TOURISM-LED POVERTY REDUCTION PROGRAMME

ARTISTIC CULTURAL MODULE

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Artistic Cultural Module

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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

Core Module:
Inclusive Tourism

Module on Artisanal Products
Module on Artistic and Cultural Products
Module on Environmental Management
Module on Tourist Hospitality Management
Module on Agriculture
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I would like to thank my research team, composed by Clorisval Pereira Jr. and Nathalia Khayat, for putting together the initial versions of this text, as the result of numerous sessions of discussion. I must then thank Ms. Tiffany Misrahi and the ITC team, for their extensive work of revision of the first version, and specially Mr. Fabrice Leclercq for his precious guidance and support. Also, my special thanks to Professor Tadao Takahashi, who dedicated much effort to generate the final version of the text, based upon his previous research work on new technologies for social inclusion in developing countries. Finally, I wish to thank Mrs. Iris Hauswirth for presenting me the opportunity to engage in this work.
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 program 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)\(^1\). ITC’s Tourism-led Poverty Reduction Programme (TPRP) is a component of the EPRP. More information can be found in Appendix A.

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 capitalise 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 years’ period. These interventions facilitate the expansion of tourism supply chains, and enable local people to become involved in the tourism sector (ITC, 2008b).

\(^1\) Please refer to Appendix A for more information on the EPRP.
The Opportunity Studies 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 A.

For further information about the TPRP, please visit: 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.2 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 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 unattainable to think a 2-3 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 the 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.

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2 Particularly considering that many artists the initiative seeks to reach out will require an intermediating reader/tutor.
Structure of the Module

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

1. Presenting the Challenge
2. The Supply Side
3. The Demand Side
4. The Complete Framework and Its Implementation

Appendix A: Summary of EPRP
Appendix B: Checklist of Documents and Procedures for Artists and Tourism Entities
Appendix C: Prospects for TPRP in Brazil
Appendix D: The Case of Costa dos Coqueiros (Bahia/Brazil)
Appendix E: 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, associativity and representation, capacity building, information and communication requirements, etc.

*Section 3* addresses the corresponding issues of the *Demand Side* (the tourism sector).

Finally, *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 program 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
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 Communication 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 effect, 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:

- Business Orientation;
- Quality Assurance; and
- Communications,

in a TPRP initiative.

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.

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;

3 More detailed discussion will be found in Sections 2 and 3.
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; and
- 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 interaction⁴. 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.

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.

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⁴ More detailed discussion will be found in Sections 2 and 3.
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 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 equipments that were 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.

![Diagram](image)

**Fig.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.

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”\(^5\).

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\(^5\) Note: DB in Figure 1-3 stands for Database
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 (Spenceley et. al.) 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 & transport, arts & culture*), a five-level chain is envisaged, consisting of:

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

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\(^6\) 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.

Fig. 1-4: Hypothetical Value Chain Involving Arts & 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:
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 (MDG) to be accomplished by 2015, addressing issues such as 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 is their role 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.7

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

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7 In Subsection 2.3, we will discuss what else he has to do in order to succeed as a professional.
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 regards 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 respectful). 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 purposes of faking deep knowledge about them, but instead displaying interest and avoiding blunders.

### Artistic Skills

No artist can succeed without practicing and improving of his skill.⁸ 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 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

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⁸ 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.
some specific people among an otherwise anonymous audience, and convert a “run-of-the-mill” performance into unforgettable moment for somebody.9

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 free-lancer. 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 assistance10. 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.

9 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.

10 As there are many options. For example, in Brazil one can form a “micro-enterprise”, an “association”, “a limited company”, etc.
Organizations are social arrangements that pursue collective goals; 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 bureaus, 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.

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 on 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.\(^{11}\)

*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.

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

- Artistic techniques,
- Theatrical techniques,
- Dance and choreography,

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\(^{11}\) The ability categories described in this document are based on the ones described in the ITC report "Cultural Entrepreneurialism: Coconut Coast Inclusive Tourism Project".
– 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\(^\text{12}\). 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.

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\(^{12}\) Each major step, or process, is identified by a number, from 1 through 11 in the figure and in the ensuing discussion.
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?**
   
   **Plan/Revise Business Plan**
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. 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.

6. **Plan/Revise Carrier/Business Plan**

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, 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.

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13 That is the case of *music*, for example.
14 In some cases, registration will be done automatically when the artist gets accredited by his/her professional guild.
16 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*\(^{17}\).

\[^{17}\text{That is, looking at how the data flows in a system. Strictly speaking, though Figure 2-2 is not an orthodox Data Flow View. It has been relaxed for the sake of clarity and readability.}\]
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, spectacles, 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 to adequate matches with the *demand side*.
Eventually, a suitable demand will be found\textsuperscript{18}. 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.

\textsuperscript{18} Matching of supply and demand will be made by automated routines, which will run down and check entries on the Data Base of Service Offers with entries on the counterpart Data Base of Job Offers (to be discussed in Section 3), and generate suitable job offer/service offer candidate pairs.
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 they 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 chances to take-off).

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

(i) What is the general situation of local artists regarding formalization of their activities?

(ii) 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?

(iii) What are the most common hiring and pricing models practiced at the spot? Are formal contracts common? Are artists satisfied with current conditions?

(iv) How do local artists fare regarding their social, technical and business abilities?

(v) 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?

