

EXPLORING THE APPROACHES OF CULTURE ON SUSTAINABLE DEVELOPMENT

Agung Parameswara
I Made Suyana Utama

ABSTRACT

The role of culture has full attention among global policymakers and scholars as one of the pillars of sustainable development after the three pillars: nature, social, and economic that can provide social cohesion and well-being. However, there are few studies on the role of culture on sustainable development, particularly in Indonesian regions. Even though culture has it all components to contribute the economic development, social stability, and environmental protection such as intangible and tangible value, cultural heritage, traditions, creative-culture industries, various forms of artistic expression, local values and behaviour. An in-depth exploration method with a descriptive approach carries from the literature review on the new occurrence are presented. In this article, we discuss the principles and role of culture in its dynamic relationship with sustainable development. The theoretical framework of the exploration of the literature review is essential for the government to make a policy brief.

Keywords: sustainable development, policy, culture, literature reviews, sustainability

INTRODUCTION

The “mantra” of sustainable development has come to recognize as a comprehensive paradigm in which it interprets ecological, social and economic interdependence as a specific application of the sustainability paradigm in development over the past half-century in developed and developing countries (Throsby, 2017; Throsby & Petetskaya, 2016). However, in the discourse of sustainable development, the “cultural” aspects are discussed and debated in the interdisciplinary sciences and policy domains by academics and in the discussion of “cultural” sustainability development get attention as one aspect that must be its own goal as the fourth pillar in sustainability (Duxbury & Gillette, 2007; Isar, 2017; Kangas, Duxbury, & De Beukelaer, 2017; Soini & Birkeland, 2014; Soini & Dessein, 2016; Throsby, 2017; United Cities and Local Governments, 2010). It can be understand that culture as the core of people’s lives where the potential for cultural, creative and artistic expression to enable human development will not be fully realized. Duxbury & Gillette (2007) states that the role of culture must be contained in cultural policies in sustainable development because it has the same core goal to improve the quality of life of the community. Isar (2017) arguments that cultural expression is straightforward to see as a tool of economic growth: cultural and creative industries create employment and economic growth, a potential source of universal energy and mobilization in social movements: what can be seen from community art projects are social capital producers, Therefore Soini & Dessein (2016) introducing culture into the sustainability debate means that people – their values, behaviours and ways of life – must be included in the analysis so that it becomes significant to include cultural components in the context of sustainable development that can be implemented into policy instrument. This article will present several approaches and principles that broadly link between culture and sustainable development in a policy context. Cultural principles and strategies to policy in the framework of sustainable development can be seen in how the cultural position in sustainable development (Dessein, Soini, Fairclough, & Horlings, 2015). Furthermore, the concept of sustainability which is culturally sustainable development by Throsby (2008, 2010, 2017) and the four strategic lines of cultural policy for sustainable development (Duxbury, Kangas, & De Beukelaer, 2017). The approaches and principles expect to be the foundation by the actors in policymaking to see the role of culture in sustainable development in Indonesia.

CULTURAL CAPITAL

In economics, economists are accustomed to distinguishing between three primary forms of capital. First, physical capital is capital in producing real stocks of goods such as factories, machinery, buildings, which have been known and discussed since the beginning of the economic theory (Hicks, 1974). The second form of capital is human capital, according to Becker (1994) arises from the realization that the embodiment of skills and experience in people is capital that is as important as physical capital in producing outputs in the economy such as education and training which are essential for human capital investment. More recently in the past two decades, following increasing awareness about the impact of environmental problems on economic activity, economists have accepted the phenomenon of natural capital, which means the stock of renewable and non-renewable resources provided by nature, and includes ecological processes that govern the existence and its use (Jansson et al., 1994)(Jansson et al., 1994). In neoclassical theory, land (which can be considered as nature) enters into the factor of production, but in the context of natural capital analysis and in particular, its role in “sustainability” has been very new, located at the core of economic sub-discipline which arises due to development which cannot be controlled so that it damages the environment.

The fourth capital is Cultural capital after three primary forms of capital, namely physical capital, human capital, and nature capital. The formulation of this theoretical proposition stems from the general observation that many cultural phenomena such as cultural heritage and artwork have all the characteristics of capital assets. According to Throsby (1999) that the influence of cultural capital on human progress in general and economic transactions in particular will not be adequately captured by considering it only as one or another form of conventional economic capital so that the formulation of the phenomenon’s role in its interaction between culture and economy is needed.

The term “cultural capital” has first appeared in discourse in the fields of sociology and cultural studies. The theory of cultural capital was coined by Pierre Bourdieu where in the arena of cultural production there are two forms of capital namely symbolic capital and cultural capital (Bourdieu, 1993). Symbolic capital is capital that refers to the degree of accumulation of honor, prestige, fame that is built on the dialectics of knowledge (*connaissance*) and recognition (*reconnaissance*). Meanwhile Cultural capital highlights forms of particular cultural knowledge, competencies and dispositions. Bourdieu defines cultural capital as a form of knowledge, an internal code or a cognitive acquisition that complements social agents by providing empathy, appreciation, and competence in sorting out relations of cultural artifacts.

