International Trade Centre (ITC)

The International Trade Centre (ITC) initiated the Export-led Poverty Reduction Programme (EPRP) in 2002 as a means towards achieving the Millennium Development Goals (MDGs), specifically to contribute to reducing extreme poverty and hunger by 2015. The programme aims to assist poor producers in developing countries gain access to international markets and participate in global trade so as to improve their economic circumstances and contribute to improving their livelihoods, particularly through inclusion in export supply chains (ITC, 2006). EPRP projects have so far been implemented in 27 countries in three main sectors: agriculture, handicrafts and tourism (ITC, 2008a). Lessons learned from implementation of EPRP projects over the past few years include the need for commitment from community leaders and private sector partners (ITC, 2008a).<sup>1</sup> ITC's Tourism-led Poverty Reduction Programme (TPRP) is a component of the EPRP. More information can be found in appendix I.

TPRP was established as a means to further develop tourism's potential to contribute to development and poverty reduction. It aims to reduce the potential negative impacts of tourism and capitalize upon the positive impacts of tourism, specifically through enhancing linkages between local people living in and adjacent to tourism destinations and the tourism sector. The programme promotes interventions that create inclusive tourism business models in tourism, that promote stakeholder partnerships and participation of local people, and the inclusion of more local people in supply chains to provide goods and services in the tourism and related sectors. The aim is to expand opportunities for local people to enable them to participate in the tourism sector, and enable local producers and suppliers to provide the required goods and services and reduce the amount that is imported from external suppliers. The programme also facilitates capacity building to enable such inclusion and access to the market. TPRP projects are currently being implemented in Brazil, India, Mozambique, Philippines, and Senegal (ITC, 2008a).

Opportunity study guidelines are used by TPRP to guide the identification of suitable projects that can be implemented approximately over a five-year period. These interventions facilitate the expansion of tourism supply chains and enable local people to become involved in the tourism sector (ITC, 2008b).

The opportunity study which is undertaken in potential project areas, determines where the training modules should be implemented, which of the modules (if not all) should be implemented, and to whom the training should be offered.

A detailed summary of the TPRP programme is annexed along with details of these modules in appendix I.

For further information about the TPRP, please visit:

[www.intracen.org/poverty-reduction/TPRP\\_Tourism-led\\_Poverty\\_Reduction\\_Programme/Inclusive-Tourism.pdf](http://www.intracen.org/poverty-reduction/TPRP_Tourism-led_Poverty_Reduction_Programme/Inclusive-Tourism.pdf)

### This module

This artistic-cultural training module aims to develop local artistic and cultural talents as well as better trade services in developing countries through the tourism value chain. The target audience of the module includes representatives of public sector offices, private sector associations (particularly those from the tourism segment), non-governmental organizations, artists' associations/organizations, as well as tourism businessmen and individual artists themselves, in a given region or country.

A train-the-trainer approach has been adopted in the conception of the module.<sup>2</sup> The language used is colloquial, objective and direct. Whenever possible, graphical illustrations and recipe-like summaries have been introduced. In addition, exercises in the form of 'hands-on' questions have been included at the end

<sup>1</sup> Please refer to appendix I for more information on the EPRP.

<sup>2</sup> Particularly considering that many artists the initiative seeks to reach out will require an intermediating reader/tutor.

of each section of the module. Other modules in this series relate to agricultural and handicraft linkages and hospitality in the tourism sector.

**Focus of the module**

It is not feasible to think that a 2 to 3-day course will be able to cover all dimensions (technical, managerial, etc.) and phases (project planning, activities budgeting, steady-state operation, etc.) of a complex initiative such as a TPRP project.

Thus, the focus adopted in the conception and elaboration of this module was to concentrate the discussion on the awareness raising, the feasibility analysis, and (a tiny part of) the project specification phases of a typical project life-cycle, as shown in the illustration below.

<p><b>Project phases</b></p> <p><b>Project stakeholders</b></p>	<p><b>Feasibility analysis</b>  <b>Project specification</b>  <b>Planning and budgeting</b>  <b>Implementation take-off</b>  <b>Awareness raising</b>  <b>Steady-state operation</b>  <b>Impact measurement</b></p>			
<p><b>Trainers</b></p>	<p style="text-align: center;"><b>FOCUS OF THIS MODULE</b></p>			
<p><b>Policymakers, Government leaders, Private sector leaders, NGO leaders</b></p>				
<p><b>Tourism organizations and associations, Tourism managers and operators</b></p>				
<p><b>Artist organizations, artists (themselves)</b></p>				

**Structure of the module**

The module has been structured in four sections and five appendices, namely:

1. Introduction: presenting the challenge
2. The supply side: what artists should consider
3. The demand side: what tourism stakeholders should consider
4. The complete framework and its implementation

- Appendix I: Summary of EPRP
- Appendix II: Checklist of documents and procedures for artists and tourism operators
- Appendix III: Prospects for TPRP in Brazil
- Appendix IV: The case of Costa dos Coqueiros (Bahia/Brazil)
- Appendix V: Extending the contents of the module

As mentioned, this module provides a broad coverage of the main aspects which must be considered when discussing whether or not to launch a poverty reduction initiative by promoting artistic activities in the tourism sector of a specific place or region in a given country.

Section 1 introduces the central challenge (poverty reduction) motivating TPRP and raises the possibility that it can be met by local artists operating in the tourism sector. For such a possibility to become concrete, a new framework is proposed.

Section 2 addresses the key aspects of the Supply side (artists and their representatives) will have to consider within this new framework: formalization of activities, association and representation, capacity building, information and communication requirements, etc.

Section 3 addresses the corresponding issues of the demand side (the tourism sector).

Section 4 pieces together the most important aspects that a TPRP initiative will have to include, so that the general idea and correspondingly good intentions may materialize in a concrete, executable project.

### **One section in detail**

All sections are structured in the same way. Each one contains:

- Main text;
- To learn more; and
- Exercises.

The main text in a section discusses its topics in a very straightforward and plain-speaking form, trying to raise issues and showing their interrelations, as befits a general introduction course. The instructor should be aware that a feeling of 'false easiness' permeates the text: enormously complex and/or hard to solve/implement topics are touched upon in a very casual manner, often in a couple of short sentences. The idea is not to evade the complexity of any single issue, but to 'downplay' it in favour of looking at the big picture, within which every individual issue will gain tractability.

Following the main text, exercises will allow trainees to apply the concepts presented in the main text to further discuss a specific case, which is introduced in section 1, that is, at the outset of the course.

Finally, the instructor is provided with a short list of references to learn more. These references are typically from entities such as the UN, ITC, etc., and address topics and aspects elicited by the section in question. The instructor should complement these more generic references with reading materials, targeting the specific country, region or case his course will be covering.



### **Use of the module in a course**

The module has been designed to support a three full-day course, ideally with the programme outlined below:

#### **Day one**

- Morning: Opening session and presentation of the challenge.
- Objectives of the course, self-presentation of participants, distribution of supporting materials, coverage of Section 1 of module.
- Afternoon: Case to be discussed.
- Presentation by trainer and group discussion of case to be adopted and discussed throughout the course. Basic guideline for the work during the session will be exercise 1.

#### **Day two**

- Morning: The supply side.
- Coverage of section 2, including group work based on exercise 2.
- Afternoon: The demand side.
- Coverage of section 3, including group work based on exercise 3.

#### **Day three**

- Morning: The complete framework and its implementation.
- Coverage of section 4, and preparation for the final discussion of the case, following the guidelines in exercise 4.
- Afternoon: final session.
- Final discussion of the selected case, and wrap-up debate about TPRP, future paths, etc.
- Closure of course.



## Acknowledgements

The International Trade Centre (ITC) thanks the following for their contribution to this technical paper:

### **Individual**

Claudine Bichara, Author

Clorisval Pereira Jr.

Nathalia Khayat

Tadao Takahashi

Iris Hauswirth

Tiffany Misrahi

### **ITC staff**

Fabrice Leclercq, Senior Trade Promotion Adviser

Marie-Claude Frauenrath, Trade Promotion Adviser

Nathalie Domeisen-Scibilia, Senior Public Information Officer

Isabel Droste, Publications Assistant

Katryn Della Corte, Senior Secretary

Eunice Muthoka, Programme Assistant

Vicky Hagen, Document Formatter



## Contents

Preface	iii
Acknowledgements	vii
Abbreviations	xi
Symbols	xii
<b>1. INTRODUCTION: PRESENTING THE CHALLENGE</b>	<b>1</b>
1.1. Creative industries and development	1
1.2. Tourism and poverty alleviation	2
1.3. A new framework to support local artists via the tourism sector	2
1.4. Assessing pro-poor intervention initiatives	6
<b>2. THE SUPPLY SIDE: WHAT ARTISTS SHOULD CONSIDER</b>	<b>11</b>
2.1. Introduction	11
2.2. The personal/individual dimension	12
2.3. The formal/institutional dimension	13
2.4. The process view – life as an artist	15
2.5. The data flow view – the supply side within the TPRP framework	18
<b>3. THE DEMAND SIDE: WHAT TOURISM STAKEHOLDERS SHOULD CONSIDER</b>	<b>21</b>
3.1. Introduction	21
3.2. Business orientation	22
3.3. Quality assurance	24
3.4. The process view – life cycle in the tourism business	25
3.5. The data flow view – tourism within the TPRP framework	28
<b>4. THE COMPLETE FRAMEWORK AND ITS IMPLEMENTATION</b>	<b>32</b>
4.1. Introduction	32
4.2. The magical click – matching supply and demand	32
4.3. Getting started	34
4.4. Implementation dimensions	36

<b>Appendix I.</b>	<b>Summary of EPRP</b>	<b>43</b>
<b>Appendix II.</b>	<b>Checklist of documents and procedures for artists and tourism operators</b>	<b>45</b>
<b>Appendix III.</b>	<b>Prospects for TPRP in Brazil</b>	<b>50</b>
<b>Appendix IV.</b>	<b>The case of Costa dos Coqueiros (Bahia/Brazil)</b>	<b>56</b>
<b>Appendix V.</b>	<b>Extending the contents of the module</b>	<b>72</b>
Table 1.	Total population of the local municipalities in Costa dos Coqueiros (2000)	57
Table 2.	Social indicators (2003) of the northeastern region of Brazil	58
Table 3.	Type of craft production – Coconut coast	64
Figure 1-1.	A new framework to support local artists by way of the tourism sector	4
Figure 1-2.	Supply and demand stakeholders	5
Figure 1-3.	Key function in the new framework: articulating supply and demand	6
Figure 1-4.	Hypothetical value chain involving arts and culture services	8
Figure 2-1.	The process view – life as an artist	16
Figure 2-2.	The data flow view – the artist as part of a TPRP framework	18
Figure 3-1.	The process view – life as a tourism operator/manager	26
Figure 3-2.	The data flow view – tourism operation as part of a TPRP framework	29
Figure 4-1.	The magical click – matching supply and demand	33

## Abbreviations

EPRP	Export-led Poverty Reduction Programme
ICT	Information and communications technology
IMF	International Monetary Fund
IPR	Intellectual property rights
ITC	International Trade Centre
MDGs	Millennium Development Goals
NGOs	Non-governmental organizations
SWOT	Strengths, weaknesses, opportunity, threats
TPRP	Tourism-led Poverty Reduction Programme
TSI	Trade support institution
UNCTAD	United Nations Conference on Trade and Development
UNDP	United Nations Development Programme
UNESCO	United Nations Educational Scientific and Cultural Organization
WB	World Bank
WTO	World Trade Organization

## Symbols



Briefly stating the goals and **objective** of the following segment. Pointing out the knowledge that should be obtained at the end of the session.



Indicating the **heading**; how will the subject be covered and the links between this subject and others.



Providing **key definitions** and **reference** of issues.



Providing the '**recipe**' of concepts or instruments. Listing the different steps to be taken in the implementation of the concept.

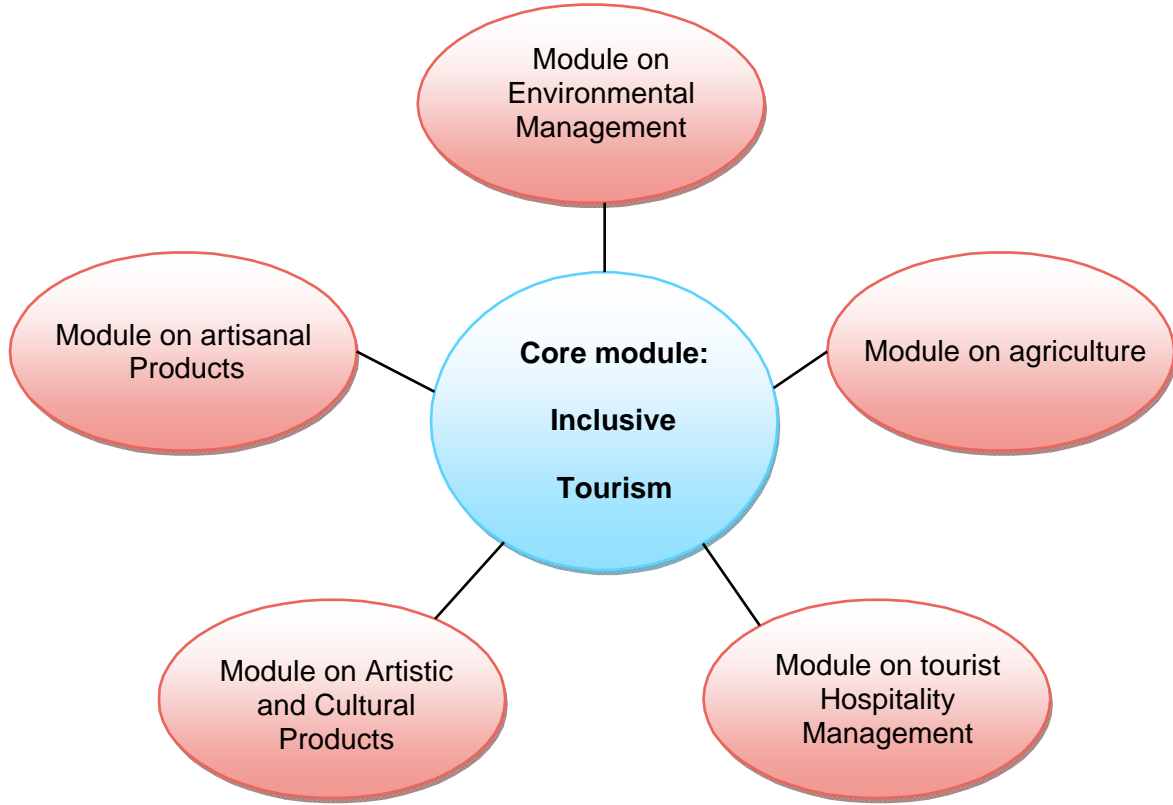


Giving **examples** to illustrate statements and showing experiences, or introducing **exercises** for the practical application of subject.



Formulating a **summary** of the principal statements having been covered in a session in an effort to stress the most important facts in a checklist format.

**TOURISM-LED POVERTY REDUCTION PROGRAMME MODULES**







## 1. INTRODUCTION: PRESENTING THE CHALLENGE



### This section

This section introduces the challenge of poverty reduction in the world, particularly in developing countries, and suggests that (adequately) fostering artistic and cultural activities within tourism business chains can contribute to face that challenge in a given location or region.

It is suggested that such an approach requires the development and use of a new framework to engage artists and tourism operators, with special emphasis on business orientation and quality assurance in all activities of a TPRP initiative.

Finally, communications, especially with the adoption of ICT-based (information and communications technologies) facilities, are singled out as a key enabling infrastructure of TPRP initiatives.

### 1.1. Creative industries and development

Globalization has contributed to greater standardization of manufacturing procedures and market integration. It has also led to the growth of the tourism industry, which over the past few decades has become a key sector for developed and developing countries alike. The boom in manufacturing has been followed by the emergence of the so-called creative industries.

Creative industries have been defined as those that have their origin in individual creativity, skill and talent and that have a potential for wealth and job creation through the generation and exploitation of intellectual property. This sector encompasses major segments including: artisanal products, visual arts, performing arts, cinema and audiovisual media; literature, books and publishing; and others.

At the local level, creative industries have also grown in importance:

- As part of the local economy, and
- As part of poverty alleviation strategies in developing countries.

One example is *music-related* activities, discussed in an ITC Report on *Trade in Sounds*.

Two challenges must be addressed when employing creative activities as a means to foster development in developing countries, namely:

- The market (or distribution channels); and
- The creator (or artist).

The artist, by definition, produces items according to his/her own pace. However, if he/she depends on the sale of his/her products to earn a living, it is obvious that the artist has to be committed to sustain a 'production line' of sorts, at the expense of some measure of creativity in the manufacturing of each item.

If the artist is unable to sell unique pieces at a high price, his/her income will depend on the quantity of products sold. Thus, market size and effective distribution channels are important issues.



Creative industries can become a key component of poverty reduction strategies, provided that cultural-artistic endeavours can be made into a reasonably systematic activity, and that distribution and selling of resulting products and services can be achieved on a more 'industrial' basis.

## 1.2. Tourism and poverty alleviation

Nowadays, tourism is one of the largest income-generating activities in the world. In fact, in several developing countries, the tourism industry accounts for a significant portion of GDP, amounting in some cases to over 80% of GDP.

To become a world famous destination, it is necessary for a country, region or city to have a unique geography and/or a fascinating history. Such is the case for countries like Japan and India, and places including Yosemite Park (in the United States), Rome (in Italy), and Teotihuacan (in Mexico).

Culture and arts also rank high as tourism motivations, even when these are not really connected to the geography or history of a place. Such is the case of Liverpool (in England), known as the home of the Beatles, and Kingston (in Jamaica) for being the birthplace of Reggae music.

Tourism, even in developing countries, involves a considerable number of people and entities, demands large-scale logistical and infrastructural facilities, and moves around substantial amounts of money. Thus, it is not surprising that tourism is considered to be a major development strategy in several countries and regions and potentially associated with more socially oriented priorities. For example, in Salvador/Bahia (Brazil), youngsters from poor income families are trained as sightseeing guides for tourists visiting the old city. In Lima (Peru), trade centres sponsored by the Federal government collect and sell pottery and paintings produced by local rural artisans. Part of the sales takes place through the internet and customers send orders from many countries.



Tourism can become a key component of poverty reduction strategies, if it incorporates some income-generating activities, which trickle down to benefit the less-educated and disadvantaged segments of the local population.

## 1.3. A new framework to support local artists via the tourism sector

The tourism sector constitutes a niche market for local artists everywhere, also including those in developing countries. However, with the exception of well-established artists who can put high price tags on their products/services, the relationship between artists and their employers tends to be a difficult one.

The engagement of the local artist by an employer is prone to be informal, temporary, underpaid, and often heavily dependent on tipping by consumers. Under such unstable conditions, artists frequently depend on a hand-to-mouth occupation and are barely able to support a family.

Still, employers have their fair share of complaints. In effect, the artists often fail to deliver products/services as agreed. On some occasions, the artists actually fail to show up, no matter the consequences and previous pledges.



A new framework is needed to articulate artistic/cultural activities with the tourism sector, featuring in a TPRP initiative:

- Business orientation;
- Quality assurance; and
- Communications.

## Business orientation

Several studies and surveys suggest that the relationship between artists and local tourism chains is frequently informal. Thus, the first requirement is to tackle this issue.<sup>3</sup>

On the artists' side:

- Artists must strive to improve and/or maintain their arts and crafts skills. International tourists are likely to have highly developed taste in culture and arts, and thus will apply their international standards to evaluate the local arts, in a given tourism spot;
- It is therefore important for artists to adhere to accreditation mechanisms in their specialties. In effect, accreditation will be a way to ensure quality standards and formally recognize the artist and his/her intellectual property;
- Artists also need to sell their products and services in a systematic way, including prices, availability of agenda, exhibition-oriented videos and folders, etc.;
- Finally, artists must be fully aware that, within poverty alleviation initiatives, they are but one part of a chain. Although they are the most important group in art-based initiatives, artists only represent one element within a community, which the initiative is meant to support.

On the tourism stakeholders' side:

- Formalizing contracts is the first and most important step;
- Also, tourism entrepreneurs must note that, at least in the beginning, they will have to invest time and money to support transformations on the artists' side, so that pro-poor interventions will, in due course, become meaningful for revenue generation and overall improvement of life quality in the tourism spot;
- Lastly, stakeholders must realize that they will have to organize the tourism/artists articulation efforts and not the artists.

## Quality assurance

Quality assurance is by all means a key enabling factor of business orientation and is of great significance for the tourism/art interaction.<sup>4</sup>

First of all, artists getting involved in a TPRP initiative (and, actually, any professional relationship) must be committed. It is also important to remember that poor does not mean unreliable, especially not in a poverty reduction initiative which aims at creating new and better employment opportunities for the poor.

On his side, the tourism entrepreneur also has responsibilities, starting with the provisioning of adequate space and time for the artists to show his/her work, advertising each event, providing logistical support, etc.

## Communications

The use of communications is at the heart of any pro-poor intervention strategy. Given the revolution in this field in recent decades, thanks to the introduction of new technologies, communications now directly affect all aspects of arts and business, from local production to long-distance distribution and home delivery.

Artists involved in a pro-poor strategy should consider having a mobile phone on which they can be easily reached. This simple measure will permit entrepreneurs to get in touch with artists easily. Likewise, artists will be able to contact their employer at any time.

---

<sup>3</sup> More detailed discussion will be found in sections 2 and 3.

<sup>4</sup> More detailed discussion will be found in sections 2 and 3.

The availability of more ‘advanced’ phones will allow the artist to have easy and permanent access to Internet, thus enabling them to respond quickly to orders.

For tourism stakeholders, the use of ICTs, and specifically the internet, will enable the deployment (at very low cost) of systems organizing and structuring information on demand and supply of goods and services.

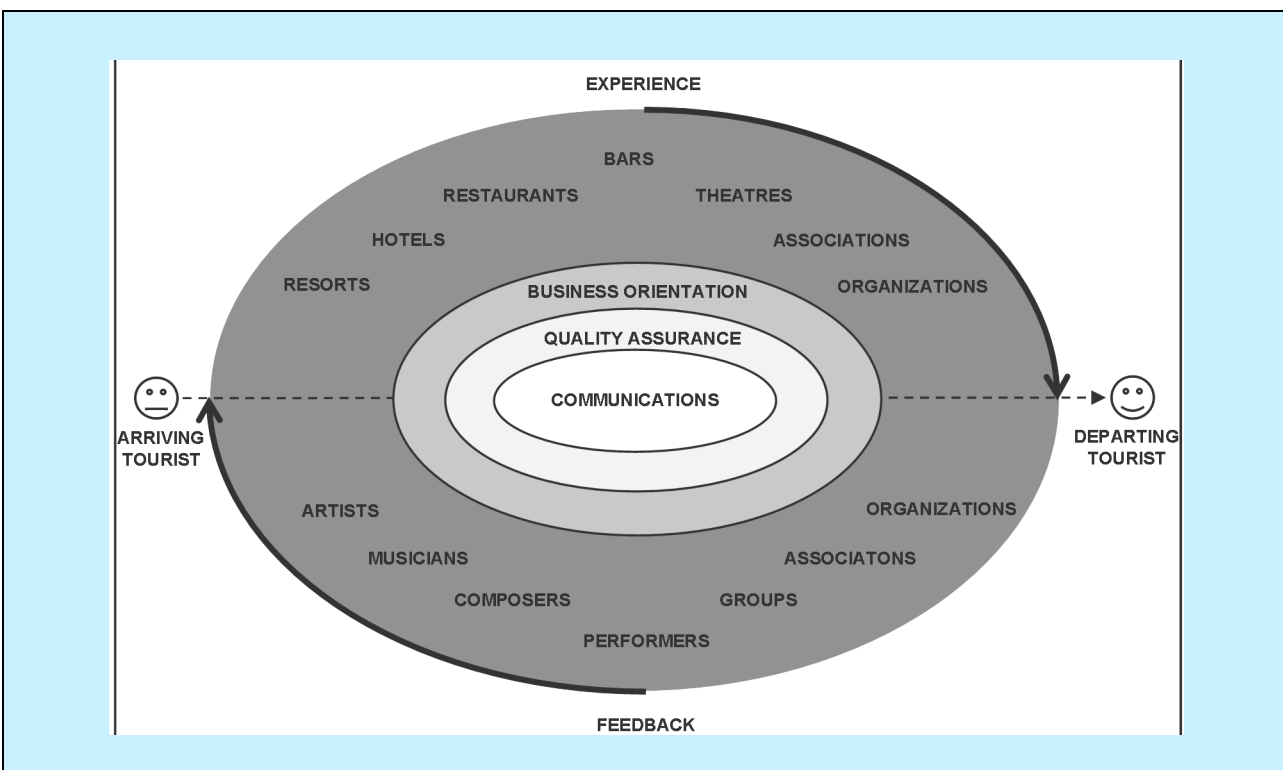
The use of Internet-based resources will boost marketing significantly by enabling the integration of distinct communication channels (radio, video, etc.) and reaching out to clients all over the world. Furthermore, new tools and services (blogs, twitters) will enable tourists to exchange information and views on their travel experiences, so that positive word-of-mouth about pro-poor intervention initiatives in any developing country will spread rapidly.