(vi) 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:

<table>
<thead>
<tr>
<th>TOPIC</th>
<th>CURRENT SITUATION</th>
<th>FUTURE CHALLENGES</th>
<th>POSSIBLE MEASURES</th>
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</tbody>
</table>

- 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 Center, 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, Brasilia, 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 language, 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 context.
  - 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 sediment use of WEB infrastructure (compared to artists).

3.1 Introduction

This section turns our attention to the Demand Side. As discussed in Section 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.

But 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 what 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 associativity 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 business properly, assume legal responsibilities, sign contracts, etc. Business also needs to acquire different licenses according to government’s regulation (for sanitation, construction, etc). These certifications aim to guarantee venues quality, artists’ rights, clients’ safety, etc. In many countries, for instance, music-related businesses require special permits, to ensure songwriters’ rights.

**Associativity 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 regards 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 abovementioned “pricing disclosure principle”\(^\text{19}\) 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,\(^\text{20}\) 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 attended through a three-level training program such as the one referred to (for artists) in Section 2\(^\text{21}\).

**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

\(^{19}\) Which is so useful for potential customers.
\(^{20}\) 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.
\(^{21}\) From ITC:“Cultural Entrepreneurialism - Coconut Coast Inclusive Tourism Project”.
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 be indeed over, sooner or later.

3.3 Quality Assurance

*Quality assurance*, in Section 2, was deemed as key issue to TPRP initiatives, but, to the extent the supply side (that is, artists) was concerned, as 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 Telephony*, in hotels, lodges, etc.

This means that the TPRP framework, even in developing regions, can assist in the provisioning of 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 offering 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 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?

Fig. 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*\(^\text{22}\), as follows:

1. **Create Formal Identity**

   Firstly, a tourism business will have to acquire a *formal identity*, submitting the necessary documentation to local authorities.

2. **Physical Installation Needed?**

   Is the tourism business going to operate at a fix 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.

3. **Detail/Update Business Proposition**

   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.

   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.

   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.

4. **Plan Artistic Activity/Event**

   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.

5. **Intellectual Property (IP) Rights Involved?**

   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\(^\text{23}\) whenever some transaction involves the items.

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\(^\text{22}\) That is, a vision emphasizing processes or actions in a logical, sequential chain.

\(^\text{23}\)
6. **Announce Job Offer**

As planning of an artistic activity/event takes off, the tourism agent/promoter in charge will announce available positions, including profile 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.

7. **Select Service Provider**

Eventually, a job offer will be successfully matched with the skills and agenda constraints of an artist offering his services.

8. **Sign Contract**

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.

9. **Supervise Execution**

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.

10. **Calculate IPR Fees**

The appropriate organization will calculate copyright fees and make sure that it will be duly taken into account in the calculation of service fees.

11. **Pay Services**

The artist gets paid for his services, after all taxes are deducted.

12. **Result OK?**

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.

13. **Recurring Problem?**

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.

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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.
14. *Lost Heart?*

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 the track again.

15. *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\(^\text{24}\).

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*.

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\(^{24}\) 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 above shows a Data Flow View, where things work as follows:

1. **Feeding/Updating of Database of Tourism Entities**

   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 uses to be an early adopter of ICT innovations. 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.

2. **Job Offering and Fulfilment**

   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 in companion 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 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 received services (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.

3. **Checking the Database of Service Offers**

   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.

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25 Even in developing countries, no travel agency stands a chance to operate and survive without heavily using the Internet and electronic services to get access to Amadeus and/or similar systems.
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.

3.1. Consider the Case selected in Exercise 1.

(i) What is the general situation of local tourism operators regarding formalization of their activities?

(ii) 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?

(iii) Which are the common hiring and pricing models practiced at the spot? Are formal contracts common? Are venues satisfied with current conditions?

(iv) How do tourism operators’ fare considering social, technical and business abilities?

(v) 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?

(vi) How do tourism operators run their business and take care of marketing and administrative duties?

3.2. 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 33.
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.


[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.


[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.

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\textsuperscript{26}.

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 matching pairs at each run down 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.

<table>
<thead>
<tr>
<th>DEMAND SIDE QUESTIONS</th>
<th>SUPPLY SIDE QUESTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MONEY</strong></td>
<td>How much the transaction promoter is willing to pay?</td>
</tr>
<tr>
<td><strong>TRANSACTION</strong></td>
<td>What is the business offered? When/where/how is it supposed to occur? What are the deliverables?</td>
</tr>
<tr>
<td><strong>DATABASES</strong></td>
<td>Who are the proponents? What does each one do? How to contact each one?</td>
</tr>
</tbody>
</table>

**Analysing a Pair of Matching Candidates**

\textsuperscript{26} 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.
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. 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. 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?

A good bet is a local NGO, 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 articulations, this NGO will have to make sure to get the support of other two 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

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27 Not to mention that the frontier between an NGO and a Private Company can be quite elusive.
28 Or a large NGO, with concrete presence in the region, to be targeted by the would-be TPRP initiative.
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.29

Looking Around

As stressed in the beginning of this section, there are countless places in the world were a poverty reduction initiative makes sense. In effect, there is still a significant portion of people in the world who live on less than 1 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.

29 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\(^\text{30}\).

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 A of this module summarizes information about the Center and its TPRP initiatives.

