



United Nations  
Educational, Scientific and  
Cultural Organization

German Commission  
for UNESCO



# MAPPING CULTURAL DIVERSITY GOOD PRACTICES FROM AROUND THE GLOBE

A Contribution to the Debate on the Implementation of the  
UNESCO Convention on the Diversity of Cultural Expressions

## Mapping Cultural Diversity – Good Practices from Around the Globe

A Contribution to the Debate in the Implementation of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions

– A Project of the U40-programme „Cultural Diversity 2030“ –

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# Foreword by the Executive Director of the Asia-Europe Foundation

The Asia-Europe Foundation (ASEF) is pleased to collaborate on this compilation of good practices on the protection and promotion of the diversity of cultural expressions.

As part of our mission to promote understanding between Asia and Europe, ASEF – the only permanent institution of the Asia-Europe Meeting (ASEM) – has been consistently working towards the protection and promotion of the diversity of cultural expressions.

Cultural diversity is acknowledged as a fundamental asset of ASEM. At the Fourth ASEM Culture Ministers' Meeting (Poznan, Poland, September 2010), governments acknowledged the progress in the process of ratification of the 2005 UNESCO Convention on the Diversity of Cultural Expressions by all ASEM partners in Asia and Europe. The Ministers also recognised the actions and measures undertaken for its implementation with regard to the operational guidelines adopted by the Second Ordinary Session of the Conference of Parties to the Convention.

In compliance with ASEM priorities, ASEF's engagement with this topic began early. In 2004, as the draft of the Convention was being discussed, ASEF co-organised the Seminar on "*Cultural Diversity and Cultural Exchange in the Framework of Globalisation*" in Hanoi in collaboration with the government of Vietnam and the French-speaking community of Belgium. Recommendations from this meeting, which were presented at the ASEM5 Summit (Hanoi, October 2004) strongly urged governments to ensure fair competition between the different players of the cultural and economic sectors.

Between 2005 and 2008, ASEF developed culture360.org, an online platform to connect the cultural communities of Asia and Europe and to facilitate bi-regional cooperation through arts

and culture. A valuable initiative of ASEM, the portal enables the on-going exchange of information and compilation of best practices. We invite you to visit this interactive platform that has been recently re-launched with the latest social media tools to engage an active community of users.

At the ASEM Seminar on "*Preserving and Promoting the Diversity of Cultural Expressions: Sharing Asian and European Experiences*" (Hanoi, December 2008), ASEF committed itself to working with governments and civil society to facilitate more dialogue on the Convention. In this context, ASEF can play a vital role in facilitating the exchange of best practices among different stakeholders.

With this publication, we deliver on that commitment. The tangible and inspirational examples included here serve as good illustrations of the implementation of the Convention in different fields. We would like to extend our special thanks to our partner, the German Commission for UNESCO for their collaboration on this publication.

It is our hope that this collection can serve as an effective tool for enabling evidence-based discussions between governments and civil society as we commemorate the fifth anniversary of the adoption of the Convention and in our collective efforts beyond.



*Ambassador Dominique Girard*



# Foreword by the President of the German Commission for UNESCO

We are pleased to share with you this collection of good practices from around the globe, *Mapping Cultural Diversity*. Five years after the successful adoption of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005) this brochure wants to contribute to the information sharing foreseen by the Convention, to help assess the global situation of diversity of cultural expressions.

The heart of the matter is the public responsibility for creating favourable conditions for the development of cultural diversity. This can only be achieved through joint efforts of government, civil society and the private sector. The UNESCO Convention establishes that cultural policy and public support for arts and culture shall remain possible, even in the context of opening markets and progressive deregulation under the World Trade Organization (WTO) and the European Union (EU).

The Parties to this Convention commit themselves to protect and promote the diversity of cultural expressions within their territory. They also commit themselves to international co-operation with binding rules and regulations for exchange of cultural products and services. This includes the protection of sustainable local and regional markets of independent cultural industries, the conclusion of co-production and co-distribution agreements, and preferential treatment for developing countries for cultural exchange with developed countries. International trade agreements have to take into consideration the unique and dual nature of cultural services as a cultural *and* economic good, as both commodities and the means of conveying identities, values, and meanings. As such they are the subject of cultural policy.

Knowledge and creativity are increasingly becoming an important impetus for sustainable development, as recently confirmed at the September 2010 Millennium Development Goal

Review-Summit in New York. The strengthening of cultural diversity is as such an investment in the future.

This UNESCO Convention provides a dynamic and internationally co-ordinated approach, developed with input from artists and cultural intermediaries. It recognises the right of individuals and social groups to make personal decisions about artistic and cultural expressions, and to access and participate in culture freely. The basis for this is the full realisation of the rights and freedoms proclaimed in the preamble to the Universal Declaration of Human Rights. No one may invoke the provisions of this Convention in order to infringe human rights and fundamental freedoms as enshrined in the Declaration.

The successful implementation of the new UNESCO Convention is of keen interest to us. The examples presented here have been identified by and through an international network of young experts in cultural diversity, who are cooperating as fellows of the U40-programme “Cultural Diversity 2030”.

Our special thanks go to our partner organisation, the Asia-Europe Foundation, who brought the initiative for this publication to the 2009 U40-World Forum in Paris, organised on the occasion of the 2<sup>nd</sup> Conference of Parties. The implementation of the UNESCO Convention on the Diversity of Cultural Expressions calls for long-term commitment and will need a great deal of sustained analytic expertise.

We wish you inspiring reading and count on your cooperation!



Walter Hirche

# Editorial Introduction

## Objectives, Scope and Limitations of the Publication

Anupama Sekhar, Anna Steinkamp

Five years have passed since the international community decided to legally recognise cultural diversity both as a resource to be promoted and as a driving force for sustainable development. Since then, the international debate on cultural diversity has witnessed a new political drive. The MDG Summit (September 2010, New York) explicitly recognised the role of culture as an essential contribution to achieve the Millennium Development Goals. However, many stakeholders, challenged by the task of translating broad political ideas on cultural diversity into ground realities, are seeking vivid and concrete examples on how the UNESCO Convention could be of benefit and what good implementation could look like.

In October 2010, we celebrated the fifth anniversary of the adoption of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.<sup>1</sup> The Convention has now entered its implementation stage. In order to assess the global status of the diversity of cultural expressions, relevant information and analyses need to be shared and disseminated systematically. Parties to the Convention have just started examining and exchanging good and relevant policy practice. It is in this context that the German Commission for UNESCO and the Asia-Europe Foundation (ASEF) are presenting this publication on good practices related to the diversity of cultural expressions as a contribution to the debate on the implementation of the UNESCO Convention. The publication is a project of the U40-programme “Cultural Diversity 2030”.

This book, *Mapping Cultural Diversity – Good Practices from around the Globe* includes examples of innovative and sustainable projects that are contributing to the protection and promotion of the diversity of cultural expressions. The good practices included herein display at least one aspect of the creation, production, distribution/dissemination, access and enjoyment of cultural expressions in relation to the Convention. They reflect the interplay of practice and policy in achieving the objectives of the Convention and highlight the role of culture as a key component of sustainable development. The projects included in the publication encompass various fields addressed in the Convention (such as the arts, media, creative industries, international cooperation, policy development, research and education) and at various levels (local, national,

regional and international). These good practices, their intrinsic functions apart, may be seen as essential for the protection and promotion of diversity of cultural expressions.<sup>2</sup> The methodology of case studies allows for comparative perspectives.

The idea of mapping good practices on the diversity of cultural expressions is based on the observation that carefully documented case studies can not only provide inspiration for networking and collaboration but also aid planning and policy making.

A ‘good practice’ may be defined as a creative and sustainable practice that provides an effective response based on the idea of direct knowledge utilisation. It enjoys potential for replication as an “inspirational guideline” and can contribute to policy development. A good practice develops new and creative solutions to common problems. Its impact is visible in the improved quality of life of people and communities, while also being socially, culturally, economically and environmentally sustainable.<sup>3</sup>

The task of identifying such good practices for the publication was undertaken by the Fellows<sup>4</sup> of the U40-programme “Cultural Diversity 2030”, who have played a key role in the creation of this publication. They identified interesting practices from their respective regions, researched and wrote profiles on the same. Through their contributions, a variety of inspiring examples nurturing cultural diversity have been gathered. The process of sharing good practices commenced at the U40-World Forum on the occasion of the Second Conference of Parties (June 2009, Paris) and the initiatives

<sup>1</sup> Henceforth referred to as the “UNESCO Convention” or “Convention”.

<sup>2</sup> UNESCO World Report *Investing in Cultural Diversity and Intercultural Dialogue* (2009), pg. 2.

<sup>3</sup> See UNESCO’s Management of Social Transformation programme (MOST): <http://www.unesco.org/new/en/social-and-human-sciences/themes/social-transformations/international-migration/best-practices/>

<sup>4</sup> Currently over 60 experts from 34 countries representing all world regions are active within the U40-programme.

presented therein provided the starting point for the publication.

In presenting the good practices through this publication, we begin with the legal context of this exercise, followed by the examples corresponding to six main areas of the Convention.

Firstly, Nina Obuljen and Christine M. Merkel provide an overview of ways, measures and possibilities for implementing Articles 9 and 19 of the UNESCO Convention, which lends reason to this publication. This contribution contextualises the main section of the publication, which comprise the good practices.

In the main section of this publication are included a total of 39 good practices in six chapters. These examples were compiled in response to a Call for Papers, which set out the criteria for projects to be proposed and described by the Fellows of the U40-programme “Cultural Diversity 2030” as per the definition of good practices set out before.

The good practices, presented in long or short profiles, correspond to six main areas addressed in the Convention: policy measures, programmes and structures; protection and promoting cultural expressions; international cooperation; capacity building; culture and development, and information sharing, exchange and analysis. Within this structure, a second matrix provides orientation on who initiated the project: namely, governmental institutions, civil society, partnerships of both or with the private sector. This structure will allow each reader to easily find practices relevant to their specific interests and needs. Regional balance was an ambitious aim to which we could not fully comply in each chapter of the publication owing to choice of proposals available for selection.

Further examples on raising awareness about the Convention appear throughout the publication as short info boxes and illustrate the diverse communication tools and instruments being used by a variety of actors to promote the ideas and objectives of the Convention. Some of these examples reflect the activities of the International Federation of Coalitions for Cultural Diversity which is the main global civil society actor in this field.

The publication ends with a short case study of the U40-programme “Cultural Diversity 2030” – a good practice of capacity building, awareness raising and knowledge exchange among young experts and an initiative that has been born by virtue of the Convention.

Though projects in this publication have been selected according to comparable criteria, we do not aim to present an exhaustive, representative or objective list of good practices. Instead, the publication presents a diverse picture of nationally-led programmes, regional policy interventions, international/local civil society actions, public-private partnerships and locally-tailored activities that address the promotion of the diversity of cultural expressions in varying local and cultural contexts.

All contributions on the good practices in this publication solely express the personal opinion of the authors.

We invite readers to send us feedback on this compilation of good practices through [www.culture360.org](http://www.culture360.org).

Heartfelt thanks are due to all authors: our U40-friends as well as to our colleagues at the German Commission for UNESCO and ASEF, who have given their time, expertise and knowledge to make this publication possible.

We hope that this publication will serve as a practical reference to Parties to the Convention, civil society and all relevant players active in the field of the implementation of the UNESCO Convention.

#### The Editorial Team

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# Cultural Diversity in Times of Globalisation: Why Knowledge Matters

## Ways, Measures and Possibilities for implementing Articles 9 and 19 of the Convention

Christine M. Merkel, Nina Obuljen

Article 9 – *Information sharing and transparency* and Article 19 – *Exchange, analysis and dissemination of information* are part of the Rights and Obligations of Parties to the Convention. They are key Articles for the implementation of the Convention and help to concretely demonstrate its effectiveness. Both Articles are directly linked to the main objectives of the Convention, namely encouraging governments to introduce cultural policies and measures for diversity that address the different stages in the value chain of cultural expressions, from the creation, production and distribution to the access and enjoyment.

The practical ease or challenge for implementing Article 19 (as well as Article 9) for the Parties to the Convention largely depends on the tradition and practice in fostering the artistic and creative sector, the prominence given to culture as a vector of development and the existence of a vibrant civil society with both manifold cultural and artistic professions and existing capacities to conduct cultural policy research.

Over time, organised knowledge exchange should allow for an advanced understanding of how the diversity of cultural expressions has been protected and promoted by the Parties, by civil society and by other stakeholders. Transparency and analysis of information can help develop a roadmap of what remains to be accomplished. Pertinent information should allow the assessment of the global flow of cultural goods and services and the exchange of artistic expressions in a sustained way to determine whether it is evolving towards a fairer balance and creating more inclusive cultures of diversity. In this perspective, both Articles are information software for working effectively with this Convention. This is a ‘Culture Watch’ role regarding humanism and sustainable development in the 21<sup>st</sup> century.

### Meaning of Articles 9 and 19

The three paragraphs of Article 9 provide a follow-up mechanism on how the Parties will put this Convention into practice and facilitate the exchange of information and best practices:

- Paragraph a) of Article 9 specifies content, scope and frequency of reporting duties: “Par-

ties shall provide appropriate information in their reports to UNESCO every four years on measures taken to protect and promote the diversity of cultural expressions within their territory and at the international level”. Earlier draft versions envisaged more frequent reporting, e.g. on an annual or bi-annual basis. The four-year time span is regular practice for other international instruments.

- Paragraph b) relates to self-organisation at the national level: “Parties shall designate a point of contact responsible for information sharing in relation to this Convention”. This provision resembles the national focal points as foreseen in the 1992 Convention on Biological Diversity.
- Paragraph c) promotes transparency in the mutual relationships among State Parties: “Parties shall share and exchange information relating to the protection and promotion of the diversity of cultural expressions”.

The five paragraphs of Article 19 relate to the knowledge management dimension of the Convention and explain how UNESCO is expected to support the exchange, analysis and dissemination of information.

- The first paragraph details content, cooperation modalities and the format in which information is to be exchanged, analysed and disseminated.
- The second, third and fourth paragraphs indicate the role to be fulfilled by UNESCO in this respect. Paragraph 2 expects the UNESCO Secretariat to act as a knowledge broker, clearing house and facilitator. Paragraph 3 wants UNESCO to actively map actors who are rele-

vant for the implementation of this Convention.

- And, lastly, Paragraph 4 addresses specific capacity building needs of Parties to the Convention.

It is interesting to note that all eight provisions use the verb ‘shall’. This means that they are mandatory provisions that need to be complied with by the Parties.

### Working Towards Information Sharing, Transparency and Analysis

Working towards information sharing, transparency and analysis at the national and international levels depend on the level and quality of cultural policy research and knowledge available in the countries which are Party to the Convention. This includes accessibility and comparability of such information; the existence – or not – of regular and systematic exchange of cultural policy data on the national, regional and international levels; the infrastructure for knowledge creation in relation to this Convention; the participation of civil society and cultural professionals; and, last but not the least, the size and quality of the policy research community as well as the respect of academic freedom. Equally important are existing cultural policy governance architecture of the State Party concerned (e.g. does a Ministry for Culture exist or not?), the tradition and reservoir of evidence-based policy development; and, the existence of competent public leadership in the field.

Especially, Developing and Least Developed Countries might want to start mapping diversity resources for immediate and medium term needs in order to develop their implementation road map. Data should be collected in close cooperation with civil society and cultural professionals in order to get feedback what works on the ground. The resources of the International Fund for Cultural Diversity are i.a. intended to support Parties in their efforts to construct their knowledge base. The UNESCO-European Union knowledge facility adopted in September 2010<sup>1</sup> explicitly serves this purpose. Parties who already have rich, diversified and well-equipped information and research infrastructure at their disposal might opt for an exercise of thorough analysis, re-examination and re-configuration of those infrastructures to serve the specific objectives, as agreed in this Convention.

The specific operational guidelines for Articles 9 and 19 are currently in development at UNESCO.<sup>2</sup> However, a review of the already-adopted operational guidelines<sup>3</sup> and of the recent decisions of the Intergovernmental Committee<sup>4</sup> points to sev-

eral areas of practical implementation primarily at the national level where information sharing, good practice collection exercises as well as indicator development activities can and should already begin.<sup>5</sup>

For example, public policies and measures taken by States Parties to protect and promote diversity at the different stages of the creative process and the value chain, i.e., creation, production, distribution, dissemination, enjoyment/consumption. (Articles 6, 7; e.g. providing support to artists, creating an enabling environment for producers and access for the public) as well as to protect cultural expressions under threat (Articles 8, 17).

For example, initiatives to promote international cooperation among Parties on cultural policy, professional exchanges and capacity building for public sector and strategic and management capacities in cultural public sector institutions (such as theatres, libraries, museums, cultural and media centres, academies); and, to encourage the conclusion of co-production and co-distribution agreements (Article 12).

For example, action taken to raise the importance of the cultural dimension of development and to integrate culture in sustainable development policies, including through statistical indicators and relevant case studies (Article 13); supporting the professional self-organisation of the cultural sector in least developed, developing and transition countries; export/import strategies that help to facilitate the flow of cultural professionals, goods and services across borders whether they are South-North, South-South, South-South-North; as well as the expansion of co-production and co-dissemination opportunities (Art 14).

For example, facilitating preferential treatment (Article 16) aimed at the mobility of artists and cultural professionals; greater market access for cultural goods and services from developing countries; new financing and business models aimed at strengthening local creative industries; legal, fiscal and administrative measures to support domestic independent cultural industries and activities (e.g. sponsorship laws, reduced Value Added Tax on cultural goods and services such as CDs, books); schemes that place levies on imports; compensation schemes that collect levies on the sales of e.g. blank disks and reinvest funds back into the sector in the form of artists grants, special or soft loans and interest-free credit schemes for micro, small and medium-sized enterprises etc. (Articles 6, 18).

- 1 In the framework of the Millennium Development Goals Summit (September 2010, New York), UNESCO and the European Commission signed an agreement whereby the European Commission will fund an Expert Facility to support governance of the cultural sector in developing countries. The scheme is to be managed by UNESCO, in the context of the implementation of the Convention, see <http://europa.eu/rapid/pressReleasesAction.do?reference=IP/10/1153&format=HTML&aged=0&language=EN&guiLanguage=en>
- 2 Draft operational guidelines will be discussed, reviewed and adopted by the Intergovernmental Committee in December 2010; the Third Conference of Parties scheduled for summer 2011 is expected to examine and adopt these Operational Guidelines.
- 3 In June 2009, the Second Conference of Parties adopted Operational Guidelines on the measures to promote and protect cultural expressions (Articles 7,8,17); participation of civil society (Article 11); integration of culture in sustainable development (Article 13); cooperation for development (Article 14); collaborative arrangements (Article 15); preferential treatment for developing countries (Article 16); and, on use of the resources of the International Fund for Cultural Diversity (Article 18).
- 4 Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions, Third Ordinary Session, Paris, 7-9 December 2009, Decisions, CE/09/3.IGC/211/Dec.
- 5 This section of the text draws on ideas offered on Article 9 and 19 in the IFACCA Briefing Note for National Arts Funding Agencies on the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions of June 2010 p.15 ff. IFACCA is the International Federation of Arts Councils and Culture Agencies.