Cultural capital can exist in three forms: in an embodied state, that is, in the form of a durable mind and body disposition; in an objective state (objectified state), in the form of cultural goods (pictures, books, dictionaries, instruments, machines, etc.), which are traces or realizations of theories or criticisms of these theories, problems, etc. ; and in an institutionalized country, a form of objectification that must be separated because, as will be seen in the case of educational qualifications, it gives full original property to cultural capital that is deemed guaranteed (Bourdieu, 1986). For Bourdieu the conditions that were realized were the most important:

“most of the properties of cultural capital can be deduced from the fact that, in its fundamental state, it is linked to the body and presupposes embodiment” (Bourdieu, 1986, p.244)

Berkes & Folke (1992) explains cultural capital refers to factors that provide society with the means and adaptation to deal with the natural environment and to actively modify it: how people perceive the world and the universe, or cosmology, philosophy and environmental ethics, including religion, traditional ecological knowledge, and social / political institution. The cultural capital in question covers a variety of ways people interact with their environment; that includes cultural diversity called capital adaptive.

From economic context, Throsby (1999, 2001, 2014) explains that cultural capital is the relationship between economic and cultural activities whose manifestations can be recognized through human ideas and activities that can be observed through macro and micro contexts. Before entering into the economic context, it’s good to see what is meant by ‘culture’ first starting in the most general context given the word ‘culture’ is very broad, either specifically or not.

Koentjaraningrat (1987) argue that culture is the accumulation of inventions, tastes, works in one idea through the actions and results of human works. There are three forms of culture, namely in the form of cultural systems, social systems, and elements which are in physical culture. To see the culture of a society can be found in seven elements of culture, namely: Language, knowledge systems, social organization systems, living equipment and technology systems, livelihood systems of life, religious systems, and arts. To understand culture in the specific context of economic development is first contained in the U.N. report. World Commission on Culture and Development, WCCD (1995):

“Development divorced from its human or cultural context is growth without a soul. Economic development in its full flowering is part of a people’s culture”

Development that is separate from the human or cultural context is growth without a soul. An economic development full of interest is part of the culture of the community. Then, specifically, Throsby (1995) suggest two different constructs for the word ‘culture’ in an economic context:

“The first is a specific interpretation of culture as a set of activities, including all those activities undertaken within . . . the so-called “cultural industries”, Culture in this functional sense can be thought of as being represented by the “cultural sector” of the economy. The second interpretation of culture is what might be termed an anthropological or sociological view, where culture is seen as a set of attitudes, practices and beliefs that are fundamental to the functioning of different societies” (Throsby, 1995, p 202)

The first interpretation is a specific interpretation of culture as a series of activities, including all activities carried out in it called “cultural industries”. Culture in this functional sense can be considered represented by the economic “cultural sector”. The second interpretation of culture is what can be called an anthropological or sociological view, where culture is seen as a set of attitudes, practices and beliefs that are fundamental to different functions of society. An important element of culture in the practical and constituent sense as defined above is its role as an expression of the group or collective aspects of people’s behaviour, as demonstrated in their activities and belief systems. Dalziel, Saunders, & Fyfe (2009) defines cultural capital as the values and abilities of people inherited by previous generations:

“Cultural capital is a community’s embodied cultural skills and values, in all their community-defined forms, inherited from the community’s previous generation, undergoing adaptation and extension by current members of the community, and desired by the community to be passed on to its next generation” (Dalziel et al., 2009, p 19)

Therefore, something broadly can be said of cultural value if it contributes to the elements of human experience. Individual or group can assign cultural judgments for certain items such as artwork; such valuations will be expected to differ among individuals just as their economic valuation of any item (expressed as the asking price or their willingness to pay) may vary.

Cultural capital as an asset that contributes to the value in which the cultural value contained in an asset takes two forms. The forms of cultural capital are tangible and intangible (S. W. Cheng, 2006; Throsby, 1999, 2001). The first form,

tangible, is in its physical form, for example: buildings, locations, sites, regions, works of art such as cultural heritage, paintings and sculptures, artifacts, fabrics and so on. This includes, but is not limited to, tangible cultural heritage created by human activities that take place in certain periods and deteriorates if not properly maintained and maintained, resulting in a stream of income from time to time, generally a number of these types of goods can be bought and sold and has a financial value that can be measured as capital or can be seen measured in other indicators in value theory (Throsby, 2001). The second form of cultural capital is intangible, that is, intellectual capital in the form of ideas, practices, beliefs, and values shared by an intangible hereditary group. UNESCO in the report of Mounir (2012) explaining cultural heritage not only includes historical relics in the form of monuments but also, and above all, countless living cultures and forms of expression, whether it is the cultural landscape, the result of interactions between humans and their natural environment, or components called intangible inheritance. This category includes knowledge systems where individuals pursue creative activities such as performing arts, rituals and celebratory events and are involved in the process of transmitting related meanings such as social practice, traditional skills, and oral traditions. Cheng (2006) focuses on forms of intangible cultural capital that are defined as capital owned cultural goods that provide cultural services on important cultural objects such as historic sites, cultural heritage buildings, paintings, sculptures, literature, and music for consumption (such as visits to museum, attending a concert or reading a book). The consumption of sustainable cultural services from time to time results in the accumulation of cultural atmosphere which is assumed to provide value to all members of the community.