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

(i) Decision about the First Mover;
(ii) Identification of the Beneficiaries of the TPRP effort;
(iii) Looking Around to Seek Potential Allies;
(iv) Adjusting Mindsets to make sure everybody truly understands the initiative; and
(v) Seeking Expert Advice, particularly from ITC.
(vi) Securing donor funding

\(^{30}\) As discussed in Section 1 through 4.
4.4 Implementation Dimensions

A large initiative will require due consideration of several dimensions and aspects, including at least:

(i) Coordination Structures,
(ii) Information Management,
(iii) Technological Infrastructure,
(iv) Funding,
(v) Marketing, and
(vi) Self-regulation.

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:

(i) 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.

(ii) 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

31 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.
lost hope to think one can launch a pro-poor initiative without the support of a local “United Nations Assembly” of sorts.

(iii) *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.

<table>
<thead>
<tr>
<th>Four major categories of information will have to be processed, namely:</th>
</tr>
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<tbody>
<tr>
<td><strong>(i) Supply Side</strong></td>
</tr>
<tr>
<td>– Artists (individuals, groups, etc.);</td>
</tr>
<tr>
<td>– Artist agents, managers, etc.;</td>
</tr>
<tr>
<td>– Artist associations;</td>
</tr>
<tr>
<td>– Ready-to-play spectacles, shows, etc.</td>
</tr>
<tr>
<td><strong>(ii) Demand Side</strong></td>
</tr>
<tr>
<td>– Hotels, restaurants, bars, museums, etc.;</td>
</tr>
<tr>
<td>– Tourism managers, operators, agencies, etc.;</td>
</tr>
<tr>
<td>– Tourism associations;</td>
</tr>
<tr>
<td>– Regular tours, spectacles, etc.</td>
</tr>
<tr>
<td><strong>(iii) Open Bids</strong></td>
</tr>
<tr>
<td>– Shows, concerts, etc.;</td>
</tr>
<tr>
<td>– Supply of goods/services; etc.</td>
</tr>
<tr>
<td><strong>(iv) Useful information</strong></td>
</tr>
<tr>
<td>– About the region;</td>
</tr>
<tr>
<td>– About the project;</td>
</tr>
<tr>
<td>– Pertaining legislation, related entities, etc.;</td>
</tr>
<tr>
<td>– Contract templates;</td>
</tr>
<tr>
<td>– Statistics, etc.</td>
</tr>
</tbody>
</table>
A significant amount of such information will be already available in electronic format, especially for categories (ii) and (iv)\textsuperscript{32}, and reformatting/complementing it will be a straightforward matter. Category (i) may pose a problem, particularly if the culture & 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\textsuperscript{33}.

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 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\textsuperscript{34}, because all *databases* will be Web-based, and key articulation mechanisms will be based on Web 2.0 facilities.

Thirdly, *open software* packages\textsuperscript{35} 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 use to have much investing capability: they have more than enough challenges in the hands with the need to

\textsuperscript{32} In case the selected tourism destination has a sizable background history of activities.

\textsuperscript{33} And, depending on the particular circumstances in a selected spot, maybe “should”.

\textsuperscript{34} It will be available wherever mobile telephony services exist, because both services share the same basic communications infrastructure.

\textsuperscript{35} In well proven language/data base combinations, such as PHP/MySQL.
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\textsuperscript{36}. 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\textsuperscript{37}.

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\textsuperscript{38}.

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.

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

\begin{itemize}
  \item Initial funding from federal government and/or international development agencies, plus some large enterprises with interests in the selected region;
  \item (i) Contributions \textit{in kind} from local government(s), private sector and NGOs in initial stages of the project; and
  \item (ii) \textit{Sustainable funding} by the private sector, on the basis of voluntary contributions associated with the income level of each participating entity.
\end{itemize}

\textsuperscript{36} 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.

\textsuperscript{37} 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.

\textsuperscript{38} 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.
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 to mobilize 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 voluble to wait 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 operation, 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 the 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 as the result of group work during a time-limited session in a Course. In real life situations, instead of improvising with locally available brainwave, this is the point in time when seeking external help may be most appropriate. Entities such as ITC specialize in providing advice to governments on EPRP/TPRP feasibility analyses.

Consider seeking support from ITC. How will you do it?

(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 formal identity? Does it have a proven record of activities of social inclusion, capacity building, community work, etc.?

(ii) Are there any initiatives operating in the region with which you can discuss and share 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, community development? Craftsmanship? Export by SMEs? Tourism? How do they work?

(iv) There must be at least one association for Tourism-related entities in your region which can 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? Inclusive tourism? 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 ICT or a similar organization. Identify it and get in contact with it. Congratulations and good luck!
To Learn More


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 deep questions, not so many concrete answers.


Compilation of over 30 authors’ contributions describing methods to involve people, reach/generate rough consensus, and promote lasting changes in organizations and communities. Very well written and packed with tables and illustrations on “how to”.


A leaflet (named a “Facts 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 most readable, and can be adapted with ease to refer to another country.


Second edition of 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) stands out as something more closely related to the goal of this Manual.
Appendix A: Summary of EPRP

What is EPRP

“Making trade work for the poor”

EPRP Mission and Vision

Vision:

Poor women and men in developing countries are autonomous; develop themselves and their communities through trade.

Mission:

Link through technical support promising products/services from poor communities to markets, in order to achieve a direct impact on their economic development.

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).

The EPRP aims to enable 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. The 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 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 of their needs amongst trade organizations, support organizations and government authorities (ITC, 2006).