### Points of Contact

Designating a ‘Point of Contact’ in each country is a first essential step to be taken by Parties to the Convention immediately at the moment of the ratification of the Convention (compare Article 28). As of 8 December 2009, only 38 parties out of the (then) 104 Parties – approximately 40% – had done so. A third of the parties designated technical or professional bodies such as National Commissions for UNESCO or Arts and Culture Councils as Points of Contact. Two-thirds had designated Line Ministries or other official bodies. In response, the Intergovernmental Committee took a formal decision on this issue and invited Parties to designate their Points of Contact as soon as possible.

### Parties’ Reports

The process of creating the reports of Parties to UNESCO every four years, as well as their form and content, is another important building block to assess the state of cultural policies in support of cultural diversity by that time. Parties started a first debate on reporting in December 2009.<sup>6</sup> There was a strong consensus that reports should be short, concise, useful, straightforward and simple. Reports should be useful working tools, for sharing information between State Parties and drafted in cooperation with civil society to help everybody move forward with the implementation of the Convention, while also addressing difficulties and challenges. The Intergovernmental Committee will receive the first reports from 2012 onwards.

Implementing Articles 9 and 19 benefit from more than two decades of orchestrated efforts of UNESCO and partners such as the United Nations Research Institute for Social Development (UNRISD), the World Bank, the Council of Europe (CoE), the European Union and a range of non-governmental research institutes to advance the empirical base of knowledge documentation, analysis and research priorities to identify meaningful cultural indicators and case studies.

In the last ten years, the Observatory of Cultural Policies in Africa (OCPA) has been created. A number of regional reports on challenges of cultural diversity were written as background material to the 2009 UNESCO World Report<sup>7</sup> and as part of the Cultures and Globalization Series<sup>8</sup>. Since 1999, the Council of Europe in cooperation with the Bonn-based European Research Institute ERICArts has been building a regional knowledge network, the Compendium of Cultural Policies and Trends in Europe,<sup>9</sup> with currently 44 countries involved and updated on an annual basis. In 2009/2010, researchers from eight

Maghreb and Mashrek countries have drawn on this experience and developed cultural policy country profiles. Similarly promising initiatives are the *Red Interamericana de Información* of the Organisation of American States launched in 2009 and developments in Asia, facilitated i.a. by the Korean Commission for UNESCO and the Asia-Europe Foundation. IFACCA has declared its readiness to orchestrate systematic exchange among those existing regional structures and methodologies, linking them up inter-regionally with the medium-term perspective of building a world wide cultural information infrastructure, step wise and bottom up, with comparable information, using communication technologies as available today.<sup>10</sup>

Information gathering, sharing and exchange will be a backbone activity. If successful, it will help to ensure greater cooperation among States and civil society. Transparency and trust should help develop the vibrant promotion of the diversity of cultural expressions, investing in fair(er) culture and bringing the objectives of this framework Convention to life.

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6 The format of reporting will be discussed and adopted at the 3<sup>rd</sup> Conference of Parties, summer 2011; civil society has suggested that all reports be made available online as a source of learning and monitoring

7 UNESCO (2009).

UNESCO World Report. Investing in Cultural Diversity and Intercultural Dialogue. <http://unesdoc.unesco.org/images/0018/001852/185202E.pdf>. Accessed 9 September 2010. This World Report recommends the establishment of a World Observatory on Cultural Diversity to monitor the impact of globalisation and to serve as a source of information and data for comparative research with a forward-looking function.

8 Developed by Helmut Anheier and Yudhishtir Raj Isar and an international community of 60 to 80 researchers, compare Anheier, H. & Raj Isar, Y. (Eds) (2007). *The cultures and globalization series, vol. 1. Conflicts and tensions*. London: Sage; Anheier, H. & Raj Isar, Y. (Eds) (2008). *The cultures and globalization series, vol. 2. The cultural economy*. London: Sage; Anheier, H. & Raj Isar, Y. (Eds) (2010). *The cultures and globalization series, vol. 3. Cultural expression, creativity and innovation*. London: Sage.

9 For further information, see <http://www.culturalpolicies.net/web/index.php>. Accessed 16 September 2010.

10 Compare the Roundtable on “Culture and globalization – knowledge matters” at the 4<sup>th</sup> IFACCA World Summit on Arts and Culture, Johannesburg/South Africa, 24 September 2009 and the IFACCA Board decision of September 2010 (<http://2009.artsummit.org>, <http://media.ifacca.org/files/Merkelpresentation.pdf>) and the follow up “Compendium goes international” on the occasion of the 2010 Culture Watch Europe Conference, Brussels, 6-7 September 2010 (compare <http://www.ericarts.org/web/index.php>).

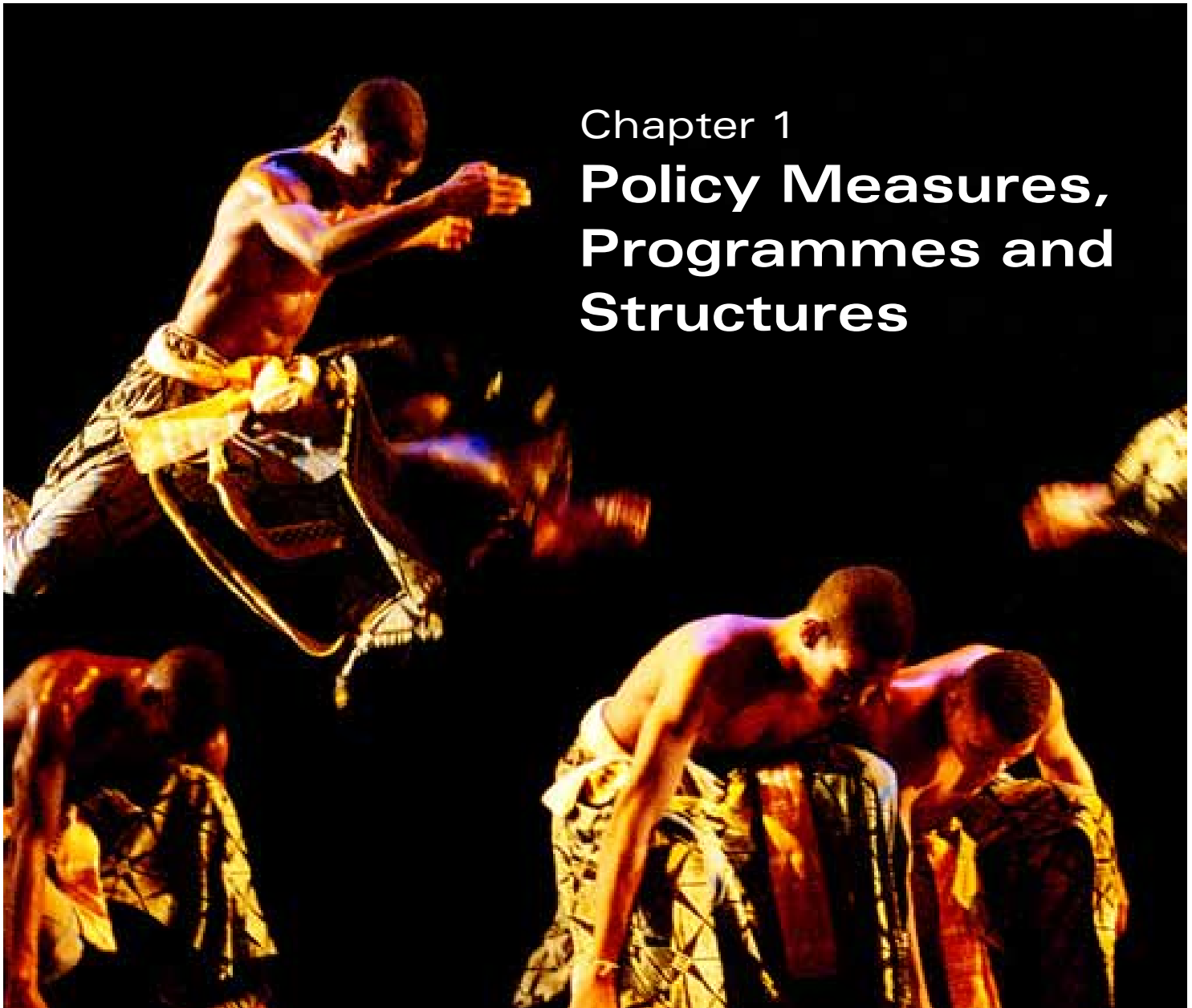
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- UNESCO (2009): World Report, Investing in Cultural Diversity and Intercultural Dialogue, Paris, 402 pages
- UNESCO Institute for Statistics (2009): UNESCO Framework for Cultural Statistics, Montreal, 92 pages, <http://www.uis.unesco.org>
- Note: Full reports of the CoP and IGC sessions can be downloaded from the UNESCO website: <http://www.unesco.org/culture/en/Diversity/convention>



## Chapter 1

# Policy Measures, Programmes and Structures



Show of EDISCA, member of RED, Brazil, see p. 64

The rights of Parties to adopt measures aimed at protecting and promoting the diversity of cultural expressions within their territories makes the UNESCO Convention a Magna Carta of Cultural Policy. This provision is one of the Convention's key messages. Therefore, this mapping of good practices begins by considering policy measures, programmes and structures set up by governments at national, regional and intergovernmental levels. Five examples from Brazil, Catalonia, France, Austria and Canada illustrate how governments are joining the efforts to protect and promote the diversity of cultural expressions. Most of the examples included have been explicitly inspired by or set up because of the Convention. They are replicable by other governments and could, therefore, inspire for more cultural policies for cultural diversity.

# Social and Cultural Development through Cultural Diversity

## Living Culture Programme, Brazil

Giuliana Kauark, Lilian Richieri Hanania

The Living Culture Programme was launched by the Brazilian Government following the adoption of the UNESCO Universal Declaration on Cultural Diversity (2001) and during the negotiations of the UNESCO Convention. Since its inception, the Programme has been presented as a practical and viable initiative aiming at fostering cultural diversity. Initially implemented within Brazil, the Programme is now being replicated in other countries.

**B**razil's *Programa Cultura Viva* (Living Culture Programme) is an innovative and inspirational measure introduced by the government to provide all citizens with equal access to cultural production and dissemination. In this task, its partners are mainly varied civil society initiatives. The Programme acknowledges local cultures and supports the development and production of cultural content and contemporary arts, while also improving access to arts and arts education. By doing so, it consolidates cultural policies at the local and national levels and supports grassroots cultural initiatives. This initiative also successfully links culture and development by promoting social development through cultural diversity.

### Born from a Simple Idea

The Living Culture: Culture, Education and Citizenship Programme was initiated by the Brazilian Government as the most important measure of its new cultural policy approach idealised by the famous musician Gilberto Gil (who served as Brazil's Minister for Culture from 2003 to 2008) and implemented since 2003. The Programme brings together three dimensions pursued by the current Brazilian cultural policy: culture as a symbolic expression, both aesthetic and anthropological; culture and citizenship as a right for all Brazilians; and culture as an economic and productive asset for development.

The Programme, created by the Decree n°156 of the Brazilian Ministry of Culture in July 2004, aims to finance already existing cultural initiatives – mainly developed by civil society stakeholders – through the mechanism of tenders. The first call for proposals for participation and partnership under the Programme was launched in July 2004. Living Culture falls under the responsibility of the Department of Cultural Citizenship of the

Ministry of Culture<sup>1</sup>, which is in charge of developing, implementing and evaluating strategic programmes and projects required for the effective renewal of cultural policy. The Department also coordinates and promotes studies and researches to subsidise the development, implementation and evaluation of cultural programmes and projects (Internal Regiment of the Department, 2004).

During its conceptualisation, Living Culture was designed to build cultural centres in the slums of large Brazilian cities and in specific smaller cities deprived of cultural spaces (such as libraries, museums, and cinemas). However, anticipating that the impact of such a programme would be limited, the Brazilian Ministry of Culture instead proposed to finance pre-existing civil society projects, but from a new perspective, which considers culture as a way to bring citizenship and social development to less favoured communities. The Living Culture Programme reaffirms the self-organisation of the working class, of traditional communities and also the funding of cultural spaces for different social groups.

The main initiative of Living Culture has been the creation of 'Culture Points', which act as the central players in charge of implementing the Programme. The size of each Culture Point and the cultural activities developed therein (such as sound recording, video, dance and theatre) remain variable and flexible, as they attempt to respond to community needs and aspirations. The freedom of action, respect for local dynamics and responsibility in the use of financial resources within the Programme are based on the concept of 'shared and transformative management' between the government and local communities, which endorses the ideas of autonomy and empowerment. So far, approximately 3.000 Culture Points have been

<sup>1</sup> Hereinafter "the Department".



Living Culture, Teia 2010, Ponto de Cultura Floresta Criativa – Tambores da Floresta, São Luiz, Brazil

funded across Brazil, even if part of them existed only for a short period of time.

Other initiatives fostered in the framework of Living Culture have attempted to promote the involvement of different ministries, Brazilian states and municipalities. Between 2004 and 2007, namely, the first three years of the Programme, the following initiatives were promoted:

- The Living Culture Agent initiative, a partnership between the Ministry of Culture and that of Labour and Employment, stimulates young people to get interested in artistic careers by granting them financial support during a six-month period wherein they develop activities in Culture Points.
- The Digital Culture initiative allows communities to record their own images with digital equipment. The initiative promotes the use of free software and the reuse of equipment considered outdated, allowing for technological appropriation and autonomy.
- The Living School initiative, a partnership between the Ministries of Culture and Education, promotes innovative teaching projects focusing on culture.
- The Griô initiative protects and promotes the oral traditions of communities held by storytell-

ers called Griôs, who have acquired knowledge from ancestors and pass them on through stories.

From 2007, new initiatives have been fostered within the framework of the Programme:

- The Culture and Health initiative, a partnership between the Ministries of Culture and Health, aims to encourage projects that humanise hospitals and health facilities through artistic expression.
- The Small Culture Points initiative funds activities aimed at preserving childhood culture, as well as guaranteeing child and adolescent rights, especially the right to play.
- The Experience Economy initiative strengthens social sector organisations wishing to transform themselves into viable cultural enterprises capable of selling their products and services. Based on the assumption of an ‘economy of solidarity’, the initiative promotes autonomy through networking, collaboration, sustainable and fair trade.

By these means, Living Culture aims to develop cultural citizenship and stimulate local cultural productions throughout the country. Through this Programme, the Brazilian Ministry of Culture has attempted to promote discussion with cultural groups (whose very existence in some cases was

unknown) on alternatives for sustainable human development. This demonstrates the willingness on the part of the government to seek sustainable models for effective social and cultural development in working classes and traditional communities.

### The Culture Point Model

The Culture Points initiative is at the heart of the Living Culture Programme and is an inspirational model with great potential for replication.

Culture Points are variously hosted by NGOs, schools, community radio stations, museums and targeted communities (such as low-income groups, youth-at-risk, traditional communities including indigenous people and the *quilombolas*, Afro-Brazilian communities descending from African slaves brought to Brazil until the end of the 19<sup>th</sup> century). These host institutions are existing organisations that have previously developed cultural activities independent of government support.

Call for host organisations is made through a public tender and selection is done by an evaluation committee. A carefully thought-out selection process is in place. In addition to qualitative criteria relating to the type of cultural project developed, the government has established special selection criteria for effective regional distribution of resources. The selection criteria take into account the Human Development Index of various Brazilian regions; the population density of Brazilian states; and the proportion of proposals submitted by each state. In fact, cultural industries and public cultural services are concentrated in the richer South and Southeast regions of Brazil. The North and the Northeast, among the poorest regions in the country, have very few cultural spaces. The distribution of cultural spaces is directly related to the socio-economic character of the regions. The Living Culture Programme aims to improve this situation. In 2008, 40,55% of the Culture Points were located in the Southeast and 33,79% in the Northeast. Hence, a certain balance has been reached between the richest and poorest regions. The South, North and Midwest regions accounted for 10,60%, 7,83% and 7,22% of Culture Points respectively<sup>2</sup>.

Furthermore, since 2010, agreements have been signed with state governments and municipalities across the country for the selection of new Culture Points. These partnerships have increased the number of initiatives as well as the financial investment in the Programme and have contributed to a greater balance between Brazilian states and local governments.

Once selected, the organizations receive governmental funding support over three years to develop the proposed project. After those three years, and even if they do not benefit from public funding anymore, the organizations can continue to present themselves under the “Culture Point” label, which helps in the search for new funding.

According to 2006 research by the Public Policy Laboratory at the Rio de Janeiro State University<sup>3</sup>, 67% of Culture Points cited access to cultural products as the main motivation to engage with the Programme, while 14% pointed to preservation of community traditions.

The vast majority of Culture Points (79%) target public school students, while 60% of initiatives are aimed at people in social risk, 53% at African descendants, 51% meet the needs of low-income populations living in areas with precarious supply of public services and 43% of initiatives work with women. The vast majority of beneficiaries (97%) are aged between 16 to 24 years old. The research also shows that the Living Culture Agent appeared in 88%, the Digital Culture in 44% of the Points. The initiatives Living School and Griô were present in only 6% of the Points.<sup>4</sup>

The Ministry of Culture is meant to play an important role in the management and supervision of all Culture Points initiatives. The Programme foresees that the Ministry shall provide financial resources, undertake monitoring, support training and build networks. Culture Points are progressively linked within a network (still insufficiently developed nowadays), aiming at allowing them to exchange experience, information and results. These networks are increasingly built at the national and state levels and meetings have taken place since 2006.

There are three main instances of network participation of Culture Points at the national level: *Teia* (web), the annual national meeting of Culture Points; the National Forum of Culture Points, which is the political body that brings together representatives of Points; and the National Commission for Culture Points, which represents triumph for civil society actors in the context of their relationship with the Ministry. Besides these instances, institutions are also selected through tenders to become “Big Culture Points”, whose function is to articulate Culture Points and promote sharing among those entities. Nowadays there are 126 Big Points in Brazil.

### Difficulties to Overcome

The monitoring and evaluation of the Living Culture Programme is conducted by the Ministry of

2 Domingues, João. *Programa Cultura Viva: políticas culturais para a emancipação das classes populares*. Ed. Multifoco. Rio de Janeiro, 2010, p. 272.  
3 Idem, p. 287.  
4 Idem, p. 285-286.



Culture through reports by and meetings with the Culture Points at the end of each stage of the work plan. These reports point notably to delays in the transfer of resources by the Ministry. According to the research by the Rio de Janeiro State University mentioned earlier, 82% of the funds were released late, causing both disorder in the work and distrust in the government.<sup>5</sup> A second issue is that of accountability by beneficiary organisations, as most of them do not have the necessary experience on budget management and no training is provided by the Ministry of Culture in this sense. In fact, many of them experience difficulties in submitting the documentation required by the government. These institutional-bureaucratic inefficiencies do not question, however, the concept on which the Programme is founded.

The financial aspect of the Programme is one of the most delicate to address. Between 2004 and 2009, more than 210 million USD were invested through the Programme. Each selected institution annually receives approximately 34.000 USD from the Ministry of Culture. Governmental support lasts for three years. During this initial phase, activities of the Culture Points are financed by government grant and by any other funding source the Points can count on. After three years, the organisations are expected to become financially independent. Without the support of governmental funding, however, some Culture Points have disappeared, while others have merged with bigger entities in order to survive.