Lastly, it is important to examine the role that new ICTs can have in the support of artistic work, including the most creative stages (such as, composing, arranging, and recording new songs). In addition, performance stages can nowadays have first-rate sound and lighting at a fraction of the cost of equipment that was sold ten years ago.

**A new framework and its implementation**

Figure 1-1 illustrates the main components of a new framework involving art in the tourism value chain and highlights the key role of the three dimensions discussed above.

**Figure 1-1. A new framework to support local artists by way of the tourism sector**

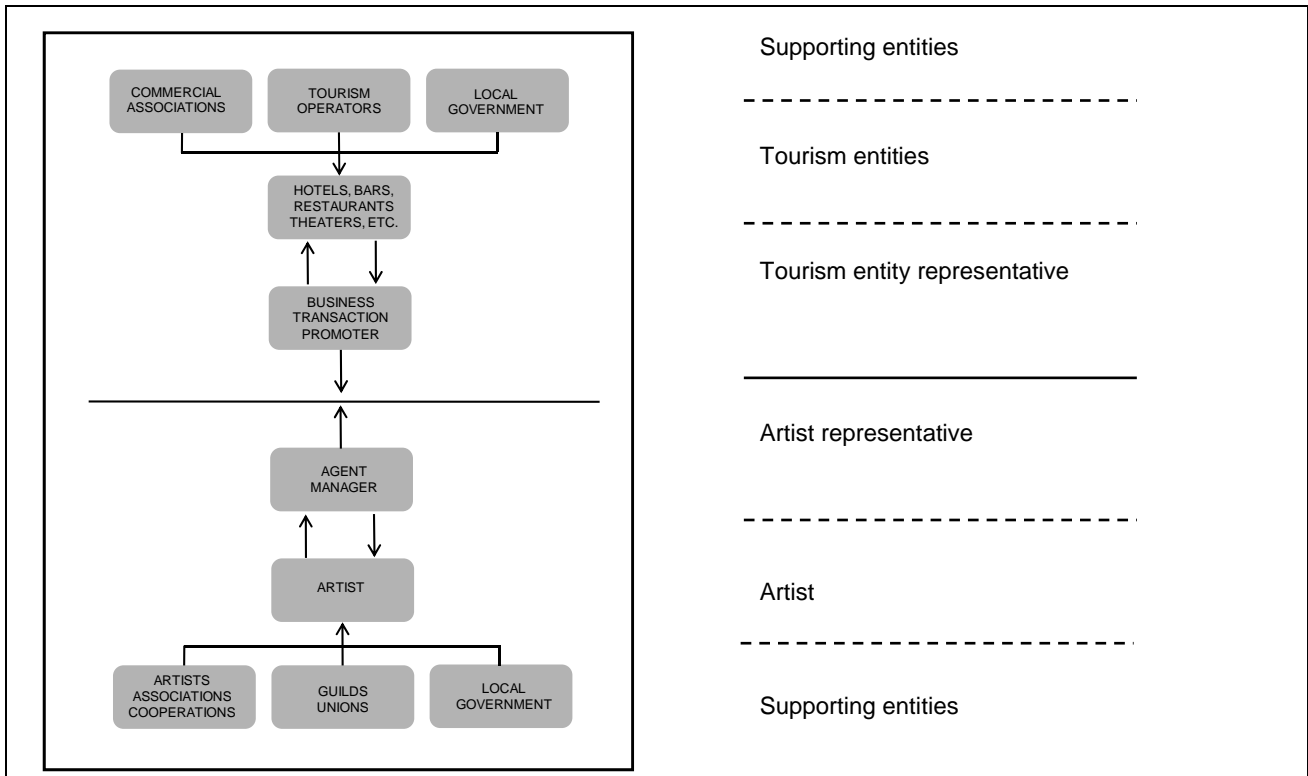


On the tourism sector side, the figure depicts establishments such as hotels, restaurants, bars, etc., which have been working together in very structured and systematic ways for years. From this standpoint, integrating a pro-poor intervention element will be considerably easy as the communication channels exist in some form, and the three dimensions singled out above exist as well, although this may require a change in perspective (and perhaps tools).

On the other hand, the artists’ side will require more efforts to gain systemic efficiency, starting with changes in the ways of conducting activities, possibly to a considerable extent.

The implementation of a pro-poor initiative will most likely rely on the use of a powerful duo, the internet and mobile communications, as the common infrastructure, interconnecting not only artist and tourism operators, but a second-layer of supporting entities, as shown in figure 1-2.

**Figure 1-2. Supply and demand stakeholders**



As the following sections will show, a poverty reduction programme will require, first of all, the active involvement of leaders from the public and private sectors, to shape, sell and ultimately manage such initiative.

On a more concrete level, organizations and associations representing artists and the tourism industry will have to become responsible for the collection and maintenance of information on the supply and demand of artistic services and products in the tourism sector.

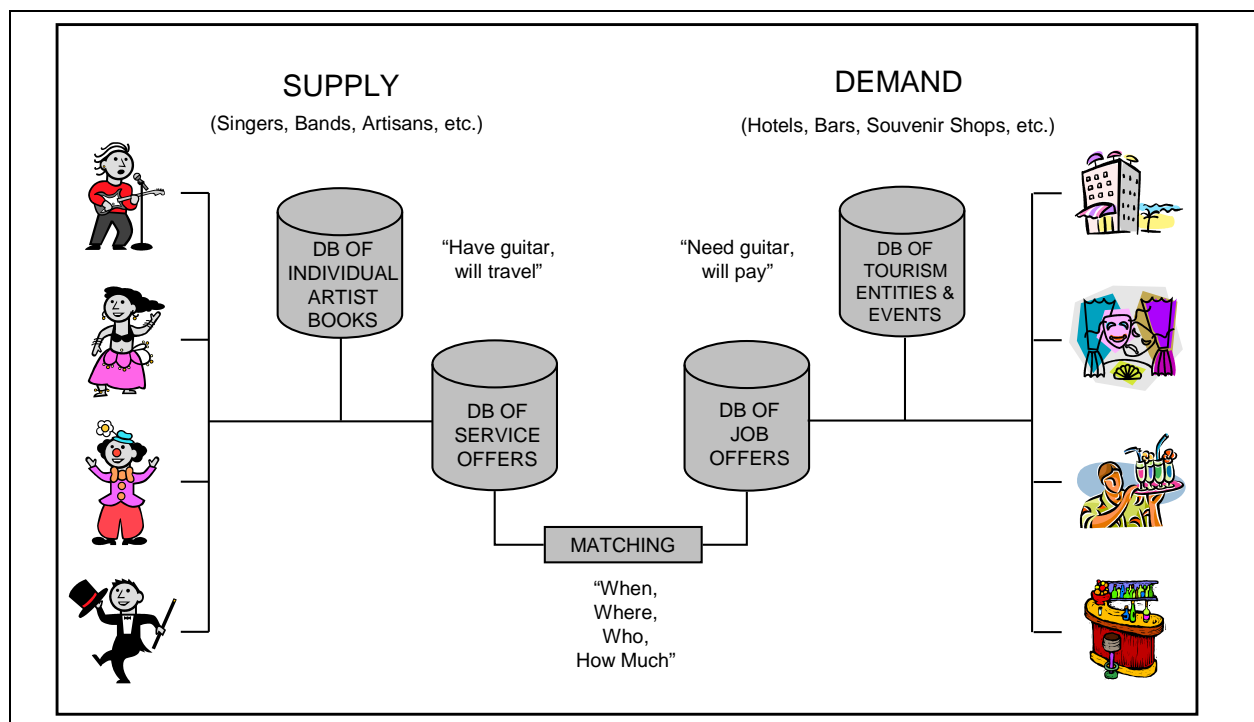
Then artists (or their managers and agents), tourism managers and operators will come into the picture, matching supply and demand for each single case that appears. Both artists (supply) and tourism promoters (demand) interested in putting together a party will make known their interest and needs in order to find an appropriate counterpart. This initiative will make use of a database to match interested parties.



To sum up, the implementation of a new framework involving cultural artistic activities in the tourism sector, with a pro-poor focus, will require the involvement of a wide range of entities, the use and maintenance of databases of job offers (demand) and service offers (supply), as well as the individual matching of supply and demand for each planned event. The adoption of web-based and mobile-based information and communication tools will be essential for medium and large-scale initiatives.

Figure 1-3 below illustrates the idea, showing artists and tourism entities publicizing information on their offering and seeking to find appropriate matches on the other side.<sup>5</sup>

**Figure 1-3. Key function in the new framework: articulating supply and demand**



The illustration depicts artist and tourism operators on equal standing, which is of course quite far from reality. As a rule, the artists' side will be much less organized, informed and structured than the tourism entities' side, and thus less able to take part in a systemic, ICT-powered, negotiation-oriented framework such as the one suggested here. However, equal standing is the only principle befitting a poverty reduction initiative (although, in practice, the artist's side may well require more support than the tourism entities' side during preliminary work leading to a TPRP project).

#### 1.4. Assessing pro-poor intervention initiatives

Although arts and tourism can be a powerful and profitable combination, pro-poor benefits can remain negligible. One must thus answer, how can the effectiveness of the pro-poor dimension be assessed in a given initiative?

An internal report authored by three specialists on behalf of ITC suggests an interesting approach, adopted and adapted here as shown in figure 1-4 below.

The figure illustrates a hypothetical value chain involving arts and culture in tourism. For each service identified (accommodation, food, excursion and transport, arts and culture), a five-level chain is envisaged, consisting of:

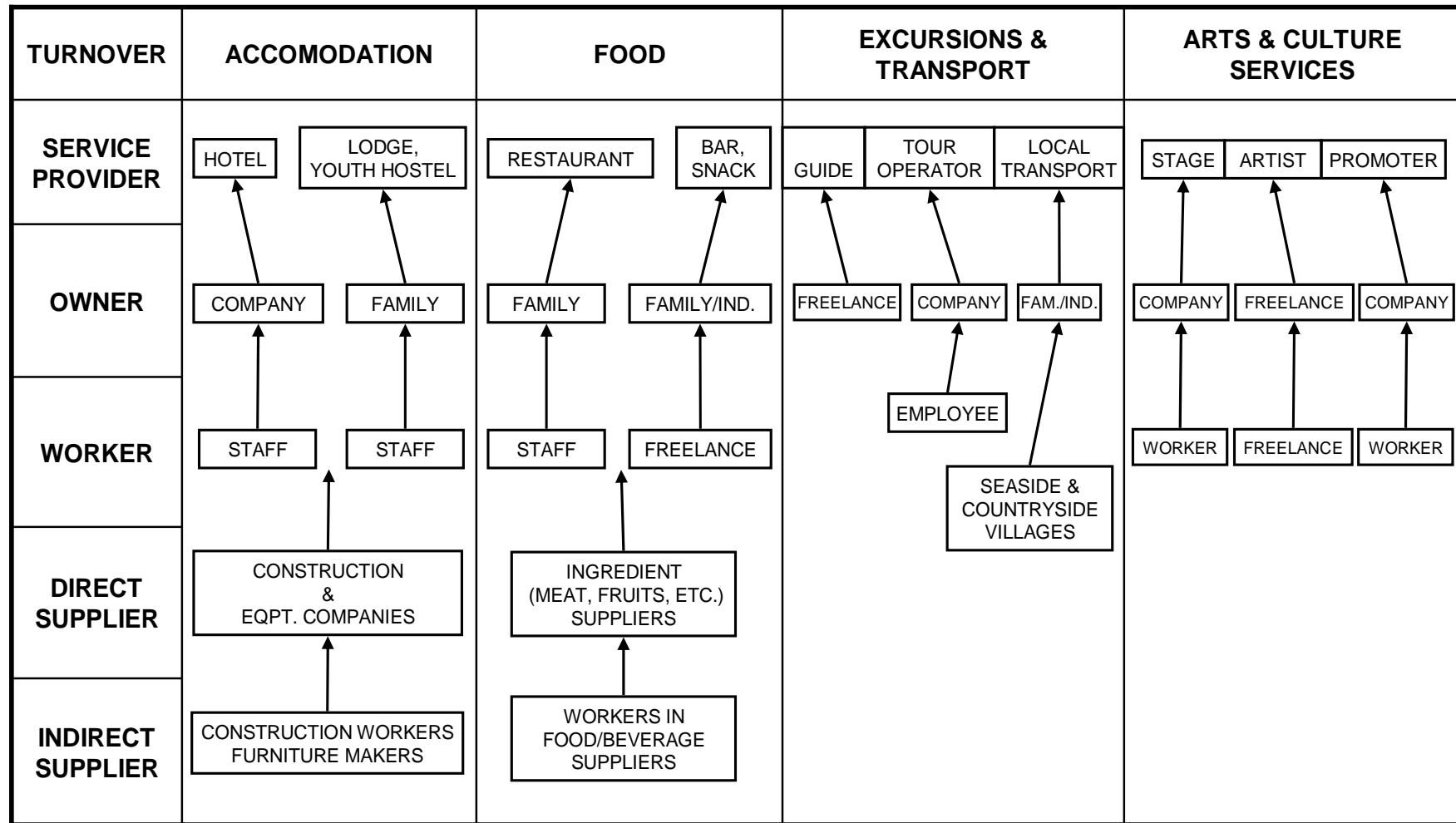
- The service providers;
- The owners;
- The workers;
- The direct suppliers; and
- The indirect suppliers.

<sup>5</sup> **Note:** DB in figure 1-3 stands for Database.

The lower the level in the chain, the more potentially pro-poor it will be, for the simple reason that larger number of workers will get engaged in increasingly more stable conditions as direct and indirect suppliers.

Thus, to assess the success of a pro-poor initiative, TPRP guidelines suggest that one should pay attention to the figures (number of people, gross revenue, etc.) at the bottom of each chain, and see how they evolve over the years.

Figure 1-4. Hypothetical value chain involving arts and culture services







## Exercise 1



### Goal

The questions put together here as exercise 1 are meant to guide the first group discussion of a course based on this module.

The main purpose of the group discussion will be to examine in detail a possible case for a TPRP initiative in a place or region which is well-known by all participants in the course (and will be suggested by the course instructor).

At the end of the group discussion, the prospective case will have been fully described in four parts, namely location, tourism scenario, artistic-cultural scenario, and development scenario. In addition, major challenges regarding poverty alleviation in the region will have been identified.

### Q1.1. Identifying a case for TPRP

Consider a tourist destination in your country that may be suitable for a TPRP initiative. Does it attract international tourists? Does it exhibit a relevant artistic-cultural background? Is it suitable for a TPRP intervention?

### Q1.2. Describe location

- Describe the location in terms of:
  - Territorial dimensions, geographical location, natural attractions, historical attractions;
  - Physical infrastructure (buildings, roads, architecture, transportation, communications, internet dissemination, digital literacy, etc.);
  - Local population (size, age, education, purchase power), etc.

### Q1.3. Describe tourism scenario

- Describe its tourism-related attractions, facilities and activities, including:
  - Major seasonal festivities and regular attractions/events;
  - Number and types/categories of hotels, restaurants, bars, museums, art dealers, etc.;
  - Estimated number of tourists (and frequency habits at the selected place, interests, consumption profiles, etc.).

### Q1.4. Describe the local artistic-cultural scenario

- Describe the main artistic/cultural activities, including:
  - Categories of activities (ex: music, dance, painting, etc.),
  - The major physical infrastructural facilities where such activities take place,
  - The estimated number and types/categories of artists usually active in the selected spot; etc.

### Q1.5. Describe development scenario prospects

- Public policies,
- Public/Private partnerships,
- Funding,
- International aid, etc.

### Q1.6. Discuss the challenges

- Which are the major challenges linked to *poverty alleviation* in the selected tourist destination?



## To learn more

### References

[DFID99] DFID/UK:

Tourism and Poverty Elimination: Untapped potential.

DFID, London, 1999

Early reference on the theme, edited by the international cooperation arm of the British government. Useful addition to a hypothetical package put together to make local governments think.

[ITC08] ITC:

Digital Content-Trade in Sounds (Non-traditional export opportunities for developing countries)

ITC, Geneva, to be published

Internal report commissioned by ITC to investigate the potential of online marketing of digital contents as a source for non-traditional export revenues. Covered countries include Brazil, India, Kyrgyzstan, Mali, Senegal, Serbia, and Tajikistan. Illustrates the potential but also the challenges involved in harnessing artistic activities in developing countries to alleviate poverty.

[SPENCELEY08] Spenceley, A. et. Al.:

Tourism-led Poverty Reduction Programme – Opportunity Study Guidelines

ITC, Geneva, October 2008

Report compiled by three specialists on behalf of ITC's Export-led Poverty Reduction Programme, to guide the fieldwork of an ITC specialist in charge of scoping studies and project planning tasks for the Programme. Fully packed with information and advice, the report is most useful as advanced reference for trainers.

[UN00] United Nations (UN):

The United Nations Millennium Declaration

General Assembly, UN, New York, September 2000

The Declaration signed by 200+ member countries of the UN, enunciating eight Millennium Development Goals (MDGs) to be accomplished by 2015, addressing issues such eradication of extreme poverty (Goal 1), reducing child mortality (Goal 4), developing global partnerships for development (Goal 8), etc.

[UNESCO02] UNESCO:

Universal Declaration on Cultural Diversity (A Vision, a Conceptual Platform, a Pool of Ideas for Implementation, and a New Paradigm)

Cultural Diversity Series no. 1

UNESCO, Paris 2002

Booklet produced by UNESCO for the World summit on sustainable development (Johannesburg, September 2002) which justifies why a culturally diverse world matters, and how to foster thriving diversity.

[UNWTO02] UNWTO:

Tourism and Poverty Alleviation

UN WTO, Madrid 2002

Major report on what tourism can do for poverty alleviation, edited by the world's leading international organization in the tourism sector. Recommended for readers interested in gaining deeper knowledge of the issue.

## 2. THE SUPPLY SIDE: WHAT ARTISTS SHOULD CONSIDER



### This section

This section focuses on aspects artists and artist associations should consider, in order to understand their role in a TPRP initiative.

At the end of the section, course participants will have learned that:

- Business orientation and quality assurance will require artists to re-examine and make improvements on their personal/individual dimension (subsection 2.2), that is, personal habits, dress code, language, etc., while widening and updating their artistic abilities; on the other hand, an institutional dimension (subsection 2.3) will also require improvements in aspects such as formal accreditation, professional management, etc.;
- The implementation of supply side functions in the proposed TPRP framework (subsection 2.5) will be best carried out with the involvement of an artist association to take care of information gathering and updating;
- The artist will have to be in permanent contact with a remotely based web system. Luckily, today this will be possible with the adequate use of mobile phones, which are affordable.

### 2.1. Introduction

A TPRP initiative in a region will require the establishment of a new type of partnership between local business people (in the tourism segment) and local artists. Section 1 presented the idea that fostering new business orientation and quality assurance will be crucial to the success of the initiative.

Although artists, their supporters and their families will be the main beneficiaries of a TPRP initiative, as a rule, the supply side (to which artists and associates belong) will require much more convincing and cajoling than business people, during the preliminary stages of a project. This will happen for a number of deeply ingrained reasons, such as:

- An artist's total distrust, justified or not, regarding any move coming from the employer's side;
- An artist's sheer lack of acquaintance with formal contracts, legal commitments and liabilities, intellectual property rights, etc;
- An artist's lack of previous experience of work in a well-structured, disciplined business chain; and
- An artist's lack of familiarity with associative structures and procedures in general, and in his professional area in particular.

Thus, it is most appropriate to start the concrete part of this module by discussing 'what artists should consider'.

There are two dimensions to consider: the personal/individual dimension, that is, the artist considered as a performing individual or group (subsection 3.2); and the formal/institutional dimension, which has to do with all aspects an artist has to deal with, in order to function as a reliable part in a (really professional and possibly complex) business chain (subsection 3.3).

Then, subsection 3.4 depicts 'Life as an artist' in the form of a detailed flowchart, unifying both personal and institutional dimensions. It is interesting to notice that, although the flowchart has been conceived in order to facilitate the artists' full understanding of what their role is in a TPRP initiative, the flowchart is fully context-free, that is applicable to any context within which an artist has to work and strive to succeed.

Finally, subsection 3.5 explains how the supply side as a whole will function within the TPRP framework, with emphasis on the flow of information artists have to help collect, publicize and maintain, so that the demand side will be able to select suitable artistic offers to fulfil event/business requirements.

## **2.2. The personal/individual dimension**

It is not only essential for an artist to be an accomplished practitioner of some art, but to behave properly in social situations.<sup>6</sup>

### **Personal habits**

Artists meet clients face to face on a regular basis. It is thus important for them to maintain basic habits, which are agreeable and pleasant to people from all classes. For instance:

- Dress code: Cultural and ethnic manifestations enable an artist to wear whatever he may consider fitting as a member of this cultural or ethnical group. Even so, there are limits the artist should not trespass. Still in certain occasions, plain clothes should be worn, adequately cut and coloured, well washed and well ironed;
- Addressing people: proper use of language and adequate use of expressions (for salutation, regret, welcome, etc.) are most critical. One can be totally informal and plain in the use of words and expressions, and yet be as respectful and elegant as a diplomat;
- Punctuality: finally, it is impossible to overstate the importance of being punctual on all occasions. An artist's reliability, from the viewpoint of business promoters, will directly affect how much business he will get.

### **Cultural savvies**

An artist is the product of his cultural and ethnic background. In fact, his skills as an artist are a genuine expression of the cultural traditions of the region.

Note, however, that clients also belong to specific nations, cultures and ethnic groups. Each has a collective imprint underneath individual traits and tastes. TPRP initiatives have to take this fact into consideration, because foreign visitors (with stronger currency) constitute a prized audience in tourism resorts in developing countries.

With regard to foreign audiences, the artist should pay attention to some basic facts:

- Social intercourse – there is a proper way to greet in each culture and the fact is obvious when one sees a typical Brazilian and Japanese person trying to properly greet one another. The artist should be keenly aware of such differences and try the best to abide by them, or at least behave neutrally (and always respectfully). Frugality of gestures, preservation of vital spaces, use of standard greeting words, etc., will be important at all times.
- Basic cultural facts – any visitor to a foreign country will be pleased to learn that local people will know some basic facts about his country. An artist will do well to learn a minimum amount of facts and customs about major cultures and nations, not for the purpose of faking deep knowledge about them, but instead displaying interest and avoiding blunders.

### **Artistic skills**

No artist can succeed without practicing and improving his skill.<sup>7</sup> An artist must continuously add items/art pieces to his repertoire, so as to be able to comply with requests, explicit or implicit, from his public. It will

---

<sup>6</sup> In subsection 2.3, we will discuss what else he has to do in order to succeed as a professional.

<sup>7</sup> One of the major activities a TPRP initiative can do for local artists is to offer adequate infrastructure and capacity building activities for the artist to practice and improve his abilities.

not be a matter of being able to offer top quality responses to any request, but rather of being prepared to seize an opportunity, reach out to some specific people among an otherwise anonymous audience and convert a 'run-of-the-mill' performance into an unforgettable moment for somebody.<sup>8</sup>

### 2.3. The formal/institutional dimension

It will not be possible for an artist to successfully participate in a TPRP initiative as an informal, uncommitted freelancer. The artist will have to consider a number of requirements, as follows.

#### Formalization of activities

Although it is essential for artists to have a formal identity (be it personal or juridical) to be able to sign contracts, assume legal responsibilities or even open a bank account, there is a significant proportion of people in developing countries who have no documents, thus forcing them to accept sub-standard working conditions.

In most countries, a personal identity card will suffice for artists to seek accreditation in their area of expertise. However, it may be convenient, for a number of reasons (ex: the 'artist' being a collective body) to register activities as a juridical identity. This will require expert assistance.<sup>9</sup> Yet, it is likely that the local government will have an office to assist people dealing with the bureaucratic red tape.

Thereafter, the key requirement for the artist is to ensure that he is formally accredited by a legal entity. In certain areas, such as music, accreditation is mandatory, requiring the prospective professional to undergo examination before a guild committee, in most countries.