The development of the ITC’s Tourism-Led Poverty Reduction Programme (TPRP) results from the EPRP and focuses upon 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 the 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 organising producers**: Identifying producer groups, assessing production capacities, skills, organisational capacity, and environmental and social considerations.
- **Matching products 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).

Appendix B: Checklist of Documents and Procedures for Artists and Tourism Operators

Goal

➢ This appendix presents a checklist of documents and procedures that artists and tourism agents may need to obtain/follow in order to be able to carry out business in a given country.

Artists

Fig. 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.  

(2) **Identity Card / Social Security Number**

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) **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).

(4) **Work Document Number**

It is an identity number used for labour purposes.

(5) **Certificate or 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).

(6) **Guild Membership Number**

It uses to be a certificate of membership in a trade or labor union. In some countries, union membership is mandatory for expertise accreditation.

(7) **Intellectual Property Rights Office Record**

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

(8) **Fixed–Term Contract**

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. The employee should have the same rights in a fixed-term contract as in a long-term contract.

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39 Definitions based on Wikipedia (http://www.wikipedia.com.br/)
(9) **Employment Contract**

Employment Contract is a long-term, usually written, agreement between employer and employee, who attributes rights and responsibilities for both parties.

(10) **Invoice**

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

(11) **Death Certificate**

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

(12) **Transfer of Rights to Heir**

Official document for transferring inheritance rights to heir.

**Tourism Entities**

![Diagram of Tourism Entities Documents and Procedures]

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Fig. B-2: Tourism Entities Documents and Procedures
As a first step, the tourism operator should check if he/she possesses all formal documents (identity card, social security number, fiscal registration number etc.).

(1) Fiscal Registration Number

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

(4) Listing of IP Right Items

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:

- **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.

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40 As described in the previous discussion in this Appendix.

41 Based upon [http://www.ipo.gov.uk/home.htm](http://www.ipo.gov.uk/home.htm)

42 Referring to UK legislation, one of the most complete in the world on intellectual property issues.
- **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) **News board, 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**

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, E-mail, Phone 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 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, 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 C: 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 upon this module will take place.\(^{43}\)

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 of the country. The country had 5.2 million visitors in 2008 and in 2007 ranked as the fourth tourist destination in the Americas, the main destination in South America, and the second in Latin America after Mexico. Revenues from international tourists reached USD 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 USD 21.8 billion, 5.6 times more than the amount generated by international tourists in 2005.\(^{44}\)

Brazil offers domestic and international tourists an ample gamut 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 destinations in Brazil it is worth noting the rainforest in the Amazon, beaches and dunes in the Northeast Region, the Pantanal in the Center-West Region, beaches in Rio de Janeiro and Santa Catarina, cultural and historic cities in Minas Gerais, and thriving metropolitan life in São Paulo city.

\(^{43}\) 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.

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 effect, 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 Nation’s 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 Brasil, and Banco Interamericano de Desenvolvimento (BID), have started a Sustainable Tourism Certification Programme which is supporting 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 is promoting local sustainable development through tourism and valuation 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 Parnaiba, Fernando de Noronha, Guaraqueçaba, Itacaré, Jalapão, Mamirauá, Maraú, Pirenópolis, Rio das Contas, Serra de Capivara, Tibau de Sul, Trancoso or Vale do Guaporé. These are just a few of the more than a hundred less traveled 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 manifestations.

But there is a downside to this scenario.

As mentioned before, the TTCI report duly stresses a number of weaknesses for tourism in Brazil. Moreover, a huge income inequality within the Brazilian population poses a major challenge. According to the World Bank\(^\text{45}\):

- 22% of the population still live 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\(^\text{46}\):

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

\(^{45}\) 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

\(^{46}\) Brazil Sustainable Tourism Program. http://www.sustainabletourismbrazil.org/
Carnival is Brazil’s most well known festive season. 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, Northeast);
- Festa Junina (Southeast); and
- Maracatu (Pernambuco).

Besides these major events, many local and less known events, featuring local rhythms and traditions, are worth mentioning⁴⁷, 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, Curiauí (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);
- Gantois, Salvador (BA);
- Congada dos Arturos, Contagem (MG);
- Moçambique, Aparecida do Norte (SP);
- Zambiapungu, 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 exam 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 at 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 to 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.