Klamer (2002) defining cultural capital only as the capacity to inspire and be inspired which can be interpreted as cultural capital allows us to give meaning to symbolic goods to produce the most important values from which can give meaning to our lives.

From these explanations can provide a picture of both tangible and intangible in cultural capital as a form of capital stock that is valued both economically and culturally as asset value. This form of capital can be calculated by entering directly into the final consumption value, or which can be combined with other inputs on goods and services that have economic and cultural value. Including cultural values in an economic context must be made clear how the relationship between cultural values and economic values. Assume that the asset may have economic value in the tangible context, which is solely derived from its physical existence as a building and regardless of its cultural value. But the economic value of these assets is likely to be added, perhaps significantly, because of their cultural value. Thus, we can see a causal relationship: cultural values can lead to economic values. So, for example, individuals might be willing to pay for the cultural value contained in this asset by offering a higher price than they offer for physical entities only. Meanwhile, intangible capital in cultural capital, on the other hand, has a different relationship between cultural value and economic value. The capital value contained in adat and culture, or language, for example, has a very large cultural value indirectly but does not have a measurable economic value because it cannot be traded as an asset.

In the context of sustainability, cultural capital can contribute significantly to our understanding of long-term sustainability that must be maintained because knowledge is inherited from generation to generation. This knowledge will become the root of the imagination of local people to create job opportunities. As an example by Dalziel, Saunders, and Fyfe (2009) the Samoan culture in New Zealand is able to make an economic contribution when people create commercial products that include public art, new urban designs, music record companies and art festivals. Meanwhile, Berkes and Folke (1994) on Cochrane (2006) explain cultural capital is positioned as an interface on natural capital and human-made capital. They emphasize the importance of cultural capital in mediating and controlling human-artificial capital interaction capital and illustrate the fundamental and co-evolutionary relationship between the three types of capital which can be said that human-made capital is a neutral value, but is a product of developing cultural values and norms.

DISCUSSION

More than three decades since the terms “sustainability” and “sustainable development” have been the main goals of development since the publication of Our Common Future from the UN sponsored by the World Commission on Environment and Development (WCED) was published in 1987 better known as the Brundland Report. The bestknown definition of sustainable development in the publication is:

Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs, (WCED, 1987).

Before the report was published which became a milestone of the mobilization of world opinion on environmental problems arising from development impacts, the idea of “sustainability” came into public discourse after the publication of the 1972 report, “Limits to Growth” issued by the international think tank Club of Rome. Then, the concept of “sustainability” integrated into the policy sphere emerged in 1980 when the World Conservation Strategy report was developed by the International Union for Conservation of Nature, in collaboration with U.N stating the overall goal of achieving sustainable development through conservation of biological resources (Duxbury et al., 2017; Willis Jenkins, 2009). In the first formula “sustainability” according to Vog (2009) in (Spindler, 2013) there are three important components that have a significant impact on the realm of the environment in the 70s and 80s, namely three objectives, ecological, economic and social. Pronk (2015) explained in the 1980s, there was a period of stagnation in sustainable development policies:

The 1980s were a period of stagnation: a debt crisis, mounting unemployment, adjustment to these new economic realities, budgetary cuts across the board, and the threat of a new arms race. In many countries, this resulted in embracing efficiency, rather than equity and solidarity, as guiding principles, and in a weakening of the spirit of international cooperation. Both in the UN and in world civil society, pleas were made in favor of alternative values and principles.

As a critical response to economic logic in development thinking, a human-oriented development approach emerged in the late 1980s. In this approach, there is an effort to provide a framework for conceptualizing and measuring development from people themselves by building and valuing their lives. The process gives people choices in the formation of human abilities and the use that people make of the capabilities they acquire for example for holidays, productive purposes, or to become actively involved in cultural, social and political affairs, (UNDP, 1990). Many studies from scholars who are critical of this matter emphasize new views and conceptualizations of the role of culture in which there is a cultural role that is very important in economic development, such as the theory of cultural values and cultural capital (Throsby, 1999, 2001, 2017), concept of the relation of culture-sustainability (Dessein et al., 2015; Soini & Dessein, 2016), and cultural capital and social distinction (Bourdieu, 1986). In line with the previous argument, in 1982, UNESCO held a World Conference on Cultural Policies in Mexico City which put forward the idea that culture is a fundamental part of the lives of every individual and every community and development whose primary purpose is to focus on humans because it must have a cultural dimension. The conference was then approved and proclaimed by the UN General Assembly in The World Decade for Cultural Development (1988-1997) which emphasized a more significant portion of the cultural dimension in the development process, and stimulation of creative skills and cultural life in general. In the final report of the commission set forth in the 1995 document *Our Creative Diversity in the WCCD (1995)* succeeded in laying the groundwork for a gradually developing discourse on the role of culture in sustainable development. On the importance of cultural diversity, matters are taken in the Cultural Report *The world of UNESCO* in 1998 and 2000, and later in deliberations that led to the Universal Declaration on Cultural Diversity 2001 and 2005 of the UNESCO Convention on the Promotion and Protection of the Diversity of Cultural Expressions, referred to as the Cultural Diversity Convention.