#### Organizations/associations

Organizations and associations play an important role as they organize, represent, foster, promote and defend the interests in any given activity. This is also the case for the artistic sector.



Organizations are social arrangements that pursue collective goals and provide administrative and functional structure for a collective practice. Professional associations are a group of people in a learned occupation who are entrusted to maintain control or legitimate the practice of the occupation. They act as a body to safeguard and represent the interest of the professional practitioners, as well as to monitor the activities of its members.

Many professional bodies are involved in the development and monitoring of professional educational programmes, the upgrading of skills, and performing professional certification to attest a person's qualifications in a subject area. Membership in a professional body, which is a legal requirement and sometimes perceived as equivalent to a certification, may represent the primary formal basis for gaining entry and fulfilling practice within the profession.

Organizations and associations may also provide structure and offer a whole range of facilities to members, from health care insurance to accounting services and training. They may also play an important role with regards to cooperation and networking, with responsibilities including the creation, maintenance and divulging of a database of local artists with their personal data, skills, agendas and availabilities.

Through an organization or association, artists can be properly represented to other institutional bodies, such as hotel associations, travel and visitors bureaux, etc.

Associations and organizations may act at the international, national or local level. Artists can choose to create a new organization or association in their specific region or participate in an already established entity.

<sup>8</sup> Of course, listening to the Marseillaise played in reggae arrangement by a Brazilian samba group will hardly classify as a peak in musical performances a group will experience in life. But somebody within the group may disagree.

<sup>9</sup> As there are many options. For example, in Brazil one can form a 'micro-enterprise', an 'association', 'a limited company', etc.

It is also worth noting that a number of NGOs foster cultural and artistic practices. Partnership and cooperation with well-established and accredited NGOs may result in new opportunities and better results.

### **Management skills**

Managers play an important role in assisting the artist in taking care of appointments, contracts, accounts, etc.

Depending on the artist profile, a dedicated manager may be the perfect solution. A manager can take over an artist career and promote it to great success. It is also important to consider the formalization and accreditation of the manager activities.

For artists operating on tight budgets, an organization or association may offer management support at a lower cost, on a time-share basis.

Management issues that artists will have to consider include:

- Planning: career and business planning;
- Organizing: contracts, accounting, etc. Ensure that everything needed to execute the plan is ready to go, or that it will be when needed. Also it is key that everyone understands his role and the importance of it to the overall success;
- Leading/Coordinating: manager, association;
- Controlling/Monitoring: Ensure that everything is going according to the plan; if not, step in and adjust the plan;
- People and Communication: Bringing in the right staff for the appropriate tasks;
- Motivation.

### **Capacity building**

Capacity building is a core asset for developing better practices in any given activity, and it is the key to the implementation of a programme aiming to reduce poverty and develop talents of local artists and trade services through the tourism value chain.

In order to participate in the tourism value chain, local talents need to be trained to successfully achieve service quality and to develop a business oriented approach.

Both artistry and craftsmanship are skills developed through continuous practice. Nevertheless, to participate in a complex arrangement of trade services in the tourism chain, artists need to consider how to develop different types of skills, as described below.<sup>10</sup>

General skills: a minimum common content that will allow local talents to participate in an organized market and be qualified to supply better services and interact with visitors. This will include:

- Language (local and foreign);
- Regional history;
- Cultural heritage;
- Tourism and hospitality; etc.

---

<sup>10</sup> The ability categories described in this document are based on the ones described in the ITC report 'Cultural Entrepreneurialism: Coconut Coast Inclusive Tourism Project'.

Specific skills: content related directly or indirectly to the artist practice, namely:

- Artistic techniques;
- Theatrical techniques;
- Dance and choreography;
- Set design;
- Costume design; etc.

Management skills: content related to services and products organization from an administrative and managerial viewpoint, such as:

- Business planning and organization;
- Formatting products and/or services;
- Intellectual property and legal rights;
- Project preparation;
- Accounting techniques;
- Mutual economy; etc.

Artists will have to acknowledge the need and actively seek to acquire such skills, knowing beforehand that they will get engaged in a long and continuous process.

## **2.4. The process view – life as an artist**

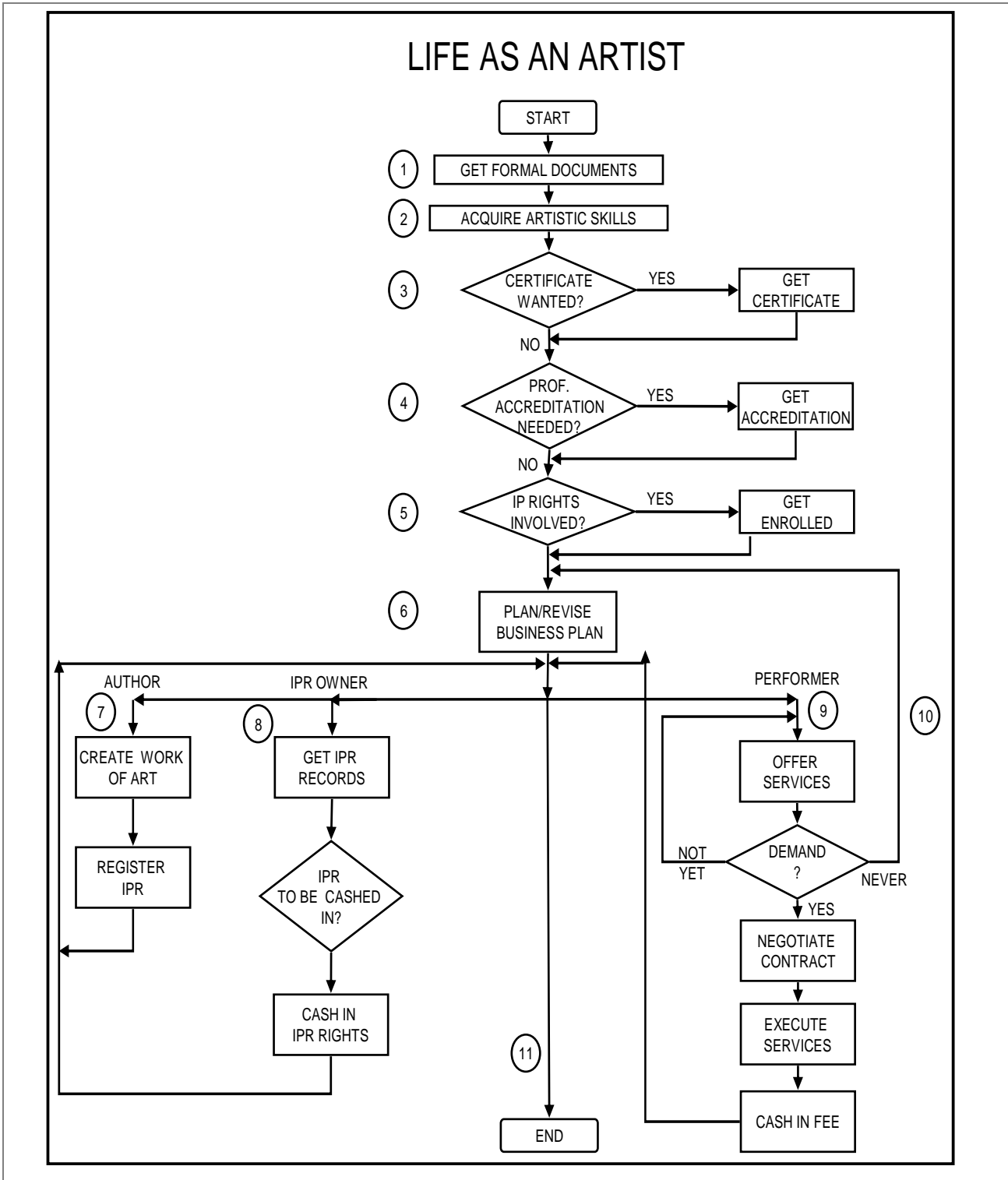
How is the artist supposed to operate in the new framework discussed in this module? Figure 2-1 presents a flowchart depicting major steps in the business life cycle of an artist.<sup>11</sup> As it emphasizes what the artist does at each step, it is called a process view (as opposed to a data flow view, described in 2.3, when the focus is on the flow of data and information).

It is worthwhile to notice that the flowchart gives high visibility to formal aspects of the artist's professional life (see steps 1, 2, 3, and 4). Furthermore, Intellectual Property Rights (IPR) are given uncommon relevance, for reasons that may not be clear at first, to typical, self-educated artists: in the long run, a TPRP initiative aims to support citizens, not oblivious artists.

---

<sup>11</sup> Each major step, or process, is identified by a number, from 1 through 11 in the figure and in the ensuing discussion.

Figure 2-1. The process view – life as an artist





This is how the artist's life-cycle works:

1. Get formal documents

The artist has to have a formal identity. So, the first step is to ensure he gets formal documents as an individual citizen or a juridical entity in his country.

2. Acquire artistic skills

Talent alone never suffices. Thus, the artist will have to acquire/improve his skills to enable him to pursue a professional career. In a pro-poor initiative, this step may be the first one where direct assistance will be offered to the prospective artist.

3. Certificate wanted?

In some performing arts, obtaining proficiency certificates may be important. If so, the artist should go and get them, possibly with assistance from the pro-poor initiative.

4. Professional accreditation needed?

In some performing arts, accreditation as a professional performer may be mandatory.<sup>12</sup> If this is the case, then it is essential to take the necessary steps, possibly with assistance from the pro-poor initiative.

5. Are intellectual property rights (IPR) involved?

Does the artist create art pieces that should be protected as his copyrighted work? Does the artist use works of other authors whose rights should be acknowledged and possibly paid? If so, it is important to register at the appropriate IP Organization.<sup>13</sup>

6. Plan/Revise Carrier/Business Plan<sup>14</sup>

Now, this is the most critical step. The artist has to elaborate or revise his Carrier/Business Plan (certainly with the support of the pro-poor initiative), so as to attract tourism agents/promoters to hire him and leverage his carrier, while he will be sure to collect revenues enough to make sure the artistic activity allows him, his family and collaborators to make ends meet. It may be the case that he has to undergo this planning/revision process several times until he 'hits the luck pot'.

7. Author

If the artist creates art pieces (a song, a tapestry piece, a sculpture, etc.), he has to register them as his works, so as to ensure that his intellectual property is protected and thus be paid for it if the occasion arises.

8. IPR owner

An author will be paid for the use or sale of one of his copyrighted property. As a rule, some entity (a publishing house, an art dealer, an IPR organization) will credit him some fee amounts from time to time, based on records justifying fee collection for the due period. A pro-poor initiative will be most useful creating awareness and assisting the artist in this process.

9. Performer

Performing artists must offer their services in some suitable way,<sup>15</sup> and will eventually find a tourism agent/promoter interested in hiring them. The artists will then negotiate a contract (with the training and assistance received from the pro-poor initiative), execute the demanded services, and collect the payment.

---

<sup>12</sup> That is the case of music, for example.

<sup>13</sup> In some cases, registration will be done automatically when the artist gets accredited by his/her professional guild.

<sup>14</sup> For information about how to make a business plan: <http://www.entrepreneur.com/businessplan/index.html>, <http://www.business-plans.co.uk>, <http://articles.bplans.com>, <http://www.myownbusiness.org/s2/>.

<sup>15</sup> As discussed in 2.5 below.

10. Revise business carrier

There is the unfortunate case where demand for the artist’s services fails to materialize. If it happens, the artist will be advised to rethink his carrier (or, at least, his current business proposition), going back to step 6, in order to adjust his offer(s) to the tastes of the local tourism sector.

11. Withdrawal/retirement

Finally, sooner or later, the end of the artist’s carrier will come.

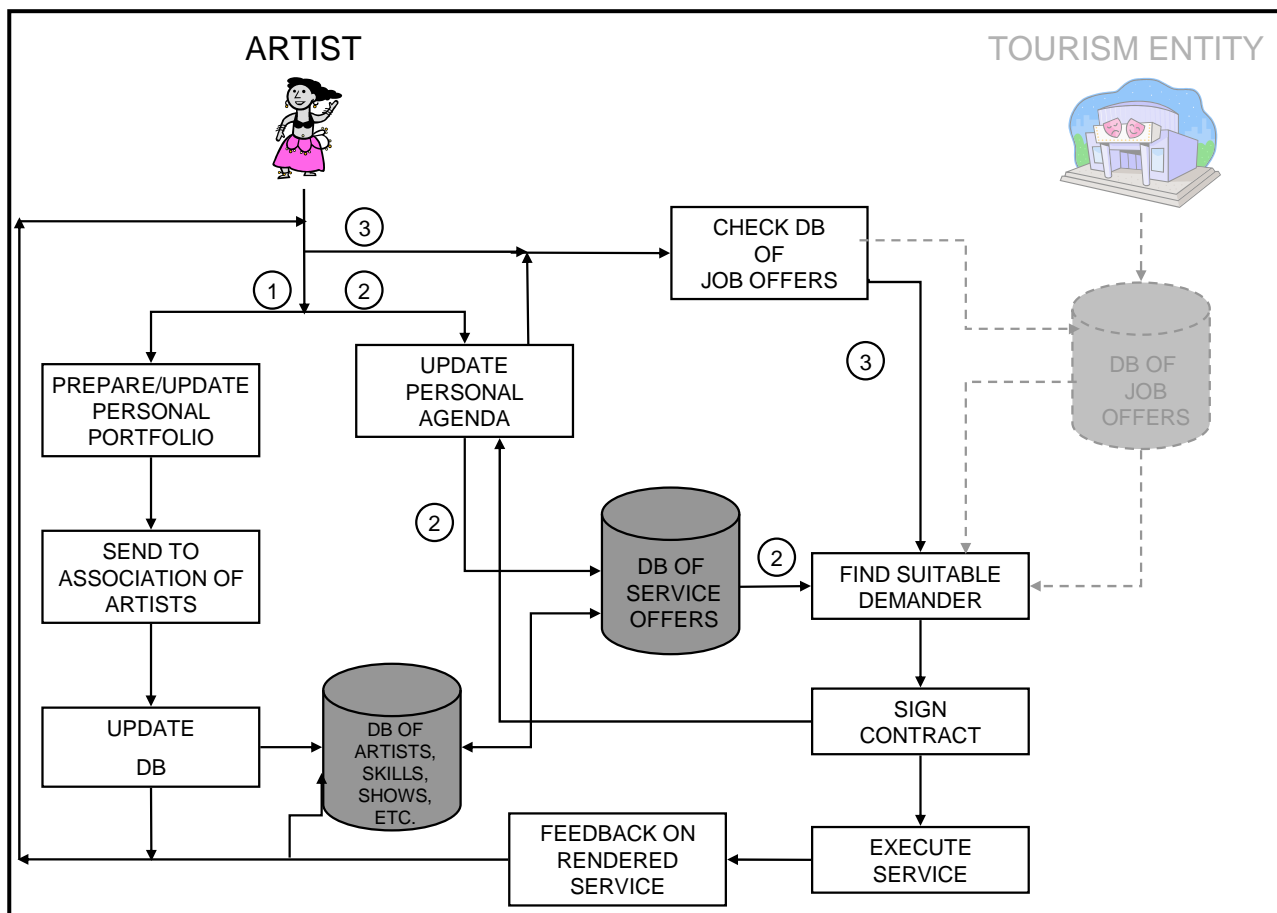
**2.5. The data flow view – the supply side within the TPRP framework**

While the previous discussion on the artist’s process view elucidates how the artist is supposed to operate within the pro-poor tourism-based initiative (and, as a matter of fact, within any professional context), it does not highlight the many systemic aspects of a project involving many entities on the demand side and many competing/cooperating artists on the supply side.

How can such aspects be introduced?

One useful approach is to look at the larger picture from the viewpoint of information and communication processes involved, as shown in figure 2-2 below, adopting what is technically called the data flow view.<sup>16</sup>

**Figure 2-2. The data flow view – the artist as part of a TPRP framework**



<sup>16</sup> That is, looking at how the data flows in a system. Strictly speaking, though figure 2-2 is not an orthodox data flow view. It has been relaxed for the sake of clarity and readability.

Here is how things work:

1. Feeding/updating database of artists

The first things artists (or an organization on their behalf) will do is to collect basic information from each artist on his/her personal biography, professional skills, artistic activities, etc., and build a database of artists which will reflect, at any given time, the main actors of the current supply side of the whole initiative. Artists will update their data from time to time, probably sending new information to the organization, which will actually update and maintain their database.

2. Service offering and fulfilment


Each artist will keep his personal agenda and detail his professional appointments for the foreseeable future, as well as his/her availability for new commitments. In addition, an artist will find it useful to actively seek prospective sponsors for plays, shows, endeavours and other artistic pursuits he may have in store. The collection of these information pieces will compose a database of service offers, complementing the database of artists, and the two databases will characterize supply at any given time, seeking adequate matches with the demand side.

Eventually, a suitable demand will be found.<sup>17</sup> The artist then will sign a contract, execute the service, and collect his pay. Finally, he will provide feedback information on the rendered services (and on the business entity which hired him), which will feed into the database of artists (and his own résumé), as well as into the database of tourism entities. The artist will then engage again in path 2, find new jobs, and proceed on this virtuous cycle, where the whole system will work for him, automatically matching supply and demand as individual offers in each side come in.

3. Checking the database of job offers

Notwithstanding the comforts of systemic processing, an artist may be in a hurry to find a suitable job offer. He will be able to do so by taking path 3, directly checking the database of job offers maintained by the tourism sector. Again, once he finds the 'suitable demand', he will sign a contract, carry out the service and collect his pay.

**Exercise 2**



**This section**

- This exercise focuses on the supply side of the case which was selected and discussed in exercise 1.
- Question 2.1 addresses topics in the approximate sequence that were discussed in the main text of the section.
- Question 2.2 raises the opportunity to discuss other topics not covered in the text but its main focus is to identify the most critical issues (which may well be so critical that, before their solution, a TPRP initiative has no chance to taking off).

Q2.1. Consider the case destination selected and discussed in exercise 1:

- What is the general situation of local artists regarding formalization of their activities?
- What is the general situation of organization(s)/associations(s) that represent local artists' interests? What does each organization/association do? Do they foster regularity and quality of services? How?

---

<sup>17</sup> Matching of supply and demand will be made by automated routines, which will run down and check entries on the database of service offers with entries on the counterpart database of job offers (to be discussed in section 3), and generate suitable job offer/service offer candidate pairs.

- What are the most common hiring and pricing models practiced at the spot? Are formal contracts common? Are artists satisfied with current conditions?
- How do local artists fare regarding their social, technical and business abilities?
- How do local artists get informed about job opportunities and communicate and promote their services? How disseminated is mobile telephony among local artists? What about the use of Internet?
- How do artists run their business and take care of marketing and administrative duties? Do they use to have managers? How expensive is it to have them? Are there cooperative/associative support? What for?

Q2.2. Identify two critical issues that should receive top priority for poverty reduction Initiatives, regarding the artists side.



**Suggested approach**

- Use the following table to organize the group work and facilitate coverage:

Topic	Current situation	Future challenges	Possible measures

- As question 2.1 discussions evolve, identify *topics* and add consecutive entries to the table.
- Considering question 2.2, check whether additional issues need to be raised, and add them to the table. Finally, rank all topics and identify the two most critical issues.



**To learn more**

[ILO08] ILO:

Business abilities for artists  
 (Manual two – begin your business in arts)  
 Draft version in Portuguese language  
 ILO International Training Centre, Torino, 2008

Early version of still unfinished manual specifically designed to help artists plan and set up a business initiative. Written in very plain, straightforward language and fully illustrated with matter-of-fact drawings, the material has great potential.

[SEBRAE05] SEBRAE BRASIL:

How to run your business  
 Comics series, Vols. 1 through 8  
 SEBRAE, Brasília, ca. 2005

A most enjoyable series of comics magazine-like manuals to teach would-be entrepreneurs the basics of running a small business shop. The text is in Portuguese and there is no English translation as yet.

### 3. THE DEMAND SIDE: WHAT TOURISM STAKEHOLDERS SHOULD CONSIDER



#### This section

- This section focuses on the aspects tourism stakeholders should consider in order to understand the role of the demand side in a TPRP initiative.
- At the end of this section, module readers will have learned that:
  - Business orientation (subsection 3.2) will require tourism managers to foster formalization, association, management, logistics, etc., within their ranks, but also on behalf of artists, in certain contexts.
  - Quality assurance (subsection 3.3) will be boosted by better event planning, (more) extensive information and communication support, and the enhancement of relationships with artists and audiences.
  - Business life-cycle within a TPRP initiative (subsection 3.4) will hinge on (more) systematic treatment of job offers, contracts, and rights.
  - Implementation of demand side participation in a TPRP framework (subsection 3.5) will be structurally similar to the supply side, but probably will entail more secondary use of web infrastructure (compared to artists).

#### 3.1. Introduction

This section turns our attention to the demand side. As discussed in sections 1 and 2, a TPRP framework, conceived to address poverty reduction by harnessing (and combining) artistic activities and tourism entrepreneurship, in a given region, will have to foster business orientation and quality assurance throughout.

However, before engaging in the discussion of these two aspects from the perspective of the demand side, it is perhaps important to dedicate a few lines to discuss why business people should be interested in TPRP.

#### Why bother?

- Business people have to take TPRP ideas as critically important for their future:
  - There cannot be ‘islands of well-being’ amid a ‘sea of poverty’ forever: tourism resorts cannot hope to maintain for long an atmosphere of leisure and peace walled by surroundings of poverty and need. Many tourists will feel bad when noticing the poverty around them and will not return.
  - In the long run, TPRP may signal real business opportunity for the tourism segment in a region, even if in the short run it will entail engagement of the local business community beyond the strict ‘call of duty’.
  - The criminality and insecurity of tourists may be reduced as a result of a TPRP initiative, when members of the local communities are included in the tourism value chain and thus benefit from the fluxes of tourists, leading to a win-win situation.
  - Enhanced social responsibility of private sector actors.
  - The support of environmental conservation.

## This section

- This section is organized in the following way:
  - Subsection 3.2 discusses the issues that must be addressed by the tourism sector in order to play its role in enhancing business orientation within a TPRP framework;
  - Subsection 3.3 adds additional requirements for tourism business people to boost quality assurance in all activities within the framework;
  - Subsection 3.4 describes tourism activities in the form of a detailed flowchart; and finally
  - Subsection 3.5 describes the demand side within the full systemic view of the TPRP framework, emphasizing the flow and the treatment of information which, collected, uploaded and updated from this side, will ensure artists are able to examine and react to newly-created job opportunities.

## 3.2. Business orientation

In order to take part in the ‘TPRP Framework’, it is essential to be familiar with business orientation issues. For instance, there is a lot to learn about internal operations, as a brief look at ITC’s training module for hospitality management will show.

From the perspective of the whole tourism sector in a given region, participation in a TPRP initiative will require repositioning of many local tourism businesses in several aspects, mainly:

- The formalization of activities;
- The ability to associate and representation;
- Hiring and pricing models;
- Capacity building; and
- The evaluation of a TPRP initiative.

### Formalization of activities

Like artists, tourism operators should have a formal identity to run a business properly, assume legal responsibilities, sign contracts, etc. The business also needs to acquire different licenses according to a government’s regulations (for sanitation, construction, etc). These certifications aim to guarantee the quality of venues, artists’ rights, clients’ safety, etc. In many countries, for instance, music-related businesses require special permits to ensure songwriters’ rights.

### Ability to associate and representation

As expressed in section 2, organizations and associations perform a significant role in coordinating, defending and maintaining sector quality and its general interests. Almost everywhere in the world, the tourism industry is structured accordingly. Nowadays, the industry depends on strong entities (hotel associations, travel and visitors bureaus, etc.) acting under a representative system. By working together, this chain is able to assure not only good alternatives and conditions to business and visitors, but also to local community and region as well.

For the purposes of participating in a pro-poor initiative, tourism operators should, as proposed for artists, be encouraged to enrol with an already existing organization/association, or to create one.

In addition, in order to support poverty reduction through local culture, tourism organizations will need to form strong ties with artists’ associations. Only through an efficient exchange system of detailed information (about actors, agenda, jobs offers, etc.) will tourism be a useful tool in the reduction of poverty.

## Pricing and hiring models

The tourism sector uses various types of media (printed media, radio/TV, direct mail, Internet) to advertise services to prospective customers. Each service or offer must be described in full detail. Listing prices for each service item is commonplace. In effect, tourists are accustomed to have access to complete information to plan their vacations, overnight stays, 'culture consumption', etc. With regard to the dissemination of this type of information to prospective customers, current systems should be adequate, and thus not require further developments by a TPRP-based initiative.