<table>
<thead>
<tr>
<th>Name</th>
<th>Description</th>
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<tbody>
<tr>
<td>ABRAC</td>
<td>Associação Brasileira de Autores, Compositores, Intérpretes e Músicos</td>
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<td></td>
<td>(Brazilian Association of Authors, Composers, Interpreters and Musicians)</td>
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<td>AMAR</td>
<td>Associação de Músicos, Arranjadores e Regentes [<a href="http://www.amar.art.br">www.amar.art.br</a>]</td>
</tr>
<tr>
<td></td>
<td>(Association of Musicians, Arrangers and Conductors)</td>
</tr>
<tr>
<td>ANACIM</td>
<td>Associação Nacional de Autores, Compositores, Intérpretes e Músicos</td>
</tr>
<tr>
<td></td>
<td>(National Association of Authors, Composers, Interpreters and Musicians)</td>
</tr>
<tr>
<td>ASSIM</td>
<td>Associação de Intérpretes e Músicos [<a href="http://www.assim.org.br">www.assim.org.br</a>]</td>
</tr>
<tr>
<td></td>
<td>(Association of Interpreters and Musicians)</td>
</tr>
<tr>
<td>SADEMBRA</td>
<td>Sociedade Administradora de Direitos de Execução Musical do Brasil</td>
</tr>
<tr>
<td></td>
<td>(Administrative Society for the Rights of Music Execution in Brazil)</td>
</tr>
<tr>
<td>SBACEM</td>
<td>Sociedade Brasileira de Autores, Compositores e Escritores de Música</td>
</tr>
<tr>
<td></td>
<td>(Brazilian Society of Authors, Composers and Music Writers)</td>
</tr>
<tr>
<td>SICAM</td>
<td>Sociedade Independente de Compositores e Autores Musicais</td>
</tr>
<tr>
<td></td>
<td>(Independent Society of Music Authors and Composers)</td>
</tr>
<tr>
<td>SOCINPRO</td>
<td>Sociedade Brasileira de Administração e Proteção de Direitos Intelectuais</td>
</tr>
<tr>
<td></td>
<td>(Brazilian Society for Administration and Protection of Intelectual Rights)</td>
</tr>
<tr>
<td>UBC</td>
<td>União Brasileira de Compositores [<a href="http://www.ubc.org.br">www.ubc.org.br</a>]</td>
</tr>
<tr>
<td></td>
<td>(Brazilian Union of Composers)</td>
</tr>
</tbody>
</table>
ECAD collects around 10% of the gross income from concerts. From this percentage, 19% remains with the institution and 6% goes to the music associations, totaling 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, Edif. 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

Regarding *membership fees*, the State of Rio de Janeiro provides a good example. Fee categories and amounts include the following (as of February 2009):

<table>
<thead>
<tr>
<th>Category</th>
<th>Fee Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singer</td>
<td>R$ 481.35/year</td>
</tr>
<tr>
<td>Specialized musician</td>
<td>R$ 390.30/ year</td>
</tr>
<tr>
<td>Rythmist</td>
<td>R$ 300.50/ year</td>
</tr>
</tbody>
</table>

**References**

Closing this appendix, a few web references on cultural and sustainable tourism are listed below:

**Instituto de Hospitalidade**  
http://www.hospitalidade.org.br/

**Brazil Sustainable Tourism Program**  
http://www.sustainabletourismbrazil.org/

**Brazil Sustainable Tourism Certification Program**  
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.facedobrasil.org.br

FLO (Fair-Trade Labelling Organizations)
http://www.fairtrade.net
Appendix D: 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\(^{48}\) (“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 little town of Mangue Seco, near the border with Sergipe state, and crosses seven municipalities\(^{49}\).

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\(^{48}\) 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.

\(^{49}\) 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. Beaches are surrounded by reefs which, during the low tide, encircle natural ponds, full of coloured 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 the mangroves and the 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 during the 1970s. This also caused a large flow of holidaymakers to the region, and 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)

<table>
<thead>
<tr>
<th>Local Municipalities</th>
<th>Total Resident Population</th>
<th>Area (km²)</th>
<th>Demographic Density (inhab/km²)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lauro de Freitas</td>
<td>113,543</td>
<td>59.91</td>
<td>1,895.23</td>
</tr>
<tr>
<td>Camaçari</td>
<td>161,727</td>
<td>759.8</td>
<td>212.85</td>
</tr>
<tr>
<td>Mata de São João</td>
<td>32,568</td>
<td>670.38</td>
<td>48.58</td>
</tr>
<tr>
<td>Entre Rios</td>
<td>37,513</td>
<td>1,235.82</td>
<td>30.35</td>
</tr>
<tr>
<td>Esplanada</td>
<td>27,230</td>
<td>1,370.69</td>
<td>19.87</td>
</tr>
<tr>
<td>Conde</td>
<td>20,426</td>
<td>950.62</td>
<td>21.49</td>
</tr>
<tr>
<td>Jandaíra</td>
<td>10,027</td>
<td>642.65</td>
<td>15.60</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>403,034</strong></td>
<td><strong>5,689.87</strong></td>
<td><strong>70.83</strong></td>
</tr>
</tbody>
</table>

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, favored 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 no 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 profound lack of health and education services can be observed in this region. There are only four health care centres within a 1,930 Km2 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

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


The working age population on the Costa dos Coqueiros (from the age of 10) presents quite a unique distribution throughout the distinct local municipalities. Persons living farther 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 noticed in the region.
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.
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. On the other hand, they are 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 ekes out a living from non-specialized activities, because of the low qualification level.

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

According to 2006 PNAD/IBGE, Bahia is ranked 20th among the Brazilian States regarding Internet access, while its population is composed by 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 language, and it is not easy for a foreigner to book any service through online means.

**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 supplanted by petroleum, discovered in the second half of the 20th century. Employment shifted from agriculture to extraction. Highly educated engineers and business people from Southern States moved north, while many low-income Bahians moved south, adding to the already crowded favelas 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.