### **An Inspirational Practice that Promotes the UNESCO Convention**

The simplicity of the Living Culture Programme model is disproportional to the impact of its achievement. For it has enabled various segments of Brazilian society to have real access to innovative means of cultural production and diffusion, which has in turn promoted digital inclusion in the country.

The Programme was launched by the Brazilian Government following the adoption of the UNESCO Universal Declaration on Cultural Diversity (2001) and during the negotiations of the UNESCO Convention. It shares the objectives and guiding principles of the Convention, like the importance of traditional knowledge as a source of intangible and material wealth, the importance of culture for social cohesion, and the importance of the vitality of cultures, including for persons belonging to minorities and indigenous peoples. Since its inception, the Programme has been presented as a practical and viable initiative aiming at fostering cultural diversity.

Living Culture is a good example of the kind of political measures called for in Article 6 (right to protect and promote the diversity of cultural expressions in the national territory, *inter alia* through “providing domestic independent cultural industries and activities in the informal sector effective access to the means of production, dissemination and distribution of cultural activities, goods and services”; “providing public financial assistance”; “nurturing and supporting artists and others involved in the creation of cultural expressions”), Article 7 (creation in the national territory of “an environment which encourages individuals and social groups: (...) to create, produce, disseminate, distribute and have access to their own cultural expressions”), Article 10 (promotion of the “understanding of the importance of the protection and promotion of the diversity of cultural expressions”), Article 11 (participation of civil society) and Article 13 (culture and sustainable development).

This Programme model can be easily transposed to the particular circumstances of other countries and cultures owing to its conceptual simplicity, flexible format and relatively low costs. It is especially relevant for countries with social inequalities, as it empowers the lowest strata of society with the resources needed to create an alternative horizontal system of cultural production and distribution.

Living Culture is attracting and inspiring governments, arts councils and cultural organisations across Europe and Latin America. *Officine dell'Arte*, a project by the Italian government, follows the Brazilian model. Another project inspired by Living Culture is *Points of Contact*, organised by the UK Department for Culture, Media and Sport; Queen Mary University of London; Arts Council England; and the British Council. Points of Contact fosters cultural exchange between the Living Culture Programme in Brazil and social projects in the UK through reciprocal learning visits between arts organisations, policy makers and funders.

Latin American countries have also demonstrated interest in the Living Culture Programme. During the *II Congresso de Cultura Ibero-Americana*, at the meeting of the Ministers of Latin America, the Community of Portuguese-Language Countries and the Caribbean in 2009, representatives of 15 countries pledged to present a proposal for an Ibero-Culture Programme along the lines of the Culture Points at the Summit of Heads of State for Ibero-America. Technical cooperation agreements have been concluded with Paraguay and Uruguay in 2010 to implement the model of

<sup>5</sup> *Idem*, p. 294.

Culture Points abroad. In September 2010, a proposal to establish a *Programa Nacional de Apoio a la Cultura Comunitaria y Autogestiva* (National Programme for Supporting Communitarian and Self-managed Culture) – an adaptation of the Living Culture Programme – was also presented to the Argentinean Parliament.

The above-mentioned efforts at replication are a good measure of the inspirational quality of the Living Culture Programme, in which cultural diversity has been linked to cultural democracy and cultural economy. The Programme has fostered social development and a networked economy by empowering communities and collective processes. Living Culture, thus, embodies the concept of cultural diversity through the redistribution of public funding and the empowerment of civil society stakeholders.

**More information:**

[www.cultura.gov.br/culturaviva](http://www.cultura.gov.br/culturaviva)

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*The authors thank their Brazilian U40-Fellows Guilherme Mendonça, Nísio Teixeira and Piatã Stoklos Kignel for their valuable commentaries and contributions.*

Raising awareness

## **ASEM Seminar "Preserving and Promoting the Diversity of Cultural Expressions: Sharing Asian and European Experiences"**

The European Commission and the Government of Vietnam organised the "ASEM Seminar Preserving and Promoting the Diversity of Cultural Expressions: Sharing Asian and European Experiences" (15-16 December 2008, Hanoi) in the context of the Asia-Europe Meeting (ASEM).

The seminar aimed at exchanging experiences and points of view on questions related to the diversity of cultural expressions. It served as an open platform for discussions between officials, decision-makers as well as representatives of civil society active in the field of culture, from both Europe and Asia.

The seminar, which brought together over 100 policy makers and civil society actors, focused on three key areas: public policies for cultural diversity; Asian and European experiences; trade perspective(s); and, acting together for development.

**More information:** <http://asem.dnc-group.net>

# An International Laboratory for Diversity

## The Catalan Law of Cinema

Martí Petit, Jordi Baltà Portolés, Laura Gómez Bustos, Núria Reguero

On 1 July 2010, the Parliament of Catalonia adopted the Catalan Law of Cinema, the first to contain an explicit reference of the UNESCO Convention within its Preamble as a source of legitimacy. Following the spirit of the Convention, the Law provides a list of measures to counter the imbalances existing in the film market in Catalonia and promote the linguistic diversity of cultural expressions

In general terms, the percentage of Catalan citizens who consume culture in Catalan is remarkable. This is worth emphasising as the Catalan media sector has to compete in equal conditions with media companies operating in the Spanish market, where economies of scale apply due to the cultural link with Latin America. The resulting imbalances are clearly illustrated in Figure 1. Such imbalances are particularly acute in the film sector: less than 4% of the population watched films in Catalan in 2009 whereas 91.3% did so in Spanish.

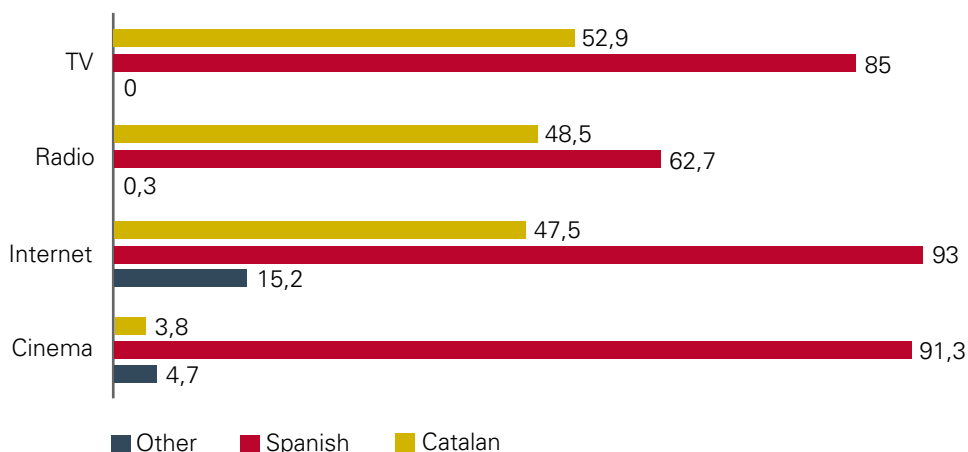
As for the economic side, Catalonia is the sixth European market in terms of global attendance. It is also the second European market in terms of attendance frequency per capita, with an average

of 3.46 tickets sold per capita and year.<sup>ii</sup> Hence, the resulting landscape shows a strong but unbalanced film market with a high degree of imbalances, especially in terms of distribution and dubbing. The Catalan Government has addressed this problem by adopting a new Law of Cinema that aims to correct the numerous market failures within the Catalan film system.

### The CLC, the UNESCO Convention and Cultural Communities with lighter Economic Weight

Having full jurisdiction in the field of culture, the Government of Catalonia adopted Resolution 440/VIII on 25 March 2009, in which it subscribed to the principles of the Convention and called upon public authorities and private actors

Figure 1. Media shares according to language of consumption. Year 2009. Multiple choice percentages



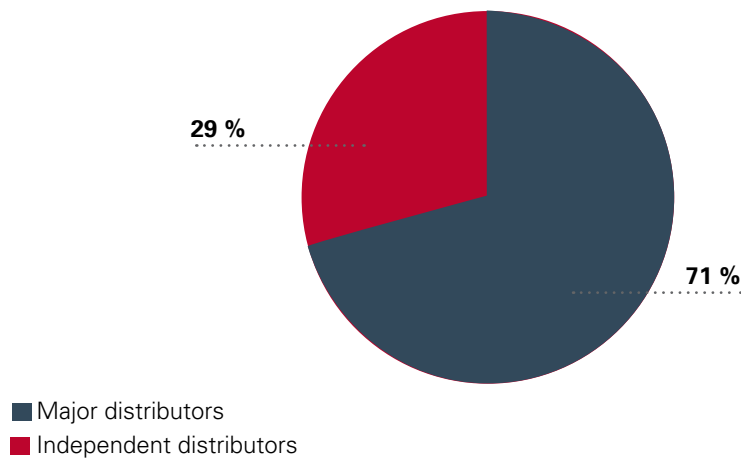
Source: Barometer of Communication and Culture<sup>i</sup>

<sup>i</sup> The Barometer of Communication and Culture analyses the cultural habits of the population (over 14 years of age) within Catalan-speaking territories twice per year. The sample consists of 39,395 in-depth personal interviews. See: <http://www.fundacc.org/fundacc/es/>

<sup>ii</sup> The Catalan Institute for Cultural Industries (ICIC) and European Audiovisual Observatory. Press release, 11 February 2008.



Figure 2. Cinema Distribution Quota in Catalonia, according to box office receipts. Year 2007



Source: ICIC

to apply these guiding principles within the territory and adopt concrete measures to promote free cultural expressions and openness to other cultures of the world. The Resolution marks the starting point of the process – led by the Catalan Ministry of Culture and Media, which is in charge of the film sector – and resulted in the adoption of the Catalan Law of Cinema (CLC) on 1 July 2010.

The CLC updates, completes and unifies the film regulatory framework for Catalonia, which includes processes related to the creation, production, distribution and exhibition of cinematographic works as well as all aspects of training and the preservation of cinematographic heritage. As per Article 4 of the CLC, the public agency in charge of the implementation of this law is the *Català de les Indústries Culturals* (Catalan Institute for Cultural Industries, ICIC). The ICIC is dependent on the Ministry.

The CLC is a policy measure that directly enables the implementation of the Convention, as per Article 7 – *Measures to promote cultural expressions*. It is the first Catalan law that contains a direct reference to the Convention within its Preamble as a source of legitimacy:

“The second pillar of reference of this law comes from the consideration of cinematography and audiovisual sector as strategic ones in cultural, economic and social terms. In that sense, the UNESCO Universal Declaration on Cultural Diversity, adopted in November 2001, and the

Convention on the Protection and Promotion of the Diversity of Cultural Expressions, adopted on 20 October 2005 in the framework of the 33<sup>rd</sup> General Conference of this United Nations agency, recognize that cultural diversity constitutes the common heritage of humanity, and must be recognized, protected and disseminated in the interests of current and next generations.”

The CLC responds to the challenges faced by many linguistic communities in a rapidly globalising world, as called upon in Article 8 – *Measures to protect cultural expressions* of the Convention.

#### Why the CLC? Reason 1: Distribution

As in the rest of Europe, film distribution in Catalonia is clearly dominated by the major North American film companies.<sup>iv</sup> In the Communication of the European Commission titled “Principles and Guidelines for the Community’s Audiovisual Policy in the Digital Age,” the dominance of North American productions in the EU market was pointed out.<sup>v</sup> Ten years on, these imbalances in the audiovisual flows between the EU and the United States of America remain. Catalonia is no exception to the rule (see Figure 2).

Further, US film companies prioritise Hollywood films: 85% of the films distributed in Catalonia by the four main film companies in 2007 were American films.<sup>vi</sup> In recent years, cases of unfair practices by these dominant companies have also emerged.<sup>vii</sup> These practices further impede the presentation of Catalan works in movie theatres.

iii Article 127, Catalan Autonomy Statute.  
iv These include the following US majors: Warner Bros, Fox Films, Universal Pictures International, Walt Disney Company, Sony Pictures, TriPictures and U.I.P.

All the above-mentioned factors were instrumental in the development of the CLC, which has addressed the issue of distribution through the creation of a network of public-private cinemas in Catalonia. As per Articles 24 and 25 of the CLC, the network consists of public and private movie theatres that voluntarily adhere to give preference to:

- Cinema produced in Catalonia, particularly films made in Catalan;
- Cinema produced within the EU (which would be screened in the original version with subtitles in Catalan, if the original version is not in either official language of Catalonia, namely Spanish or Catalan); and,
- Cinema of cultural and artistic interest produced outside the EU (which would be screened in the original version with subtitles in Catalan, if the original version is not in an official language of Catalonia).

The activities of this network are supported through the Catalan Fund for the Promotion of Exhibition, which aims to “strengthen and modernise movie theatres in Catalonia and counter eventual distortions for linguistic or cultural reasons stemming from the market” (Art. 37, CLC). Contributions to this Fund come primarily from the ICIC, the Spanish Government<sup>viii</sup> and the private sector, following agreements between these actors and the Catalan Government (Art. 30, CLC).

**Why the CLC? Reason 2: Dubbing**

The dominant position of North American film companies affects not only the distribution of cinema produced in Catalonia, but also the distribution of cinema dubbed or subtitled into Catalan.

The Spanish case is an anomalous one in the film market as international films are nearly always dubbed. The supply of international films in subtitled original versions is extremely limited. Films in foreign languages do not reach even 5% of consumption, a percentage much lower than in other European markets. In fact, original version films in Spanish or dubbed into Spanish account for over 90% of the consumption in Catalan-speaking territories (see Figure 1). Only 3% of the 854 906 cinema screenings in Catalonia in 2007 were in Catalan. The reasons for this situation may be traced back to the censorship policies imposed during the Spanish military dictatorship of General Franco (1939-75) under the guise of preserving the population from ‘bad external influences’. Besides the explicit censorship of cultural works produced in Spain, imported works were also controlled. Dubbing was the main tool used by the regime to control the influence of foreign cinema.<sup>ix</sup>

If, exceptionally, a film was also dubbed or subtitled into Catalan, the Catalan copies would compare unfavourably to the Spanish owing to the following reasons:

- First, Catalan copies would not be over 10% of all copies distributed;
- Secondly, the distributor would place the Catalan copies in secondary cinema theatres; and,
- Last but not least, the commercial release of the films being centralised at the Spanish level would give the Spanish language an unfair advantage. The title of the film and all its publicity (such as trailers and advertising) are done in Spanish. Hence, audiences exposed to these activities in Spanish tend to watch films in Spanish rather than Catalan.

In response, the Catalan Government has long applied financial aid policies for dubbing in Catalan.<sup>x</sup> The CLC will further serve to correct the existing malfunction and promote film exhibition in original version with subtitles in Catalan. As with the case of the network of cinemas discussed earlier, these measures will also be supported by the Fund for the Promotion of Exhibition.

The underlying reasons given by the Catalan Ministry of Culture and Media for promoting the screening of films with subtitles in Catalan (rather than dubbing) are twofold: respect for the integrity of the cinematographic work as it was conceived by its creator; and, promoting foreign language learning among Catalan citizens.<sup>xi</sup>

In this regard, the most demanding measure (and the one most criticised by film exhibitors) is in Article 18 of the CLC:

*Guarantee of linguistic access*

1. When a dubbed or subtitled cinematographic work is released in Catalonia and there is more than one copy, distribution companies shall distribute 50% of all the analogue copies in the Catalan version. This obligation has to be respected both in terms of dubbed films and subtitled films. If the films are distributed in digital format, all copies shall incorporate linguistic access in Catalan. Distribution and exhibition companies shall guarantee linguistic balance in distribution and exhibition according to population, territory and screen time. They shall also guarantee balance between Catalan and Spanish when advertising the cinematographic works affected by this Article.
2. Previous provisions shall be legally developed and, particularly, the following aspects will be set:

v European Commission, Communication from the Commission to the Council, the European Parliament, the Economic and Social Committee and the Committee of the Regions, “Principles and Guidelines for the Community’s Audiovisual Policy in the Digital Age”, Document No. COM(1999) 657 final, Brussels, 14 December 1999.

vi Source: ICIC. Origin of the products distributed by the main 4 majors in Catalonia. Year 2007.

vii On 10 May 2006, the Spanish Competition Court imposed a sanction of 12 million Euro on five major North American film companies as they agreed on the commercial policies to be applied in their relations with exhibitors. It also fined the Federation of Cinematographic Distributors (Fedecine), of which the five majors are members, for having created a database that allowed them to share information of capital importance for competition; and, for having agreed upon a single box office form to control box office receipts. Source: Tribunal de Defensa de la Competencia de España (Spanish Competition Court), Resolution of the 10th of May of 2006, Inquiry 588/05, films distributors.

viii Set forth in Article 36 of the Spanish law 55/2007.

3. Progressive implementation of the obligation established within this Article so as to achieve full implementation within a maximum of 5 years of the obligation to distribute 50% of analogue copies in Catalan as well as the obligation to incorporate linguistic access in Catalan to all digital copies.

### A 'Good Practice' to Protect Linguistic Diversity in Film

The CLC can be considered a good practice of the implementation of the Convention because it has translated the principles of the Convention into a specific policy measure to protect linguistic diversity in the film sector.

The law addresses the acute imbalances that exist in film market in Catalonia. In such a market, there also exists the danger of the colonisation of the tastes of local audiences, with the result that people begin to identify their own cultural expressions with folklore and perceive imported ones as 'modern'. This concern is particularly applicable to cinema, given the reach and influence of Hollywood movies. Further, the cultural and linguistic diversity of foreign films are not duly represented in Catalonia. The existing structures of film distribution make it difficult for the audience to gain access to internationally-renowned and artistically-superior cinema. In turn, this limits the personal enrichment and creation of collective values that such art can foster.

Therefore, public intervention becomes necessary to guarantee the proper functioning of the cultural market. The CLC is a good example of such an intervention. This is stated clearly in the Preamble of the Law which argues for "coherent regulation" to protect the linguistic diversity of cultural expressions which "might be aborted if the activity to be promoted is

exclusively ruled by the forces of a market which does not adjust its functioning to fair competition rules."

By doing so, the Catalan Law of Cinema has the potential to become an 'international laboratory' that ensures respectful globalisation for linguistic communities whose weight (in numbers or economic terms) is inadequate to guarantee its economic survival.

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- x An example of the Franco-era censorship is the dubbing of *Mogambo* (John Ford, 1953). The film deals with a love triangle between a safari hunter, Victor Marswell (Clark Gable), Elise Kelly (Ava Gardner) and Linda Norley (Grace Kelly), who is married to an anthropologist, Donald Norley (Donald Sinden). In the film, Linda Norley has an affair with Victor Marswell. Since adultery was not acceptable as per the Franco-era censorship rules, dubbing was employed to reinvent the plot. Linda was turned into Victor's sister, with the result that the story turned out to be even more shocking and incomprehensible for the audience. Spanish censorship had turned *Mogambo's* adultery into incest!
- x European Commission. *State aid: Commission authorises a €12 million support scheme for dubbing and subtitling films in Catalan*. Press release, 24 March 2010. Online document: <http://europa.eu/rapid/pressReleasesAction.do?reference=IP/10/356> [Accessed: 28/06/2010]
- xi Ministry of Culture and Media of Catalonia, *Press Dossier. Bases de la Llei del cinema de Catalunya*. Online document: [http://www20.gencat.cat/docs/CulturaDepartament/Cultura/Documents/Documents%20VJ/Arxiu%202009/Dossier\\_prensa\\_Bases\\_llei\\_cine.pdf](http://www20.gencat.cat/docs/CulturaDepartament/Cultura/Documents/Documents%20VJ/Arxiu%202009/Dossier_prensa_Bases_llei_cine.pdf) [Accessed on 6th September 2010].