Now, the artists' side tends to be precarious as regards pricing and hiring models. For one, many artists work without any formal contracts in many cases because the hiring entity does not want to formalize anything at all. Not many artists know how to price their work. Even less artists are able to understand contracts and feel comfortable to push for their formalization.

Within a TPRP framework, one has to expect that the supply side will agree to promote formalization of contracts with artists, for the benefit of both sides.

Furthermore, one interesting possibility tourism stakeholders should consider is to extend the above-mentioned 'pricing disclosure principle'<sup>18</sup> to local artists, providing useful information including:

- The cost for renting physical space and equipment for independent artists;
- The upper limits on payment offered to interested artists to perform in specific venues and events,<sup>19</sup> etc., so as to foster entrepreneurship and professionalism on the supply side.

## Capacity building

Tourism operators are connected through a valuable and complex chain of airlines, travel agencies, hotels, restaurants, etc. The high dependability of each entity in the chain ensures the quality to the whole system. Failure at any stage may be critical in a tourist's decision to return or not to the destination.

Moreover, any entrepreneur knows that, in order to keep a business running and increase profits, it is necessary to invest in quality, new ideas and training. It is important to know how to identify business targets, how to identify opportunities, how to make proper publicity, how to present and sell services/products, etc.

All in all, when one looks at the tourism segment, one tends to see a relatively well-structured and organized segment, with some localized capacity building needs. Such needs can be addressed through a three-level training programme such as the one referred to (for artists) in section 2.<sup>20</sup>

## Evaluation of pro-poor intervention

It is possible to convince a businessman to invest time, energy, and money in a TPRP initiative, for some finite duration, as an investment. However, investors will also place considerable importance on return on investment (ROI) considerations, regardless of how active and passionate they are about TPRP-oriented activities.

The best way to ensure full transparency within the TPRP initiative, as well as total openness of conduct and decisions for every stakeholder, etc., is to make sure that evaluations of the effectiveness of pro-poor initiatives are pursued right from square one in the project in question. Furthermore, it is a demand side association using ROI-type methods, which should undertake the evaluation. This is because, for one, business people are those who are used to 'watching the ball' all the time and secondly, because if business people decide that the game is over as a majority, the game will indeed be over, sooner or later.

---

<sup>18</sup> Which is so useful for potential customers.

<sup>19</sup> It may become the basis for a reverse auctioning process between the promoter of an event and interested artists. Ideally, there should be lower limits as well.

<sup>20</sup> From ITC: 'Cultural Entrepreneurialism - Coconut Coast Inclusive Tourism Project'.

### 3.3. Quality assurance

Quality assurance, in section 2, was deemed a key issue to TPRP initiatives, but to the extent the supply side (that is, artists) was concerned, it is something that could derive from improvements in each individual artist's work.

This section, which considers the issues from a demand side perspective, will show that, instead of deriving from each single tourism business entity's dedication to the cause, quality assurance is enhanced as the result of a few 'systemic activities', such as:

- Event planning and execution;
- ICT infrastructure;
- Information gathering and dissemination; and
- Customer relationship management.

#### Event planning and execution

Overall improvement in general processes adopted to plan and execute events will help improve quality within a given TPRP initiative. Aspects to be better taken care of include:

- The provision of adequate infrastructure.
- For instance, a solid floor space for dancing; a good sound system for singing, or a silent and cosy room for a poetry reading. Although this may seem obvious, it is due to the failure of providing adequate infrastructure that most events fail.
- Quality time or space for art.
- It is impossible to sing well in a beer garden. A band and/or a singer in such a place is there to offer entertainment, which does not always mean art. If the idea is to have some art, better reserve some separate time and place for it.
- Marketing: Spreading the word.
- Marketing is essential to promote an event or promote in general, but even more so, for a TPRP initiative which has to overcome some natural difficulties. Here, the Demand Side, more than the Supply Side, will play a critical role.
- Logistics support.
- Minimal logistics details can do wonders to make events less stressful to plan and execute. For instance, if the arrival time of an artist is a major concern, why not send a car to fetch him at home? If the installation of his equipment is always a worry, why not offer to keep it stored at the venue building between show times, and/or help him install and test it? More often than not, the lack of concern for the artist's well-being is the origin of many problems.

#### ICT infrastructure

No serious tourism destination today thrives without good information and communication facilities, that is, internet and telephone, in hotels, lodges, etc.

This means that the TPRP framework, even in developing regions, can assist in providing Internet access and mobile phones.



## **Information**

The availability of accessible, updated and well-organized information is the key to strengthening the link between the cultural-artistic supply side and the tourism demand side.

A tourism establishment has no chance to survive without a good communications infrastructure: telephone, fax, Internet, etc. Also, as foreign tourists are meant to be a growing audience, language will become an important issue.

Within a TPRP project, communication with artists is crucial if quality is indeed to be assured in artistic performances, services and products.

To start with, tourism operators and managers will need to get access to a database of available artists with information on the products and services on offer in the region. Each entry in the list has to describe the skills and business niche of an artist, past accomplishments, current availability, contact data, etc. Thus, tourism promoters will be able to identify which artists can satisfy their requirements for an event and analyze options (frontrunners, back-ups, etc.) in detail prior to any personal contact and/or interview. Conversely, the manager will be able to peruse the roster even in order to have ideas about what to plan. Although the maintenance of this database will be under the responsibility of an entity on behalf of the supply side, its quality and volume will directly depend upon the determination and assiduity of its use on the demand side.

## **Customer relationship management**

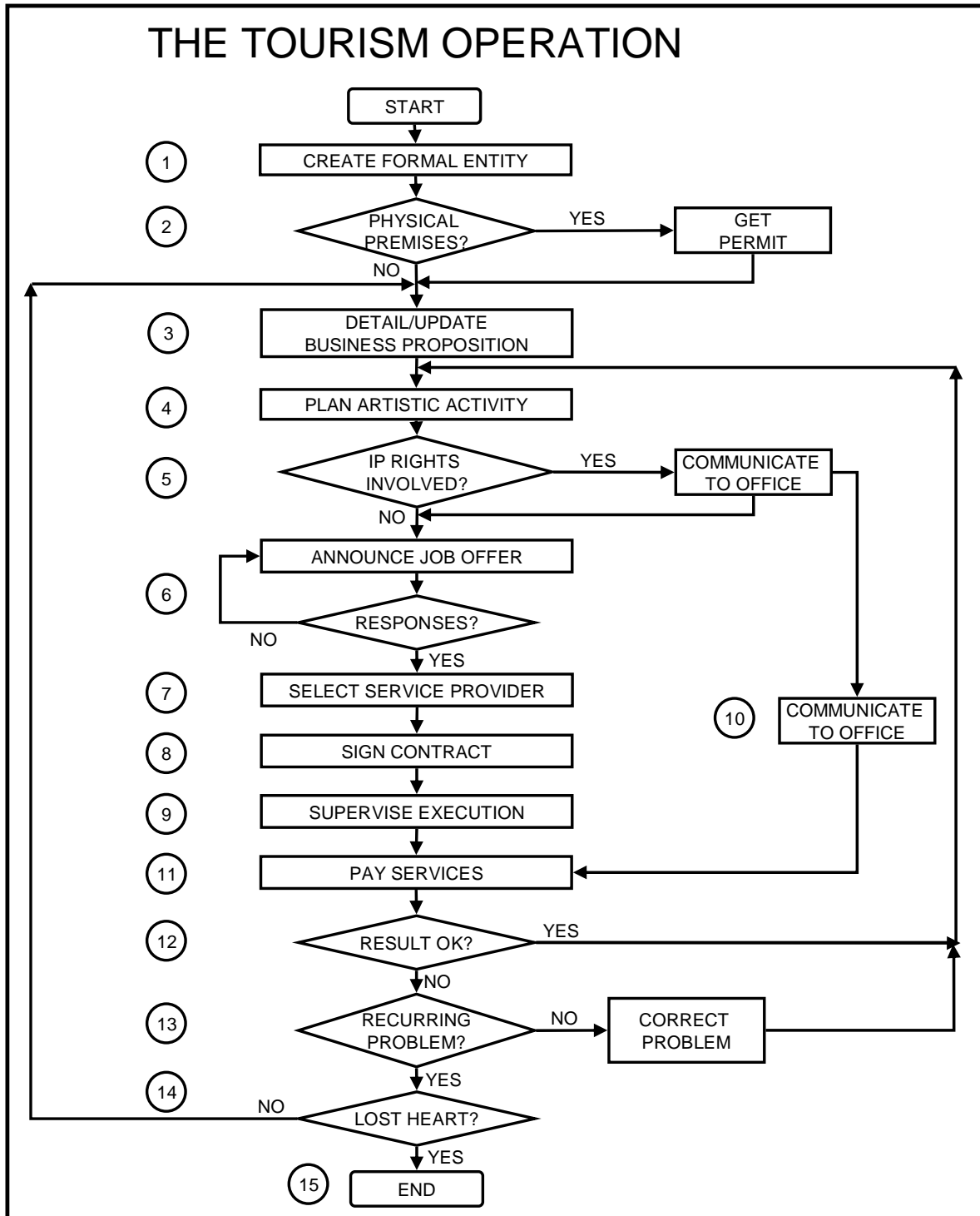
Keeping in touch with tourists after they leave is important for two main reasons. Firstly, as the clients leave the hotel, they should fill out an after-service type questionnaire. This will allow the TPRP initiative to acquire valuable information on how things are evolving from the customer's perspective. Secondly, as tourism is one of the businesses which is most influenced by word-of-mouth, after-service communication can only help 'repeat purchase' or 'positive word of mouth'.

Getting customer feedback should also include opinions on each artist's performance, so as to enable him to improve.

### **3.4. The process view – life cycle in the tourism business**

What are the main activities of the life-cycle of a tourism business, taking into account pro-poor intervention aspects?

Figure 3-1. The process view – life as a tourism operator/manager



Similarly to what was done in section 2, the explanation below will be based on the thorough discussion of the flowchart (in figure 3-1) depicting a process view,<sup>21</sup> as follows:

1. Create formal identity.
2. Firstly, a tourism business will have to acquire a formal identity, submitting the necessary documentation to local authorities.
3. Physical installation needed?
4. Is the tourism business going to operate at a fixed address, with physical installations allowing open access? If so, most likely an inspection visit from local authorities will be in order, so that a formal permit can be issued for the business to operate there.
5. Detail/update business proposition.
6. Any business activity should have a plan, explicit or not, detailed or not, justifying its existence and providing some criteria to evaluate its performance. However, in LDCs, where SMEs predominate in the tourism sector, business plans are not so well elaborated. The basic criterion for a business to be considered successful will be to turn in a reasonable profit margin each year, after all expenses are met.
7. Introducing a pro-poor intervention initiative to local business people in a given tourism spot will require them to consider that, at least in the initial phase, some investment may be necessary for the entire business chain and each participating business entity, so that the initiative can take off. Furthermore, business people will have to agree that, on a regular basis, their operational costs will rise to some extent, owing to the improvements in quality standards in their services.
8. In short, tourism entrepreneurs will have to revise/update their business propositions and add pro-poor intervention aspects to their cost/profit equation. The proponents of the pro-poor intervention initiative will have to be prepared to assist business people in this activity and show evidence that, in the long-run, a pro-poor initiative is bound to not only improve overall quality of life, but to really increase profit in the tourism business sector in the affected region.
9. Plan artistic activity/event.
10. On a day-to-day basis, tourism agents/operators will collaborate with artists by planning an artistic activity or event that will create job opportunities. An activity/event plan will be duly publicized in local media and included in the calendar of artistic events of the region.
11. Intellectual property (IP) rights Involved?
12. If the activity/event planned in step (4) involves IP rights, a rights management office will have to receive a listing of the copyrighted items involved, in order to credit due fees to the owners<sup>22</sup> whenever some transaction involves the items.
13. Announce job offer.
14. As planning of an artistic activity/event takes off, the tourism agent/promoter in charge will announce available positions, including profiles of required artists, dates and conditions of engagement, benefits and pro-labour packages, etc. In a full-pledged project, announcements will be uploaded on a database of job offers, which will collect and divulge the general status of the demand side at any given moment.
15. Select service provider.

---

<sup>21</sup> That is, a vision emphasizing processes or actions in a logical, sequential chain.

<sup>22</sup> In the case of musical performances, theater plays, etc., communication is automatic, and the IP rights management office uses to estimate copyright fees through sampling and periodical negotiations with each involved establishment.

16. Eventually, a job offer will be successfully matched with the skills and agenda constraints of an artist offering his services.
17. Sign contract.
18. A contract will be signed between the two parties. Since this contract is signed under the aegis of a pro-poor intervention initiative, contracting terms will be fair for both the tourist manager and the artist, and will possibly make use of a ready-made contract template created/adopted by the initiative.
19. Supervise execution.
20. The tourism promoter and/or artistic activity/venue manager will supervise execution of the services, and provide feedback information on them. This measure will ensure maintenance of quality standards and adherence to codes of conduct by patrons and by artists.
21. Calculate IPR fees.
22. The appropriate organization will calculate copyright fees and make sure that it will be duly taken into account in the calculation of service fees.
23. Pay services.
24. The artist gets paid for his services, after all taxes are deducted.
25. Result OK?
26. Is the tourist agent/manager satisfied with the results, not only regarding the particular artistic event concluded, but also regarding the general scheme put in motion by the pro-poor initiative? If so, he will loop back to step (4) and repeat the planning/execution/feedback process.
27. Recurring problem?
28. If the tourism agent/manager is not satisfied with the results, but he does not see any recurring problem, it will suffice to correct the source of no satisfaction and go back to step (4) again.
29. Lost heart?
30. If there is a recurring problem, but the tourism agent/manager has not lost heart, he will go back to step (3), and review his business proposition. At the very least, it may be the case that the pro-poor intervention is affecting his business more than expected. In this case, he should discuss with the initiative coordination what has to be fixed, so that he gets on track again.
31. End.

Unfortunately, however, there is the possibility that his business proposition was unfeasible from the start and he has no desire to go on and revise it. In this case, he will quit.<sup>23</sup>

### **3.5. The data flow view – tourism within the TPRP framework**

Following the approach taken in section 2, attention in this subsection turns to systemic aspects (particularly information and communication processes) of the initiative from the viewpoint of tourism stakeholders, that is, the demand side.

---

<sup>23</sup> It is important to notice that a pro-poor intervention initiative - along the lines proposed here - is likely to improve systemic efficiency in the tourism sector, as well as individual efficiency of each tourism entity of the region. Initial implementation costs of the initiative are unlikely to impose heavy financial burden on any participating entity. On the other hand, stiffer competition propitiated by the functioning of the ITC system supporting the pro-poor initiative will inevitably expose less efficient actors. The initiative will provide business consultancy to those who are part of the pro-poor interventions.

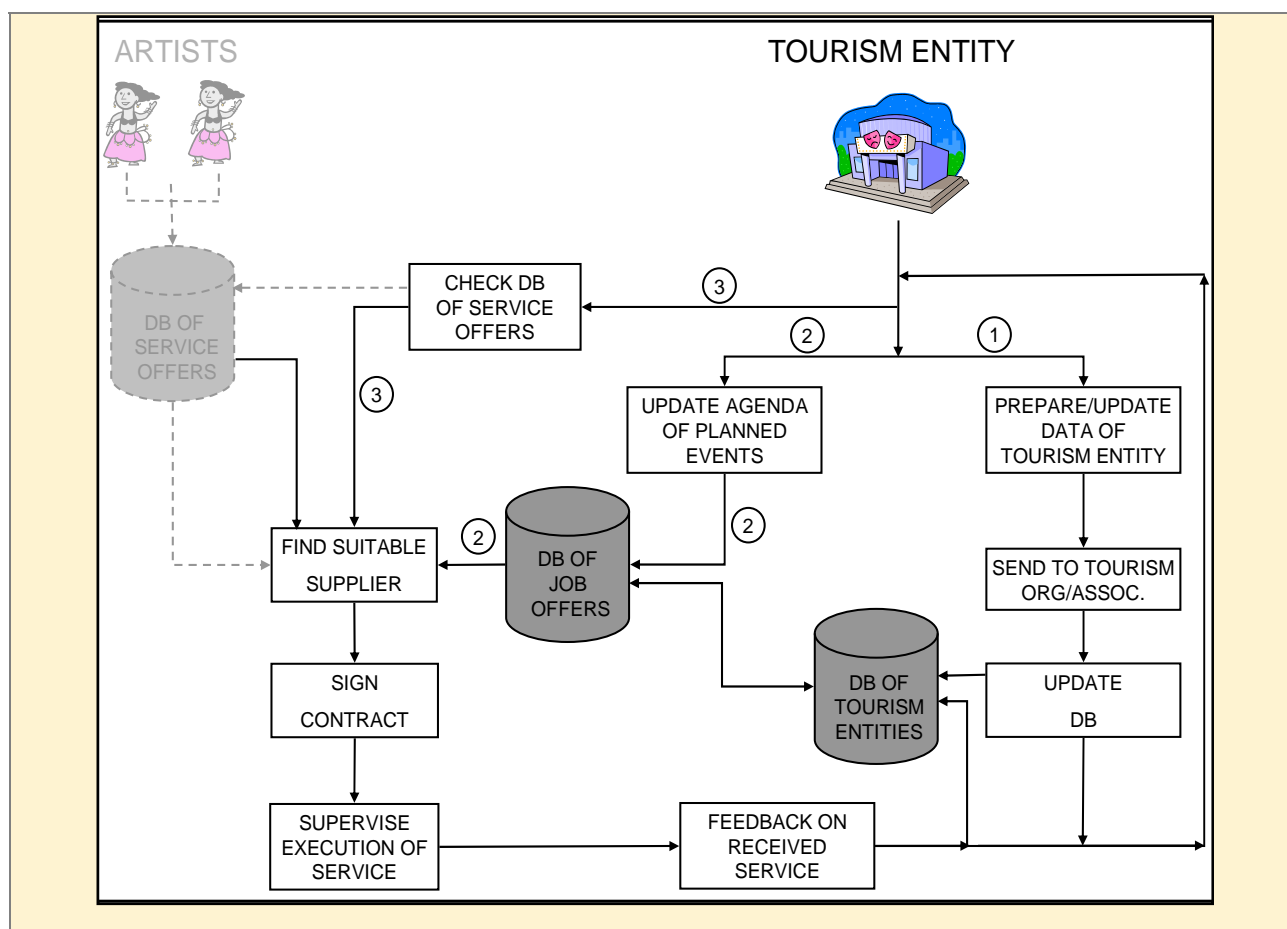
**Figure 3-2. The data flow view – tourism operation as part of a TPRP framework**


Figure 3-2 above shows a data flow view, where things work as follows:

1. Feeding/updating of database of tourism entities.
2. The first thing the tourism sector will do is to collect basic information and build a database of tourism entities which will portray, at any given time, the main actors on the demand side of the pro-poor initiative. The information needed from each entity (as discussed in section 4) will be bulkier than that from artists. However, it will be more readily available and up-to-date, because the tourism sector was an early adopter of ICT innovations.<sup>24</sup> On the other hand, several associations and organizations will be more than happy to be designated to collect and maintain information about all entities in a given tourism destination with potential to attract international visitors.
3. Job offering and fulfilment.
4. On a day-to-day routine basis, a tourism agent/promoter will keep an agenda of planned activities and events. For each entry of his agenda, the tourism agent/promoter will detail his necessities for artistic expertise in the form of job offers: demanded skills, venue place/date of engagement, payment and benefits package, etc. The collection of these individual job offers will compose a database of job offers, which together with the database of tourism entities will characterize demand at any given time, waiting to match with adequate supply offers. Eventually, a job offer will find a

<sup>24</sup> Even in developing countries, no travel agency stands a chance of operating and surviving without heavily using the internet and electronic services to get access to amadeus and/or similar systems.

suitable service provider on the database of artists. The tourism manager will then sign a contract with the selected artist, supervise the execution of the service and pay for it as agreed. Finally, the tourism manager will provide feedback information on the services received (and the contractor), which will be fed into the database of tourism entities, as well as into the database of artists. The business entrepreneur will then take path (2) again, plan new activities or events involving culture and arts, and engage once more in this virtuous cycle within which he will make a profit and do good, while an automated system will do most of the work of matching the demands he creates with suitable suppliers.

5. Checking the database of service offers.
6. In section 2, it was seen that an artist could bypass the systemic processing path and try to find a job offer himself, checking entries on the database of job offers. Likewise, notwithstanding the comforts of automated support, a tourism entrepreneur may be in a hurry to find a suitable artist to take up his job offer. Or, alternatively, the entrepreneur may be short on ideas for events, or simply curious to learn about new artistic offers in his region. On such occasions, the entrepreneur will be able to directly browse the database of service offers maintained by the artists (or more probably an organization on their behalf), and hire the artist he finds suitable/interesting.



### Exercise 3



#### Goal

- This exercise focuses on the demand side of the case, which was selected and discussed in exercise 1, and further discussed in exercise 2 (regarding the supply side).
- The conclusion of the exercise will have allowed course participants to learn about:
  - Business orientation aspects; and
  - Quality assurance aspects.
- In addition, course participants will have identified the two most pressing issues for poverty reduction in the location/region from the viewpoint of the local tourism segment.

Consider the case selected in exercise 1.

1. What is the general situation of local tourism operators regarding formalization of their activities?
2. What is the general situation of organization(s)/associations(s) that represent tourism operators' interests? What about public entities (regional administration offices; specialized agencies; law enforcement units; consumer support organizations; etc.)? Are they involved in the planning and implementation of collective events? How?
3. Which are the common hiring and pricing models practiced at the spot? Are formal contracts common? Are venues satisfied with current conditions?
4. How do tourism operators fare considering social, technical and business abilities?
5. How do tourism operators get informed on artists' availability, agenda and profile? How do they get informed on regional events agenda? How do they communicate their service demands? Is the use of internet and web-based services common? What for?

6. How do tourism operators run their business and take care of marketing and administrative duties?
7. Identify two critical issues that should receive top priority for poverty reduction at the selected case location/region, from the viewpoint of the local tourism segment.



### Suggested approach

Adopt the same approach suggested in exercise 2 on page 19.



### To learn more

#### General remarks

Adding a pro-poor dimension to one's own business is not a task one can carry out without method. Luckily, there are interesting materials on the Internet to help, such as in [PROPOOR08].

Interesting references include:

[PROPOOR08] Pro Poor Tourism (PPT):

'HOW TO?' Toolkit

<http://www.propoortourism.org.uk/howto.htm>

Guidelines, flow-charts and to-do lists for private sector actions to promote socially inclusive businesses.

OBS – Last accessed on Feb. 10, 2008.

[UNWTO08] UNWTO:

Indicators of sustainable development of tourism destinations

<http://pub.unwto.org/epages/store.sf/>

An approach backed by local resident and tourist questionnaires to evaluate sustainability of tourism destinations from a developmental point-of-view.

OBS – Last accessed on Feb. 10, 2008.

[ITCsd] ITC:

Cultural entrepreneurialism – coconut coast Inclusive tourism project (in Brazil)

Mimeo, s/d

A most readable 31-page 'Inclusive Tourism' project proposal featuring local culture as the cornerstone of entrepreneurship promotion efforts in Costa dos Coqueiros, in Bahia/Brazil.

## 4. THE COMPLETE FRAMEWORK AND ITS IMPLEMENTATION



### This section

- This section concludes the discussion of the TPRP framework introduced in section 1, and provides insights on how to proceed from the articulation of initial efforts down to the structuring of a concrete project.
- At the end of the section, course participants will have learned:
  - How the key mechanism for watching supply and demand should function;
  - How to make the first moves towards a developing a TPRP initiative; and
  - What to consider when structuring and executing a TPRP project.

### 4.1. Introduction

This section concludes the discussion of section 1 through 3 and provides a general outline for a poverty reduction initiative for a selected location, harnessing the potential of local artistic activities and tourism.

The exercises undertaken at the end of the preceding sections enable the reader to gradually and systematically collect and structure data and information about the artistic-cultural, tourism-related activities and the associated challenges in the selected location. Now it is the time to ‘put it all together’ and generate a coherent, articulated plan outline.

The discussion will address the following topics:

- Matching supply and demand;
- Getting started; and
- Implementation aspects.

### 4.2. The magical click – matching supply and demand

In section 1, a new framework was introduced to tackle the challenge of introducing a poverty reduction initiative based on the development of local talents and trade services in the tourism chain. The proposed framework stressed the need for business orientation, quality assurance and better communications in services involving the artistic-cultural sector and tourism industry.