50 Slums or shanty towns.
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 occur in the region.

**Regular International Flights**

<table>
<thead>
<tr>
<th>Operator</th>
<th>Weekly Frequency</th>
<th>Origin/Destination</th>
</tr>
</thead>
<tbody>
<tr>
<td>TAP</td>
<td>7</td>
<td>Lisbon / Salvador</td>
</tr>
<tr>
<td>Air Europa</td>
<td>4</td>
<td>Madrid / Salvador</td>
</tr>
<tr>
<td>TAH</td>
<td>1</td>
<td>Miami / Salvador</td>
</tr>
<tr>
<td>Air Condor</td>
<td>2</td>
<td>Frankfurt / Salvador</td>
</tr>
<tr>
<td>Iberoworld</td>
<td>1</td>
<td>Madrid / Salvador</td>
</tr>
<tr>
<td>TAH</td>
<td>7</td>
<td>Buenos Aires / Salvador</td>
</tr>
<tr>
<td>TAH</td>
<td>1</td>
<td>Paris / Salvador</td>
</tr>
<tr>
<td>AMERICAN AIRLINES*</td>
<td>7</td>
<td>Miami / Salvador</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>30</strong></td>
<td></td>
</tr>
</tbody>
</table>
The still predominantly rural characteristics in villages of Costa dos Coqueiros 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, in provenance mainly from Portugal (18.2%), Portugal (14.9%), Spain (13.6%), USA (10.4%), and Argentina (8.3%);
- 2 million passengers at Salvador airport, which is the most important in the Northeast 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:

- Sauípe 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 typical gastronomy with strong African roots. Several of 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 discriminating 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 manifestations 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” (marks 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” 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

<table>
<thead>
<tr>
<th>Local Municipality</th>
<th>Type of Craft Production</th>
<th>Cultural Group</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lauro de Freitas</td>
<td>Use of cloth remnants/ 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, stock 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</td>
<td>Musical group, choral, carnival block, capoeira group, dance group, theatre group, terno, terreiro de candomblé and rezadeira.</td>
</tr>
<tr>
<td>Camaçari</td>
<td>Use of cloth remnants/ 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</td>
<td>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</td>
</tr>
<tr>
<td>Mata de São João</td>
<td>Use of cloth remnants/ Embroidery/ Ceramics/ Basket making and weaving/ Crochet and knitting/ Lace/ Weaving Ceramics</td>
<td>Musician, composer, plastic artist, dancer, sculptor, fanfare, musical group, writer, carnival block, capoeira group, dance group, theatre group, bumba meu boi and samba, reisado.</td>
</tr>
<tr>
<td>Entre Rios</td>
<td>Use of cloth remnants/ Embroidery/ Ceramics/ Basket making and weaving/ Crochet and knitting/ Flowers/ Wood/ Weaving/ Glass/ Coconut/ Biscuit and rubberised</td>
<td>Plastic artist, sculptor, musical group, choral, writer, carnival block and capoeira group.</td>
</tr>
<tr>
<td>Esplanada</td>
<td>Use of cloth remnants/ 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 marbles/ Dolls</td>
<td>Carnival lock, theatre group, reisado, samba de roda, quadrilha, marujada, trança-fitas, carretas de lama, rezadeira, terreiro de candomblé, cachaça* production and popular medicine. (*) Fermented and distilled sugarcane juice.</td>
</tr>
<tr>
<td>Conde</td>
<td>Use of cloth remnants/ Embroidery/ Ceramics/ Basket making and weaving/ Flowers/ Shells and smoothed pebbles/ Painting on cloth/ Painting/ Scrap/ Work with coconut fibres (Panicum)</td>
<td>Sculptor, choral, writer, carnival block, capoeira group, dance group, theatre group, reisado, quadrilha, samba de roda, maculelê, puxada de rede, terno and rezadeira.</td>
</tr>
<tr>
<td>Jandaíra</td>
<td>Basket making and weaving/ Work with coconut palm material</td>
<td>Choral, cruzadinha, marujada, zabumba, samba de roda and rezadeira.</td>
</tr>
</tbody>
</table>

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

### 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 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 need 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\textsuperscript{51}. 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 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 current local communities today. It is from and around work routines that relationships are established and the form of seeing and expressing the world is extrapolated.

This project 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:

(i) to recover and/or reinforce local cultural manifestations, increasing self-esteem and group identity for people in the communities;

(ii) to improve living conditions for at least 500 people who are currently involved in the Inclusive Tourism Project, as well as indirect beneficiaries; and

(iii) 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.

\textsuperscript{51} ICT Report on “Cultural Entrepreneurialism: Coconut Coast Inclusive Tourism Project”.

---

ITC - Tourism-led Poverty Reduction Programme
<table>
<thead>
<tr>
<th>Partner</th>
<th>Institution Type</th>
<th>Participation level</th>
</tr>
</thead>
<tbody>
<tr>
<td>SEBRAE</td>
<td>Third Sector</td>
<td>Cultural business incubator</td>
</tr>
<tr>
<td>Costa dos Coqueiros hotels</td>
<td>Private Sector</td>
<td>Participation in cultural business rounds</td>
</tr>
<tr>
<td>Municipalities of Lauro de Freitas, Camaçari, Mata de São João, Entre Rios, Esplanada, Conde and Jandaíra.</td>
<td>Local Government</td>
<td>Support for local authority actions.</td>
</tr>
<tr>
<td>Secretariat of Tourism</td>
<td>State Government</td>
<td>Support for tourism-related actions at State level</td>
</tr>
<tr>
<td>Secretariat of Culture</td>
<td>State Government</td>
<td>Support for culture-related actions at State level</td>
</tr>
<tr>
<td>Ministry of Tourism</td>
<td>Federal Government</td>
<td>Support for tourism-related actions at Federal level</td>
</tr>
<tr>
<td>Ministry of Culture</td>
<td>Federal Government</td>
<td>Support for culture-related at Federal level</td>
</tr>
<tr>
<td>UNESCO</td>
<td>International Organization</td>
<td>Support for:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- the conception, launching, monitoring and evaluation of the project;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- capacity building and environmental education.</td>
</tr>
</tbody>
</table>