# For a New European Union External Cultural Strategy

## A French Proposal on how to deal with Cultural Cooperation in International Trade Agreements

Lilian Richieri Hanania

In “For a New European Union External Cultural Strategy”, France proposes a new European approach to cultural cooperation with third countries by actively considering the dual nature of cultural goods and services. The document, communicated by France to the European Commission and Parliament in December 2009, is the output of a governmental initiative resulting from France’s implementation of the UNESCO Convention. In September 2009, the French Government formed a working group comprising stakeholders from interested French official departments and agencies as well as main professional organisations from the cultural sector to elaborate a strategy to address a crucial issue dealt with by all Parties to the Convention: namely, the link between trade and culture.

“In France’s view, there is a need to develop a strategy of negotiation that is both comprehensive and differentiated, ensuring the autonomy of the cultural sector and the implementation of an ambitious and coherent European cultural policy.”<sup>i</sup>

This statement at the outset of *Pour une nouvelle stratégie culturelle extérieure de l’Union européenne – Communication de la France* (For a New European Union External Cultural Strategy – Communication by France) clearly sets the context and tone of the document, which puts forward guidelines for the negotiation of specific frameworks for cultural cooperation taking the form of separate cultural cooperation agreements or protocols on cultural cooperation appended to economic or trade agreements and to make such agreements consistent with the existing cultural cooperation tools.

“For a New European Union External Cultural Strategy” is the result of an initiative launched by the Secretary-General of the *Ministère des Affaires étrangères et européennes, MAEE* (French Ministry of Foreign and European Affairs) in September 2009 to elaborate a French proposal to the European Commission and Parliament with the main objective of influencing the Commission’s practices while negotiating cultural frameworks within trade agreements.<sup>ii</sup>

To this end, MAEE gathered representatives of relevant French ministries (including Foreign Affairs, Culture, Economy and Immigration) as

well as professional organisations from the cultural sector in a working group that pursued the following specific objectives. First, the group sought to examine the European Commission’s attempts to promote the UNESCO Convention in international trade agreements under negotiation (which had until then consisted of appending ‘cultural cooperation protocols’ to regional and bilateral agreements). Secondly, it intended to assess and clarify both the French position and the interests of the cultural sector in order to elaborate proposals on better integrating the provisions of the Convention when negotiating such agreements. Finally, the group attempted to make the cultural cooperation frameworks included in trade agreements more compatible with international cultural cooperation tools already in existence.

Five meetings of the working group were organised in Paris under the auspices of the MAEE between September and December 2009. Each meeting focused on a specific topic of concern that had been defined at least 15 days ahead of the physical meetings. The MAEE initially proposed a draft text to the group and invited group members to propose amendments to it. The text was progressively amended, completed and improved in conformity with oral or written contributions received and then sent by email to the members. Received proposals were consolidated by the MAEE into a final document vetted by the working group. The resulting document was submitted by the *Secrétariat général des affaires européennes, SGAE* (French General Secretariat

<sup>i</sup> [http://www.diplomatie.gouv.fr/fr/IMG/pdf/2009-12-21\\_Communication\\_France\\_Strategie\\_culturelle\\_exterieure\\_ENG.pdf](http://www.diplomatie.gouv.fr/fr/IMG/pdf/2009-12-21_Communication_France_Strategie_culturelle_exterieure_ENG.pdf)

<sup>ii</sup> The European Commission negotiates international trade agreements on behalf of its Member States.





European Commission, Berlaymont Building, Brussels

for European Affairs) to all concerned French ministries for confirmation and validation, before official transmission to the European Commission, the European Parliament and the Member States of the European Union.

By enabling all concerned stakeholders in France to express their opinions on the implementation of the Convention, the initiative fostered consolidation of views among ministries and enabled the emergence of a consensus from the main players in the cultural sector, who sometimes initially held opposing positions. Resultantly, greater clarity emerged on concrete measures to be adopted. The document has been guiding the actions of the French Government since its launch in December 2009. French Ministries have been consistently referring to it before the European Commission. An informal monitoring committee composed of representatives from the working group was created in January 2010.

### **Timely Guidelines for the Negotiation of Trade Agreements**

This French initiative represents a good practice for the implementation of the Convention as it addresses the significant issue of the relationship between the Convention and other international treaties (*Article 20 – Relationship to other treat-*

*ties: mutual supportiveness, complementarity and non-subordination*) and outlines timely guidelines for the negotiation of trade agreements. The former topic, which dominated the negotiations preceding the adoption of the Convention by the 33<sup>rd</sup> General Conference of UNESCO in October 2005, continues to raise difficulties to the present day.

Among the main themes addressed in the French proposals is the *negotiation of cultural cooperation frameworks by the European Commission*. The document establishes guiding principles for cultural cooperation with EU partners that meet the different interests of the cultural sector and recommends negotiating procedures for such frameworks. On the issue of *cultural cooperation and development*, the document calls for greater flexibility both in the selection of cultural sectors in which EU and its partners should cooperate and in the choice of cooperation measures that should be established according to the interests and needs of Europe's trade partners, especially among developing countries. The proposals also call for the *integration of bilateral and regional strategies with multilateral strategies*, through the promotion of the Convention not only at UNESCO, but also vis-à-vis other international organisations, in conformity with *Article 21 –*

*International consultation and coordination.* Specific recommendations have been made for the promotion of the Convention in the World Trade Organisation (during WTO negotiations, at the time of the accession of new members and in dispute settlement procedures).

Cultural industries in France and Europe as well as those in developing EU trade partner countries are expected to benefit from this new approach proposed by France.

**Replication of the Consultative Model**

The value of the consultative process that resulted in the creation of these proposals is also worth underlining. The French experience could be easily replicated by other Parties to the Convention. Principally, this model only requires political will from governments to convene interested ministries, cultural organisations and experts to examine and consolidate an official interpretation of the relationship between the Convention and trade agreements negotiated at multilateral, regional and/or bilateral levels. Once a coherent

position is defined, national ministries and civil society can then assume the charge of relevant follow-up action.

“For a New European Union External Cultural Strategy” thus represents a concrete political initiative in the right direction to take into account the provisions of the UNESCO Convention in international trade agreements.

**More information:**

[www.diplomatie.gouv.fr](http://www.diplomatie.gouv.fr)

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Raising awareness

**Cultural Diversity Department**

Toluca de Lerdo, Mexico

In December 2009, the Toluca Municipal President, Maria Elena Barrera Tapia, established the Cultural Diversity Department for the period of the Municipality government (2009-2012). Its objective is to strengthen respect for cultural diversity among citizens, communities and small towns. It also aims to protect and promote the diversity of cultural expressions in the municipality as well as to safeguard and spread *otomí* Culture.

The main activities of the Department include the “Cultural Diversity Month,” which is organised in May every year. A Cultural Volunteers Programme invites people to get involved in the protection and promotion of cultural expressions. The Department also organises campaigns to raise awareness on the UNESCO Convention.

# New Impulses for Cultural Policy Development

## The Inter-ministerial Working Group on the Improvement of the Social Situation of Artists in Austria

Yvonne Gimpel

To improve the social situation of artists in Austria, an Inter-Ministerial Working Group was set up, comprising of participants from nine Austrian Federal Ministries and forty civil society organisations. While the process is still ongoing, agreement has already been reached on the amendment of two laws. The mechanism of the Working Group aims to protect and promote the diversity of cultural expressions by promoting an enabling environment, as set forth in the UNESCO Convention. As an innovative and cross-sectoral model for cultural policy development, the Inter-Ministerial Working Group can be regarded as a good practice of the implementation of the Convention.

The Inter-ministerial Working Group on the Improvement of the Social Situation of Artists in Austria (IMWG) was launched by the Federal Ministry for Education, the Arts and Culture of Austria in 2009. Designed as a ‘work in progress’, meetings of the IMWG will be continued until the end of the current legislative period in 2013.

### A New Instrument for Cultural Policy Development

In April 2009, the Austrian Federal Minister for Education, the Arts and Culture, Dr. Claudia Schmied, initiated the IMWG. Co-chaired by the Federal Ministry for Education, the Arts and Culture and the Federal Ministry for Labour, Social Affairs and Consumer Protection, the IMWG involves representatives of seven further Federal Ministries. These are ministries responsible for European and International Affairs; Finance; Interior; Justice; Economy, Family and Youth; Health, and Women and Civil Service. In addition to its explicit trans-sectoral approach, participation of civil society constitutes an important feature of the IMWG process. Representatives of forty civil society organisations from the cultural sector, including associations, unions, academic institutions, training facilities and collecting societies, have participated in these meetings.

As set forth in the Programme of the Austrian Federal Government for the 24<sup>th</sup> Legislative Period, the working group will aim to develop a package of recommendations on concrete mea-

asures to improve the working and living conditions of Austrian artists. The work of the IMWG was structured according to thematic issues, establishing subgroups on the following issues: social security; labour market/unemployment insurance; labour law; funding of art and culture; copyright; fiscal measures; barriers to mobility, and women as a cross-cutting issue.

In total, 35 meetings were organised in the first year of the IMWG process. Progress achieved by the subgroups varies. Consultations by the subgroups on social security law and labour market were the most advanced. Building upon the evidence-based analysis and data provided by the study, “On the social situation of artists in Austria”, a draft structural law on the social security of artists has been drawn up by the IMWG. The draft has passed the Austrian Council of Ministers and is expected to enter into force on 1 January 2011. A cornerstone of the law is the creation of a service agency for artists to simplify and facilitate administrative procedures by providing for a ‘one stop shop’ on social security matters. Furthermore, adaptations to the existing provisions of the social security law are planned, taking into account the complexity of typical artists’ careers (precarious employment, new forms of self employment, part-time work as well as multiple job-holding). By providing more flexibility, these adaptations strive to provide more artists with the right to claim unemployment benefits.



Another IMWG subgroup achieving significant results dealt with the Austrian labour law for actors. With the current law dating from 1922, an agreement on a proposal for an amendment has been reached, which aims to comply with the requirements of modern acting (i.a. adjustments of provisions on contracts, working hours, holiday entitlements) and to delete outdated provisions, such as the right to cancellation of contracts upon request of the husband. The amendment is currently under circulation for assessment and is scheduled to enter into force on 1 January 2011.

The IMWG – particularly the subgroups dealing with questions pertaining to authors' rights, fiscal law and mobility of artists – will continue to work on recommendations for the improvement of the working and living conditions of artists in Austria.

### Through the Lens of the Convention

Austria ratified the Convention on 18 December 2006. Since the Convention entered into force in March 2007, Austria has been committed to its implementation in spirit and letter. Even though

the assigned national point of contact for the Convention was invited to participate at IMWG meetings, it is noteworthy that the launch of the IMWG process was not motivated by the Convention. However, the new aspiration of the Federal Government to improve the social situation of artists by providing an institutionalised framework for inter-ministerial cooperation and dialogue with civil society can be regarded as a good practice conveying the spirit of the Convention.

The policy objective of the IMWG process corresponds to the objectives of the Convention, in particular the objectives of promoting and protecting the diversity of cultural expressions [Art. 1a)] and of creating conditions for cultures to flourish [Art. 1b)]. By stressing conditions necessary for cultures to flourish, the Convention pursues a rather ambitious, integrated approach. Article 4 of the Convention states that for the diversity the Convention seeks to promote, not only cultural expressions themselves need to be taken into account, but also the diverse modes of artistic creation, production, dissemination, dis-



Presentation of the interim working results, June 2010, by Federal Minister for Education, the Arts and Culture, Dr. Claudia Schmied (4th f.l.)

tribution and enjoyment, whatever the means and technologies used. It implies that for the creation of favourable conditions allowances should be made for the entire value chain of cultural expression.

This is reflected in Article 7 of the Convention on measures to promote cultural expression. It provides that measures should aim to create an encouraging environment for cultural expressions, with Paragraph 2 explicitly mentioning the important contribution and central role of artists in nurturing the diversity of cultural expressions. The Operational Guidelines on Article 7 further specify that cultural policies and measures to promote the diversity of cultural expressions should specifically aim to support artists and creators in their efforts to create activities, goods and services. Thus, improving the working conditions and social situation of artists is a perfectly legitimate means of protecting and promoting the diversity of cultural expressions.

It is noteworthy that the scope of application of the Convention includes all measures and policies related to the diversity of cultural expressions and therewith the corresponding, necessary framework conditions. The IMWG is a good example of such an application of the Convention. It tackles policy areas that are generally not considered as genuine fields of cultural policy, namely, tax regulations, entitlement for unemployment benefits or residence permits. However, each policy area dealt with at the IMWG process is reviewed with regard to its particular implications for artists. The aspiration to provide for adaptations and exemptions in these policy fields to more appropriately reflect the reality of artistic creation corresponds with the objective of the Convention to give recognition to the distinctive nature of cultural activities, goods and services. Thus, the IMWG process can be seen as a substantial contribution in mainstreaming culture in relevant policy fields.

Concerning the method applied, the IMWG pursues an integrated approach, providing for the first time a forum for structured dialogue on the social situation of artists as a cross-cutting issue. The Operational Guidelines (OG) to Article 13 of the Convention point out that, as a means to integrate culture in sustainable development, “policies and measures should be developed in concert with all the relevant public authorities in all sectors and at all levels. Thus effective coordination mechanisms should be established, particularly at the national level” (OG Art. 13 para 7.1). Involving nine Federal Ministries, the IMWG constitutes such a coordination mechanism. It contributes to

the process of awareness raising and sensitising policy managers from other sectors to cultural issues (OG Art. 13 para 7.2). Representatives of civil society play an important role in this process, explaining in detail conditions and realities of every-day working life as an artist. The active participation of civil society, in line with Article 11, provides a vital element for the acceptance and overall impact of the IMWG consultations.

Whether an evaluation of the IMWG effects will be conducted, is yet to be decided. As consultations are still in progress, a re-evaluation of the social situation of artists could be commissioned in 2014 at the earliest. In the meantime, civil society plays a watchdog role, directing public attention to areas of slow progress. While remarkable results have been achieved in two subgroups, which will even take legislative form, it remains to be seen whether the other six subgroups will manage to reach agreements. However, the establishment of the IMWG marks the beginning of a new way of dealing with cultural issues. Incorporating essential elements of the UNESCO Convention, it contributes to the creation of an enabling environment for artists and the development of a sustainable, culturally diverse landscape in Austria.

**More information:**

<http://kulturellevielfalt.unesco.at>  
and <http://www.bmukk.gv.at>

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# The Voice of a Canadian Minority Heard by Federal Cultural Agencies

## An Agreement that nurtures Francophone Arts and Culture

Guillaume Sirois

The Agreement for the Development of Francophone Arts and Culture in Canada is enabling a minority group find its rightful place in the national art scene. Signed in 2009 by the *Fédération culturelle canadienne-française* and six federal cultural agencies, the Agreement serves as an important instrument to develop and sustain a strong francophonie across Canada, while also fostering much-needed dialogue on cultural policy between the French-speaking minority and the national government. Protecting and promoting the cultural expressions produced by minority groups is at the heart of the UNESCO Convention. This Agreement has found a way to talk about it and be heard.

Canada is one country with two official languages representing its two major linguistic groups: Francophones and Anglophones.

Although English and French enjoy the same legal status in the country, considerable imbalances exist including in terms of the number of speakers of the two languages. The most recent national census revealed that only 23% of the population claimed French as their mother tongue, while 74% used English.<sup>1</sup> Further, the majority (86%) of Canada's French-speaking population is concentrated in Quebec, the only province of the Canadian Confederation to use French as its sole official language. As a result, the usage of French has come to be associated almost exclusively with the province of Quebec and English, with the rest of Canada.

Nevertheless, nearly a million francophones live outside of Quebec, the largest groups among them being the Acadians in the Maritimes and the Francophones of Ontario and Manitoba. These francophones have long strived to keep not only their language, but also their culture, alive. For over 30 years, they have advocated the importance of the arts in forging cultural identity and keeping communities alive. As the main advocacy group fostering the development of arts and culture in French-speaking communities outside of Quebec, the *Fédération culturelle canadienne-française*<sup>2</sup> (French-Canadian Cultural Federation, FCCF) has served as the main vehicle of such advocacy efforts. The FCCF is a national organisation

whose mission is to promote artistic and cultural expression produced by Francophone and Acadian communities. Presently, it enjoys a wide network comprising of thirteen provincial/territorial organisations dedicated to cultural development in their own regions and eight national organisations representing specific artistic disciplines (including theatre, publishing, music and song-writing, media arts and visual arts).

In September 2009, the FCCF renewed the *Entente pour le développement des arts et de la culture de la francophonie canadienne* (Agreement for the Development of Francophone Arts and Culture in Canada) along with six major federal agencies in charge of supporting the arts and culture in Canada.<sup>3</sup> This Agreement is a collaborative mechanism that allows federal cultural agencies to promote the implementation of projects and initiatives particularly promising for the arts and culture of *la Francophonie Canadienne*. It follows an initial agreement on culture, which was signed in June 1998 for an initial period of three years and extended until 31 March 2008.

With the new Agreement, a common framework has been created for collaboration to promote positive measures for the development of the arts and culture in minority French-speaking communities. In the development of such measures, five areas have been specifically foregrounded including support to emerging artists and professional development of artists, strengthening of

1 Statistics Canada, The Evolving Linguistic Portrait, 2006 Census: Findings, 2007.

2 [www.fccf.ca](http://www.fccf.ca)

3 The six agencies are: the Department of Canadian Heritage, the National Arts Center, the Canada Council for the Arts, the National Film Board of Canada, the Canadian Broadcasting Corporation, and Telefilm Canada.





Participants of *Pacifique en Chanson*, Canada, 2009

infrastructure for cultural and artistic activities, increasing the visibility and influence of artists, renewing audiences, and integration of new technologies.

To achieve these ends, the Agreement includes three formal mechanisms that are at the heart of this concerted framework: the Signatories Committee, Bilateral Meetings, and Working Groups. Comprising of a representative each from the signatory agencies of the Agreement, the Signatories Committee meets periodically to both review the Agreement and the activities taking place under its framework, as well as to share information. The Department of Canadian Heritage is in charge of this Committee.

Bilateral meetings, held annually between FCCF and each of the signatory agencies, form the second component of the collaborative mechanism. The meetings convene the management team of the agency in question and a selection of FCCF's members to have a closer look at the efforts put in place by the agency to integrate French-speaking artists and cultural workers into their programmes and activities. The FCCF is in charge of organising these meetings.

The third mechanism is that of Working Groups. The Working Groups gather FCCF members and representatives of the arts and cultural sectors to discuss issues related to specific artistic disciplines or topics. Currently, there are Working Groups on visual arts, music, theatre, media arts, publishing and cultural development. The Working Group meetings provide space for sharing information and developing common solutions to address the needs of the arts and cultural sectors of the Canadian francophonie. The Department of Canadian Heritage is in charge of the Working Groups.