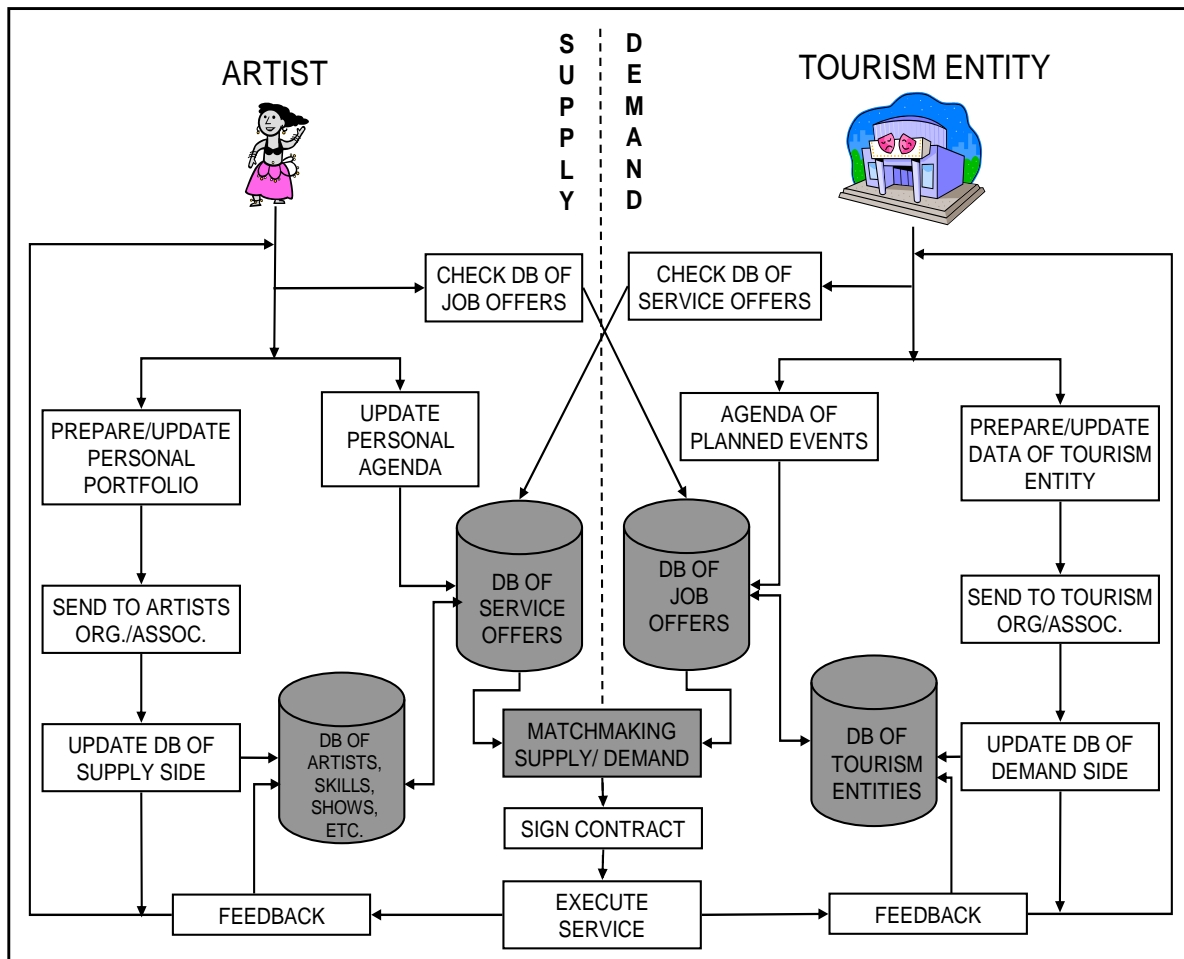
The discussion in sections 2 and 3 shed light on what has to take place ‘behind the scenes’, in order to develop this new framework within the artistic-cultural sector and tourism industry and establish a healthy and sustainable supply/demand chain.

A number of issues were also raised, such as the formalization of activities, organizations to be involved, capacity building, information and communication, matching of supply and demand, etc.

In this section, the picture introduced in the preceding sections will be completed and integrated, by discussing in more detail the supply/demand matchmaking process. Figure 4-1, which puts together the most critical parts of figure 2-2 (artists – the data flow view) and of figure 3-2 (tourism – the data flow view), aptly illustrates the centrality of the matchmaking process.



Figure 4-1. The magical click – matching supply and demand



Conceptually, a ‘personal’ (and manual) matchmaking operation will occur every time an artist decides to take a look at the database of job offers or, conversely, a tourism agent/promoter decides to check the database of service offers, in order to take a look at new uploads. But these operations will be individual, asynchronous and human-driven actions within an otherwise fully automated system, so that, as far as matchmaking is concerned, they can be seen as exceptions to the general rule.<sup>25</sup>


The really important matchmaking operation will be an automated one; triggered off each time a new job offer or a new service offer is uploaded on the respective database. Then, a computerized process activated to browse all unmatched entries on both databases and produce a list of possible matches. Matching pair options will then be sent out (as emails or SMS) for the consideration of the artists and tourist managers involved.

Should a pair make an agreement, the corresponding entries will be signalled as ‘DONE’, and the system will have achieved one more ‘magical click’ of sorts.

The term ‘magical click’ is not unwarranted. It was suggested because there are no upper limits to the number of artists, business managers, and activities/events, which can populate the databases of the system at any instant. If they are counted in the hundreds, the amount of processing needed to produce

<sup>25</sup> The possibly limited scope and efficacy of this manual matchmaking action should not undervalue its true importance to the hurried or distressed user, probably eager to find some suitable entries at once, without waiting for some ‘cold machine’ to understand his urgency. On the other hand, it is impossible to overestimate the importance of this browsing action to show the bigger picture of the pro-poor initiative to everyone, putting at his fingers a whole universe of data on arts and tourism in his region. Finally, it will be most educational for everyone to navigate through the data bases, learn about their contents, and get a full appreciation of what it takes to maintain a wealth of information with proven quality.

matching pairs at each rundown can be staggering. The table below enumerates the main variables brought into play whenever a single, possibly matching pair, is analyzed for a single transaction.

	Demand side questions	Supply side questions
Money	How much the transaction promoter is willing to pay?	How much the bidder suggests to be paid?
Transaction description	What is the business offered? When/where/how is it supposed to occur? What are the deliverables?	Who can fulfil the specs of this particular transaction? Are dates/deadlines feasible?
Databases	Who are the proponents? What does each one do? How to contact each one?	Who are the candidate artists? What does each artists offer? How to contact him/her?

### Analysing a pair of matching candidates

#### 4.3. Getting started



This section discusses how a TPRP initiative can be put together, from first discussions and informal support gathering up to the point when expert consultancy (from organizations such as ITC) can be formally sought.

TPRP initiatives are not as common, well-known and widely disseminated as they probably should be. Thus, the initial articulation of a TPRP initiative may be a challenge.

#### First moves

Who should be the first entity (or category of entities) to take the lead in the initial discussions of a poverty reduction project?

Given the goal of the initiative, one might suppose it should be the central government, if the initiative is to have any chance of succeeding. However, sometimes governments in developing countries can be more of a problem than the solution to development challenges.

On the other hand, it has become clear that there is no long-run solution to poverty reduction without the income generation capacity of the private sector.<sup>26</sup> Also, there is no deep reach of actions, nor self-organization of communities without the involvement of NGOs. Finally, tourism depends enormously on physical infrastructure (roads, energy, sanitation, etc.) and public services (health care, public safety, education, etc.), which are under the immediate responsibility of local governments.

Thus, how to get started?

<sup>26</sup> Not to mention that the frontier between an NGO and a private company can be quite elusive.

A good bet is a local NGO,<sup>27</sup> already established in the region, with good knowledge of local affairs, and concretely operating in some area, which is relevant to social inclusion of impoverished communities.

Even at this very early stage of articulation, this NGO will have to make sure to get the support of two other entities, namely:

- An association which congregates local business companies and persons in tourism, travel, etc.; and
- A branch of the local government, which is responsible for culture, social work, and/or tourism.

### **Identifying the target**

To a certain extent, it is true that a poverty reduction initiative will benefit all parties involved. For instance, even a foreign tourist will be happy to learn that the money that he has been spending in leisure activities is partially benefiting poor families in the neighbourhood.

However, for a poverty reduction initiative to achieve its goal, its main target must be very precisely identified, in terms of targeted population: for example, the segment of local artists and their families; the community at large in the vicinity of a tourism complex; the suppliers of goods and services based on indigenous peoples' art crafts; etc. It is perhaps an appropriate rule-of-thumb to narrow down the target of a poverty reduction strategy to a group/class of (possibly numerous) underprivileged people living in the area of the selected tourism destination, or related in some form to it.<sup>28</sup>

### **Looking around**

As stressed in the beginning of this section, there are countless places in the world where a poverty reduction initiative makes sense. In effect, there is still a significant portion of people in the world who live on less than one dollar a day.

Luckily enough, there are also many people and organizations in the world trying to do good. Thus, the first thing one has to do before starting a poverty reduction initiative in a given region is to try and learn about other initiatives already taking place there under such labels as crafts industrialization, subsistence agriculture, digital inclusion, degraded area recovery, crash-course literacy, sustainable development, etc. There is a good chance that projects including a pro-poor intervention dimension are already taking place in the region, and it will be wise to collaborate with them from the outset to avoid duplication.

### **Adjusting mindsets**

Now, it is critical to ensure that all concerned parties fully understand and agree to participate in the initiative. Indeed, creating a poverty reduction strategy that links artistic-cultural activities to the tourism industry is not at all obvious. It is difficult enough for poor communities to make ends meet, on a day-by-day basis, more often than not with little consistent and sustained support from local authorities and businesses. Conversely, it may be difficult for seasoned managers in public administration and business associations, more often than not will their share of frustrated engagement in social work, to believe this 'new idea' will work. Thus, it is important to be able to answer the following question: does everybody understand what the ultimate goal of the initiative is? If so, does everybody really agree to modify a bit his/her individual priorities, so that the whole will function in a possibly different and more lucrative way than the sum of the parts, but not immediately?

Several sessions may be necessary to ascertain that all interest groups really get involved in the initiative and agree to do what is expected from them.

---

<sup>27</sup> Or a large NGO, with concrete presence in the region, to be targeted by the would-be TPRP initiative.

<sup>28</sup> The artists (or, in general, micro-entrepreneurs) themselves probably do not constitute, just by themselves, a good target for a poverty reduction initiative. However, if one considers their families, their suppliers/helpers, and their roles as catalysts of change on a larger scale in their communities, they may be an interesting initial target.

## Seeking expert advice

If the initial articulation process is well executed, it is most likely that the idea of a TPRP initiative will be embraced by key leaders of a region with the right conditions.<sup>29</sup>

It will then be the moment when expert advice will be necessary. In several countries, there is a central governmental office or branch (e.g., the Ministry of Tourism) or a non-profit corporation (e.g., an SME promotion corporation) fully prepared to assist with local initiatives. Usually, formal contact will be expected from a local government or a coalition involving a local government.

Finally, it is important to understand the role of international development organizations and specialized agencies, such as the World Bank (WB), the UN World Tourism Organization (UN WT), the International Trade Centre (ITC), as well as regional development banks such as the Inter-American Development Bank (IADB), the African Development Bank (AFDB) and the Asian Development Bank (ADB).



ITC's central mission is to enable small business export to succeed in developing countries by providing, with partners, sustainable and inclusive trade development solutions to the private sector, trade support institutions and policymakers. Notwithstanding, ITC is active in the promotion of *poverty reduction* in countries of the world, through TPRP, by offering consultancy for feasibility studies, formatting consistent projects, carrying out local capacity building, articulating funding schemes, etc. The preface and appendix I of this module summarizes information about the center and its TPRP initiatives.



To summarize, getting started in a TPRP initiative will involve:

- Decision about the first mover;
- Identification of the beneficiaries of the TPRP effort;
- Looking around to seek potential allies;
- Adjusting mindsets to make sure everybody truly understands the initiative;
- Seeking expert advice, particularly from ITC; and
- Securing donor funding.

## 4.4. Implementation dimensions

A large<sup>30</sup> initiative will require due consideration of several dimensions and aspects, including at least:

- Coordination structures;
- Information management;
- Technological infrastructure;
- Funding;
- Marketing; and
- Self-regulation.

<sup>29</sup> As discussed in section 1 through 4.

<sup>30</sup> By '*large initiative*', two things are meant here: an initiative involving a large number (in the hundreds) of artists and tourism stakeholders, *and* involving a large territory, so that face-to-face communication will not be always possible.

Extensive coverage of these topics is beyond the scope of this module. However, some general guidelines for each one can be useful, to conclude the section.

### **Coordination structures**

As it was stressed in an initial remark in this section, it is not possible to suggest which type of entity or even which sector (public private, civil society) should make the first move and probably lead a pro-poor initiative in a given region/country. And maybe it does not matter so much, provided that one makes sure all three sectors are represented at the political coordination level of the initiative.

Now, in more concrete terms, the following guidelines will be useful for someone needing advice on how to structure an operational coordination for a pro-poor initiative:

- Two representation entities will be critical, one entity representing the artists, and another, representing tourism entities, each one to become responsible for the gathering, structuring and updating of information about actors from its side. These entities will, in addition, be important as mediators in conflict arbitration procedures as well as enforcers of disciplinary measures within ranks. Ideally, these entities should exist and be playing strong representation roles prior to the creation of a pro-poor initiative.
- One steering committee (Advisory Council) will be necessary, bringing together representatives from the public sector, the private sector, the third sector, sponsoring institutions, the local tourism segment, and the local artists group. While it will be a real challenge to keep such a group together, interested and motivated, it will be a lost hope to think one can launch a pro-poor initiative without the support of a local 'United Nations Assembly' of sorts.
- Operation coordination fronts will comprise:
  - Administrative tasks;
  - Information and infrastructure deployment and management;
  - Human capacity building; and
  - Services (including marketing, public relations, conflict arbitration, etc.).

### **Information management**

Information processing and management will be the most decisive aspect conditioning the operational success or failure of the initiative. Swift collection and validation of data, efficient dissemination of information, and enduring quality of information services will ascertain that, no matter what, the initiative will be most valuable to the region, even if the pro-poor intervention fails to produce tangible results during the initial years.



Four major categories of information will have to be processed, namely:

- (i) Supply side
  - a. Artists (individuals, groups, etc.);
  - b. Artist agents, managers, etc.;
  - c. Artist associations;
  - d. Ready-to-play spectacles, shows, etc.
- (ii) Demand side
  - a. Hotels, restaurants, bars, museums, etc.;
  - b. Tourism managers, operators, agencies, etc.;
  - c. Tourism associations;
  - d. Regular tours, spectacles, etc.
- (iii) Open bids
  - a. Shows, concerts, etc.;
  - b. Supply of goods/services; etc.
- (iv) Useful information
  - a. About the region;
  - b. About the project;
  - c. Pertaining legislation, related entities, etc.;
  - d. Contract templates;
  - e. Statistics, etc.

A significant amount of such information will be already available in electronic format, especially for categories (ii) and (iv),<sup>31</sup> and reformatting/complementing it will be a straightforward matter. Category (i) may pose a problem, particularly if the culture and arts segment in the selected spot has no associative tradition. However, a good promotion of the initiative, combined with the provisioning of convenient means (automated or not) for artists to send in their information, will do a small miracle.

### Technological infrastructure

While the text presented in the previous sections/subsections of this manual, as well as the terms employed ('database', 'automated process', etc.), strongly suggest that a sophisticated ICT infrastructure is necessary to adequately support the initiative, the fact is that a pro-poor intervention along the lines here discussed can get started with no technological platform at all: two lists of entries, one for artists, another for tourism entities, in the hands of two pro-active negotiators, can 'get the ball rolling' without much ado.<sup>32</sup>

However, if one expects the initiative to take off, gain scale, and have a long-term impact on poverty alleviation, the introduction of ICT resources is a must. Luckily enough, such resources are quite moderate

<sup>31</sup> In case the selected tourism destination has a sizable background history of activities.

<sup>32</sup> And, depending on the particular circumstances in a selected spot, maybe 'should'.

regarding required functionality and associated costs and are readily available even in typical tourism destinations in developing countries.

The most critical ICT facility is mobile phones, as it will be the de facto vital communication means for artists. Mobile phones are a must-have service in tourism destinations seeking to attract foreign visitors. Thus, it is not uncommon to find faraway, idyllic places in the developing world where mobile services are widely available, while fixed telephony remains scarce, if it exists at all.

Secondly, an equally critical ICT facility will be web presence with reasonably efficient internet connectivity,<sup>33</sup> because all databases will be Web-based and key articulation mechanisms will be based on web 2.0 facilities.

Thirdly, open software packages<sup>34</sup> will be most useful as platforms for the development of databases and associated applications.

## Funding

How to fund a pro-poor intervention project in a selected tourist destination?

There is no easy answer. Let us get started in the discussion by examining the situation of local institutions. Local governments in developing countries do not usually have much investing capability: they have more than enough challenges on their hands with the need to maintain or expand public infrastructural facilities of the most basic type (such as sewage pavements, roads, etc.) and to keep public services to the population minimally operational.<sup>35</sup> The private sector exhibits a different problem. Of course, the market is where the money is. However, in a typical tourism destination, one will find a handful of large hotels and resort facilities concentrating revenues, while a whole lot of small enterprises, such as bars, cafeterias, small restaurants, etc. will be working real hard just to keep afloat, with very little capability to invest and leapfrog. Needless to mention, these small enterprises are the main source of work opportunities for the population, particularly less qualified people.<sup>36</sup>

Finally, local NGOs and the third sector in general are not by any means reliable sources of funding. They are, more likely, looking for funding to sustain their own core activities.<sup>37</sup>

To conclude, there are many possibilities for local institutions to participate and contribute to the project with services. However, cash contribution, especially during the early stages of the initiative, is difficult even for the private sector.

So, getting back to square one, how does one get started in the initiative?

Luckily, the challenge is not new: the hardest part of any socially oriented endeavour in a developing country is indeed to get started. The problem is so common that, when one pays close attention, initial stages of projects are exactly where federal government and international development agencies are most active and important.

<sup>33</sup> It will be available wherever mobile telephony services exist, because both services share the same basic communications infrastructure.

<sup>34</sup> In well proven language/data base combinations, such as PHP/MySQL.

<sup>35</sup> Actually, one may argue that performing their basic duties well enough for the benefit of increasing shares of the local population is the best thing local governments should do to support a pro-poor initiative.

<sup>36</sup> One of the first things a pro-poor initiative will have to do, with respect to the private sector, is to promote a strong sense of solidarity and partnership between the elite group of large hotels, resorts, etc., and the SMEs, who are the 'salt of the earth' and the true blood of the tourism spot. Once these groups have agreed to collaborate, many things will be identified as their shared interest. For example, ensuring sustainability of a pro-poor initiative which has taken-off with success and increased tourism-related revenues in the region will be rather easy to discuss: the evident solution will be to create a private fund with contributions from the private enterprises in the tourism segment of the region, commensurate with the net income level of each contributing entity.

<sup>37</sup> On the other hand, pro-poor initiatives are part of the genetic code of any respectable NGO, so that one can surely count on them to be part of the mainstay of an initiative along the lines presented here.



**Thus, the funding puzzle has to be solved by combining:**

Initial funding from federal government and/or international development agencies, plus some large enterprises with interests in the selected region:

- Contributions in kind from local government(s), private sector and NGOs in initial stages of the project; and
- Sustainable funding by the private sector, on the basis of voluntary contributions associated with the income level of each participating entity.

**Marketing**

Marketing activities will be immensely important to the project, as part and extension of the communications dimension, which is at the core of the new framework introduced in section 1. The initial articulation of the initiative will require numerous rounds of discussions with local stakeholders, federal government organs and international agencies. Wide dissemination of these discussions will be instrumental in mobilizing media and, through it, public opinion. A pro-poor initiative will not take off if it is not preceded and surrounded by a good-willing, ‘can-do’ type of atmosphere amid the population.

At the political level, the initiative will have to strive and maintain the support of governments, companies, mass communication vehicles, etc., who may be too keen on waiting for results which may take years to mature. Here, web 2.0 tools and services may have an important role, fostering the creation of a wide-reaching social network of activities, in the country and aboard, who will help keep interest and visibility of the project high, even in distant places.

On a day-to-day basis, local visibility of the initiative will be the main goal of marketing efforts. By its intrinsic nature, tourism programmes and events strongly depend on marketing efforts. The pro-poor initiative, being a frequent and possibly heavy user of ICT tools, should get involved in supporting the divulgation of such programmes and events over the internet, on behalf of local SMEs, targeting both domestic and foreign tourists. In parallel, the regular and continuous announcement of job offers will be part of the low-key, quietly positive marketing strategy the initiative will have to promote amid the low-income population.



**A TPRP seal**

- A good idea to compose the marketing strategy of a TPRP project is to create a *seal* of the initiative.
- Such a seal will be a central piece of the initial marketing of the initiative.
- During day-to-day operations, the seal will be useful to identify artists and business entities participating in the TPRP project, as well as events and spectacles promoted under the aegis of the initiative.

Finally, it will be important to gradually direct marketing efforts towards an occasion when they will cease to exist. The project itself will have to plan for the day it will shut down. As its main goal, that is, poverty alleviation will likely remain a priority of the region for long, no matter how successful the project is/was, direct marketing efforts will have to gradually give way to educational efforts, aimed at inserting pro-activeness against poverty in the very fabric of local society.

**Self-regulation**

A final comment should address, in more general terms, the challenge of governance in a pro-poor intervention initiative. It is perhaps inevitable that such an initiative, during its conception and initial implementation phases, will be overly dependent on the skills, persistence, and knowledge of a handful of well-meaning, strong-willed institutions and persons, backed by a veritable myriad of public/private entities



and representatives of society at large. However, if the project really means to go beyond its initially centralized and possibly highly structured governance mechanisms, it will have to evolve into a self-regulated coalition of institutions ably coordinating and articulating a wide range of interests.

At some point during the execution of the project, this issue will have to be discussed at length and, as the result, a decisive evolution in governance mechanisms set in motion.



## Exercise 4



### Goal

- This final exercise wraps up the discussion started out in exercise 1, with the identification of a prospective TPRP initiative case. Its supply side was discussed in exercise 2, and its demand side discussed in exercise 3.
- Now, the work on eight topics in question 4.1 mean to have course participants produce a set of directives for a quite well delineated project plan (if enough time is dedicated beyond the end of the course).
- Finally, question 4.2 will allow course participants to discuss how to start articulation efforts within the location/region which, as a result of gradually more encompassing actions, will involve an international development agency such as ITC.

**Q4.1.** We will now try to sketch the contours of a poverty reduction initiative intersecting arts and tourism in the tourism destination you have been examining in the exercises of this course. Below you will find outline topics for a project plan. Consider all remarks and suggestions collected on section 2 and 3 when answering the questions.

- (i) What will the target of the initiative be? Describe the population segment to be targeted (size, location, average income, potential, etc.).
- (ii) How will the initiative benefit your target population segment? Can you advance some goals for, say, five years after kick-off of the initiative?
- (iii) Who will lead the initiative? How will the public, private, and third sectors participate?
- (iv) Is the information on the supply side available in aggregate form somewhere? If not, how do you plan to collect it?
- (v) Same as (iv) for the demand side.
- (vi) How do you suggest to use new technologies and services (mobile, telephone, web, etc.)? Right from the outset of the initiative? Later on? When and why?
- (vii) How much money do you think you will need to prepare and launch the initiative? How much will the monthly maintenance costs be? When do you expect to break even?
- (viii) What are the expected results? The long-range impact? Can you quantify them?

**Q4.2.** The exercise suggested in question 4.1 is actually quite complex and unattainable due to the result of group work during a time-limited session in a course. In real life situations, instead of improvising with locally available experts, this may be the point where seeking external help would be most appropriate. Entities such as ITC specialize in providing advice to governments on EPRP/TPRP feasibility analyses.

How to go about seeking support from ITC?

- (i) There must be an entity which will represent artists and other potential beneficiaries of a prospective TPRP project. Which entity will it be, in your case? Does it have a formal identity? Does it have a proven record of activities in social inclusion, capacity building, community work, etc.?
- (ii) Are there any initiatives operating in the region which you can discuss and share on the proposition and/or execution of a TPRP effort?
- (iii) Governments must be involved at the earliest stage. Are there public initiatives and mechanisms targeting poverty reduction in your region or close enough, i.e. community development; craftsmanship, exports by SME and tourism? How do they work?
- (iv) There must be at least one association for tourism-related entities in your region that could be attracted to the idea of a TPRP initiative. Which entity is it? Does it have a proven record of activities promoting tourism in the region, i.e. inclusive tourism and/or eco-tourism?
- (v) If your answers to question (i)-(iv) are positive, you have a case to present to an international development support organization such as ITC. Now, as a rule, a governmental entity will have to come in and officially contact ITC or a similar organization. Identify it and get in contact with it. Congratulations and good luck!