In Indonesia there are several studies of sustainable development. A study from Kurniawan & Managi (2018) explore the relationship between economic growth and sustainability during the period 1990-2014 in Indonesia. They using inclusive wealth framework and found that positive growth Trent in its inclusive wealth which covers Indonesia's unique resources and biodiversity. However, the study found that the per capita inclusive wealth growth is negative that caused by the population dilution effect outpaced the growth of wealth. Despite this result, sustainability in Indonesia based on this study has shown an improving trend even though in a small scale due to the produced and human capital growth rates. Another study from Syaifudin & Wu (2020) has shown the increasing trends of sustainable development between 2002 and 2013, although the issues about equality experienced among the Indonesian provinces. In the other hands, all scenarios resulted that provinces with high fiscal has a high sustainable index and vice versa. In further explanation, a province that has high capacity in natural resources or with high locally-generated revenue as it may be a business center or tourist destination has high fiscal capacity that comes from its high transfer fiscal fund from central government. The study also found that imply imbalance between sustainable development aspects in Indonesia. The development emphasizes more on the improvement of the economic and social aspects, but put pressure on the environment aspect. They also mentioned studies of sustainable development in Indonesia has conducted using several indicators such as environmentally adjusted national income (EAAI), the system of integrated environmental and economic accounting (SEEA), genuine saving, Eco Region Domestic Product (ERDP), and Composite Sustainable Development Index (CSDI).

A study of sustainable development in Bali from Mitchell (1994) has conducted by using stress-capability framework to examined the problems and opportunities at the village level. The study has shown the aspects of Balinese culture incorporates a traditional form of local government which emphasizes cooperation, consensus building, and balance provide strong foundation for sustainable development initiatives. In the other hand, a research study from Sumargo, Kasuma, & Tsang (2018) has found that SDGs can be achieved in Indonesia depend on the advancement of human capital which reflected from the quality of education. The study also found Social-environment as a weak point and it is necessary to develop an environmental education curriculum to create awareness of this issue so the programs related to the social-environment factors of environmental health that should be addressed.

CULTURALLY SUSTAINABLE DEVELOPMENT (DAVID THROSBY)

Culture interprets correctly as a set of cultural activities, including all activities carried out in "art" and more broadly in what is called "culture industry". In short, culture in this practical sense can consider as represented by existing activities in the cultural economy sector. In the second interpretation, culture in anthropological and sociological perspectives is culture seen as a way of life, attitudes, practices and fundamental beliefs that exist in society. Culture, in this sense, is expressed in the values and customs of certain societies, which evolve as they are transmitted from one generation to another (Throsby 1995). The two views are formulated into a definition of the concept of culturally sustainable development, namely the idea of development for cultural sustainability, in essence, has an independent role according to art and culture and has value in terms of the community itself and culture as a set of attitudes and practices that can play a role in supporting, limiting and or contribute to economic and social development in a broad sense. The principles of culturally sustainable development can be applied in a variety of political, institutional, social and economic settings, including those that apply in developing and developed countries.

According Throsby (1995) culturally sustainable development can be defined in four principles or criteria, as follows:

- a. *Advancement of material and non-material well-being.*
- b. *Intergenerational equity and the maintenance of cultural capital.*
- c. *Equity within the present generation.*
- d. *Recognition of interdependence.*

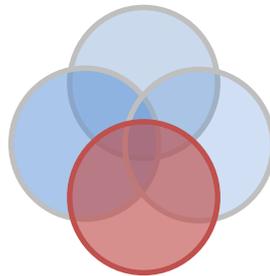
Meanwhile, the culturally sustainable development model begins to record formal similarities between natural capital (natural resources, biodiversity and natural ecosystems) and cultural capital (cultural assets, cultural diversity, and cultural

"ecosystems" or networks). Thus, it is possible to obtain a set of principles for development that can be considered culturally sustainable from the criteria that underlie the concept of sustainable development which are articulated from an ecological or environmental perspective. The principles suggested by Throsby are as follows:

- a. *intergenerational equity*: development must take a long-term view and not necessarily compromise the capacity of future generations to access cultural resources and meet their cultural needs; this requires particular attention to protect and increase the tangible and intangible cultural capital of the country.
- b. *intragenerational equity*: development must provide equality in access to cultural production, participation and enjoyment for all members of society on a fair and non-discriminatory basis; in particular, attention must be paid to the poorest members of society to ensure that development is consistent with the goal of poverty alleviation.
- c. *importance of diversity*: just as sustainable development that is environmentally friendly requires the protection of biodiversity, so too must take into account the value of cultural diversity for the process of economic, social and cultural development.
- d. *precautionary principle*: when dealing with decisions with irreversible consequences such as the destruction of cultural heritage or the extinction of valued cultural practices, a position that avoids risk must be adopted.
- e. *Interconnectedness*: economic, social, cultural and environmental systems must not be seen separately; instead, a holistic approach is needed, that is, an approach that recognizes the links, especially between economic and cultural development.