These collaborative mechanisms form the fundamental means through which the FCCF has articulated its policy vision to federal agencies. As a result of these mechanisms, the senior management of the signatory agencies have become more aware of the barriers encountered by the Canadian Francophonie in fostering their arts and culture.

#### **A Model for Cultural Minorities**

As a national policy measure that specifically promotes the diversity of cultural expressions of a minority social group, the Agreement for the



*La Soirée des Éloïzes 2010, Viola Léger and Antonine Maillet, Moncton, Canada*

Development of Francophone Arts and Culture in Canada may be counted as a good practice in the implementation of the Convention. Respect for cultures of persons belonging to minority communities serves a guiding principle (Article 2 – *Guiding principles*) of the Convention and is re-emphasised in Article 7 – *Measures to promote cultural expressions*. Such emphasis underlines the need for Parties to the Convention to go beyond the adoption of general measures and specifically address the systemic barriers faced by minorities in creating and enjoying their own cultural expressions. The Agreement may be regarded as just such a specific measure. By enabling recognition for francophones outside Quebec as a minority community in Canada and opening channels for permanent dialogue between francophones and six important cultural federal agencies, the Agreement is enabling a minority community nurture its culture.

The framework developed by the FCCF and its federal partners through the Agreement and its collaborative mechanisms can serve as a model for discussions between cultural minorities and their governments elsewhere in the world. The model may be easily replicated in countries with

well-developed cultural infrastructure. One of the strengths of the model is the absence of a request for money by the arts sector right at the beginning. Instead, the request is for dialogue. Discussions over funding will eventually follow in the series of meetings. There is a lesson for the arts sector in this model: do not ask for money, ask for a conversation. The Convention is about dialogue between cultures. Let's talk!

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Raising awareness

## Understanding the UNESCO Convention

### Seminars on Cultural Diversity in Several Cities and Regions in Brazil

The Brazilian Ministry of Culture (BMC) in partnership with the Department of International Relations and through the BMC's Department of Identity and Cultural Diversity organised an open seminar each in five Brazilian cities. Two days were dedicated to each seminar. The objective was to spread the principles of the UNESCO Convention among civil society, especially among those working and acting in the cultural arena. The format used was simple: namely round tables with specialists. These specialists were drawn from UNESCO, BMC, United Nations Conference on Trade and Development (UNCTAD) and/the World Trade Organisation (WTO), NGOs and representatives of public organisations and civil society that had made reports on successful experiences in the protection and/or promotion of the diversity of cultural expressions in their regions. There were five round tables in all. All the roundtables were followed by questions and debates between the participants and the audience. Some roundtables addressed the historical concept, goals and guiding principles of the Convention. Others were dedicated to the discussion of specific Articles of the Convention in detail.

More information: <http://blogs.cultura.gov.br/diversidadecultural/>

## Chapter 2

# Protecting and Promoting Cultural Expressions



Dance Theatre Show, HIFA, see p. 40

The intrinsic power of cultural expressions as well as their value as economic goods have both been recognised by the Convention. Many good examples from the arts, media and culture represent this dual nature of cultural goods and services. Consequently, this chapter contains the largest number of good practices within the publication. The first part of the chapter presents examples of governmental initiatives, often implemented in partnership with civil society and/or with private companies. The second part presents examples by civil society actors, ranging from private foundations to NGOs and local initiatives. From the good practices discussed here, it emerges that cultural festivals serve as effective tools to celebrate cultural diversity by reaching a broad public, raising awareness and recognising both regional and national cultural expressions. This should encourage different stakeholders to take better advantage of existing and well-established festivals to promote the objectives of the UNESCO Convention.

# Empowering Independent Filmmakers

## Public Service Broadcasting Trust, India

Anupama Sekhar

In outlining the rights of parties at the national level, the UNESCO Convention specifically calls for “measures aimed at enhancing diversity of the media, including through public service broadcasting”. The Public Service Broadcasting Trust in India may be considered a good practice in this regard. It offers an innovative model for developing a shared public culture of broadcasting focused on diversity, accuracy, impartiality and access to marginalised audiences.

Along with freedom of thought, expression and information, the diversity of the media has been acknowledged by the UNESCO Convention as a significant contributing factor enabling cultural expressions to flourish within societies. Public service broadcasting can play a significant role in ensuring such diversity.

The Public Service Broadcasting Trust (PSBT) in India offers an innovative model for developing a shared public culture of broadcasting focused on diversity, accuracy, impartiality and marginalised audiences. As Rajiv Mehrotra, Managing Trustee, PSBT argues: “Just as numerous social services from education and health to public transportation cannot be left exclusively to their own processes and priorities, driven purely by the demands of the market, support through public funds and institutions of public broadcasting is crucial. A society that lacks an effective alternative media space or voice diminishes its fundamental democratic freedoms and choices while reinforcing the cultures of the privileged...The value of Public Broadcasting evolves from its credibility and its independence from the imperatives of both commercial broadcasting and those of the government or the state”.<sup>1</sup>

Away from both commercial and state imperatives, PSBT, a non-governmental, not-for-profit trust based in New Delhi, aims to “create and sustain an independent, participatory, pluralistic and democratic space in the non-print media” in India. To this end, it enables the creation of content, the cultivation of discourse and the establishment of systems that will facilitate public access to the electronic media. Another objective is working towards the elimination of all forms of pre-censorship, especially in reality programming and film, in keeping with India’s liberal democratic Constitution.

### Empowering Independent Filmmakers

The primary channel employed by PSBT towards realising its objectives is through the commissioning of independent films. Every year, PSBT commissions 100 films directly from independent documentary filmmakers. Half of these films are made by women and 65 per cent of funded films each year are by new filmmakers.

Open calls for proposals are usually made twice a year and widely disseminated through advertisements in the media and via direct communication to a community of over 1500 filmmakers. The call receives excellent response year after year. That funded proposals make up less than 10 per cent of all proposals received is proof of this.

PSBT directly reaches out to filmmakers through the call; hence, there are no ‘middlemen’ or production companies involved. This serves to effectively and innovatively support the independent filmmaking community in India.

Commissioned films reflect a wide variety of themes and engage with pressing civil society concerns. For instance, *Diversity* was a theme in 2009-10.

Financial support for the production of the film is the primary focus of the PSBT grant. Filmmakers are able to secure advances without bank guarantees and turn-around-time at each stage of payment/approval is on an average 20 working days. However, selected filmmakers are provided with more than with just financial assistance. Mentoring support is offered at every stage of the filmmaking process, with rough cuts being evaluated by well-known film and media persons.

<sup>1</sup> Rajiv Mehrotra. *A Mandate for Public Broadcasting*. [http://www.psbtt.org/general/mandate\\_public\\_service](http://www.psbtt.org/general/mandate_public_service) Accessed 15 November 2010.





### **Innovative Partnerships Ensure Wide Reach**

Once the film is complete, it is guaranteed telecast on Doordarshan, the national terrestrial channel of India’s public broadcaster. PSBT films presently reach more than 600 million potential viewers.

The wide reach of PSBT’s films is made possible by an innovative partnership with Prasar Bharathi, a state-funded broadcaster. India’s national television channel, Doordarshan meets approximately half of PSBT’s production costs and provides free airtime.

In addition, commissioned films are widely shown in national and international film festival screenings. Screenings are also encouraged at schools and universities and as part of workshops, campaigns and conferences both in India and abroad.

UNESCO has also been supporting PSBT’s work, specifically the organisation of an annual international film festival that showcases some of the best short films from across the globe along with PSBT’s own work.

Partnerships are also in place with the Ministry of Environment, Government of India; the United Nations Population Fund; United Nations Development Programme and the MacArthur Foundation to create films on specific themes including women leaders and sexual and reproductive health.

PSBT is open to establishing partnerships with the voluntary sector so that they can help reflect civil society and community agendas from the bottom up and effectively use their communication budgets.

### **A Festival Celebrating the Documentary Genre**

Another important platform facilitated by PSBT is through the Open Frame, its annual International Film Festival and Forum, organised in partnership with UNESCO and with the support of the national public service broadcaster, Prasar Bharati, INPUT (INternational PUBLIC Television) and the India Habitat Centre, New Delhi. The tenth edition of this Festival was successfully organised in 2010.

The Open Frame – Delhi’s biggest documentary festival – assumes importance as a space for documentary and reality films from across the world, which reflect significant civil society concerns. The Festival goes beyond the screenings of culturally-diverse films reflecting alternative realities by actively engaging audiences and filmmakers

on the issues in question. This assumes particular significance for filmmakers from developing countries where opportunities for such dialogue are limited.

In addition, the Festival has a strong training component. Workshops on documentary filmmaking and film appreciation are organised for film and media students. The presence of media students at the Festival is also an encouraging sign. Each year, over 400 of them join the dialogues at the Open Forum.

The Media Fellowship Programme at PSBT is another interesting aspect of its work as it aims to initiate in-depth research on contemporary media programming and its impact on the self-image and worldview of media consumers. The research specifically focuses on the Indian context.

### **A Good Practice for the Convention**

The work of PSBT in reaffirming the real importance and need for Public Service Broadcasting in India may be seen to translate the provision of Article 6 h) into reality. In outlining the rights of parties at the national level, the Convention specifically calls for “measures aimed at enhancing diversity of the media, including through public service broadcasting”. PSBT can be considered a good practice in this regard.

In the spirit of the Convention, PSBT has been working to “provide opportunities for domestic cultural activities for the creation, production, dissemination, distribution and enjoyment of such domestic cultural activities, including provisions relating to the language used for such activities, goods and services” [Article 6 b)]. It remains a rare example of support to the independent film sector in a country internationally known for commercial Bollywood cinema. By directly connecting with and empowering independent filmmakers, PSBT work qualifies as a “measure...aimed at nurturing and supporting artists” involved in the creation of cultural products.

Another valuable lesson in the PSBT model is that of forging innovative partnerships. As an independent initiative in public broadcasting, PSBT has been able to create and sustain collaboration with the state-funded broadcaster. This partnership remains critical to maintaining the wide reach of the commissioned films through the national television channel. In doing so, PSBT serves as a good example of the partnerships called for by the Convention between State Parties and civil society organisations [Article 12 c)]. In developing sustainable partnerships at the national and international level, PSBT is

also contributing to strengthening local cultural production and distribution, thus facilitating the movement of independent Indian films to regional and global markets (Article 14 – *Cooperation for development*).

In the work of PSBT is a good example – with potential for replication elsewhere – of an innovative model to “create a public culture through the airwaves that is plural and equitable in its representation”.<sup>2</sup>

**More information:** [www.psb.org](http://www.psb.org)

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#### Activities of the IFCCD

## Regional Meetings of the Coalitions of the Americas

Asunción, Paraguay, May 20 to 22, 2009  
Santiago, Chile, September 2 to 4, 2009

These regional meetings of cultural organisations encourage dialogue among civil society to expand awareness of the UNESCO Convention. In Paraguay, round tables on different sectors of cultural expressions have been held and a final declaration was drafted. In Santiago, the meeting included a public seminar on the Convention, “From Theory to Reality” and the coalition representatives have adopted an action plan which aims to coordinate the efforts of civil society to promote a greater diversity of cultural expressions in the region.

The two meetings are initiatives of civil society. The Asunción meeting is an initiative of the Paraguayan Coalition in partnership with the Government of Paraguay and the Santiago meeting is an initiative of the Chilean Coalition in partnership with IFCCD and the Government of Chile.

<sup>2</sup> Ibid.



# Enhancing Cooperation, Exchange and Capacity Building for the Arts

## The Harare International Festival of the Arts (HIFA)

Jesmael Mataga

HIFA is the largest cultural event in Zimbabwe and among the eight major festivals in Africa. The Festival has garnered praise from local and international media on many fronts. Writing in the South Africa Sunday Independent, Robert Grieg commented: "The Harare International Festival of the Arts is probably the best organised festival in the sub-continent and one of the most manageably diverse." More importantly, in the current socio-economic situation, HIFA has come to be seen as an important symbol of something positive about Zimbabwe.<sup>1</sup> It has become an effective platform for engagement, sharing, networking and exchange. This article introduces the organisation of "About Face," the latest edition of the HIFA in May 2010 as an important method of working towards the promotion and growth of cultural industries in a developing country by employing a Festival as space for engaging various stakeholders. The Festival's working methods reflect various principles enshrined in the UNESCO Convention and may, therefore, be considered as a good practice for the promotion of cultural diversity.

HIFA is an annual international arts festival that encompasses six main disciplines: music, theatre, fine arts, craft and applied arts, dance and spoken word. There is also an extensive youth programme, covering ages 4 to 19. HIFA began in 1999 and has since taken the Zimbabwean and Southern African arts scenes by storm. The Festival showcases the best of Zimbabwean art, while at the same time staging and exhibiting exciting and creative international and regional performances. Collaboration and exchange between local and visiting artists is an important facet of the Festival, addressing the tacit isolationist approach present in much of the media and state rhetoric. An event like HIFA, which attracts the attention of international media and arts promoters, can significantly boost the international profile and credibility of the Zimbabwean arts scene and further contribute to the viability of the sector.

Each year, HIFA announces a theme that drives the artistic policy of the six-day annual Festival and workshop programme. HIFA has come to be seen as an important symbol of something positive about Zimbabwe, unifying socially and culturally disparate groups of Zimbabweans at a time of ideological conflict and political uncertainty and bringing together huge audiences to celebrate the affirmative.

It thus embodies the healing and constructive capacity of the arts.

The Festival is a good example of a success story of collaboration between civil society, arts practitioners and the corporate community in the promotion of the arts and culture sector in a country in the South, where these sectors are usually underfunded. The Festival fulfills the criteria for a good practice of the creation, production, distribution/dissemination and access to enjoyment of cultural expressions (be they cultural activities, goods and services), as framed in the UNESCO Convention. The Festival demonstrates an innovative funding model that brings together diplomatic missions, international organisations such as UNICEF, cultural institutes such as the British Council, the corporate community as well as local and international funding agencies. For the 2010 edition, the core donor funders were the Royal Norwegian Embassy and the Dutch Humanist Institute for Development Cooperation (HIVOS). Organisations are also given opportunities to fund specific projects within the Festival.

### Objectives of the Festival

- To establish a world-class sustainable event and organisation that contributes to the long-term development of Zimbabwean arts and culture;



Youth Music Workshop, HIFA

- To stage a six day annual festival that showcases the very best of local, regional and international arts and culture in a comprehensive festival programme of theatre, dance, music, circus, street performance, spoken word, visual arts and workshops;
- To offer a showcase for the promotion of Zimbabwean artists as well as a forum for exchange with artists from other countries;
- To establish ongoing workshops and mentoring schemes that give further training in all aspects of arts and arts management;
- To celebrate the ability of the arts to bring people together;
- To use the arts as a tool for positive expression;
- Using arts and culture as the vehicle, to break down real or perceived social, racial, political and economic barriers between Zimbabweans in order to instil a culture of communication and openness between a fractured people.

### Working Methods and Planned Outputs

HIFA goes beyond performative aspects to include numerous platforms and spaces for engagement and exchange. The Festival's unique methods combine a mixture of showcasing, training workshops and seminars that bring together disparate stakeholders in mutual interaction. It thus contributes to the arts sector through capacity building, networking, training and exchange. The project also foregrounds youth and upcoming

artists as important players in the sector and gives them learning opportunities.

### Presenting Local Arts Community and "Creative Zimbabwe"

Although HIFA is an international festival, the majority of performances staged are from Zimbabwe. This has become increasingly important as fewer performers and artists can afford or have opportunities to stage their work in and out of Zimbabwe. Due to its innovative funding strategies, the festival absorbs major costs such as staging costs, venue hire, technical costs and marketing expenses. This allows Zimbabwean artists the opportunity to perform on a well-managed platform at no cost to themselves. Further, it provides Zimbabwean performers the unique opportunity to be showcased alongside regional and international artists, enabling local artists to exchange both ideas and skills with artists from across Zimbabwe and abroad.

HIFA also engenders liaison between organisations within the arts sector (national bodies, commercial bodies and training institutions) which in turn facilitates the identification of common objectives and creation of long-term linkages required to give a coherent and sustained level of support to artists. HIFA presents high-quality Zimbabwean productions, well-supported by technical staff and staging/planning advisors.

<sup>1</sup> This paper is largely derived from the HIFA 2010 Narrative report and the HIFA website. Our sincere gratitude to the organisers of HIFA for making available their reports which form the basis of this piece and for allowing this to be part of the publication on best practices.

The enhanced standards of presentation result in better audience reception. The short-term benefits of HIFA's insistence on professional standards include the enhanced credibility of Zimbabwean artists/performers. Long-term benefits include the encouragement of a more professional approach to arts management as well as local audience development.

The Creative Zimbabwe, brand launched in 2010 is an initiative aimed to highlight and support all local content included in the Festival programme, enabling the Festival to maximise the exposure of local talent on this international and regional platform.

### **Supporting Capacity Building**

Workshops are an integral part of HIFA's objective of developing and raising the professional standards and skills of the Zimbabwean cultural sector. The Workshop Programme covers artistic disciplines, technical skills and some facets of arts marketing and development. The long-term goal of these workshops is to develop the technical skills base in Zimbabwe. The continuation of this programme is integral to this goal as there are few formal training institutions in this field in the country. HIFA brings technicians to hold training workshops that have previously worked in Zimbabwe or other developing countries and are aware of the potential technical limitations faced as a result of the lack of equipment and the lack of opportunities for formal training.

### **Fostering Artistic Excellence and Exchange**

The highlight of the Festival is the opening production. In 2010, HIFA produced "Carmina Burana", directed by the Spanish group *Fura Dels Baus*. The musical side of this production was led by several visionary local choral and music directors. In the last two weeks of rehearsals, two Australian pianists and an English conductor worked with a 100-strong local choir. This production embodied all the artistic objectives of the Festival such as developing large-scale networks, international collaboration, skills development, regional and international participation, audience development, increasing skills and innovation.

### **Mentoring Emerging Playwrights and Theatre Directors**

2010 saw the continuation of HIFA-Direct, a British Council supported initiative for writers and theatre directors. Five writers and four directors were selected to take part in a two-week mentoring programme facilitated by director, Tessa Walker and writer, Drew Pautz. They underwent script development workshops and participated in

roundtable discussions with other writers as well as actors and directors.

### **Connecting Arts Promoters and Arts Managers**

HIFA brings together arts promoters and arts managers creating a forum for discussion and networking between Zimbabwean arts organisations. HIFA 2010 welcomed 15 representatives from the International Federation of Arts Councils and Culture Agencies (IFACCA), 10 members of the Arterial Network's Cultural Policy Task Group, representatives of the Commonwealth Foundation, the Stromme Foundation (Norway) and MMINO – The South African-Norwegian Education & Music Programme. This afforded opportunities to Zimbabwean artists and cultural practitioners to meet representatives from international policy and funding organisations.

### **Exploring Social Communication through the Arts**

As a special project, HIFA brought two young New York producers to work with a group of 10 young creative Zimbabweans to explore new ways to impart important social messages in relevant and accessible formats. The project used music to reflect on and respond to issues relating to HIV/AIDS in the country. By doing so, it explored new methods of advocacy and reinvigorated the message in a uniquely Zimbabwean way.