### To learn more

#### References

[WEIGEL04] Weigel, G. and Waldburger, D. (eds.):

ICT4D – Connecting People for a Better World,  
SDC and GKP, Berne/Kuala Lumpur, 2004.

Summary report of meeting and discussions on ICT for development jointly promoted by the Swiss Development Agency and the Global Knowledge Partnership as preparatory activities to the WSIS. Two particularly interesting chapters are Multi-stakeholder Partnerships (Chapter 6) and ICT for Poverty Reduction (Chapter 7). Many valid questions and not so many concrete answers.

[HOLMAN99] Holman, P. and Devane, T. (eds.):

The Change Handbook – Group Methods for Shaping the Future  
Berrett-Koehler Publishers, San Francisco, 1999.

Compilations of over 30 authors' contributions describing methods to involve people, reach/generate a general consensus, and promote lasting changes in organizations and communities. Very well written with a good number of tables and illustrations on 'how to'.

[AUS03] Government of Australia:

Staking Your Claim on the Web: A Business Guide to Registering a Web Address  
NOIE, Canberra, 2003.

A leaflet (called a 'Fact Sheet' here) prepared by the National Office for the Information Economy (NOIE) of the Government of Australia, explaining how one can get a domain name on the Internet, how such a name relates to a company name, a trade mark, etc. Although concrete examples and contact procedures and addresses all refer to Australia, the leaflet is very readable, and can be adapted with ease to refer to another country.

[THAI03] Government of Thailand:

IT for Poverty Reduction – Sample Cases from Thailand  
Ministry for Science and Technology, Bangkok, 2003.

Second edition of a booklet describing ICT-related initiatives and poverty reduction in Thailand. Projects described are mostly technical and 'IT-centred'. But a data catalog for community products ([www.siamvillage.net](http://www.siamvillage.net)) seems more closely related to the goal of this manual.

## Appendix I. Summary of EPRP

### What is EPRP?

<p>‘Making trade work for the poor’</p> <p>EPRP Mission and Vision</p> <p><b>Vision:</b></p> <p>Poor women and men in developing countries are autonomous; develop themselves and their communities through trade.</p> <p><b>Mission:</b></p> <p>Link, through technical support promising products/services from poor communities to markets, in order to achieve a direct impact on their economic development.</p>
---

The Export-led Poverty Reduction Programme (EPRP) was initiated in 2002 by the International Trade Centre, a joint agency of the World Trade Organization and the United Nations to promote sustainable development, enhance economic development and reduce poverty by improving the links between local producers in developing countries and export markets. The focus is on products and services offered by small-scale enterprises that can be exported (ITC, 2006).

EPRP aims at enabling people in developing countries to improve their socio-economic circumstances through access to trade opportunities and expanding the supply chains to include local people as producers and service providers. EPRP links people in developing countries with world markets through integration in supply-chains and the development of products and services. EPRP projects are implemented at the formal request of countries and ITC works in conjunction with local partners to ensure the sustainable implementation of the projects. Projects have been implemented in 27 countries in three main sectors: agriculture, handicrafts, and tourism (ITC, 2008a). Benefits, to date, have included increased income and employment opportunities, improved self-confidence amongst producers and the promotion of environmentally-friendly production methods (ITC, 2006).

The ITC works with the following groups to implement EPRP interventions:

- Producers and producer groups;
- Trade support institutions and NGOs;
- Micro-finance institutions;
- Exporters, subcontractors, and investors (to link producers to market demand, requirements, product adaptation, quality, pricing and delivery schedules);
- National project counterparts (ITC, 2002).

ITC’s EPRP, in conjunction with local partners, provides the producers with the support and information required to enable them to participate in the export market. This includes providing market information, access to credit, production techniques and quality management, marketing tools, management skills and networking opportunities. EPRP also creates a support network for the producers by raising awareness on their needs amongst trade organizations, support organizations and government authorities (ITC, 2006).

The development of ITC’s Tourism-led Poverty Reduction Programme (TPRP) results from EPRP and focuses on expanding the product and service supply chain in the tourism sector to enhance opportunities for local economic development. This programme will be rolled-out over the next five years and will include the provision of technical assistance and training to link local communities to tourism markets (ITC, 2008a).

### **The ten building blocks of EPRP**

Ten 'building blocks' have been identified as critical to the success of EPRP interventions. The sequence of these 'building blocks' varies from case to case.

- Identifying products and markets: Assessment of potential products and markets.
- Identifying and organizing producers: Identifying producer groups, assessing production capacities, skills, Organizational capacity and environmental and social considerations.
- Matching product markets and producers: Product development and determining whether the producers can sustain production under competitive conditions.
- Developing the appropriate product for the community: And identifying the support required enabling them to participate in the market.
- Developing human resources: Providing training and skills development in key areas, such as management production.
- Linking producers and buyers: Ensuring a proven track record of the export partner and formalising contractual arrangements.
- Micro-finance and credit: Providing access to finance to assist producers.
- Support service providers: Identifying the needs for support services and working with local NGOs and government to provide these.
- Gender: Promoting involvement of women.
- Environment: Assessing environmental impact and promoting environmentally sensitive production methods.

Inherent in the implementation of these building blocks is strong project coordination by the involved partners, where each partner has an assigned role (ITC, 2002).

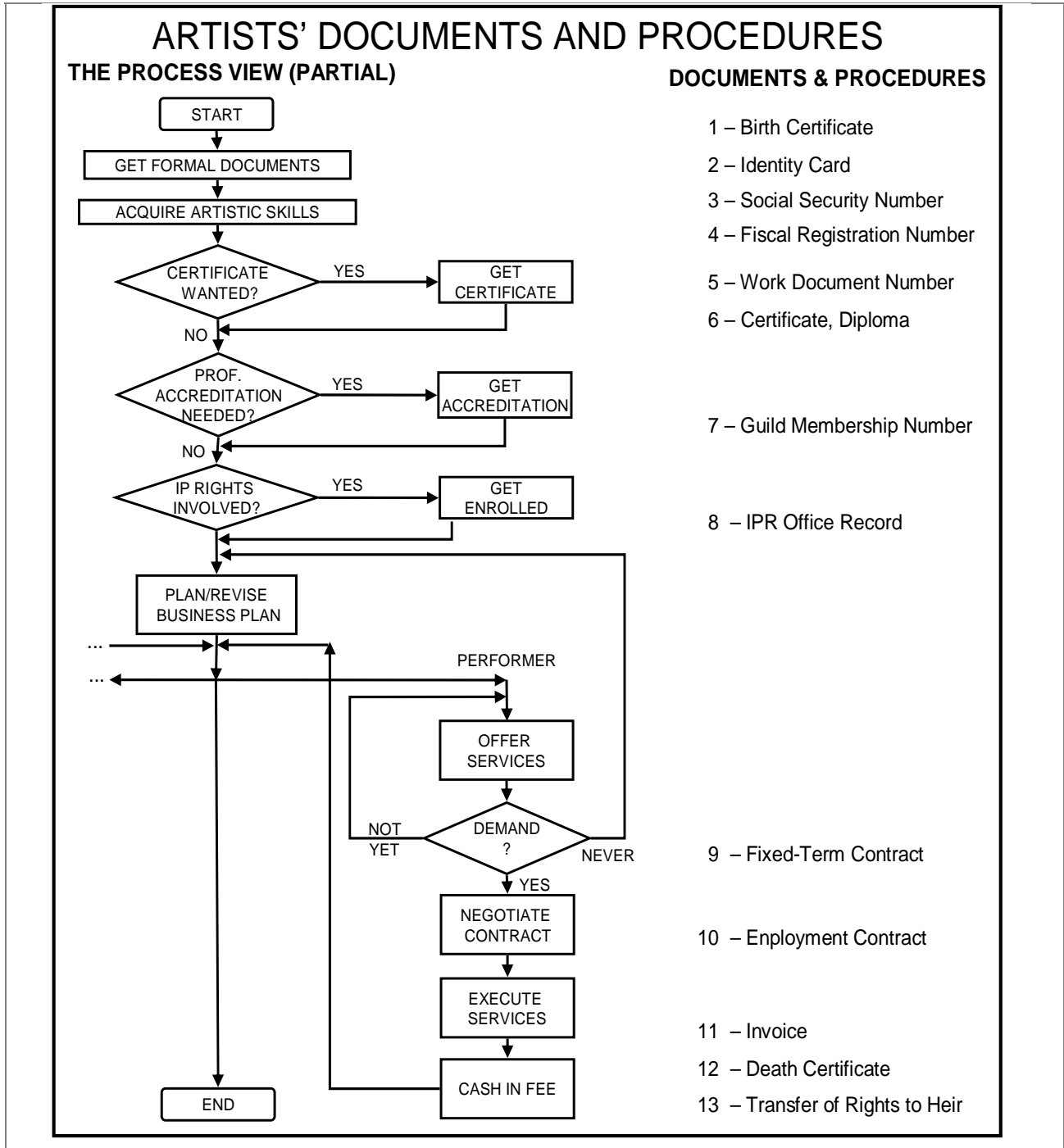
For more information, visit: <http://www.intracen.org/exporters/tourism/>.

## Appendix II. Checklist of documents and procedures for artists and tourism operators



Artists

Figure B-1. Artist's documents and procedures



(1) Birth certificate.

A birth certificate is the formal record that documents the birth of a child. In many countries, the term 'birth certificate' refers to a certification of the original birth record. It is usually required to get basic identity documents.<sup>38</sup>

(2) Identity card.

An identity document (also called a piece of identification or ID) is any document, which may be used to verify a person's identity. If issued in the form of a small, mostly standard-sized card, it is usually called an identity card (IC). In some countries the possession of a government-produced identity card is compulsory while in others it may be voluntary. In countries that do not have formal identity documents, informal ones may in some circumstances be required. In the absence of a formal identity document, some countries accept driving licenses as the most effective method of proof of identity. Most countries accept passports as a form of identification.

(3) Social security number.

(4) Fiscal registration number.

Its primary purpose is to identify individuals for taxation purposes. It is usually mandatory, in order to hold bank accounts or to receive some governments' services (Social Security Number in USA).

(5) Work document number.

It is an identity number used for labour purposes.

(6) Certificate, diploma.

A certificate or deed issued by an educational institution, (e.g. Music School) that testifies that the recipient has successfully completed a particular course of study (e.g. Piano Play).

(7) Guild membership number.

A certificate of membership in a trade or labour union. In some countries, union membership is mandatory for expertise accreditation.

(8) Intellectual property rights office record.

Record of intellectual property rights acknowledging and protecting the authorship of an industrial, scientific, literary or artistic work.

(9) Fixed-term contract.

This is a temporary contract. It is meant to be valid for a specified period of time (set in advance), ending when time expires, with the completion of a specified task, or when a certain event does or does not take place. The employee should have the same rights in a fixed-term contract as in a long-term contract.

(10) Employment contract.

A long-term contract, that is an agreement between an employer and an employee, which attributes rights and responsibilities for both parties.

(11) Invoice.

Commercial document issued by the seller of a good or service to a buyer, indicating the payment terms.

(12) Death certificate.

Official document stating the date, location and cause of a person's death.

(13) Transfer of rights to heir.

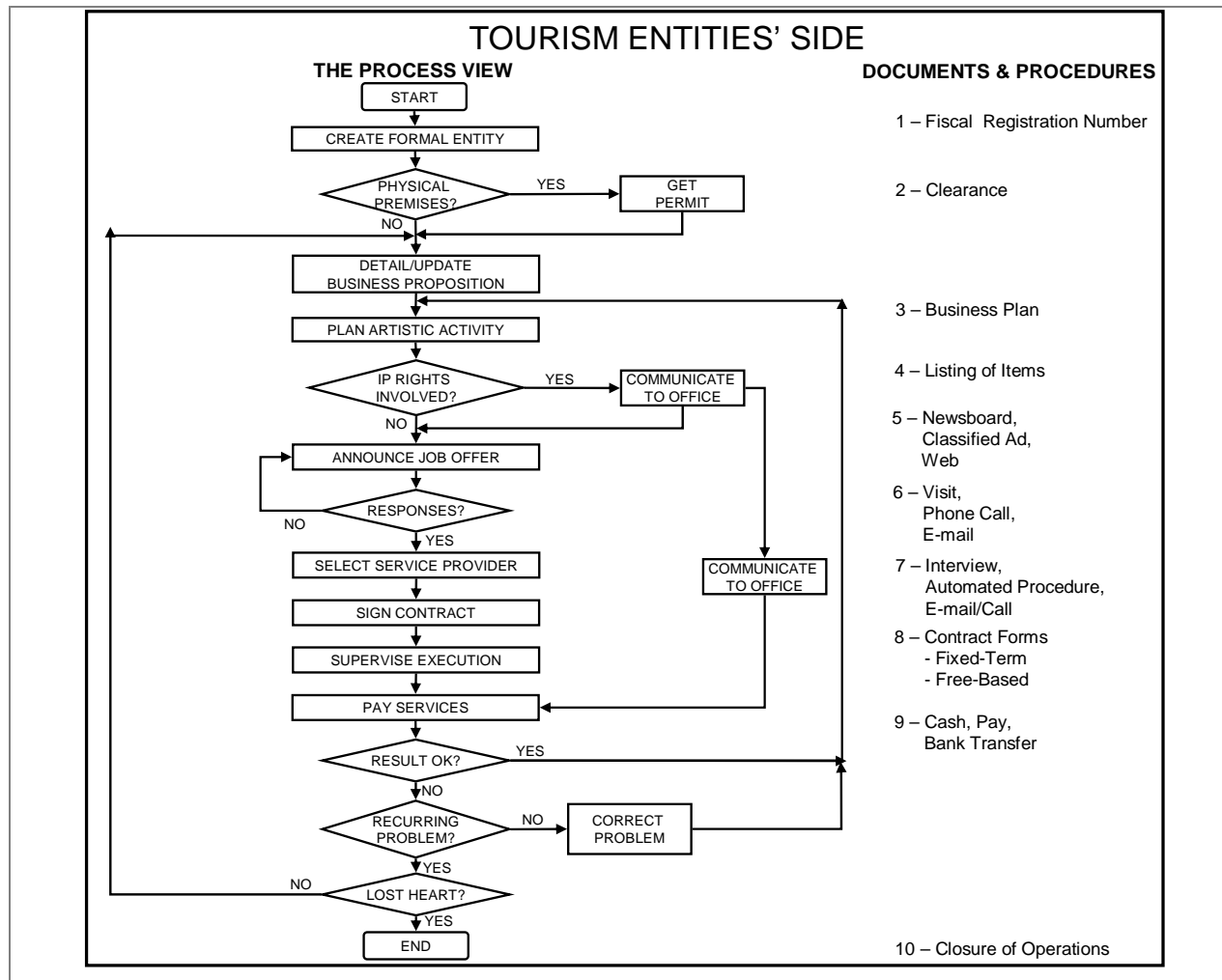
Official document for transferring inheritance rights to heir.

---

<sup>38</sup> Definitions based on Wikipedia (<http://www.wikipedia.com.br/>).

**Tourism entities**

**Figure B-2. Tourism entities documents and procedures**



As a first step, the tourism operator should check if he/she posses all formal documents (identity card, social security number, fiscal registration number etc.).<sup>39</sup>

- (1) Fiscal registration number.

Its primary purpose is to identify entities for taxation purposes. It is usually a mandatory requirement for a juridical entity, in order to hold bank accounts or to receive some government services.

- (2) Clearance.

Visa or warrants demanded to start a business. It may vary depending on the service provided by the business.

- (3) Business plan.

Set of business goals, the reasons why they are believed attainable and the plan for reaching those goals in a certain period of time. It may be necessary to include the history, mission, focus and target of the company so as to increase the business understanding and facilitate the goals setting.

<sup>39</sup> As described in the previous discussion in this appendix.

(4) Listing of intellectual property (IP) rights.<sup>40</sup>

The type of IP protection depends on what has been created and what is the intended use of it. The most common ones are the following:<sup>41</sup>

- Companies House (UK) – Deals with the registration and provision of company information.
- Conditional access technology – For encrypted broadcasts and transmissions, authorization may be needed to produce decoding apparatus and equipment.
- Confidentiality agreements (CDAs) – Also known as non-disclosure agreements, can be used to protect know-how or trade secrets.
- Copy protection devices – Copyright owners may choose to use technical measures to protect their material.
- Copyright – An automatic right, which applies when the work is fixed, and that is written or recorded in some way.
- Database right – In addition to or instead of copyright protection, a database may be protected by a 'database right'. This is intended to protect and reward investment in the creation and arrangement of databases.
- Designs – They are defined as what something looks like – from the shape of a take-away cup to the body of jet.
- Design right (UK) – Design right and community design right which may give automatic protection for the look of your product.
- Patents – They protect what makes things work – like what makes a wheel turn or the chemical formula of a drink.
- Plant breeders' rights – If someone created a new variety of plant or seed, it may be able to protect it at the Plant Variety Rights Office and Seeds Division in the Department for Environment Food and Rural Affairs (DEFRA).
- Publication right – It gives rights equivalent to copyright if one publishes for the first time a literary, dramatic, musical or artistic work or a film whose copyright has expired.
- Protection abroad – To protect IP abroad a person will generally need to apply for protection in the countries that want IP to have effect.
- Trademarks – Symbols that distinguish goods and services in the marketplace – like logos and brand names.
- Trade secrets – There is no legal requirement for a person to file a patent. Thus, the decision to keep the invention secret may result in loss of rights if it enters the public domain.

(5) Newsboard, classified ad, Web.

To announce job offers, the tourism operator can either search for a tourism association's database or advertise at web sites, newspapers, news boards, etc. It is important to remember that any announcement should have a clear text, containing the job description and important details as answer deadlines, contact data, skills required, etc.

(6) Visit, phone call, e-mail

---

<sup>40</sup> Based upon <http://www.ipo.gov.uk/home.htm>.

<sup>41</sup> Referring to UK legislation, one of the most complete in the world on intellectual property issues.



The tourism operator can request contacts through mail, phone or personal visits. Usually, those responses abide by the format, which has been requested.

(7) Interview, automated procedure, e-mail, call

To make a decision about a service provider, a first screening of candidates through curriculum/portfolio analysis or even a quick phone conversation will be useful. Then, a personal interview, maybe including a small presentation from bidders, will be convenient in order to make sure the services provided adequately support entertainment.

(8) Contract forms, fixed-term, free-based

- Fixed-term contract is a temporary contract. It is meant to be valid for a specified period of time (set in advance), ending when time expires, with the completion of a specified task, or when a certain event does or does not take place (at a deadline date). The employee should have the same rights in a fixed-term contract as in a long-term contract.
- Fee-based contract is a contract under which the services are provided on the basis of fixed fee rates for each day worked by the hired person/entity.

(9) Cash, pay, bank transfer

Bank transaction following country legislation.

(10) Closure of operations

Formally shutting down operations may require the presentation of all fiscal and accounting documents for recent years of operation. In some cases, formal inspection visits may be required.

## Appendix III. Prospects for TPRP in Brazil

### Goal

This appendix provides a glimpse of Brazil as a country where TPRP initiatives seem to have very good prospects. The text illustrates how to structure the presentation of a specific country where a course based on this module will take place.<sup>42</sup>

### Facts and figures

Brazil is a country of superlatives. It has continental dimensions and a wide array of cultural diversities. It is a melting pot of different traditions, namely Iberian, African and indigenous.

Tourism in Brazil is a growing sector and key to the economy of several regions in the country. The country had 5.2 million visitors in 2008 and in 2007 ranked as fourth in most visited tourist destination in the Americas, the main destination in South America, and the second in Latin America after Mexico. Revenues from international tourists reached US\$ 5.78 billion in 2008. In 2005, tourism contributed 3.2% to the country's revenues from exports of goods and services, and represented 7% in terms of direct and indirect employment in Brazil. In 2006 direct employment in the sector reached 1.87 million people. Domestic tourism is a fundamental market segment in Brazil: 51 million people travelled within the country in 2005, and direct revenues from Brazilian tourists reached US\$ 21.8 billion, 5.6 times more than the amount generated by international tourists in 2005.<sup>43</sup>

Brazil offers domestic and international tourists an ample range of options, with natural attractions being its most popular tourism product. Today, most touristic attractions in Brazil are a combination of ecotourism with leisure, recreation and adventure travel, as well as historic and cultural appreciation.

Among the most popular and noteworthy destinations in Brazil are the Amazon rainforest, beaches and dunes in the Northeast Region, the Pantanal in the Central-Western Region, beaches in Rio de Janeiro and Santa Catarina, cultural and historical cities in Minas Gerais, and the thriving metropolitan life in São Paulo city.

In terms of 2008 Travel and Tourism Competitiveness Index (TTCI), which measures factors that make it attractive to develop business in the travel and tourism industry in a given country, Brazil ranked 49th in the world, second among Latin American countries, and sixth in the Americas. Brazil's main competitive advantages are according to the TTCI, its human, cultural, and natural resources. In fact, Brazil ranks sixth in the world, and third when ranked on the sole criteria of natural resources.

The TTCI report also points out Brazil's main weaknesses, namely, problems in infrastructure related to information and communications technology (ranked 58th), transportation (ranked 95th), and safety and security issues (ranked 128th).

### Cultural and sustainable tourism

In the wake of the United Nations (UN) Millennium Development Declaration, approved by the UN General Assembly in September 2000, a number of international and regional organizations have suggested approaches to alleviate poverty by means of sustainable tourism promotion. Noteworthy initiatives are the United Nations World Tourism Organization (UNWTO) Sustainable Tourism initiative on Eliminating Poverty (ST-EP), and the International Trade Centre (ITC) Export-led Poverty Reduction Programme (EPRP).

In this scenario, a number of sustainable tourism initiatives are being carried out in Brazil. Organizations such as Instituto da Hospitalidade (IH) in partnership with the Ministério do Turismo, Associação Brasileira de Normas Técnicas (ABNT), SEBRAE, Apex Brazil, and Banco Interamericano de Desenvolvimento

<sup>42</sup> Ideally, whenever a Course will be offered in another, different country, this appendix will be replaced by a briefing with a similar goal, but describing this country.

<sup>43</sup> **Source:** Diretoria de Turismo (2006). 'Boletim Anual São Paulo Turismo' (in Portuguese) Prefeitura de São Paulo.

(BID), have started a sustainable tourism certification programme which supports initiatives in less obvious tourism destinations in the country.

Another initiative gathering momentum in Brazil is the Movimento Brasil de Turismo e Cultura Project. With support from a number of government ministries (Tourism, Culture, Environment, Labor), as well as UN agencies, this project is a follow-up to the Fórum Mundial de Turismo para Paz e Desenvolvimento Sustentável and promotes local sustainable development through tourism and the values of the Brazilian culture.

### **Scenario for TPRP in Brazil – points to ponder**

A few tourism destinations in Brazil are well known worldwide, such as Rio de Janeiro and its Carnival, Bahia, the Amazon Rain Forest, etc.

However, not many people have heard about Abrolhos, Bonito, Cariri, Chapada dos Veadeiros, Chapada Diamantina, Delta de Parnaíba, Fernando de Noronha, Guaraquecaba, Itacaré, Jalapão, Mairauá, Maraú, Pirenópolis, Rio das Contas, Serra de Capivara, Tibaú de Sul, Trancoso or Vale do Guaporé. These are just a few of the more than a hundred less travelled but not less interesting destinations in the country.

Beautiful natural resources, forests and beaches are countless in Brazil. But the most valuable asset in this continental country is its culture. One can experience a great variety of colors, sounds and tastes from countless cultural shows.

But there is a downside to this scenario.

As mentioned before, the TTCI report duly stresses a number of weaknesses in tourism in Brazil. Moreover, a huge income inequality within the Brazilian population poses a major challenge. According to the World Bank:<sup>44</sup>

- 22% of the population still lives below the poverty line;
- 52% do not have potable water;
- 68% have no garbage collection;
- 78% do not have proper sewage connections or septic tanks;
- 25% do not have electricity; and
- 74% live in households where the head of the household has less than four years of schooling.

Despite its beautiful natural resources, its rich cultural traditions, and its very hospitable people, poverty in Brazil is a major drawback. Thus, Brazil is a fertile ground for *tourism-led poverty reduction* initiatives.