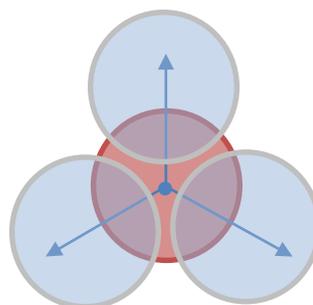
THE THREE ROLES OF CULTURE IN SUSTAINABLE DEVELOPMENT

Understanding and applying the concepts of culture, sustainability, and sustainable development is a complicated thing that is not always easy for scientists, policy makers, or practitioners where the role of culture in sustainable development opens the question of what we mean by culture, how it relates to various type of development and how it lives with various interpretations of sustainability (Dessein et al., 2015). According to Dessein et al (2015) there are three role of the culture on sustainable development. On the diagram which is follow on the further explanation, the blue circle shows culture (orange circle) as a separate aspect where it is a pillar that stands alone as the '4th pillar' in the context of sustainable development. The first representation is "culture in sustainability" that considers culture as an independent role in sustainability to becomes the fourth pillar of sustainable development.



Culture in sustainable development

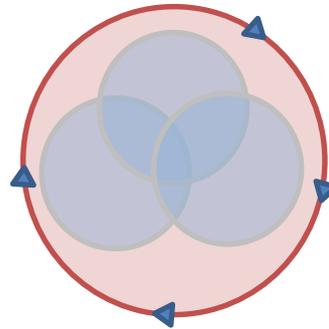
From this first representation, Soini and Dessein (2016) describes culture as a cultural capital in Bourdusian sense. Culture is seen as a general process of spiritual, intellectual and aesthetic development, as well as the results of intellectual and artistic work. In the process of development culture as a fourth pillar can contribute to the achievement of establishing and recognizing culture and cultural diversity. From this perspective Gartler, Kuklina, and Schweitzer (2020) describes culture contribute to people's ability to participate in society. It can be seen from the project of Nordic Culture Point supports and show role of art as a democratic eye-opener for children. This representation implies conservation, maintenance, and preservation of tangible and intangible culture and the diversity of cultural expressions, (Soini & Dessein, 2016).



Culture for sustainable development

The representation 'culture for sustainable development' Soini and Dessein (2016) explains that culture having a mediating role to achieve economic, social, and ecological sustainability.

Culture as a way of life, reflects and gives meaning to the environment, and culture regulates all spheres of life as well. From perspective culture for sustainable development, cultural-policy work regarding COST is usually about positioning culture as a tool in other policy areas, (Gartler et al., 2020). According to Soini and Dessein (2016) culture as an resource for development and a means to conceptualize, regulate, and shape development processes and can be translated in a culture-specific way to local conditions for an example in spatial planning based on the cultural context.



Culture as sustainable development

The third representation 'culture as sustainable development', explains that culture not only as an instrument but a necessary foundation for meeting the overall aims of sustainability. In this approach, culture encloses all other dimensions of sustainability and becomes an overarching concern or paradigm of sustainability (Duxbury et al., 2017; Soini & Dessein, 2016). According to Soini and Dessein (2016) culture opens up the broadest perspective for looking at human and social life as a whole in human social life. From perspective culture and development, this representation refers to a fundamental paradigm shift, in which development is considered to be a cultural process. In this way, sustainability becomes an inseparable part of a culturally-embedded development paradigm that is largely shared among policy-makers, citizens, public and private institutions, and so on.

FOUR STRATEGIC PATHS CULTURAL POLICIES FOR SUSTAINABLE DEVELOPMENT

According to Duxbury et al (2017) integrating the main dimensions of the contemporary discussion about culture and sustainability can be seen from four main objectives related to cultural policy: First, to to safeguard and sustain cultural practices and rights; Second, 'green' the operations and impacts of cultural organizations and industries; Third, to support the cultural sector to raise awareness and catalyse action about sustainability and climate change; and Fourth, to foster what is called 'ecological citizenship'.

1) Cultural policy to safeguard and sustain cultural practices and rights

This approach emphasizes the protection of cultural values and sustainable diversity. This is done by focusing on cultural sustainability over time and the values inherent in diversity to maintain cultural practices and cultural rights as the objectives of the policy. In this approach, cultural policy plays two main roles namely as regulator and protector. In this role, he advocates the right for groups and individuals to engage in cultural life, protect them and make a living from cultural creation. As an example of this context in Indonesia, UU No. 5 Tahun 2017 Pemajuan Kebudayaan (concerning the Advancement of Culture) which is very important for indigenous peoples in Indonesia that it recognizes and protects freedom of expression, existence, diversity and ecology and makes cultural diversity to improve well-being.

2) Cultural policy to 'green' the operations and impacts of cultural organizations and industries

Furthermore, in this context the strategic line on cultural policy includes an explicit environmental dimension and acts as a vehicle for translating environmental regulations, planning, and restrictions to the cultural sector organizational model, and potentially advancing it. This is a form of study of how cultural actors (and cultural policies more generally) must integrate sustainability principles in their work to change the pragmatic, strategic, and operational practices of the cultural sector to encompass greater environmental responsibility.