### **Reaching out to Zimbabwe's Young**

In association with Streets Ahead, an organisation that works with street children, HIFA employed 61 street youth for its 2010 edition. HIFA also trained and employed 300 school leavers as part of a Youth Training and Empowerment scheme set up to impart skills and experience to young Zimbabweans. HIFA also brought between 60 and 80 underprivileged children each day of the Festival who participated in workshops and attended performances, in the 'Youth Zone' supported by UNICEF. The outreach programme also included a large scale city mural painted on a wall of the Matapi Flats in Mbare (a low income suburb in Harare).

### **HIFA as a Good Practice**

The principles, working methods, innovative funding ideas and outputs of HIFA makes it a good example for advancing the principles of the Convention.

HIFA is innovative. It has developed creative new solutions to common problems in networking, funding and capacity building for the arts sector in a country plagued by political and economic challenges.



It makes a difference by creating a positive and tangible impact. As a space for performance, dialogue, exchange and capacity building, the Festival targets local and international artists, bringing them together to share, experience and exchange. HIFA's working methods, programme structure and special projects have the potential for replication elsewhere as an effective way of bringing together all stakeholders in the arts sector. It demonstrates effective partnership between the public, civil society, art practitioners and the corporate sector.

HIFA thus promotes the diversity of cultural expressions in the contemporary arts. It has also successfully employed arts and culture as vehicles to encourage freedom of expression and open discussion of issues concerning Zimbabwe. The fact that the Festival has just held its 11<sup>th</sup> edition to growing audiences shows the very real need for such a platform in Zimbabwe. The Festival is more than an 'artistic happening'. It is a platform from which Zimbabweans express their ideals and dreams for a better future. The Festival unites people in an event that highlights the country and its worth. As a project HIFA addresses the diversity of cultural expressions.

HIFA is also a vivid example of a good method for fostering international cooperation and bringing together local and the international players for mutually beneficial exchanges. The Festival has become a crucial vehicle for capacity building and empowerment among local artists. The project's working methods such as training workshops and seminars brings into contact the local and the international, the experienced and skilled with the underprivileged and unskilled, in a process of exchange that would otherwise be difficult to accomplish outside of the HIFA platform.

The six days of events around the project brings together various players, thereby acting as a catalyst for interaction between artists, funding agencies and audiences. This is, undoubtedly, a vital support mechanism for the growth of the creative sector in the country, especially as it is not adequately supported by state apparatus.

The working format that looks beyond the performative aspect of a festival is a unique way of engagement that could be replicated elsewhere. The fact that all the working methods are organised around a six-day event makes the initiative impactful and cost-effective by bringing together stakeholders otherwise separated by geographical and, sometimes, political and institutional barriers. The networks resulting from the Festival evidently outstays the six days of the event.

However for such an initiative to work, the following prerequisites are essential:

- Effective and efficient organisational structure for managing and co-ordinating activities
- Support from the government and other state institutions
- Secure and sustainable sources of funding
- Sustainable engagement with donors and sponsors, including the corporate sector
- Increased support from local media
- Enthusiastic and supportive response from the corporate community
- Increased interest and participation from regional and international artists
- Stable political and economic environment

HIFA is one of the few organisations within the Zimbabwean context that has been able to sustain itself even when the above prerequisites have not been present. Its impact can be measured through the growth in attendance (around 18000 more tickets have been issued from the box offices between 2008-10); increase in media attention, both Zimbabwean, regional and international; growth in the HIFA loyalty subscription scheme known as hifAmigos; the ability of the Festival to successfully keep the interest and financial support of the Zimbabwean corporate sector, some of whom have financially invested in the Festival since 1999; increase in applications from youth all over the world to work at the Festival in order to gain valuable experience; and, the unambiguous positive development of Zimbabwean theatre as a direct result of a HIFA-driven endeavour (HIFA-Direct).

The Festival is probably the only arts-based event in Zimbabwe to be officially audited by an internationally renowned company – Deloitte. This provides tangible proof of HIFA's professionalism, accountability and the reason it is perceived as a valuable and worthy investment by its investors.

**More information:** [www.hifa.co.zw](http://www.hifa.co.zw)

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# Revitalising the Role of Literature in America

## The Big Read

Aimee Fullman

NATIONAL  
ENDOWMENT  
FOR THE ARTS



THE  
BIG  
READ



From Leo Tolstoy's *The Death of Ivan Ilyich* in Texas to Naguib Mahfouz's *The Thief and the Dogs* in South Dakota and Ray Bradbury's *Fahrenheit 451* in Egypt and the Virgin Islands, the works of 31 American and international authors have been featured in 875 Big Read programmes throughout the U.S. and its territories. Initiated in 2006, by a partnership of American cultural agencies, and supported through international, national, and local public-private partnerships, The Big Read exemplifies practices of fostering diversity within and between cultures as articulated in the UNESCO Convention. Through the promotion of U.S. and world literature, The Big Read encourages community dialogues domestically and abroad around universal human themes, bringing together people of all ages, races, ethnicities, nationalities, and political philosophies.

### Revitalising Literature Through Public-Private Partnerships

In 2004, the National Endowment for the Arts (NEA), the independent federal government arts funding agency in the U.S., published the research report *Reading at Risk: A Survey of Literary Reading in America* which documented a critical decline in literary reading, particularly amongst younger generations.<sup>1</sup> As part of the efforts to “restore reading to an essential place in American culture,”<sup>2</sup> The Big Read was created as a public-private partnership between the NEA and its federal government partner, the Institute of Museum and Library Services, in cooperation with Arts Midwest, a non-governmental organization with experience in national programming. Launched in 2006 as a pilot programme in ten U.S. communities, the initiative was designed to revitalise the role of literature in American culture by engaging citizens through the shared experience of reading.

The Big Read is a nationally competitive grant programme through which libraries, municipalities, colleges, and non-profit cultural organisations receive financial support for a month-long programme of highly participatory activities related to a selected book. In addition to grant funds, grantees receive free Reader's Guides, Teacher's Guides, and Audio Guides developed to provide students and the general public with interesting insights and background about the books and their authors. All of these materials are also available to the public for free via streaming and/or download from The Big Read website ([www.NEABigRead.org](http://www.NEABigRead.org)). Grantees also have

special access to online orientation and training resources to assist them in designing strong and innovative community programming.

To compete for a grant, the applicant organisation selects one of 31 titles to develop its Big Read programme and, working with local partners, proposes events related to themes, characters, or other aspects of the book. The local Big Read programming often includes an event to launch the programme; major activities devoted specifically to the book such as panel discussions and readings; and events that use themes of the book as a point of departure, for example a film series or theatrical reading. Activities are planned in diverse locations and aim to include a wide range of participants.

From 2006 through June 2011, The Big Read has awarded 875 grants to organisations representing all 50 U.S. states, the District of Columbia, Puerto Rico, and the U.S. Virgin Islands,<sup>3</sup> in amounts ranging from 2500 to 20000 USD. Grantee organisations are required to match the award with a 1:1 ratio of non-federal funds and to work with a range of local community partners. This decentralised public-private partnership model addresses Article 6 e) of the Convention which suggests the adoption of “measures aimed at encouraging non-profit organisations, as well as public and private institutions and artists and other cultural professionals, to develop and promote the free exchange and circulation of ideas, cultural expressions and cultural activities.”

1 Literature Reading in Dramatic Decline, According to National Endowment for the Arts Survey. NEA Press Release, July 8, 2004. <http://www.nea.gov/news/news04/ReadingAtRisk.html>

2 National Endowment for the Arts Announces The Big Read. NEA Press Release, December 20, 2005. <http://www.nea.gov/news/news05/BigReadAnnounce.html>

3 The Big Read: Program History. [http://www.neabigread.org/program\\_history/](http://www.neabigread.org/program_history/)



### Exchanging the Common Heritage of Humanity

Thirty-one titles of American and world literature are featured in The Big Read, from the Tolstoy and Mahfouz works mentioned previously, to American classics such as Ray Bradbury's *Fahrenheit 451*, F. Scott Fitzgerald's *The Great Gatsby*, and Harper Lee's *To Kill a Mockingbird*. Contemporary novels include Rudolfo Anaya's *Bless Me, Ultima*, a respected work of Chicano literature; Amy Tan's *The Joy Luck Club* about the Chinese-American immigrant experience; and Julia Alvarez's novel *In the Time of the Butterflies*, set in the Dominican Republic.

By encouraging the American public to explore classic and contemporary authors from varied backgrounds, the programme promotes the diversity of cultural expressions and encourages a greater understanding of other cultures and viewpoints demonstrating in practice the spirit of Article 1 (Objective C) "to encourage dialogue among cultures with a view to ensuring wider and balanced cultural exchanges in the world in favour of intercultural respect and a culture of peace" and Article 7(b) "to have access to diverse cultural expressions from within their territory as well as from other countries of the world."

### Raising Cultural Diversity Awareness

The ongoing celebration of literature made possible by The Big Read provides increased public awareness and discussion of themes related to cultural diversity through complementary educational programming. For example, the Reader's Guide for *To Kill a Mockingbird* includes a chronology of the civil rights movement in the U.S. and creates a platform for discussion about issues of race. Such topical discussions fostered through Big Read programmes engage participants and represent the focus of Article 10 a) "to encourage and promote understanding of the importance of the protection and promotion of the diversity of cultural expressions, *inter alia*, through educational and greater public awareness programmes."

### Promoting International Cooperation: The Big Read Partners in Egypt, Russia, and Mexico

The Big Read's impact has travelled beyond U.S. borders to foster international understanding and cooperation through partnerships with institutions in Egypt, Russia, and Mexico to support sharing culture and ideas through translation and exchanges. The Global Cultural Initiative, a partnership between the U.S. cultural agencies and the U.S. Department of State, supported a Big Read exchange between Egyptian and U.S. communities in 2009 that resulted in the transla-

tion of educational guides for the American works *Fahrenheit 451*, *To Kill a Mockingbird*, and John Steinbeck's *The Grapes of Wrath* into Arabic. In the U.S., communities read *The Thief and the Dogs* by Egyptian Nobel Laureate Naguib Mahfouz.<sup>4</sup>

The anthology *Sun, Stone, and Shadows: 20 Great Mexican Short Stories* was specifically created for The Big Read programme through a partnership with Mexico's *Fondo de Cultura Económica* (Foundation for Cultural Economics) and was disseminated in both English and Spanish.<sup>5</sup> The selection of works with international origins has led to expanded exploration and celebration of the culture through activities including bilingual events, foreign film series and visits of international experts to participate in literary discussions.

### Programme Reach

From a pilot programme of ten communities in 2006, the Big Read to date has offered 875 programmes within the continental U.S. and its territories, including ten overseas military bases<sup>6</sup> making it the largest American literature programme since the 1935 Works Progress Administration (W.P.A.).<sup>7</sup> Ongoing and current information about Big Read activities is updated and available on The Big Read website ([www.NEABigRead.org](http://www.NEABigRead.org)) as well as The Big Read Blog at <http://www.arts.gov/bigreadblog>. Interested readers worldwide can follow Big Read events by reading and responding to detailed accounts of community activities, interviews, and commentary.

### More information:

[www.NEABigRead.org](http://www.NEABigRead.org)

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4 The Big Read Egypt/US. Department of State, Bureau of Educational and Cultural Affairs. <http://exchanges.state.gov/cultural/bigread.html>

5 National Endowment for the Arts Announces More than \$2,000,000 in Grants for the Big Read. NEA Press Release, June 16, 2008. <http://www.nea.gov/national/bigread/press/bigread2009.html>

6 NEA and IMLS Announce More than 1.5 Million in Big Read Grants for the First Half of 2008. IMLS Press Release, November 16, 2007. <http://www.ims.gov/news/2007/111607.shtm>

7 The Big Read Becomes the Largest Federal Program Since the W.P.A. NEA Press Release, June 25, 2007. <http://www.nea.gov/news/news07/bigreadCycle2.html>

# A Showcase for Cultural Diversity

## Cultural Festivals in Algeria

Ammar Kessab

Over the past decade, an important wave of festivals has marked the cultural field in Algeria. The Ministry of Culture alone organises 61 local festivals, 20 national festivals and 18 international festivals each year. These cultural events showcase national cultural diversity, which is increasingly recognised by the authorities. The Algerian case demonstrates how festivals could be used to raise awareness and recognise cultural diversity. However, existing festivals and other events remain underused resources for promoting the UNESCO Convention.

In the field of cultural policies, festivals have a special significance. Indeed, by their capacity to mobilise large crowds and keeping them in state of “enchantment” or “optimal posture for reception”, they can concretise national cultural policies to express the political orientation of the culture according to the considerations of the authorities. Thus, they represent a prime instrument of cultural action. The objectives for organising a festival normally coincide with those of the said cultural action. It is oriented according to national cultural policy and on the design that harnesses the power of culture and the cultural dimension of development.<sup>1</sup>

After 132 years of political and cultural colonisation under French rule, Algeria has mobilised since its independence in 1962 and initiated several cultural festivals to boost the process of rebuilding its cultural identity. Since then, the objectives of the festivals have evolved to focus on the eclectic aspect of culture in Algeria.

Since 2000, no year has passed without a cultural festival being resurrected, nationalised or created by the Algerian Ministry of Culture. Thus, hundreds of festivals – local, national and international – are held annually throughout the country. The content of these festivals primarily reflects the cultural diversity of Algeria.

### Objectives of the Festivals in Algeria

In Algeria, public intervention in the financing and management of festivals is very strong. The contribution of the private sector remains merely symbolic, if not non-existent. Festivals in Algeria have never been an element of economic development. Affected by 132 years of desperate attempts at acculturation, Algeria has, since

its independence, regarded its festivals as means to consolidate its national identity and assert its regional cultural affiliations (Maghreb, Africa and the Arab region).

At the local level, the National Festival of Popular Arts in 1978 marked the first experience of decentralised cultural action through all the cities in the country: “Developing inter-regional exchanges within the country for better mutual understanding, to allow the expression of different types and contribute to the formation of the taste of diversity, awareness of national history through the evolution of folk art,”<sup>2</sup> said Abdelhamid Mehri, the Culture Minister at that time.

Algeria also exports its image through festivals, which are considered to be effective ways to represent a positive image abroad. Especially following a decade of indiscriminate terrorism in the 1990s, Algeria needed to return to the international scene. Between 1997 and 2011, Algeria hosted three major events: “Arab Cultural Capital Algiers”, “The 2<sup>nd</sup> Pan-African Festival of Algiers” and “Tlemcen Cultural Capital of the Islamic World”.

Since 2000, the phenomenon of the creation or nationalisation of cultural festivals has become very visible. Between 2005 and 2009, seven international and 13 national festivals have been created or institutionalised by the Ministry of Culture. In 2008, seven local festivals were created. Overall, the Algerian Ministry of Culture organises 61 local, 20 national and 18 international cultural festivals each year. Among these festivals, those dedicated to music are the most important. After the 2007 event Arab Cultural Capital Algiers (costing approximately 81 million USD),

<sup>1</sup> See Mami M., (1986), *Action culturelle et développement : une approche analytique des festivals en Tunisie*, Maison Tunisienne de l'Édition.

<sup>2</sup> A. Mehri, (1980), Séminaire national sur l'action culturelle décentralisée, Alger, 24-25 avril 1979, Ed. Ministère de l'Information et de la Culture.

Algeria hosted the 2<sup>nd</sup> Pan-African Cultural Festival in Algiers in 2009. With an estimated cost of approximately 110 million USD, this festival became the most expensive festival in the world in 2009. Some 8000 artists from 44 African countries were welcomed. The largest part of the budget was spent on building a great artists' residency at the cost of nearly 28 million USD. Equipped with the amenities necessary for the comfort and well-being of African artists, this residence contains a clinic equipped with medical facilities, a cyber café, a library and a restaurant with the capacity to serve 5000 meals daily.

Answering a question from a journalist as to whether it would not be better to build homes with the money spent on the festival, the Culture Minister Khalida Toumi said: "Do you think that our elders stood up for housing and bread on 1 November 1954? No, Sir. If so, we would still be natives of colonial France. You buy housing and bread. Not the identity, culture and dignity of a people." This response aptly summarises the motivation of funding festivals in Algeria.

### **Institutional Recognition of Algerian Identity**

Currently, various components of Algerian identity enjoy institutional recognition. Authorities show no reluctance towards independent initiatives that disseminate national or regional cultural and artistic expressions in all their diversity. Several cultural festivals are held throughout the country by associations that express different regional Algerian cultures. Regarding Berber culture, for example, the Festival of Amazigh Poetry, the Amazigh Theatre Festival and the Festival on Amazigh Heritage organised regularly by local cultural associations in Kabylia can be cited. Similarly, the International Festival of Tin Hinan held in Tamanrasset in the south of the country to celebrate Tergui heritage can be named.

The Government, through the Ministry of Culture, is developing a whole series of events highlighting the different components of Algerian identity. Thus, the Gnaoui culture of the descendants of slaves is now highly valued, especially



International Cultural Festival of Music Malouf, 2007, El Inchirah d'Alger Group



because its musical expression has a large audience, particularly among youth in bigger cities. No genre attracts as many people in Algeria. Two Gnawa music festivals have been institutionalised by the Government: the first is national in scope and takes place in Bechar in central west, while second is international and takes place in Algiers.

Berber culture is developed by the Ministry of Culture through various events dedicated to the artistic expressions of the Touregues, Chaoui, Kabyle and Mozabites. Other Arabic-speaking regions in the country also have their festivals, which take into account regional specificities. One can cite the local festivals of music and song from Oued Souf, Setif and Oran, the National Song Festival Bédoui, and the International Festival of Andalusian Music.

To create a symbiosis between the different cultural varieties in Algeria, weeks of exchanges between *Wilayas*<sup>3</sup> are held annually: Medea cultural week in Algiers, the cultural week of Ghardaïa in Tizi-Ouzou and the cultural week of Constantine Oran, etc. An annual festival (the Festival of Arts and Popular Culture) organised in 48 *Wilayas* is somehow the result of cultural exchanges between provinces under the stimulus of openness and exchange between cultures as part of the consecration of the concept of the unity of the Algerian nation.

This recognition of cultural diversity is reflected in Algeria's commitment in support of international initiatives in this sense. Indeed, Algeria was the first country to ratify the Convention for the Safeguarding of the Intangible Cultural Heritage (2003). She designed the Algiers Declaration on Cultural Diversity and the Protection of Identities and Heritage of Peoples, adopted at the Islamic Conference of Culture Ministers in December 2004. Algeria is currently preparing for the ratification of the 2005 UNESCO Convention.

### A Lever in the Quest for Cultural Identity

Since its independence, Algeria has made the festivals a main lever in the quest for cultural identity, which was abused by the colonial power. While in neighbouring countries (Morocco and Tunisia), cultural festivals and the arts have become real financial resources in the context of cultural tourism, in Algeria festivals continued to be mobilised as part of a uniform national cultural policy until the dark decade of the 1990s called the uniformity into question and required the integration of cultural diversity within a new cultural policy, which must draw its strength from the various national cultural expressions. Since 2000, Algeria has been aware of the importance of cultural diversity and has been quick to recognise, preserve and develop – through several concrete actions including through the organisation of cultural festivals – this diversity. Never before has Algeria known such excitement through cultural festivals, whose eclectic variety has given new life to Algerian cultural policy.

The Algerian case shows that cultural festivals are an effective tool to celebrate cultural diversity, reach a broad public, raise awareness and recognise regional and national cultural expressions. This example should animate others elsewhere to take better advantage of existing and well-established festivals and other events to promote the objectives of the UNESCO Convention.