A few sustainable tourism initiatives have already been started in destinations such as:<sup>45</sup>

- Chapada Diamantina (Interior of Bahia);
- Estrada Real (Old Gold and Diamond trails from the interior of Minas Gerais to the coast of Rio de Janeiro);
- Itacaré and Maraú Península (Bahia Coast);
- Pantanal (the flood plains and wilderness area in Mato Grosso do Sul and Mato Grosso);

<sup>44</sup> World Bank: Brazil Data at-a-Glance (29.8K PDF) - Key poverty indicators of social and economic development over the last thirty years. [http://devdata.worldbank.org/AAG/bra\\_aag.pdf](http://devdata.worldbank.org/AAG/bra_aag.pdf).

<sup>45</sup> Brazil Sustainable Tourism Programme. <http://www.sustainabletourismbrazil.org/>  
Movimento Brasil de Turismo e Cultura. <http://www.movimentobrasil.org.br/>.

- Recôncavo and Coconut Coast (Bahia, close to Salvador, the state capital city);
- Serra Gaúcha (Wine country in Rio Grande do Sul);
- Aracati (Ceará);
- Bonito (Mato Grosso do Sul); etc.

However, extensive tourism-led poverty reduction initiatives based on artistic-cultural manifestations are yet to take off.

The Carnival is Brazil's most well known festive event. A few other major festive events are already part of the agenda, namely:

- Bumba meu Boi (Maranhão);
- Bumba meu Boi (Parintins, Amazonas);
- Círio de Nazaré (Amazonas and Pará);
- Festa do Divino (North, North-East);
- Festa Junina (South-East); and
- Maracatu (Pernambuco).

Besides these major events, many local and less known events, featuring local rhythms and traditions, are worth mentioning,<sup>46</sup> such as:

- Coco de Dona Hilda, Maceió (AL);
- Cacuriá de Dona Tete, São Luís (MA);
- Cururu, Varginha (MT);
- Caboclinhos, Ceará-Mirim (SE);
- Tambor de Crioula, São Luís (MA);
- Sambada, Nazaré da Mata (PE);
- Congos, Oeiras (PI);
- Samba-frevo, Juazeiro do Norte (CE);
- Batuque, Curiaú (AP);
- Fandango Marinheiro, Paranaguá (PR);
- Caxambu da Comunidade São José da Serra, Valença (RJ);
- Nau Catarineta, Marante (PI);
- Marujada, Montes Claros (MG);
- Samba de aboio, Santa Bárbara (SE);

---

<sup>46</sup> Musica do Brasil. Hermano Viana e Ernesto Baldan. Editora Ática. 2000. Hermano Vianna e Belisário Franca. Giros. 2000. From: A MPB que o Brasil não conhece. Carlos Calado/CliqueMusic. [http://cliquemusic.uol.com.br/br/Servicos/ParaImprimir.asp?Nu\\_Materia=260](http://cliquemusic.uol.com.br/br/Servicos/ParaImprimir.asp?Nu_Materia=260).

- Gantois, Salvador (BA);
- Congada dos Arturos, Contagem (MG);
- Moçambique, Aparecida do Norte (SP);
- Zambiapunga, Taperoá (BA);
- Boi-de-Reis, Cuité (RN); and
- Maracatu Cambinda Brasileira, Nazaré da Mata (PE).

This list could be endless. And behind every cultural manifestation there are countless creative people striving to keep their tradition against all odds: musicians, costume makers, dancers, etc., in many cases working for just a meal.

In short, Brazil is an exemplary case of a country where initiatives harnessing arts and culture in tourism chains for poverty alleviation can be most useful and successful.

### **Work formalization aspects**

Artistic activities are thoroughly formalized in Brazil, although ‘informality’ runs high. For example, let us examine the segment of musical performances.

To work as a musician or instrumentalist in Brazil, no matter if in a concert hall like Credicard Music Hall or in a bar at Costa dos Coqueiros/Bahia, an artist needs to be accredited by OMB –Ordem dos Músicos do Brasil/ Order of Musicians of Brazil- and has to pay its annual membership fee.

The main mechanism to enforce copyrights related to music in Brazil is ECAD – Central Office for Collecting and Distribution. The formal responsibility of ECAD is limited to copyrights related to public execution, especially in live performances.

ECAD is an umbrella organization bringing together ten entities, related in some way to music and copyright issues in Brazil, which are listed in the table below.

ABRAC	Associação Brasileira de Autores, Compositores, Intérpretes e Músicos (Brazilian Association of Authors, Composers, Interpreters and Musicians)
ABRAMUS	Associação Brasileira de Música e Artes <a href="http://www.abramus.org.br">www.abramus.org.br</a> (Brazilian Association for Music and Arts)
AMAR	Associação de Músicos, Arranjadores e Regentes <a href="http://www.amar.art.br">www.amar.art.br</a> (Association of Musicians, Arrangers and Conductors)
ANACIM	Associação Nacional de Autores, Compositores, Intérpretes e Músicos (National Association of Authors, Composers, Interpreters and Musicians)
ASSIM	Associação de Intérpretes e Músicos <a href="http://www.assim.org.br">www.assim.org.br</a> (Association of Interpreters and Musicians)
SADEMBRA	Sociedade Administradora de Direitos de Execução Musical do Brasil (Administrative Society for the Rights of Music Execution in Brazil)
SBACEM	Sociedade Brasileira de Autores, Compositores e Escritores de Música <a href="http://www.sbacem.org.br">www.sbacem.org.br</a> (Brazilian Society of Authors, Composers and Music Writers)
SICAM	Sociedade Independente de Compositores e Autores Musicais <a href="http://www.sicam.org.br">www.sicam.org.br</a> (Independent Society of Music Authors and Composers)
SOCINPRO	Sociedade Brasileira de Administração e Proteção de Direitos Intelectuais <a href="http://www.socinpro.org.br">www.socinpro.org.br</a> (Brazilian Society for Administration and Protection of Intellectual Rights)
UBC	União Brasileira de Compositores <a href="http://www.ubc.org.br">www.ubc.org.br</a> (Brazilian Union of Composers)

ECAD collects about 10% of the gross income from concerts. From this percentage, 19% remains with the institution and 6% goes to the music associations, totalling a deduction of 25%. By deducting this final percentage, one obtains the net value of copyrights. The artists who are registered with ECAD's system will receive a percentage of this value. Individual shares of artists belonging to a band/group will be negotiated between the associations and the band/group itself.

Finally, musicians have their regional associations. For example, in the case of Bahia, the two key organizations are:

Sindicato dos Músicos Profissionais do Estado da Bahia  
Address: Praça da Sé, Edf. Themis. Salas 613 e 614. Centro.  
Salvador. BA. Cep.: 40025-000 – Tel/Fax: (71) 243-5147

**Ordem dos Músicos do Brasil – Bahia**

Address: Rua Chile, 5 / 2º andar. Ed. Antonio Ferreira. Salvador.  
BA CEP: 40000-020 – Tel.: (71) 322-7144. Fax: (71) 322-3683  
E-mail: ombba@yahoo.com – Website: www.ombba.cjb.net

A good example regarding membership fees, is the State of Rio de Janeiro. Fee categories and amounts include the following (as of February 2009):

Singer	R\$ 481.35/year
Specialized musician	R\$ 390.30/ year
Rythmist	R\$ 300.50/ year

## References

A few web references on cultural and sustainable tourism are listed below:

**Instituto de Hospitalidade**

<http://www.hospitalidade.org.br/>

**Brazil Sustainable Tourism Programme**

<http://www.sustainabletourismbrazil.org/>

**Brazil Sustainable Tourism Certification Programme**

<http://www.pcts.org.br/>

**Movimento Brasil de Turismo e Cultura**

<http://www.movimentobrasil.org.br/>

**Embratur**

<http://www.braziltour.com/>

**Arte Solidária**

<http://www.artesol.org.br/>

**UN World Tourism Organization/ Department of Sustainable Development**

<http://www.unwto.org/sdt/index.php>

**UN World Tourism Organization/ Sustainable Tourism Eliminating Poverty**

<http://www.unwto.org/step/>

**ITC Export-led Poverty Reduction Programme (EPRP)**

<http://www.intracen.org/poverty-reduction/>

**Policy Research on Tourism and Poverty**

<http://www.odi.org.uk/tourism>

**Pro-Poor Tourism**

<http://www.propoortourism.org.uk>

**International Centre for Responsible Tourism**

<http://www.icrtourism.org>

**IFAT (International Fair Trade Association)**

<http://www.ifat.org>

**Faces Do Brasil**

<http://www.facesdobrasil.org.br>

**FLO (Fair-Trade Labelling Organizations)**

<http://www.fairtrade.net>



## Appendix IV. The case of Costa dos Coqueiros (Bahia/Brazil)



### Goal

- This appendix describes the case of Costa dos Coqueiros, a coastal region in the North of Bahia, Brazil, where a *Cultural Entrepreneurship* is under way, with the support of ITC. Starting with basic data about the region, the presentation addresses tourism and artistic-cultural scenarios and then describes a *development project*.
- The central goal of the appendix is to show how a concrete TPRP project can be formulated.

### Introduction

Brazil's spectacular Costa dos Coqueiros<sup>47</sup> ('Coconut Tree Coast') in the north-eastern state of Bahia, with its dunes, coconut groves and white sandy beaches, is one of Bahia's major tourism destinations and can become home to Latin America's largest sustainable tourism venture.

### Local description

Costa dos Coqueiros is located on the northern coast of Bahia, comprising 193 kilometers of natural beauty. It starts on the outskirts of Salvador, the capital of the State of Bahia, stretches north until the small town of Mangue Seco, near the border with Sergipe state, crossing seven municipalities.<sup>48</sup>



<sup>47</sup> Most of the information cited here about Costa dos Coqueiros has been extracted from the report 'Cultural Entrepreneurialism: Coconut Coast Inclusive Tourism Project', kindly supplied by its coordinator, Mr. Francisco Oliveira.

<sup>48</sup> Lauro de Freitas, Camaçari, Mata de São João, Entre Rios, Esplanada, Conde, and Jandaíra.



A large number of tourist enterprises are noticeable here— a phenomenon not unusual for this region.

Along the Rodovia do Coco ('Coconut Highway'), the sea is calm. The beaches are encircled by reefs which, during the low tide, form natural ponds, filled with colourful fish. The sea is separated from the ponds by dunes of white sand, framed by coconut trees. Because of this division, it is possible to bathe in either salty or fresh water. The landscape is enriched by mangroves and typical tropical fauna.

As table 1 shows, Camaçari is the local municipality with the largest population, probably due to public initiatives that fostered chemical and petrochemical industries in the 70s. This also caused a large flow of holidaymakers to the region, especially to the beaches at Jauá, Arembepe, Jacuípe and Itacimirim, which are among the most well-known on the entire North Coast.

**Table 1. Total population of the local municipalities in Costa dos Coqueiros (2000)**

Local Municipalities	Total resident population	Area (km <sup>2</sup> )	Demographic density (inhabitants/km <sup>2</sup> )
Lauro de Freitas	113,543	59.91	1,895.23
Camaçari	161,727	759.8	212.85
Mata de São João	32,568	670.38	48.58
Entre Rios	37,513	1,235.82	30.35
Esplanada	27,230	1,370.69	19.87
Conde	20,426	950.62	21.49
Jandaíra	10,027	642.65	15.60
<b>Total</b>	<b>403,034</b>	<b>5,689.87</b>	<b>70.83</b>

**Source:** Brazilian Geographic and Statistical Institute (IBGE). Demographic Census 2000.

However, the largest population density is found in Lauro de Freitas, which is very close to Salvador and has a strong interface with the State capital. High-level residential condominiums are located here, favoured by upper class people who live in Lauro de Freitas and commute to work in Salvador. On the other hand, there are more popular neighbourhoods where lower income people reside, and also commute to Salvador, transforming Lauro de Freitas into a dormitory-town for Salvador. The distance from the centre of Lauro de Freitas to downtown Salvador also facilitates commuting: it is not more than 22 km.

The inhabitants of the region adopt a housing style that often combines clay with bricks, although more modern constructions can be seen. As a downside, almost all of the residences in some villages do not have bathrooms or septic tanks, which results in weak health and hygiene conditions.

A noticeable lack of health and education services can be observed in this region. There are only four health care centres within a 1,930 km<sup>2</sup> area. The absence of specialized medical personnel and facilities force the population to travel to wealthier neighbouring municipalities. On the other hand, alternative medicine is easily accessible and widely adopted by inhabitants.

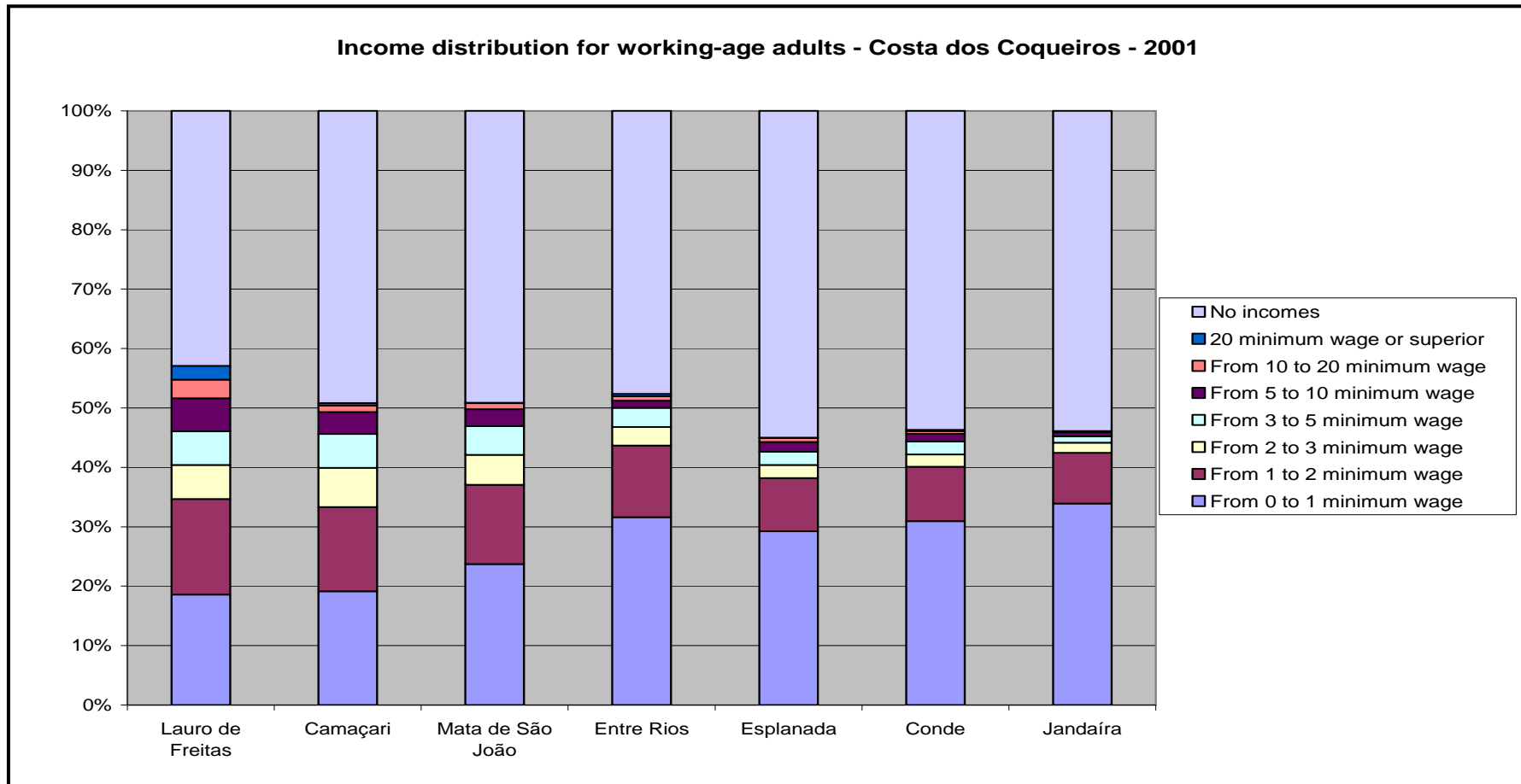
**Table 2. Social indicators (2003) of the northeastern region of Brazil**

Indicators	North East	Brazil
Illiteracy (above age 15)	23.2	11.6
Functional Illiteracy (people with less than 4 years of study)	47.7	30.5
Percentage of people having studied for 11 years or more)	20.5	28.3
Average schooling (years of study)	4.7	6.3
Average income (R\$) of the poorest 40% population	45.8	78.5
Ratio between the richest 10% and the poorest 40% of the population	20.6	21.1
Income proportion owned by the poorest 50% of the population	13.9	13.3
Income proportion owned by the richest 1% of the population	15.3	13.0
Family income (per capita)	197.0	360.3
Percentage of poor (below poverty line)	55.4	31.8
Percentage of the extremely poor (destitute)	26.8	12.8
Percentage of working population whose income is up to 2 minimum salaries.	64.4	53.7
Percentage of population with no income	20.0	11.5
Gini index	0.583	0.581

**Source:** IBGE (2000); PNAD (2003); IPECE (2003). Ref. Year 2003.

The working age population on the Costa dos Coqueiros (from the age of 10) presents quite a unique distribution throughout the different local municipalities. Persons living further away from Salvador (Esplanada, Conde and Jandaíra) earn less than 50% of the total income, while people living closer to Salvador (Lauro de Freitas, Camaçari and Mata de São João) earn more than 50%, and in some cases even earn the highest salary levels in the region.

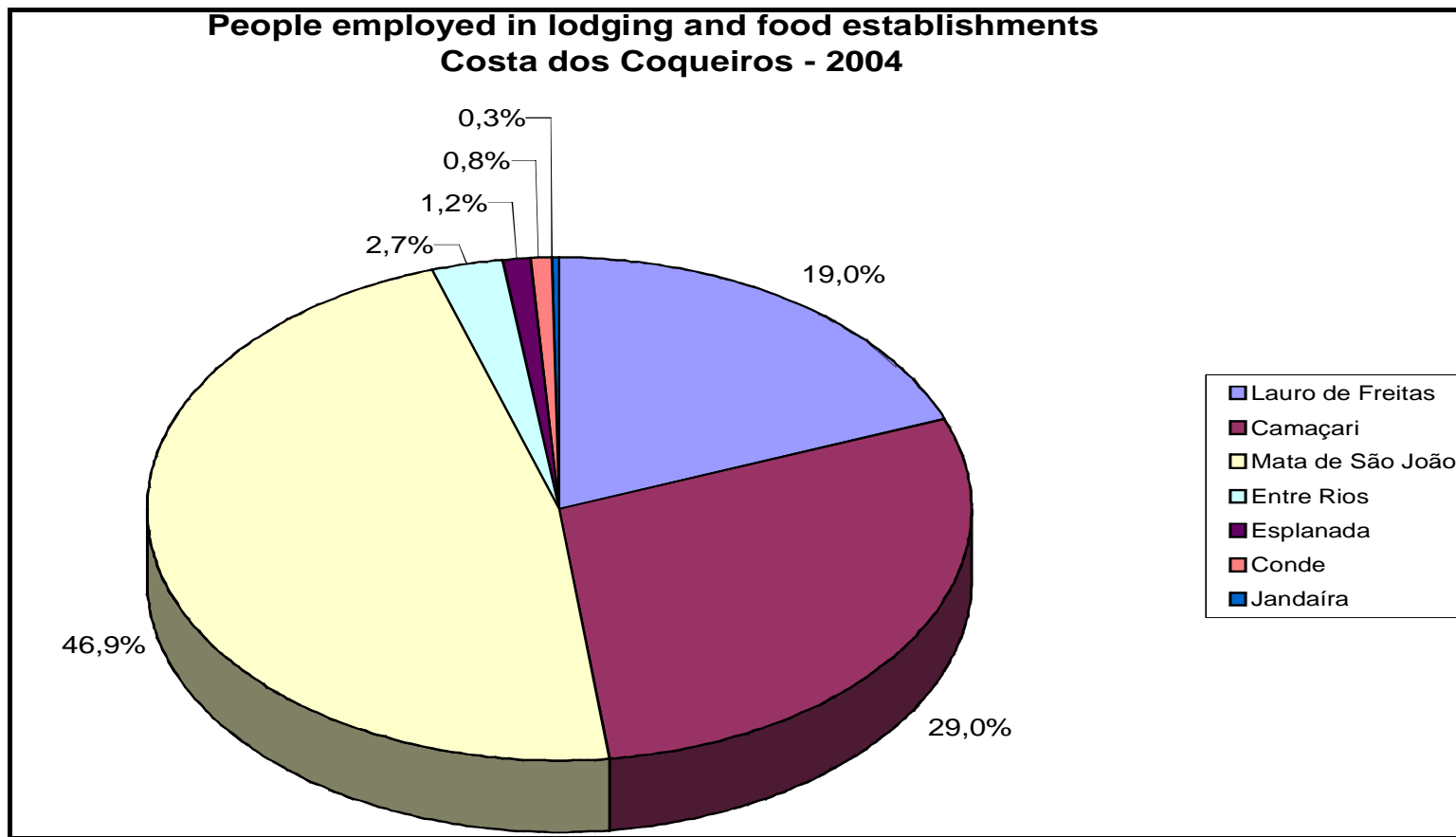
**Graphic 1. Working age population’s nominal income – Costa dos Coqueiros – 2001**



**Source:** Brazilian Geographic and Statistical Institute (IBGE), Demographic Census 2001.  
Nominal value of minimum salary in 2001 = R\$ 180.00 per month.

Main economic activities on the Costa dos Coqueiros are based on agriculture (subsistence or commercial farming), fishing, craftwork, civil construction (currently more intense), small businesses and small scale cattle raising.

Graphic 2. People working in accommodation and food establishments – Costa dos Coqueiros – 2004



Source: Brazilian Geographic and Statistical Institute (IBGE), Demographic Census 2004.

People working in tourism-related activities (lodging and food establishments) represent only 3.8% of the working population in all of the Costa dos Coqueiros. This is almost 50% of Mata de São João population, thanks to the opening of the Costa do Sauípe Complex in 2000, which includes five hotels, six lodges (bed and breakfast establishments) and a spa. However, most of the native population of Mata de São João makes a living from non-specialized activities, because of the low qualification level.

It is interesting to note that the majority of individuals, especially women, are engaged in more than one activity.

According to 2006 PNAD/IBGE, Bahia is ranked 20th among the Brazilian states in relation to internet access, yet its population is composed of 87% of digital excluded people. However, due to the predominant profile of their guests (young and wealthy), most hotels offer paid broadband access to the Internet. But for foreigners access does not mean success. Most of the information on Bahia tourism facilities is in Portuguese, therefore making it difficult for a foreigner to book services online.

### Tourism scenario in Costa dos Coqueiros

As Bahia's present culture evolved, so did its economy. Sugar, still a main traditional commodity in the Northeast, was replaced by petroleum, discovered in the second half of the 20th century. Employment shifted from agriculture to oil drilling. Highly educated engineers and business people from the Southern States moved north, while many low-income Bahians moved south, adding to the already crowded favelas<sup>49</sup> surrounding Belo Horizonte, São Paulo, and Rio de Janeiro. Meanwhile, with the influx of petrodollars and the emergence of a new elite, Bahia's tourism sector boomed, and its beautiful coastal properties experienced the impact of increasing hotel and resort development.



Costa dos Coqueiros is well served by regular national and international flights throughout the year, allowing tourists to participate in all events and seasonal festivities that take place in the region.

<sup>49</sup> Slums or shanty towns.

### Regular International Flights

Operator	Weekly Frequency	Origin/Destination
TAP	7	Lisbon / Salvador
Air Europa	4	Madrid / Salvador
TAM	1	Miami / Salvador
Air Condor	2	Frankfurt / Salvador
Iberoworld	1	Madrid / Salvador
TAM	7	Buenos Aires / Salvador
TAM	1	Paris / Salvador
AMERICAN AIRLINES*	7	Miami / Salvador
<b>TOTAL</b>	<b>30</b>	

The still predominantly rural characteristics in the Costa dos Coqueiros villages sharply contrast with the contemporary ways which arrived in the beginning of the 90's. The new times that have swept the region sharply contrast with existing old-age communities and the need to preserve natural beauty.

Tourism activity in the region has been structured along international standards, and has demanded environmental control that conserves intrinsic characteristics, delimits infrastructure facilities, guarantees quality of life and removes the dangers of disorganized occupation and urbanization. Adding value to current knowledge and practices and raising the local populations' standard of quality of life strengthens and gives value to the communities' culture, which will effectively always be under transformation.