3) Cultural policy to support the cultural sector to raise awareness and catalyse action about sustainability and climate change

This principle emphasizes the role of artistic expression in the process towards widespread cultural change and the transformation of the 'way of life' to more complementary modes of thinking and behavior for sustainable living (ie given climate change and other pressing environmental problems and cultural and social crises in the world, problems injustice, etc.) This is mainly focused on the message and function of the meaning of culture making, and especially on messages made by actors in the cultural sector (artists, arts organizations, heritage institutions, etc.). Environmental sustainability is the dominant concern, in many cases related to social, cultural and economic sustainability. Policies in this approach are reflected in the development of support programs that are specifically determined to support artistic projects related to sustainability themes, although this is often found at the regional level. The relationship between environmental policy and art and culture or vice versa can actually trigger the expression of art. For example in Bali, Pergub Bali No. 97 Tahun 2018 concerning restrictions on the use of disposable plastics is triggered by the art movement on the island to triggers the habit of people to reduce plastic waste.

4) *Cultural policy to foster global 'ecological citizenship'*

Culture and nature are two inseparable dimensions in the context of sustainable development. According to Stevenson, (2003) "ecological citizenship" constituting the deconstruction of 'culture' and 'nature' needed to refocus the ecological question on humans as citizens who are responsible for nature and the environment. In this context, cultural policy, as a tool for creating 'imagined communities', can be one way to foster global citizenship to help identify and deal with sustainability as a global problem by creating a global community. Our natural environment is the most contextual world to interpret our sense of global ownership and survival today, it can form the basis for a new sense of ownership, shared human responsibility, and citizenship, with international cultural policies (Duxbury dkk, 2017).

Environmental sustainability is the dominant concern, in many cases related to social, cultural and economic sustainability. The policies in this approach are reflected in the development of specifically specified support programs. to support artistic projects related to sustainability themes, although this is often found at the regional or regional level in Bali such as a policy of Pergub Bali no 98 tahun 2018 about plastic waste which is a policy in the context of the global movement to reduce plastic waste.

THE ROLE OF GOVERNMENT IN CULTURAL POLICY

The government of a country carries out its functions and authorities in accordance with the government system adopted. Referring to the context of the Republic of Indonesia with the Pancasila legal state system, the Indonesian government organized the Indonesian state based on the state's goal, which is to protect the Indonesian people and realize prosperity and prosperity for all Indonesian people based on law and Pancasila. The context of prosperity in question refers to the theory of welfare state welfare state proposed by Kraneburg that the state does not only maintain law order but actively strives for the welfare of its citizens (Djuyandi, 2017). Whereas in the Encyclopaedia Britannica it is said that the welfare state is a concept of government in which the state has a major role in the protection and improvement of the economic and social welfare of its citizens. This is based on the principles of equality in equal opportunities between citizens in the distribution of equitable wealth and public responsibility for those who are unable to utilize resources for a good life.

Welfare, economy, and culture in the context of this welfare state in its development, in the 1950s and 1960s embraced the notion of equality about culture for all. At that time increased awareness of threats to cultural heritage consolidated practical policy efforts around protection, preservation and restoration. Then in the 1970s, the focus began to develop more and more functionally in a cultural context where recognition emerged from the cultural industry as an engine of economic dynamics and social transformation (Throsby, 2001). Developments have been ongoing over the decades with increasing awareness about how important the economy is in the cultural industry such as: labor involved, welfare, the role of local and regional government, and finally how cultural goods are involved in tourism as a commodity such as in Bali (Mason, 2012).

The discourse on appreciation for culture continues to increase, especially about cultural issues that exist in society from various perspectives such as economics, regional development perspectives, cultural education perspectives and many more (Einarsson 2016). Therefore, international institutions such as UNESCO in this case the UN World Commission on Culture and Development (WCCD) held a conference in Sweden in 1998 on cultural policies which produced a declaration adopted by all countries that embraced all aspects to provide a framework comprehensive work that brings culture into concentration on core policies in developed and developing countries (Throsby, 2001; UNESCO, 1998).

Based on the results of the conference, the cultural policy recommended by UNESCO contained 5 main objectives:

- 1) Making cultural policy a key component of development strategies.
- 2) Cultural policies must encourage creativity and public participation in cultural life.
- 3) Cultural policies must strengthen the cultural industry both tangible and intangible and consider aspects of cultural economy and preserve cultural heritage.
- 4) Able to strengthen and preserve cultural diversity. This goal is a clear reference to the importance of culture for local communities. Art, cultural and creative works often depict people's identities to explore, maintain their identities reflected in cultural commodities. So that cultural diversity is maintained.
- 5) In implementing cultural policies, there should be more financial and human resources allocated for cultural purposes.