#### More information:

[www.m-culture.gov.dz](http://www.m-culture.gov.dz)

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#### Activities of the IFCCD

## Video on the Campaign for Cultural Diversity

The Canadian Coalition for Cultural Diversity has released a video intended to serve as an educational tool to present the Convention's scope and objectives and the reasons why citizens should care. The video is available in French and English on the Coalition for Cultural Diversity website (<http://www.cdc-ccd.org/Video-de-la-CDC-sur-la-campagne?lang=en>) and on YouTube.

<sup>3</sup> The 48 provinces in Algeria are called Wilayas.

# Enabling Communities Re-discover their Cultural Wealth

## Toluca, United by Music: Contest of Traditional and Popular Songs

Gabriela Sanchez Villegas

Equal dignity and respect for all cultures is a guiding principle of the UNESCO Convention. A musical contest organised by the City Council of Toluca strives to showcase and preserve traditional music in the spirit of the Convention.

The contest of the traditional and popular songs, “Toluca, United by Music” took place on 31 July 2010 at Toluca, Estado de Mexico. This event was organised by the City Council of Toluca to protect, promote and spread the diversity of the cultural expressions through the means of a musical contest. Around 100 people participated in the event as contestants and from different delegations and sectors of the municipality of Toluca.

The objectives of the contest were:

- To recover musical pieces and traditional songs based on local values and identities;
- To recognise the musical skills of artists from the municipality;
- To create preserve the knowledge of traditional music and create appreciation for it among the next generation; and,
- To demonstrate to the community that their own cultural wealth can be used to create cultural and leisure activities.

It is important to indicate that the municipality of Toluca is home to approximately 20,000 people of otomí origin. Hence, it is a priority of the City Council to protect and to promote the rich culture of this indigenous population.

The musical styles present at the contest include northern, wind band, *mariachis*, *trios*, *ranchera*, *sinaloense* band and traditional otomí, among others. This contest was divided in two categories: first, the traditional category, which consisted of interpretations of songs that emphasise local values of the community as well as its historic past; and, second, the popular category, which emphasised the rescue of musical pieces that enrich the identity of the municipality.

In this way, the contest enables cultural communication and identity building through music.

Prize-winning songs from the contest are broadcast on radio and television as well as released on CD-ROM, so as to reach out to wider audiences. Through this contest, the City Council of Toluca is successfully promoting and preserving the different musical styles of the municipality and of Mexico, which has ratified the UNESCO Convention.

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Contest of Traditional and Popular Songs, Toluca, Mexico



# A Model for Cinematographic Diversity

## The Micro-cinema Network

Julio César Vega Guanilo

Grupo Chaski, a non-profit organisation from Peru, has created a timely model of micro-cinemas which allow using the power of cinema and the audiovisual media for cultural diversity, communication and local development. Micro-cinemas are spaces managed by local leaders where communities from poor neighbourhoods can enjoy and work with cinematographic and audio-visual diversity. This initiative uses new information and communication technologies to build an innovative model for access to and the promotion of cultural expressions, specifically with regard to distribution and exhibition of cinema.

Formed in 1982 by committed filmmakers and social communicators, Grupo Chaski is a Peruvian cinema collective seeking to make films on the country's socio-cultural issues. This was in response to movie listings dominated by imported commercial films that neither recognised relevant cultural value in cinema nor the multicultural reality of the country.

The collective has long believed in the need to decentralise the exhibition of films across Peru, especially in communities without movie theatres. They have always been committed to making and sharing interesting films with and for communities without access to cinematic expression.

To this end, Grupo Chaski established the micro-cinema project in 2004 in collaboration with Ashoka, the global association of the world's leading social entrepreneurs and the management consulting firm, McKinsey & Company. The project was the brainchild of Stefan Kaspar, one of the co-founders of Grupo Chaski.

The long-term goal of the project is to contribute to the audio-visual sovereignty of Andean and other countries through decentralisation and democratisation of audio-visual media, which would, in turn, positively impact cultural diversity and development. As a method to reach this goal, Chaski proposes a network of micro-cinemas that empower people to use film, new Information and Communication Technologies (ICTs) as well as other audio-visual content as tools for local development. Further, it empowers groups of local leaders who manage the micro cinemas. By doing so, the project contributes towards building a new audio-visual culture and a new cultural industry, democratic and rich in diversity.

### Creating New Modes of Consuming and Creating Media

The project is presently building and strengthening a network of micro-cinemas in Peru, Bolivia and Ecuador, countries belonging to *Comunidad Andina de Naciones* (The Community of Andean Countries), which will be an important partner in giving the network its Andean character and dimension. This network brings independent films on relevant social themes to 32 communities across Peru. Film screenings are followed by discussions on the issues in focus using materials that the project provides. Practical tips on harnessing the power of multimedia tools in education, communication and local development are part of the project process. The network also enables people to use film and other new media to create their own messages. By doing so, the project has created new modes of consuming and creating media in information-marginalised communities.

The project has two main target groups. On one side are groups of leaders who are trained to manage the micro-cinemas as sustainable audiovisual micro-enterprises. These leaders are trained to employ audio-visual content through participatory filmmaking and to use films as a tool for popular education in their neighbourhoods and communities. The second group comprises of the population of poor neighbourhoods and communities, where the micro-cinemas are located.

The leaders mentioned above are trained by specialists from Chaski, who visit the groups and offer workshops. The training programme is a combination of theoretical and practical content. The teaching and working methods are participative. The results are evaluated periodically.

### Towards a Sustainable Funding Model

The project model aims at sustainability. Target audiences pay affordable costs for their participation and, thus, contribute to the sustainability of their micro-cinemas. Further, Chaski mobilises resources from partners interested in providing services (such as decentralised audio-visual campaigns on relevant issues including motherhood, education, cultural diversity, human rights and social ecology) or products (such as discussion kits related to the issues in the screened films along with guides for participative work by audiences).

Chaski works with local, regional, national and international partners from both the public and private sectors. Important partners in the first stage of the project included the Swiss Agency for Cooperation and Development, Terre des Hommes, Avina Foundation and Stanley Thomas Johnson Foundation, all from Switzerland, *Liechtensteinischer Entwicklungsdienst* (Liechtenstein Development Service), HIVOS (Humanist Institute for Cooperation with Developing Countries) and DOEN Foundation from the Netherlands, Freedom to Create from Singapore, Ashoka, and McKinsey & Company.

In 2005 the International Fund for the Promotion of Culture (IFPC) of UNESCO allowed the use its logo for this project.

### How Civil Society Stakeholders can Engage with the Convention

Audio-visual media and ICTs are powerful tools to protect and promote the diversity of cultural expressions. By harnessing these tools, the network of micro-cinemas demonstrates a strong relationship with the objectives and guiding principles of the UNESCO Convention. Rights to access a diversity of cultural expressions and to create and strengthen the means of cultural expressions are central to the Convention. In this context, the micro-cinema network links the diversity of audio-visual culture, made possible by the project, with the larger issue of human development. Thanks to the project, the community groups who participate in the network (numbering 32 in Peru, 8 in Bolivia and 8 in Ecuador) enjoy the possibility of access to diverse cultural expressions, including their own.

The project elaborates proposals in an attempt to answer the central question: How can we, as civil society stakeholders, implement the ideas in the Convention with regard to film and the audio-visual media? It does so by protecting and promoting the symbolic meaning, artistic dimension, cultural values and cultural identities embedded in films



Urban movie theatre in Comas, Lima

and in audio-visual content. Hence, it contributes to the decentralisation and democratisation of cinema and audio-visual media.

The project places special attention on young people, who have become protagonists in the process. It gives importance to the creation of networks on national and international levels, which include partners from civil society, the public sector and private organisations. This is based on the conviction that such public-private synergies increase the potential to produce change. During 2009-10, the project staff of the network of micro-cinemas also participated in the Working Group on Film, Radio and Television, organised by the National Institute for Culture and the Spanish Agency for International Cooperation (AECID), to elaborate proposals concerning policies for culture and development in Peru.

The Network could thus serve as inspiration for policies on international cultural cooperation and the development of community cinema.

### Reflecting the Provisions of the Convention

The network of micro-cinemas closely reflects the main objectives of the Convention and many of the provisions outlined in its Articles.

Article 1 – Objectives

a) to protect and promote the diversity of cultural expressions: Audio-visual media dominated by commercial interests tends to exclude diversity. Alternatively, the Network of Micro-cinemas works with a diversity of images sounds and messages, especially of those excluded from the conventional media circuit.

d) to foster interculturality in order to develop cultural interaction in the spirit of building bridges among peoples: Micro-cinemas act as audio-visual bridges between different cultures of the same country, between different countries in the regions, and between the country and other cultures on the planet.

g) to give recognition to the distinctive nature of cultural activities, goods and services as vehicles of identity, values and meaning: Commercial cinema and television maintain a pattern of cultural domination and dependency, while micro-cinemas work towards autonomy and independent cultural identities.

To understand the context (and value) of the micro-cinema network, we must realise that the conventional commercial market for the distribution and exhibition of films in countries like Peru is usually based on ‘control and domination’. According to Grupo Chaski,<sup>1</sup> the diagnostics for such domination at the start of the project was as follows: of the 12 million tickets sold by multiplex theatres in a year, 95% were sold for North American films, 3% for Peruvian films, 1% for Latin American films and 1% for European films and those from other regions of the world.

This situation is not different from other Latin American countries. According to the European Audiovisual Observatory, Chile, Brazil, Bolivia, Mexico, Colombia, Uruguay, Venezuela and Peru were absolutely dominated by Hollywood in 2009.

Only Argentina (with *El secreto de sus ojos* by Juan José Campanella) and Brazil (with *A Mulher Invisível* by Claudio Torres and *Se Eu Fosse Você 2* by Daniel Filho) could enter a few national productions in the listing of Top 10 Films by Admissions published in report, Focus 2010.<sup>2</sup>

Article 2 – Guiding principles

2, 2. Principle of sovereignty: The Network of Micro-cinemas attempts to contribute to the long-term goal of audiovisual sovereignty in Peru and then Andean region.

2, 5. Principle of the complementarity of economic and cultural aspects of development: Since culture is one of the mainsprings of development, the cultural aspects of development are as important as its economic aspects. The micro-cinema project empowers individuals and communities to enjoy their fundamental right to enjoy and participate in culture.

Article 7 – Measures to promote cultural expressions (7 a and b)

7, 1.a) and 1.b): Grupo Chaski, during its long experience, has witnessed many radical changes in the Peruvian film industry. One of these happened after the application of neoliberal politics in the country. As a result, Peru suffered the reduction in cinemas from 380 movie theatres nationwide to 40 multiplexes, most of them constructed in supermarkets close to middle and higher class districts of the capital, Lima. The rest of cities remained without movie theatres. Since that moment, most of the country was no longer attended to by the formal business and turned into a cinematographic desert. As a result, the piracy market took advantage.

Looking at the ground reality more closely, with a large part of the population, including indigenous communities, living in poverty and marginalisation, Peruvians have never had the opportunity to make and enjoy cinema. Celluloid technology

**Top 10 films by gross box office in Peru | 2009\***

GBO in Chile has been converted to USD based on an average exchange rate of 1 USD = 3.05 PEN.

Original title	Country of origin	Director	Gross box office (in USD)
1 Ice Age: Dawn of the Dinosaurs	US	Carlos Saldanha, Mike Thurmeier	4 728 42
2 2012	US/CA	Roland Emmerich	2 911 22
3 Avatar	US/GB	James Cameron	2 103 45
4 Transformers: Revenge of the Fallen	US	Michael Bay	2 073 81
5 Harry Potter and the Half-Blood Prince	GB inc/US	David Yates	1 955 22
6 G-Force	US	Hoyt Yeatman	1 870 83
7 New Moon	US	Chris Weitz	1 816 37
8 Up	US	Pete Docter, Bob Peterson	1 450 91
9 Angels & Demons	US	Ron Howard	1 316 27
10 Night at the Museum: Battle of the Smithsonian	US/CA	Shawn Levy	1 212 88

Sources: Conacine, OI

1 Grupo Chaski uses the data service ‘Cinedata’ developed by peruvian researcher Percy Valladares.  
 2 FOCUS 2009 gives you a complete overview of the worldwide film industry, and highlights new up-and-coming areas such as Latin America or the Middle East. Available on internet: [http://www.obs.co.int/online\\_publication/reports/focus2010.pdf](http://www.obs.co.int/online_publication/reports/focus2010.pdf)  
 3 Report 2008 about accomplishment of Peru in reference to United Nations Millennium Development Goals. Available on internet: <http://www.onu.org.pe/upload/documentos/ODM-Peru2008.pdf>  
 4 International Intellectual Property Alliance. *Special 301 Report PERU 2009*. Available on internet: <http://www.iipa.com/rbc/2009/2009SPEC301PERU.pdf>  
 5 Durant, Alberto. *Where is the pirate? Understanding the informal market for digital movies in Peru*. Lima: Remanso ediciones, 2009. Available on internet: <http://www.intermediarte.org/downloads/PIRATA%20FINAL.pdf>  
 6 Ibid.

is very expensive for countries like Peru where around 14 million of people or 50% of the national population survive with merely 50-90 USD per month.<sup>3</sup>

*Article 10 – Education and public awareness & Article 11 – Participation of civil society*

The micro-cinema project has developed strategies for communication and public awareness in local communities about the importance and value of a new audiovisual culture for the development of countries in the South. The project also proposes alternatives to piracy which exploded in the vacuum left by neoliberal and centralistic film distribution. According to the International Intellectual Property Alliance (IIPA), the piracy market in Peru in 2005 reached 63% of the official market on DVD. The 2009 IIPA Report<sup>4</sup> estimates that trade losses for North American producers related to copyright piracy were nearly 12 million USD in 2005.

According to Peruvian filmmaker and researcher Alberto Durant, over 95% of the current consumption of films on DVD in Peru is illegal or “*pirateado*” (a popular word in Peru). In 2009, Durant wrote *¿Dónde está el pirata? Para entender el comercio informal de películas digitales en el Perú*<sup>5</sup>, published under Creative Commons license. In the book, he explains that the illegal market and the formal cinema industry market in Peru are different markets, because they have different customers. They do not compete between themselves and both are complementary businesses. Durant writes: “The success of the piracy market is not only related to low prices, it is also related to the number of offered films. While in the multiplex there are rarely more than 20 titles of films, with an average of four new releases per week; in the piracy market there are around thousands titles offered permanently, it is estimated at 20 new releases every week. This enormous difference is related to distributors and exhibitors who think that this business is not profitable, so they decide not to bring independent films and diversity to the country. At the same time the piracy market does not discriminate against any kinds of film; the pirates sell commercial films, film festivals, art films, classics and other kinds of movies”.<sup>6</sup>

In order to complement this analysis, it must be mentioned that this is an illusion. In fact, the piracy market is also dominated by blockbusters, including the usual fare about cops and robbers, horror movies and so on. The population does not have the opportunity to know other cinema genres. People are exposed to a kind of audiovisual illiteracy. This is the main reason that the micro-cinema project showcases problems to the population and cultural

policy makers and involves communities directly in finding solutions.

*Article 12 – Promotion of international co-operation*

12 c) and d): Grupo Chaski has struggled hard with celluloid technology. Peru, Bolivia and Ecuador could not even count on the basic element of this technology, namely a cinematographic laboratory. Today, looking back, they clearly consider this a ‘non-appropriate technology for countries of the South’.

Presently working with low-cost versions of new technologies and tools, the collective are convinced that this is the beginning of a more participatory and democratic way of working with film.

### Inspiring Model for Replication

The Network considers its 50 micro-cinemas ‘laboratories’ where it makes mistakes, corrects them, learns and completes a process, which permits the power of the audiovisual media to be used to improve the lives of many people. Grupo Chaski is open to offering this model to persons and organisations who are interested in establishing a similar network anywhere. The prerequisites required are good documentation of the experience (with a detailed guide on what is needed for the implementation of a micro-cinema), training programmes at different levels, an online learning platform for the model, and availability of the above-mentioned information in multiple language versions.

### Evaluation and Monitoring

In April 2006 the micro-cinema project was selected by Ashoka and McKinsey & Company, along other 200 development projects, to elaborate a business plan with the support of advisers from both organisations. Over six months, Grupo Chaski elaborated a business plan. Five of the best business plans were presented to an international jury and the micro-cinema project was the winner “Moviliza Prize 2006”. Since that moment, the project received support for evaluation and monitoring from Ashoka experts for three years.

The Network of Micro-cinemas belongs to the new era of digital culture that offers great potential for the development of human knowledge and communication.

**More information:**  
[www.grupochaski.org](http://www.grupochaski.org)

*Julio César Vega Guanilo is a Peruvian writer, cultural manager and a Fellow of the U40-programme since 2009.*



# An Independent Film Festival in Colombia Celebrates Diversity

## International Festival of Cinema without Borders

Sandra Velásquez Puerta



The film industry in Colombia has witnessed an increase in the variety of films being made and screened, owing to the Film Law 814 (2003). The number of film projects submitted in response to the calls of the national Film Development Fund has also been steadily increasing (834 applications in 2010, as against 458 in 2004).<sup>1</sup>

In this context, the *Festival Internacional de Cine Sinfronteras* (International Festival of Cinema without Borders) is another good example of the promotion of cinema. In the words of its curator, Pedro Adrián Zuluaga, the Festival views the history of film as a series of uninterrupted dialogues between countries and cultures. The annual Festival presents a curated programme of independent films produced around the world and focused on a specific topic each year. Started in 2007, the Festival completed its fourth edition in 2010.

This Festival reflects the spirit of the UNESCO Convention, particularly the provisions of Article 10 (a) which emphasise education and greater public awareness programmes. In addition to documentaries and experimental films, the Festival also organises public discussion fora on the chosen subject with directors, critics and academics. By doing so, the Festival attempts to break down the boundaries between the public and those who work in the film sector.

Over thirty institutions including family welfare organisations, cooperatives, trade unions, public institutions and major private film companies in Colombia have come together for this initiative (thus reflecting Article 11 – *Participation of civil society*).

The Festival is a window without borders for new films, new audiences and new producers.

**More information:**

<http://www.festivalsinfronteras.com/2010>

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Activities of the IFCCD

### Newsletter “Coalitions Currents”

The newsletter of the Coalitions for Cultural Diversity, “Coalition Currents” includes a summary of key developments related to the campaign of civil society for the protection and promotion of the diversity of cultural expressions, a section on upcoming events and a section entitled “Seeking” to call for candidates and experts as requested by members. The newsletter is sent to over 1500 subscribers worldwide. It is published by the secretariat of the Canadian Coalition for Cultural Diversity (CCD) and the International Federation of Coalitions for Cultural Diversity (IFCCD) in Montreal, Quebec, Canada.

<sup>1</sup> Source: Proimágenes en movimiento

# A Catalyst for a Vibrant Theatre Culture

## Prithvi Theatre, Mumbai<sup>1</sup>

Anupama Sekhar

A dedicated theatre space in Mumbai hosts over 550 shows and attracts 74 000 people each year. It offers theatre facilities to performers and innovative programming to audiences, thus building a strong community of theatre enthusiasts over the last 33 years. This qualifies Mumbai's Prithvi Theatre, a civil society initiative, as a good practice for the protection and promotion of the diversity of cultural expressions in the spirit of the UNESCO Convention.