Accurate figures about tourism in Costa dos Coqueiros have not been compiled yet. However, the secretariat of tourism informs that Bahia accounts for:

- 200,000 foreign tourists in 2007, mainly from Portugal (18.2%), Portugal (14.9%), Spain (13.6%), United States of America (10.4%), and Argentina (8.3%);
- 2 million passengers at Salvador airport, which is the most important airport in the North-East region;
- 3,400 hosting venues (resorts, hotels and lodgings), 7,700 dormitories, and 193,000 beds, from which Costa dos Coqueiros offer a capacity of almost 12,000; etc.

Costa dos Coqueiros registers the presence of all major hotel groups. Among the most well-known, already established, hotels in the region, one finds:

- Sauipe Coast Complex;
- Costa dos Coqueiros Hotel;
- Bahia Plaza Hotel Porto Busca-Vida;
- Vila Galé Marés;
- Iberostar Bahia, etc.

Bahia is nationally and globally known for its music, craft, religious rituals and ceremonies, as well as for its distinct gastronomy with strong African roots. Several of the most well-known Brazilian composers, singers and bands are from Bahia, and its calendar is full of typical ceremonies. Bahia's festivals include Festa da

Conceição da Praia, Festa da Boa Viagem, Festa do Bonfim, Festa da Ribeira, Festa de Sao Lázaro, Festa de Iemanjá, Festa de Itapuã, Festa da Pituba and Festa Juninas.

Such strong cultural characteristics, combined with a comfortable infrastructure, a beautiful landscape and wonderful beaches, attracts to Bahia many selective tourists in search of a destination standing out as a counterpoint a globalized and pasteurized world.

### The artistic-cultural scenario in Costa dos Coqueiros

Regarding local cultural performances in the region, a research effort carried out by the Hospitality Institute in 1998 identified a number of traditional 'plays' with important roles in daily life, including:

- 'Samba de taipa' (makes the sound of feet treading clay to build rustic houses in the villages);
- 'Xerne' (sings about the real-fantastic pleasure of fishing);
- 'Boi Janeiro' (shows the relationships between small landlords and the region's chieftain);
- 'Samba da mangabeira' (narrates the efforts of a runaway slave to seduce a female, mixed-race mangaba collector in Praia do Forte);
- 'Reisado' (brings the 'three kings' of happiness to the neighboring village with offerings, which are shared with friends and family);
- 'Samba de roda' (finishes the day's work in the clearings or sea);
- 'Marujada' (reconstitutes seamen's uncertainties while crossing the sea);
- 'Patron saint's procession' (shows the devotion and evidence of religious faith);
- 'Esmola' (current form to prepare for a patron saint festival, an expression of generosity and giving, which is implicit in man's relationship with the sacred); and
- 'Meninos de lama' (child shellfish collectors invade the roads, smear in mud from the mangrove where they caught crabs, run to people, and threat to make them dirty).



In addition, the Coconut Coast has a great diversity of locally produced craftwork, as the table below shows.

**Table 3. Type of craft production – Coconut coast**

Local municipality	Type of craft production	Cultural group
Lauro de Freitas	Use of cloth bits and pieces/ embroidery/ ceramics/ basket making and weaving/ leather/ crochet and knitting/ flowers/ wood/ weaving/ rug making, beads and cloth/ paraffin and newspapers/ rug making, painting and pyrography/ beads/ cloth/ enamelling/ silk screen printing/ painting and paper/ can and bottle recycling / tapes/ plastic and paper/ cold porcelain and biscuit/ painting on porcelain, glasswork and jewellery/ restoration and recycling/ restoration of antique items made of iron and bronze/ gold and silver work/ painting surfaces – paper-mâché/ glass and plaster/ metals/ decorations with seeds, trees and flowers/ jewellery/ vegetable paper/ biscuit paste, stocking or silk flowers/ paper-mâché/ painting on canvas or ceramics, baroque sacred art / coconut shells/ manufacture of bath salts, plaster, perfumed soap, candles and biscuit	Musical group, choral, carnival block, capoeira group, dance group, theatre group, terno, terreiro de candomblé and rezadeira.
Camaçari	Use of cloth bits and pieces/embroidery/ pottery/basket making and weaving/leather/ crochet and knitting/ flowers/ wood/ weaving/ painting on glass and cloth/ decorative objects/ jewellery/ photo displays/ coconuts/ scrap	Sculptor, cartoonist, music band, fanfare, musical group, choral, writer, carnival block, capoeira group, dance group, theatre group, bumba meu boi, reisado, samba de roda, marujada, rezadeira and terreiro de candomblé.
Mata de São João	Use of cloth bits and pieces/ embroidery/ ceramics/ basket making and weaving/ crochet and knitting/ lace/ weaving ceramics	Musician, composer, plastic artist, dancer, sculptor, fanfare, musical group, writer, carnival block, capoeira group, dance group, theatre group, bumba meu boi and samba, reisado.
Entre Rios	Use of cloth bits and pieces/ embroidery/ ceramics/ basket making and weaving/ crochet and knitting/ flowers/ wood/ weaving/ glass/ coconut/biscuit and rubberized	Plastic artist, sculptor, musical group, choral, writer, carnival block and capoeira group.
Esplanada	Use of cloth bits and pieces/ embroidery/ basket making and weaving/ leather/ crochet and knitting/ flowers/ wood/ lace/ weaving/ ice-lolly sticks, string, dried coconut with shells/ string, ice-lolly sticks/ matchboxes/ painting on silk and cotton, macramé, packaging, jewellery, candles/ room decorations/ plaster / wire – use of paper and scrap (recycling)/ decorated bottles/ craftwork with stones and	Carnival lock, theatre group, reisado, samba de roda, quadrilha, marujada, trança-fitas, caretas de lama, rezadeira, terreiro de candomblé, cachaça* production and popular medicine.



Local municipality	Type of craft production	Cultural group
	marbles/ dolls	
Conde	Use of cloth bits and pieces/ embroidery/ ceramics/ basket making and weaving/ flowers/ shells and smoothed pebbles/ painting on cloth/ painting/ scrap/ work with coconut fibres (panicum)	Sculptor, choral, writer, carnival block, capoeira group, dance group, theatre group, reisado, quadrilha, samba de roda, maculelê, puxada de rede, terno and rezadeira.
Jandaíra	Basket making and weaving/ work with coconut palm material	Choral, cruzadinha, marujada, zabumba, samba de roda and rezadeira.

**Source:** State of Bahia Department of Culture – Cultural Census (permanent updating)

\* Fermented and distilled sugarcane juice.

## **Development scenarios at Costa dos Coqueiros**

Several development support initiatives have targeted the Costa dos Coqueiros region. Perhaps what is still missing is a more precise definition about what each sector/stakeholder should prioritize within more encompassing scenarios. Here are some ideas, inspired by actual discussions and/or on-going projects.

### **Public policies**

Costa dos Coqueiros has been appointed by the Brazilian Ministry of Tourism as one of the 65 destinations to stress the competitiveness of the tourism sector in Brazil.

The main responsibility of the public sector is to amplify the existing infrastructure (airports, roads, etc.) and to attract investments.

### **Public/private partnerships**

Should organize a tourism cluster, and prioritize capacity building in all sectors along to three vectors:

Basic abilities: Portuguese language, foreign languages, regional history, tourism and hospitality, heritage education;

Specific abilities: theatrical techniques, programming, dance and choreography, set design, costume design;

Management abilities: business plan and organization, formatting products, project preparation, accountancy techniques, mutual economy.

Also, marketing efforts towards the internal and the external public should be made.

### **Funding**

More incentives are needed to attract private sector investments, especially in real estate and hotels construction.

### **International aid**

Five years after successfully launching pilot projects at local resorts, the Geneva-based International Trade Centre (ITC) and its Brazilian partners should seek backing from donors to expand current work under the Tourism-led Poverty Reduction Programme (TPRP) umbrella.

UNESCO provides technical contribution for the conception, launching, and monitoring of projects, as well as specific technical contributions in capacity development, training, environmental education, etc.

### **Facing the challenge of poverty alleviation**

Which are the major challenges of poverty alleviation in the region, and what can be done to meet them? Costa dos Coqueiros needs to discuss pro-poor initiatives and concretely contribute to reducing regional poverty through qualification of groups and people in the culture and arts segment in the region.

We will now try to sketch the contours of a poverty reduction initiative intersecting arts and tourism in Costa dos Coqueiros. Such an initiative is a natural follow-up or extension to the currently existing project on Inclusive Tourism.<sup>50</sup> Thus, the ensuing discussion heavily draws on information from its project document.

### **Target of the initiative**

Everything man produces derives from thought and reflection, translated into work routines. This process of 'doing while thinking' and 'thinking while doing' allows man to build systematic knowledge, which passes

---

<sup>50</sup> ICT Report on 'Cultural Entrepreneurialism: Coconut Coast Inclusive Tourism Project'.

from generation to generation as a cultural legacy. In the case of Costa dos Coqueiros, knowledge production has been passed down all the way from the Tupinambá Indians, 600 years ago, until it became a way of living (modus vivendi) of local communities today. It is from and around work routines that relationships are established and the form of seeing and expressing the world is developed.

This projects aims at preserving this past and keeping alive the roots of local culture, while generating jobs and income to reduce poverty within local communities in the region.

### Overall goals for target population segment

The goals of the project are:

- To recover and/or reinforce local cultural shows, increasing self-esteem and group identity for people in the communities;
- To improve living conditions for at least 500 people who are currently involved in the inclusive tourism project, as well as indirect beneficiaries; and
- To train and prepare people for self-management of cultural businesses through the creation/operation of a Culture Business Center (CBC) to support the development and trade of cultural products and services from the region.

### Leadership and partnerships

The Costa dos Coqueiros tourism cluster will involve several partners in distinct roles as suggested below. The project will be executed according to ITC's methodology and under its general coordination.

Partner	Institution type	Participation level
SEBRAE	Third sector	Cultural business incubator
Costa dos Coqueiros hotels	Private sector	Participation in cultural business rounds
Municipalities of Lauro de Freitas, Camaçari, Mata de São João, Entre Rios, Esplanada, Conde and Jandaíra.	Local government	Support for local authority actions
Secretariat of tourism	State government	Support for tourism-related actions at State level
Secretariat of culture	State government	Support for culture-related actions at State level
Ministry of Tourism	Federal government	Support for tourism-related actions at Federal level
Ministry of Culture	Federal government	Support for culture-related actions at Federal level
UNESCO	International organization	Support for: <ul style="list-style-type: none"> <li>▪ The conception, launching, monitoring and evaluation of the project;</li> <li>▪ Capacity building and environmental education.</li> </ul>

**Preliminary budget**

Expense items actions	Basic abilities	Specific and management abilities	Basic abilities	Specific and management abilities	Cultural business centre	Total R\$
	Months 1 – 6	Months 7 – 12	Months 13 – 24	Month 25 – 30	Months 31 – 36	
National consultant (ITC)	54,000.00	54,000.00	108,000.00	54,000.00	54,000.00	324,000.00
Team	185,040.00	185,040.00	185,040.00	185,040.00	185,040.00	925,200.00
Consumer material	3,951.54	2,634.36				6,585.90
Equipment	25,830.00					25,830.00
Furniture	6,158.00					6,158.00
Transport	45,628.48	45,628.48	45,628.48	45,628.48	45,628.48	228,142.40
Fixed costs	18,400.00	18,000.00	36,400.00	18,400.00	18,000.00	109,200.00
Third party services	80,280.00	80,280.00	80,280.00	80,280.00	80,280.00	401,400.00
Production of 10 workshops/tracks		84,600.00		84,600.00		169,200.00
Food	29,136.00	29,136.00	29,136.00	29,136.00	29,136.00	145,680.00
Marketing and communication	48,600.00		48,600.00			97,200.00
Travel	6,100.00	6,100.00	6,100.00	6,100.00	6,100.00	30,500.00
ITC's technical assistance	39,836.33	39,836.33	79,672.67	39,836.33	39,836.33	239,018.00
<b>Subtotal</b>	<b>542,960.35</b>	<b>545,255.17</b>	<b>618,857.15</b>	<b>543,020.81</b>	<b>458,020.81</b>	<b>2,708,114.30</b>
Contingency expenses	95,126.65	95,528.71	108,423.77	95,137.25	80,245.25	474,461.63
<b>General total (R\$)</b>	<b>638,087.01</b>	<b>640,783.88</b>	<b>727,280.92</b>	<b>638,158.06</b>	<b>538,266.06</b>	<b>3,182,575.93</b>

Break-even situation will be reached in 3 years (36 months).

**Projected return on investment**

Details	Values
Duration (years)	2 (implementation) + 3 (operation)
Gross income (R\$)	3,150,000.00 *
Investments (R\$)	3,182,575.93
<b>Self-support (months)</b>	<b>36</b>

(\*) Projection: 350 (people who directly participate in the regions cultural displays) X R\$ 250.00 (Average increase of monthly income for the project's direct beneficiaries by an average) X 36 (number of months of operation)

**Logical framework**

	<b>Intervention logic</b>	<b>Indicators</b>	<b>Means of verification</b>	<b>Important assumptions</b>
Development objective	Contribute to poverty reduction on the Coconut Coast (CC) through training groups of producers and individuals connected to existing cultural displays in the area.	Increased number of employed people and/or work generated from project initiatives.	Statistical data about the region's poverty situation; comparison with impact measurement carried out at the project's beginning and end.	Direct correlation between project activities and regional poverty reduction.
Immediate objective (1)	Training and capacity building for people in cultural business self-management.	Participation of 500 people who directly participate in the region's cultural displays.	Attendance lists for activities proposed by the project; making use of acquired knowledge at the end of each module.	Communities trained to run a Cultural Business Centre (CBC).
Immediate objective (2)	Rescue and/or reinforce local cultural displays.	<ul style="list-style-type: none"> <li>▪ Cultural display diagnosis is prepared;</li> <li>▪ Action plan is prepared;</li> <li>▪ Cultural displays being presented again in the communities.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Number of people who join cultural displays from project activities;</li> <li>▪ Interest from hotels, resorts and tourists in general in the cultural presentations;</li> <li>▪ Calendar for presentations, whether in the communities, tourist developments or events in general.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Communities' interest and commitment in the project;</li> <li>▪ Increased self-esteem and feeling of belonging for people in the communities.</li> </ul>
Immediate objective (3)	Promote the inception of a centre to supply cultural services and products in the region, generating improved living conditions for approximately 500 people who are directly involved, as well as indirect beneficiaries (100).	Sale of cultural services to hotels and public organizations connected to culture and tourism.	Creation of a coconut coast CBC, capable of offering and negotiating professional cultural displays.	Existence of visitors interested in watching cultural displays; partnership with accommodation establishments and public organizations connected to culture and tourism interested in negotiating for local cultural display presentations.
Project results				
Result (1.1)	Diagnosis of the region's living conditions, from statistical research to be prepared according to ITC/EPRP	Tables and graphs available for analysis.	Organized database.	Data collected during initial research will allow for impact measurement that implementing the project produced quality of

	Intervention logic	Indicators	Means of verification	Important assumptions
	methodology for future project impact measurements.			life for the direct beneficiaries.
Result (1.2)	500 people from CC communities trained directly to run a CBC.	Conclusion of activities to acquire basic, specific and management skills.	CBC running as an incubation system for one year.	Learning and observation period for the CBC to become effective.
Result (1.3)	Making use of community acquired knowledge regarding local culture.	Attendance lists and instructors' educational reports.	Learning verified at the end of each project module.	Community recognizes and applies acquired knowledge.
Result (2.1)	Preparation of diagnosis regarding 10 cultural displays chosen to initially form the Cultural Business Centre (CBC).	Community surveys carried out by the project team with regards to the cultural displays that will be undertaken. These surveys involve the display's history, current situation, leaders' knowledge, difficulties found, expectations, etc.	Diagnosis prepared and available.  Community leaders are made aware of work results (Diagnosis).	Viability of appointing professionals in the region who are capable of implementing the project;  Survey work carried out with the local population's extensive involvement, especially from the group which will form the CBC.
Result (2.2)	Accompaniment committee's constitution.	The Project's Accompaniment Committee is constituted, formed by representatives from ITC, resource donor, Cluster de Turismo, Imbassaí Institute and community leaders involved.	Committee's constitution minutes are available; Committee's monthly meeting minutes are available.	Commitment from the institutions involved and communities' interest in the subject.
Result (2.3)	Preparation of action plan.	Action plan is created based on the prepared diagnosis and with community involvement; The action plan specifies procedures and goals in the project's most important phases: sensitize beneficiaries, training, and cultural business centre incubation, hold cultural business round, sound fair and assisted management in the first year.	Action plan prepared and available; Monthly accompaniment reports for cultural entrepreneurialism on the coconut coast project, issued by the Imbassaí Institute and approved by the accompaniment committee; Interviews with beneficiaries.	<ul style="list-style-type: none"> <li>▪ Community recognizes and applies acquired knowledge;</li> <li>▪ Commitment from the institutions involved;</li> <li>▪ Interest from the hotels, resorts and other possible clients in the region's cultural 'products', as well as forming part of the project;</li> <li>▪ Objective action plan of a practical nature, with a specific business scope;</li> </ul>

	Intervention logic	Indicators	Means of verification	Important assumptions
				<ul style="list-style-type: none"> <li>The products offered by the cultural business centre excel in quality, joining the recovery and strengthening of cultural traditions to creating income for the local population, with tourist activity in the region as an anchor.</li> </ul>
Result (3.1)	Creation of a CBC with the objective of negotiating local cultural displays as community products to be offered to tourists.	Local cultural displays have an institution that represents them, produces presentations and negotiates fees with potential buyers.	Local cultural display presentations in accommodation establishments and events promoted by public educational, cultural and tourism institutions.	Recognition of the CBC's existence by public entities connected to education, culture and tourism to spread local culture in schools, other communities and states, generating a multiplying effect for these activities to other locations in the State of Bahia.
Result (3.2)	<ul style="list-style-type: none"> <li>Income generation for the project's direct beneficiaries;</li> <li>Income generation for the communities in general, as a result of the increased number of tourists that will visit them to learn about the cultural displays.</li> </ul>	<p>Tourists' search for communities and/or spaces where local cultural displays are presented.</p> <p>Increased monthly income for the project's direct beneficiaries by an average of R\$ 250.00, at the end of the 1<sup>st</sup> year that the CBC is running.</p>	<p>Frequency of local cultural display presentations.</p> <p>Interviews with project beneficiaries.</p> <p>Result of research concerning impact measurement (ITC methodology).</p>	<p>Visitors interested in local cultural displays.</p> <p>Beneficiaries and community leaders' commitment to the project.</p> <p>Local population's increased self-esteem.</p>
Result (3.3)	Partnership with accommodation establishments to negotiate cultural display presentations.	Accommodation establishments' interest in finding out about local cultural displays.	Cultural business round – 'sound fair' – to demonstrate local cultural displays to hotel undertakings through the CC tourism cluster.	Accommodation establishments interested in contracting local cultural displays via the CBC.



## Appendix V. Extending the contents of the module



### Goal

This appendix specifies how this module can be extended to cover additional training requirements for distinct groups of interest.

The goal is to ensure that these extensions abide by the general guidelines set forth in the original conception of the original module.

As highlighted in the preface, this module was tailored to focus on the initial phases of a project. However, achieving success in these phases will inevitably entail the need to prepare and present additional contents:

- Focusing on subsequent phases of the project;
- Addressing the demands of specific target audiences; and
- Presenting how to deal with these new requirements.

The table A below illustrates how the current version of the module can be extended and/or customized to satisfy such requirements.

**Table A: Customizing/extending the module**

Module structure/ Training audience	Section 1	Section 2	Section 3	Section 4	Appendix I	Appendix II	Appendix III
<b>Group P:</b> policymakers, government leaders, private sector, leaders, NGO leaders	P1			P4			
<b>Group T:</b> tourism organizations/associations, managers operators	T1		T3		A		
<b>Group A:</b> artist organization and association, artists themselves	A1	A2					

- Possible extensions
- Necessary customization

Target group P (policymakers, government leaders, etc.)

This group is the one which will have to lead the conception of a project and create a governance mechanism for it. A course tailored to this specific target group will have to deepen the discussion of the original section 1 (shown as new section P1 in the table) along political and societal dimensions, and add to section 4 (shown as new section P4 in the table) capacity building on concrete planning and execution of projects. In short, this course will have at least two new sections, P1 and P4, with the following syllabus:



**P1. Political vision of development, poverty alleviation and its implementation**

- World views: UN and the Millennium Development Goals;
- Poverty alleviation prospects in a world in crisis;
- Public/private partnerships;
- Funding of social development projects;
- Etc.

**P4. Project management: fundamentals and concrete application**

- Group dynamics, problem solving and consensus building;
- Structuring projects: Logical frameworks, strategic maps, balanced scorecards, etc.;
- Communication and Information: technological infrastructures, information management, web-based systems for decision making, etc.;
- Project management: activity budgeting, goal-oriented management, auditing and accounting, etc.;
- Designing a supply/demand matching system in the tourism sector: process modelling, data modelling, event-based matchmaking, implementation of ICT-based tools;
- Legal aspects: developing toolkits for artists and tourism managers, with templates for the most common situations;
- Designing project follow-up procedures: performance indicators for the tourism chain, for the artists, and for the overall business, poverty alleviation indicators, etc.

Target group (tourism organization/association leaders; tourism facility/venue managers, etc.).

Regarding original section 1, this group will be interested in better understanding how this new dimension of poverty reduction will affect the way they carry out business, among other pragmatic topics (thus requiring a new section 1, shown as T1 in figure 2).

Furthermore, group T will require capacity building on how they will effectively deploy and maintain touristic activities involving artistry with a side goal of poverty alleviation (thus requiring a new section 3, shown as T3 in the table).

Sections T1 and T3 will thus cover:

**T1. Tourism and poverty alleviation**

- Trends on tourism in the world and in selected countries;
- Tourism and development: concrete initiatives in selected countries;
- Social entrepreneurship as an add-on to the tourism business;
- Public/private partnerships for poverty alleviation;
- Etc.

**T3. Participating in a poverty alleviation project through arts in your business**

- Parliamentary procedures and collective decision making: how to build and maintain a consensus;
- Representation in the tourism sector: who does what; who should do what in this project;

- Understanding logical frameworks and strategic maps;
- Understanding the supply side: who are the artists in your region; who represents them in collective negotiations; how to hire and engage artists; formal contracts with artists: some useful templates; etc.;
- Communication and Information: collecting and updating information on the tourism chain; operating web-based information and decision making systems; where to look for information on available artists;
- Project follow-up procedures: indicators of performance and what to look for in evaluation meetings.

Target group A (artist organization/association leaders/ representatives; artist managers and assistants; artists).

As the initial phases of the project are successfully concluded, Group A will require intensive activities to further raise awareness sharpen skills and develop new abilities, considering the need for business orientation, quality assurance and better communications. At least two new sections, shown as A1 and A2 in the table, will be necessary.

**A1. Poverty alleviation through work in the tourism chain**

- The importance of tourism in the world and in selected countries;
- The importance of arts for tourism: showing a nation's uniqueness and creating revenue streams;
- Artistic activities and poverty reduction initiatives: how it can work; what governments, the private sector, and civil society can do; how the artist fits in;
- Key changes the artist must make: business attitude; quality assurance; communications.

**A2. Participating in a poverty alleviation project with your skills in the tourism sector**

- Parliamentary procedures and collective decision making: how to build and maintain consensus;
- Representing artists in group initiatives: who does what today; who should do what in this project;
- Understanding strategic maps and performance indicators of projects;
- Understanding the tourism sector in your region; that represents the sector in collective discussions; how the sector will participate in this project; how to negotiate and settle deals with tourism operators; formal contracts: some useful templates and listings of typical fees for specific engagements, etc.;
- Communications skills and tools: the role of mobile phones and the internet; communication habits for business;
- Information processing and searching: how to contribute to the creation of a data base of artists skills and agenda; getting access to information on job and engagement offers from tourism operators;
- How the matching between artists and tourism operators will occur in this project: consulting newspapers and news boards; using mobiles and/or the internet; criteria for matchmaking between candidate artists and job offers.

Project follow-up procedures: indicators of performance; what to look for in evaluation meetings; asking for support.



**Street address**  
International Trade Centre  
54-56 Rue de Montbrillant  
1202 Geneva, Switzerland

P: +41 22 730 0111  
F: +41 22 733 4439  
E: [itcreg@intracen.org](mailto:itcreg@intracen.org)  
[www.intracen.org](http://www.intracen.org)

**Postal address**  
International Trade Centre  
Palais des Nations  
1211 Geneva 10, Switzerland

The International Trade Centre (ITC) is the joint agency of the World Trade Organization and the United Nations.