CONCLUSION

It is undeniable that culture has a fundamental role for sustainable development. Culture of all its components from intangible and tangible heritage, traditions, creative-cultural industries, various forms of artistic expression, values and behavior, are strong contributors to economic development, social stability and environmental protection. The role of culture as a consideration in formulating policies for sustainable development, especially in developing countries such as Indonesia, which has diverse cultural heritage and values, becomes an important element besides the environmental, social, and economic aspects of each formulation and policy making. As an aim of seeing the role of culture, this paper reveals the position and principles of culture that can be used as a basis for seeing the role of culture in sustainable development. The first position is culture in sustainable development where the cultural position is independent and culture is an achievement in sustainable development. The second cultural position is culture for sustainable development in which material and in-material culture is a resource for the purpose of sustainable development. The third position, culture as sustainable development, where culture is the fourth pillar in the goals of sustainable development, in addition to ecology, social and economy. In addition, the principles and role of culture

in sustainable development need to be the basis in formulating policies. Intergenerational justice; equality in access to cultural production, participation and enjoyment for all members of society on a fair and non-discriminatory basis; cultural diversity for the process of economic, social and cultural development; care to protect cultural heritage, practices and values; as well as the principles of cultural, economic, social, cultural and environmental links that must not be seen in the process of sustainable development. So that policy has an important role in protecting practices, heritage, diversity and cultural values. It is very important to follow up on these new theories and concepts in the form of empirical studies so that they are able to see the position, principles and role of culture in sustainable development.

REFERENCES

- Becker, G. S. (1994). Human Capital: A Theoretical and Empirical Analysis with Special Reference to Education (3rd Edition). In *The University of Chicago Press*.
- Berkes, F., & Folke, C. (1992). A systems perspective on the interrelations between natural, human-made and cultural capital. *Ecological Economics*, 5(1), 1–8. [https://doi.org/10.1016/0921-8009\(92\)90017-M](https://doi.org/10.1016/0921-8009(92)90017-M)
- Bourdieu, P. (1986). The forms of capital. *The Sociology of Economic Life, Third Edition*, 78–92. <https://doi.org/10.4324/9780429494338>
- Bourdieu, P. (1993). The Field of Cultural Production. In *columbia universirty press*.
- Cheng, S.-W. (2006). Cultural goods creation, cultural capital formation, provision of cultural services and cultural atmosphere accumulation. *Journal of Cultural Economics*, 30(4), 263–286. Retrieved from <http://www.jstor.org/stable/41810930>
- Cheng, S. W. (2006). Cultural goods creation, cultural capital formation, provision of cultural services and cultural atmosphere accumulation. *Journal of Cultural Economics*, 30(4), 263–286. <https://doi.org/10.1007/s10824-006-9023-6>
- Cochrane, P. (2006). Exploring cultural capital and its importance in sustainable development. *Ecological Economics*, 57(2), 318–330. <https://doi.org/10.1016/j.ecolecon.2005.04.012>
- Dalziel, P., Saunders, C., & Fyfe, R. (2009). Sustainable Development and Cultural Capital. In *Sustainable Development and Cultural Capital, Official Statistics Research Series* (Vol. 6). Retrieved from <http://www.statistisphere.govt.nz/official-statisticsresearch/series/default.htm>
- Dessein, J., Soini, K., Fairclough, G., & Hurlings, L. (2015). Culture in, for and as Sustainable Development. Conclusions from the COST Action IS1007 Investigating Cultural Sustainability. In *Culture in, for and as Sustainable Development*. Retrieved from <http://www.culturalsustainability.eu/>
- Djuyandi, Y. (2017). Introduction of Political Science. In *rajawali pers*.
- Duxbury, N., & Gillette, E. (2007). *Culture as a Key Dimension of Sustainability: Exploring Concepts, Themes, and Models*.
- Duxbury, N., Kangas, A., & De Beukelaer, C. (2017). Cultural policies for sustainable development: four strategic paths. *International Journal of Cultural Policy*, 23(2), 214–230. <https://doi.org/10.1080/10286632.2017.1280789>
- Einarsson, Á. (2016). cultural economics. In *Bifröst University*.
- Gartler, S., Kuklina, V., & Schweitzer, P. (2020). Culture and sustainability. In *Arctic Sustainability, Key Methodologies and Knowledge Domains*. <https://doi.org/10.4324/9780429277016-3>
- Hicks, J. (1974). Capital Controversies: Ancient and Modern. *The American Economic Review*, 64(2), 307–316. Retrieved from <http://www.jstor.org/stable/1816058>
- Isar, Y. R. (2017). ‘Culture’, ‘sustainable development’ and cultural policy: a contrarian view. *International Journal of Cultural Policy*, 23(2), 148–158. <https://doi.org/10.1080/10286632.2017.1280785>
- Jansson, AnnMari, Hammer, M., Folke, C., Costanza, & Robert. (1994). Investing in Natural Capital: The Ecological Economics Approach to Sustainability. In *International Society for Ecological Economics. Washington DC and Covelo CA: Island Press*.
- Kangas, A., Duxbury, N., & De Beukelaer, C. (2017). Introduction: cultural policies for sustainable development. *International Journal of Cultural Policy*, 23(2), 129–132. <https://doi.org/10.1080/10286632.2017.1280790>
- Klamer, A. (2002). Accounting for social and cultural values. *Economist*, 150(4), 453–473. <https://doi.org/10.1023/A:1020146202001>
- Koentjaraningrat. (1987). Sejarah Teori Antropologi. In *UI-Press*.
- Kurniawan, R., & Managi, S. (2018). Economic Growth and Sustainable Development in Indonesia: An Assessment *. *Bulletin of Indonesian Economic Studies*, 54(3), 339–361. <https://doi.org/10.1080/00074918.2018.1450962>
- Mason, P. (2012). Tourism impacts, planning and management. *Tourism Impacts, Planning and Management*, 1–195. <https://doi.org/10.4324/9780080481418>
- Mitchell, B. (1994). Sustainable development at the village level in Bali, Indonesia. *Human Ecology*, 22(2), 189–211. <https://doi.org/10.1007/BF02169039>
- Mounir, B. (2012). *Cultural Heritage: Tangible and Intangible Values*.
- Pronk, J. (2015). From post 1945 to post 2015. *Journal of Global Ethics*, 11(3), 366–380. <https://doi.org/10.1080/17449626.2015.1096816>
- Soini, K., & Birkeland, I. (2014). Exploring the scientific discourse on cultural sustainability. *Geoforum*, 51, 213–223. <https://doi.org/10.1016/j.geoforum.2013.12.001>
- Soini, K., & Dessein, J. (2016). Culture-sustainability relation: Towards a conceptual framework. *Sustainability (Switzerland)*, 8(2), 13–15. <https://doi.org/10.3390/su8020167>
- Spindler, E. A. (2013). The History of Sustainability The Origins and Effects of a Popular Concept. *Sustainability in Tourism: A Multidisciplinary Approach*, 2, 1–227. <https://doi.org/10.1007/978-3-8349-7043-5>
- Stevenson, N. (2003). Cultural citizenship: Cosmopolitan questions. In *Open University Press McGraw-Hill Education McGraw-Hill House Shoppenhangers Road Maidenhead Berkshire England*. <https://doi.org/10.1177/0038038506062041>
- Sumargo, B., Kasuma, K. A. P., & Tsang, Y. F. (2018). Social-environment factor as a weak point of sustainable development in Indonesia. *AIP Conference Proceedings, 2019*(October 2018). <https://doi.org/10.1063/1.5061866>