### Preliminary Budget

<table>
<thead>
<tr>
<th>Expense Items \ Actions</th>
<th>Basic Abilities</th>
<th>Specific and Management Abilities</th>
<th>Basic Abilities</th>
<th>Specific and Management Abilities</th>
<th>Cultural Business Center</th>
<th>TOTAL R$</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Months 1 - 6</td>
<td>Months 7 - 12</td>
<td>Months 13 - 24</td>
<td>Month 25-30</td>
<td>Months 31-36</td>
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<tr>
<td>National Consultant (ITC)</td>
<td>54,000.00</td>
<td>54,000.00</td>
<td>108,000.00</td>
<td>54,000.00</td>
<td>54,000.00</td>
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<td>Team</td>
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<td>185,040.00</td>
<td>185,040.00</td>
<td>185,040.00</td>
<td>185,040.00</td>
<td>925,200.00</td>
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<td>Consumer Material</td>
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<td>2,634.36</td>
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<td>6,585.90</td>
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<td>Equipment</td>
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<td>25,830.00</td>
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<tr>
<td>Furniture</td>
<td>6,158.00</td>
<td></td>
<td></td>
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<td></td>
<td>6,158.00</td>
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<tr>
<td>Transport</td>
<td>45,628.48</td>
<td>45,628.48</td>
<td>45,628.48</td>
<td>45,628.48</td>
<td>45,628.48</td>
<td>228,142.40</td>
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<tr>
<td>Fixed Costs</td>
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<td>18,000.00</td>
<td>36,400.00</td>
<td>18,400.00</td>
<td>18,000.00</td>
<td>109,200.00</td>
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<td>Third Party Services</td>
<td>80,280.00</td>
<td>80,280.00</td>
<td>80,280.00</td>
<td>80,280.00</td>
<td>80,280.00</td>
<td>401,400.00</td>
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<tr>
<td>Production of Ten Workshops/Tracks</td>
<td>84,600.00</td>
<td>84,600.00</td>
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<td>169,200.00</td>
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<td>Food</td>
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<td>29,136.00</td>
<td>29,136.00</td>
<td>29,136.00</td>
<td>29,136.00</td>
<td>145,680.00</td>
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<td>Marketing and Communication</td>
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<td>48,600.00</td>
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<td></td>
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<td>97,200.00</td>
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<td>Travel</td>
<td>6,100.00</td>
<td>6,100.00</td>
<td>6,100.00</td>
<td>6,100.00</td>
<td>6,100.00</td>
<td>30,500.00</td>
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<td>ITC's Technical Assistance</td>
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<td>39,836.33</td>
<td>79,672.67</td>
<td>39,836.33</td>
<td>39,836.33</td>
<td>239,018.00</td>
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<tr>
<td>Subtotal</td>
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<td>618,857.15</td>
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<td>458,020.81</td>
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<tr>
<td>Contingency Expenses</td>
<td>95,126.65</td>
<td>95,528.71</td>
<td>108,423.77</td>
<td>95,137.25</td>
<td>80,245.25</td>
<td>474,461.63</td>
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<tr>
<td><strong>GENERAL TOTAL(R$)</strong></td>
<td><strong>638,087.01</strong></td>
<td><strong>640,783.88</strong></td>
<td><strong>727,280.92</strong></td>
<td><strong>638,158.06</strong></td>
<td><strong>538,266.06</strong></td>
<td><strong>3,182,575.93</strong></td>
</tr>
</tbody>
</table>

Break-even situation will be reached in 3 years (36 months).
Projected Return on Investment

<table>
<thead>
<tr>
<th>Details</th>
<th>Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duration (years)</td>
<td>2 (implementation) + 3 (operation)</td>
</tr>
<tr>
<td>Gross Income (R$)</td>
<td>3,150,000.00 *</td>
</tr>
<tr>
<td>Investments (R$)</td>
<td>3,182,575.93</td>
</tr>
<tr>
<td>Self-support (months)</td>
<td>36</td>
</tr>
</tbody>
</table>

(*): Projection: 350 (people who directly participate in the region’s 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

<table>
<thead>
<tr>
<th>Development Objective</th>
<th>Intervention Logic</th>
<th>Indicators</th>
<th>Means of Verification</th>
<th>Important Assumptions</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Contribute to poverty reduction on the Coconut Coast (CC) through training groups of producers and individuals connected to existing cultural displays in the area.</td>
<td>Increased number of employed people and/or work generated from project initiatives.</td>
<td>Statistical data about the region’s poverty situation; comparison with impact measurement carried out at the project’s beginning and end.</td>
<td>Direct correlation between project activities and regional poverty reduction.</td>
</tr>
<tr>
<td>Immediate Objective (1)</td>
<td>Training and capacity building for people in cultural business self-management.</td>
<td>Participation of 500 people who directly participate in the region’s cultural displays.</td>
<td>Attendance lists for activities proposed by the project; making use of acquired knowledge at the end of each module.</td>
<td>Communities trained to run a Cultural Business Centre (CBC).</td>
</tr>
<tr>
<td>Immediate Objective (2)</td>
<td>Rescue and/or reinforce local cultural displays.</td>
<td>-Cultural display diagnosis is prepared; -Action Plan is prepared; -Cultural displays being presented again in the communities;</td>
<td>-Number of people who join cultural displays from project activities; -Interest from hotels, resorts and tourists in general in the cultural presentations; -Calendar for presentations, whether in the communities, tourist developments or events in general.</td>
<td>- Communities’ interest and commitment in the project; - Increased self-esteem and feeling of belonging for people in the communities.</td>
</tr>
<tr>
<td>Immediate Objective (3)</td>
<td>Promote the incubation 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).</td>
<td>Sale of cultural services to hotels and public organisations connected to culture and tourism.</td>
<td>Creation of a Coconut Coast CBC, capable of offering and negotiating professional cultural displays.</td>
<td>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.</td>
</tr>
</tbody>
</table>
### Project Results