- Syaifudin, N., & Wu, Y. (2020). Sustainable Development in Indonesian Regions: Towards an Assessment. In *Sustainability Perspectives: Science, Policy and Practice* (pp. 41–61). https://doi.org/10.1007/978-3-030-19550-2_3
- Throsby, D. (1995). Culture, economics and sustainability. *Journal of Cultural Economics*, 19(3), 199–206. <https://doi.org/10.1007/BF01074049>
- Throsby, D. (1999). Cultural capital. *Journal of Cultural Economics*, 23(1–2), 166–169. <https://doi.org/10.4337/9781781008003.00025>
- Throsby, D. (2001). Economics and culture. In *published by the press syndicate of the university of cambridge The Pitt Building, Trumpington Street, Cambridge, United Kingdom*. <https://doi.org/10.21098/bemp.v22i1.1035>
- Throsby, D. (2008). “Article 13: Integration of Culture in Sustainable Development.” In *The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions: Explanatory Notes*. <https://doi.org/10.1177/0392192108092630>
- Throsby, D. (2010). *The Economics of Cultural Policy*. <https://doi.org/10.1017/CBO9780511845253>
- Throsby, D. (2014). Cultural capital and sustainability. *Economics and Culture*, (May), 44–60. <https://doi.org/10.1017/cbo9781107590106.004>
- Throsby, D. (2017). Culturally sustainable development: theoretical concept or practical policy instrument? *International Journal of Cultural Policy*, 23(2), 133–147. <https://doi.org/10.1080/10286632.2017.1280788>
- Throsby, D., & Petetskaya, E. (2016). Sustainability Concepts in Indigenous and Non-Indigenous Cultures. *International Journal of Cultural Property*, 23(2), 119–140. <https://doi.org/10.1017/S0940739116000084>
- UNDP. (1990). Human Development Report 1990. In *UNDP (United Nations Development Programme) New York: Oxford University Press*.
- UNESCO. (1998). Intergovernmental Conference on Cultural Policies for Development. In *Final Report*. Retrieved from <http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.127.2707&rep=rep1&type=pdf%5Chttp://unesdoc.unesco.org/images/0011/0011139/113935eo.pdf>
- United Cities and Local Governments. (2010). Culture: Fourth Pillar of Sustainable Development. In www.agenda21culture.net. <https://doi.org/10.1177/026327690007002004>
- WCCD. (1995). Review & Booknote: Our Creative Diversity: Report of the World Commission on Culture and Development. In *Report of the World Commission for Culture and Development*. <https://doi.org/10.1177/1329878x9708500132>
- WCED. (1987). WCED (World Commission on Environment and Development) Our Common Future. In *Oxford: Oxford University Press*.
- Willis Jenkins. (2009). Berkshire Encyclopedia of Sustainability. In *Berkshire Publishing Group; 1st edition*.

Agung Parameswara
Doctoral Student of Faculty of Economy and Business
Udayana University, Bali, Indonesia
E-mail: parameswara2@gmail.com

I Made Suyana Utama
Professor in Faculty of Economy and Business
Udayana University, Bali, Indonesia
E-mail: suyanautama@unud.ac.id