<table>
<thead>
<tr>
<th>Result (1.1)</th>
<th>Diagnosis of the region’s living conditions, from statistical research to be prepared according to ITC/EPRP methodology for future project impact measurements.</th>
<th>Tables and graphs available for analysis.</th>
<th>Organised database.</th>
<th>Data collected during initial research will allow for impact measurement that implementing the project produced quality of life for the direct beneficiaries.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Result (1.2)</td>
<td>500 people from CC communities trained directly to run a CBC.</td>
<td>Conclusion of activities to acquire basic, specific and management skills.</td>
<td>CBC running as an incubation system for one year.</td>
<td>Learning and observation period for the CBC to become effective.</td>
</tr>
<tr>
<td>Result (1.3)</td>
<td>Making use of community acquired knowledge regarding local culture.</td>
<td>Attendance lists and instructors' educational reports.</td>
<td>Learning verified at the end of each project module.</td>
<td>Community recognizes and applies acquired knowledge.</td>
</tr>
<tr>
<td>Result (2.1)</td>
<td>Preparation of diagnosis regarding 10 cultural displays chosen to initially form the Cultural Business Centre (CBC).</td>
<td>-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.</td>
<td>Diagnosis prepared and available.</td>
<td>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.</td>
</tr>
<tr>
<td>Result (2.2)</td>
<td>Accompaniment Committee’s Constitution.</td>
<td>The Project’s Accompaniment Committee is constituted, formed by representatives from the ITC, resource donor, Cluster de Turismo, Imbassaí Institute and community leaders involved.</td>
<td>Committee’s Constitution minutes are available; Committee’s monthly meeting minutes are available.</td>
<td>Commitment from the institutions involved and communities’ interest in the subject.</td>
</tr>
<tr>
<td>Result (2.3)</td>
<td>Preparation of Action Plan.</td>
<td>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</td>
<td>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.</td>
<td>-Community recognizes and applies acquired knowledge; -Commitment from the institutions involved; -Interest from the hotels, resorts and other possible clients in the region’s cultural “products”, as well as forming part of the project; -Objective Action Plan of a practical nature, with a specific business scope; -The products offered by</td>
</tr>
<tr>
<td>Result (3.1)</td>
<td>Creation of a CBC with the objective of negotiating local cultural displays as community products to be offered to tourists.</td>
<td>Local cultural displays have an institution that represents them, produces presentations and negotiates fees with potential buyers.</td>
<td>Local cultural display presentations in accommodation establishments and events promoted by public educational, cultural and tourism institutions.</td>
<td>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.</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Result (3.2)</td>
<td>- Income generation for the project’s direct beneficiaries; - 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; - Increased monthly income for the project’s direct beneficiaries by an average of R$250.00, at the end of the 1st year that the CBC is running.</td>
<td>Tourists’ search for communities and/or spaces where local cultural displays are presented.</td>
<td>Frequency of local cultural display presentations.</td>
<td>Visitors interested in local cultural displays; Beneficiaries and community leaders’ commitment to the project; Local population’s increased self-esteem.</td>
</tr>
<tr>
<td>Result (3.3)</td>
<td>Partnership with accommodation establishments to negotiate cultural display presentations.</td>
<td>Accommodation establishments’ interest in finding out about local cultural displays.</td>
<td>Cultural Business Round – “Sound Fair” – to demonstrate local cultural displays to hotel undertakings through the CC Tourism Cluster.</td>
<td>Accommodation establishments interested in contracting local cultural displays via the CBC.</td>
</tr>
</tbody>
</table>
Appendix E: 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 below illustrates how current version of the Module can be extended and/or customized to satisfy such requirements.

<table>
<thead>
<tr>
<th>Module Structure/Training Audience</th>
<th>Section 1</th>
<th>Section 2</th>
<th>Section 3</th>
<th>Section 4</th>
<th>Appendix A</th>
<th>Appendix B</th>
<th>Appendix C</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Group P:</strong> Policy Makers, Gov. Leaders, Priv. Sector Leaders, NGO Leaders</td>
<td>P1</td>
<td></td>
<td></td>
<td>P4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Group T:</strong> Tourism Orgs./Assocs., Managers Operators</td>
<td>T1</td>
<td>T3</td>
<td></td>
<td>A</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Group A:</strong> Artist Orgs. &amp; Assoc., Artists themselves</td>
<td>A1</td>
<td>A2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table: Customizing/Extending the Module

- Possible Extensions
- Necessary Customization

ITC - Tourism-led Poverty Reduction Programme
Target group P (Policy Makers, 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 modeling; data modeling; 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 T (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, amongst 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 in 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 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; who 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.