Nestled in the leafy Juhu suburb of Mumbai is Prithvi Theatre, a dedicated space for theatre which hosts over 550 shows a year. Built in 1978, Prithvi's aim is to be a "catalyst for a vibrant theatre culture" in India.

Prithvi Theatre is an intimate theatre space built on the premises used by the doyen of Indian cinema, Prithviraj Kapoor, who toured India for 16 years with his Prithvi Theatres performing plays in Hindi even as he acted in films. The auditorium at Prithvi Theatre is exclusively used for theatre performances with a play being staged every day of the year (excluding the weekly holiday of Monday).

The artistic outputs and sustenance of the theatre groups that perform there as well as audience development are central concerns in Prithvi's work. To serve its key constituencies of performers and audiences, Prithvi curates performances and programmes throughout the year; undertakes active outreach; and, thus sustains a theatre community in Mumbai.

### Nurturing Performers and Audiences

As a theatre space, Prithvi attracts regular theatre groups, some of whom have been around for as long as the theatre itself (33 years!). Over the last few years, larger numbers of newer groups have begun performing at the theatre. Two days in a month are set aside for young organisations to programme and thus, bring in 'new blood'. Theatre facilities – including lights, sound and basic setting facilities – are available to theatre groups at nominal charges. Prithvi serves not only as a performance space for theatre practitioners, but also hosts rehearsals, discussions and meetings. Thus, it has created a comprehensive space for theatre practitioners in Mumbai and the country at large.

Prithvi's audiences are broad and varied both in age and background. Annual footfall at the theatre exceeds 74,000, each of whom has purchased a ticket to enjoy the Prithvi experience. A system of controlled ticket rates in place on Tuesdays and Wednesdays have enabled college students become regular theatre audience. Over the years, Prithvi has built a faithful audience that returns time and again to watch a play or participate in workshops here. Second-generation Prithvi goers are not uncommon!

Prithvi Theatre has thus built a strong sense of belonging and community. Both theatre practitioners and audiences view Prithvi Theatre as "a home, a hub, an *adda* (hangout)". Creating this "open and welcoming" atmosphere remains a part of the theatre's mission. It enables theatre professionals working with the Prithvi space to make the best use of the professional facilities available. Audiences are also encouraged to spend time at the theatre café and the bookshop. The Manager remains accessible to theatre practitioners and audiences alike.

### Programming for Diversity

At the heart of the Prithvi experience are the daily shows at the theatre by 40+ regular local groups. In addition, monthly partnership programmes with organisations from different disciplines (such as PEN, among the world's oldest international literary and human rights organisations) and much-anticipated annual events (including the Prithvi Theatre Festival and Summertime with Prithvi Theatre, featuring creative workshops and plays for children between ages 6 and 16) have helped develop the 'theatre habit' among both audiences and theatre practitioners.

<sup>1</sup> This profile is mainly based on an email interview with Sanjna Kapoor Director, Prithvi Theatre

### Why a Dedicated Space for Theatre

Even the most casual study of typology of performance spaces in India is adequate to understand the concept of “multipurpose venues” common across the length and breadth of the country. These are auditoriums available for rent to host any event, be it a contemporary dance performance, a classical music concert or a film awards show. Such spaces are growing in number, but contribute little or nothing to cultural development as they do not have a specific focus nor are they designed to enhance the viewing experience of any particular art form.

In this context, an auditorium dedicated to theatre is unique in India and fills a large existing gap in theatre infrastructure in the country. “Creating such spaces dedicated to specific performing arts is crucial to the arts in India and society at large,” argues Sanjna Kapoor, Director, Prithvi Theatre. “The role these spaces play as oasis, fertile hubs are critical to the health of a society”. She calls for more such spaces even within Mumbai, a city could “easily cater to at least 10 more venues such as ours (both artistically and audience-wise).”

Interestingly, Prithvi is built as a small intimate auditorium that reflects a form widely used in India for traditional performances over the centuries. The stage is a thrust stage with the audience arranged in a steep bank on three sides of the acting area to create an intimate relationship with the actors.

### Sustaining Prithvi Theatre

To enable theatre groups to regularly perform at its venue, Prithvi Theatre works on a ‘reverse-economics’ model. It has taken the expenses of the theatre group as well as that of the affordability of tickets by audiences (which in turn impacts the theatre group’s income) into consideration to create a scaled rental scheme. Predictably, this approach does not help cover the costs of the running of the theatre and other means are explored to compensate the losses incurred. By working through a system of scaled rentals, Prithvi Theatre contributes to the sustenance of active theatre in the city. Without the subsidy offered by the theatre, performers would be able to ill-afford the costs of putting up theatrical performances on a regular basis.

The theatre, a subsidiary of the Shri Prithviraj Kapoor Memorial Trust & Research Foundation, was built and sustained for the first five years of its existence by private donations from one of its Trustees.

On its 5<sup>th</sup> anniversary, it developed its first association with a sponsor that was to continue for 11 years. The sponsor covered the theatre’s annual losses and sponsored the annual festival. Till date, only 60% of the theatre’s annual costs are met through the rental income. To support and sustain its activities, Prithvi Theatre has constantly sought to work with sponsors by offering them high-quality engagement with theatre through low costs and long-term association. Additionally, it has worked with a very small core of staff members to consciously keep overheads low. Support from the government has been conspicuous by its absence. Over the last six years, the Dutch Humanist Institute for Cooperation with Developing Countries (HIVOS) has been supporting Prithvi, thus enabling it to attract qualified staff and offer them better salaries. The theatre is now reviewing its funding sources and planning for much-needed self-sufficiency.

### Challenges

In an endeavour of this scale, maintaining programming quality remains a key challenge. Focus rests on overall annual planning and presentation of theatre groups, rather than on specific plays. Priority is given to long-standing sustained efforts by theatre groups rather than fly-by-night productions. Each group’s individual approach to theatre and their work are carefully considered prior to programming. The aim is to encourage an increased culture of professionalism in Indian theatre and to enhance the quality of artistic work by supporting the quantity and regularity of activity. However, this task has not always been easy for Prithvi Theatre. If more alternative spaces were available for performance, a greater push for quality could be made through a more selective programming process.

Another challenge is the lack of skilled human resources, which impacts the theatre’s ability to maximise its resource potential, both in terms of personnel and finance.

### A Good Practice for the Convention

In the context of the Convention, Prithvi Theatre is an excellent example of a civil-society initiative to nurture and sustain an art form over the long term by creating a dedicated physical and artistic space for dialogue, performance, education and entertainment (Article 11 – *Participation of civil society*). In successfully doing so, this initiative adheres to the Convention’s encouragement to create environments in which individuals and social groups may “create, produce, disseminate, distribute and have access to their own cultural expressions” and have “access to diverse cultural



expressions from within their territory as well as from other countries of the world [Article 7,1.a) and 1.b)].

Sustaining a community of practitioners and audiences over time is by no means an easy task. Prithvi Theatre has risen to this challenge and sustained its work by maintaining an absolute clarity of mandate; by understanding needs of theatre practitioners and audience alike; by building a community with open channels of communication; and, by enabling the development of a hub for the theatre community without compromising on the quality of artistic work. By constantly re-evaluating its role and impact in the large cultural context, Prithvi Theatre remains a dynamic centre for the protection and promotion of theatre in India.

**More information:**

[www.prithvitheatre.org](http://www.prithvitheatre.org)

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*The author wishes to thank Sanjna Kapoor Director, Prithvi Theatre and Sameera Iyengar, Director Projects, Prithvi Theatre for their support and inputs in the preparation of this profile.*



Prithvi Theater



# A Contemporary Music Hub

## The Global Music Academy, Berlin

Tina Gadow

The Global Music Academy (GMA) is the first high school music programme in Germany with a focus on contemporary, trans-regional and global music education concepts. Founded as a private university, it aims at training musicians, musicologists, producers and cultural managers in the styles and practices of different music cultures around the world. The Academy's efforts stand for increased diversity in music education and support the integration of civil society and educational institutions, particularly in areas with a high proportion of immigrants.



Offers a multilingual environment with influences from many cultures. Young people growing up in these hybrid surroundings seek ways of combining their own musical socialisation with the rich soundscapes they are experiencing in the media. For them, music is an experimental ground for re-mixing different styles and traditions. As there are only few universities around the world trying to address these issues, the idea of founding a Global Music Academy (GMA) was born to satisfy the growing demand for a broader, transcultural vision in music education.

The GMA is currently in the process of being established. A preliminary programme of community music will begin in Berlin in 2011. Through strong collaboration with experts, institutions as well local and worldwide musical networks, GMA will be able to respond to the needs of the musicians in the city of Berlin as well as to the current development of hybrid musical practice in a globalised world. The Academy will focus on all aspects of the creation, distribution, access and enjoyment of musical expressions, including documentation, research and education. It aims to preserve, protect and promote cultural diversity bearing in mind that musical practice is always in transition and, hence, characterised by experimentation and change.

The GMA has been initiated by civil society, academics and experts in the fields of music education and culture who strongly feel that music education in the German university system no longer reflects the lived reality of cities like Berlin. The endless treasure of existing music styles and knowledge is their source of encouragement. At the same time, the founders also believe in the economic dynamic of the musical sector, which is the result of global creative exchange.

### Responding to Global Developments

The first of the three pillars upon which the GMA is built is the Global Music BoxX. This programme, due to start in 2011, is based on new concepts of community music. Young people will not only be able to learn to dance tango or flamenco, but also to play instruments they may have never seen before, such as the Turkish Oud, the Iranian Tombak or the Korean Changgo drum. Located in Kreuzberg, an area of Berlin with a large immigrant population, Global Music BoxX will enable teachers to develop new impulses to stimulate their work; students to experiment in an inspiring, professional environment; and, Berliners to enjoy an interesting complement to commonly-offered music.

The second pillar, the Global Music Institute, which aims to play an important role in researching, developing and archiving teaching material for music education started its activities in East Africa in July 2010. It will develop material that can be used by the GMA and its partners to teach instruments that can be played only by a few experts worldwide. It will also help maintain certain musical practices from around the globe and is set to become a new hub for professional exchange.

The heart of the Academy is its third pillar, the Global Music Studies Programme, which will offer a Bachelor of Arts degree in Global Music and two Master of Arts degrees in Global Music and Transcultural Music Studies. Stepping away from the prevalent Eurocentrism still dominant in arts education in Germany, the GMA offers a complex programme comprising of both theory and practice from four focus regions: Europe and North America; Asia and the Pacific; Turkey, Central Asia and the Arab world; and, Africa, South and Central America. The curriculum is broad and will, thus, prepare graduating students



Global Music Academy

for professional careers in economics, management, documentation, law, international cooperation, teaching and musical practice.

All three pillars of the GMA are based on an international network, which is being built systematically to secure cooperation with partners around the world. Enabling consultancy, research and curricula development, this Global Music Network will ensure that all activities of the Academy are rooted in a diverse cultural context.

The GMA will be financed by a mixture of sources. Tuition fees will cover approximately 60% of costs. Institutional funding for the GMA as a whole has not been envisaged; however, such funding for individual projects will be possible. The Academy will create co-financing models for the activities of the Global Music Network and the Global Music Institute. Supplemented by start-up assistance from private donors and in-kind contributions by sponsors, the financing of the GMA represents a good example of alternative funding in a tough financial climate.

### Arguments for a Good Practice

The programme of the GMA is based on the objectives of the UNESCO Convention. Its concept reflects the spirit of international understanding and cultural cooperation and strengthens the character of Berlin as a cosmopolitan and networked metropolis. The GMA is under the patronage of the German Commission for UNESCO.

The GMA responds to Article 10 of the Convention by making a larger public in Germany interested in the richness of the diversity of cultural expressions and, further, by cooperating with local organisations. With the Global Music BoxX, the academy will open up the structure of municipal cultural institutions by including teachers, experts and partners with a migrant background (e.g. the existing conservatory for Turkish music). Due to the combination of conservatory, studio and stage, the GMA will not only visualise cultural diversity to a broader, diverse public and create an environment for their own creative expression (Article 7), but also act as an important partner for arts educa-

tion and audience development – understood as integrated, lifelong learning.

Graduates will aspire to jobs in the creative industry and within the music sector. The presence of such an Academy creates synergies between different sectors like local media (especially radio), IT and the music economy. It will also encourage start-ups (film production, labels, radio stations) to use this creative hub.

Part of the GMA’s philosophy and strategy is the promotion of international cooperation, bringing to life Article 12. Based on cooperation and exchange, it is especially the Global Music Network that reinforces partnerships among civil society as well as with public institutions. The GMA follows a very contemporary understanding of musical expression that has developed out of the hybrid surroundings in which it is based. Exchange and continuous teamwork with part-

ners worldwide are the logical conclusion of this approach.

Reflecting Article 14 b), the curriculum of the GMA offers a Capacity Building Programme for musical education (covering teacher training, recording and documentation techniques, organisational development and management, instrument building and repair). Such programmes recently started in nine countries in East Africa, aiming at promoting the intra-African exchange and developing regional curricula. This will help to strengthen South-South cooperation and foster the interrelation with European distribution networks which partner countries may use for their cultural activities, goods and services. The GMA does so without misleading protectionism; on the contrary, by sharing and exchanging knowledge of musical practice, it lays the ground not only for maintaining musical traditions but also for experiments in musical expressions and new forms of distribution.

The Academy offers great potential for the protection and promotion of the diversity of cultural expressions on the national and international levels: it is an important location for the local music industry; a training centre with a broad range of target groups worldwide cooperating to develop a culturally-diverse future; and a never-ending hub for creativity with artistic and economic impact beyond Berlin’s borders.

**More information:**

[www.global-music-academy.net](http://www.global-music-academy.net)

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Global Music Institute





Sàn Art, Exhibition „Syntax and Diction“, HCMC Vietnam, March 2010

## The Independent Voice of Contemporary Vietnamese Artists

San Art, Ho Chi Minh City

Huong Le Thu

San Art, a non-profit organisation in Ho Chi Minh City, Vietnam, effectively plays the role of a platform that facilitates and promotes contemporary art. Initiated and run by artists, San Art aims to encourage artistic expressions, raise cultural awareness, foster international artistic exchange and stimulate discussion, in keeping with the Convention's objective of promoting the diversity of cultural expressions.

San Art (in Vietnamese “San” means platform) was established in October 2007 by four Vietnam-born artists who were educated abroad and subsequently continue to work outside the country: Dinh Q Le, Tuan Andrew Nguyen, Phu Nam Thuc Ha and Tiffany Chung. These artists realised that there was a major lack of artistic opportunities (including cultural exchange) in Vietnam. Therefore, they established San Art as a platform through which local and international artists could engage and showcase their works. The platform is located in Ho Chi Minh City (HCMC) and serves both as exhibition space and reading room. The organisation's mission is to promote, facilitate and exhibit contemporary art in Vietnam and across South-East Asia. By providing a platform for artists' networking, and a forum for contemporary art discussion, San Art seeks to nurture new talent as well as a variety of innovative activities. The organisation is the only

such experimental arts organisation in Vietnam that works with local and regional artists through individual and group exhibitions, while also offering education opportunities at the same time. Its broad cross-cutting areas of work embrace architecture, fashion, television, film, design, music, literature and the visual arts.

### Supporting the Development of Local Arts

San Art, apart from its regular exhibition activities, also supports the development of local artistic expressions; organises arts education programmes (such as curational lectures, artistic presentations, film screening, workshops and panel discussions), collects publications for its public reading room (including arts journals, exhibition catalogues, artists' monographs and magazines), and promotes cultural awareness in the community by connecting with the mass media. Due to its active

1 Data from the San Art Report for the VNFA (Vietnam Foundation for the Arts) 2010, provided by Ms. Zoe Butt, Co-Director of San Art.



engagement in the cultivation of the arts, San Art is well-recognised internationally as an important curatorial facilitator for visiting professionals seeking contact with artists in Vietnam and the broader South-East Asian region. Since its inception, 67 local, 12 regional and 19 international artists have cooperated with San Art. The organisation has launched 23 exhibitions at the San Art premises and four in the partnering concept store

*L'usine*, also in HCMC. Further, it has organised 21 educational programmes.<sup>1</sup>

San Art is an artist-founded and artist-run non-profit organisation, which relies on external funds, international in particular. Among its donors are: The Vietnam Foundation for the Arts (based in Ho Chi Minh City and Los Angeles, established by Dinh Q. Le), AsiaLink (Australia), Danish Cultural Development and Exchange Fund, the Goethe-Institute (Hanoi), Ford Foundation, Japan Foundation, International Institute of Education of USA, and the Asian Cultural Council of USA. The reading materials come from the donations of the following institutions: Sherman Contemporary Art Foundation (Sydney), Artforum (New York), Queensland Art Gallery / Queensland Gallery of Modern Art (Brisbane), Whitechapel Gallery (London), Japan Foundation, Massachusetts College of Art USA, as well as from private individuals.

### Creating Conditions for Artistic Expression

San Art is a good example to represent the spirit of the UNESCO Convention. One of the main purposes of the Convention is to create conditions for cultures and cultural industries to flourish. San Art fulfils this aim through its objective of filling the gaps in resources for Vietnamese art, in general and contemporary art, in particular that have existed since the end of the war in 1975. In the intention of the founders, the organisation's goal is to build-up the capacities of Vietnamese art. The main objectives are:

- To provide more accessible opportunities for local artists and artistic initiatives, as well as to expand the exposure of communities in Vietnam to art, by offering residencies, awards, exchange, exhibitions and publications;
- To nurture the spirit of creativity by offering space for local art production and facilitate artists in procuring licences and permits from the Vietnamese Cultural Ministry;
- To provide an international platform for discussion and creative expression as well as to help expand the networks of artists and artistic groupings;
- To advance the knowledge on contemporary art in Vietnam by sharing curatorial and artistic experiences and expertise; and,
- To build a resource centre for arts managers, teachers, artists, curators and other creative professionals.

San Art supports all forms of creative expressions. As Zoe Butt, Co-Director of the organisation points out: "Also the ones that go beyond the stated stereotypes of what the [Vietnamese] Cul-



San Art, Film Screening and Discussion, HCMC Vietnam, September 2010

<sup>2</sup> Cite as e-mail interview by author  
<sup>3</sup> Ibid.

tural Ministry claims to support”.<sup>2</sup> San Art manages to balance the support of cultural creativity in a still challenging environment of Vietnamese political sensitivity. As she noticed, there are some improvements in the last year, in terms of censorship.

San Art’s activities reflect the character of the Convention, which encourage civil societies, non-profit organisations, public and private institutions to develop exchange and sharing best practices. The organisation reinforces partnerships and promotes exchanges among various communities. San Art, which has been established by the Vietnamese Diaspora (the so-called “Viet Kieu”) works as a bridge to link local and international cultural practitioners (including visual and performing artists, film makers, fashion designers, curators, historians and museum professionals) and facilitate exchanges among new talent. It also cooperates with local and national institutions such as universities (HCMC Fine Art University) and other non-profit organisations (such as Me Phim, HCMC film organisation; Dia Projects, an artist-run reading room, New Space Arts, a non-profit in Hue, the capital of Thừa Thiên – Huế province; Hanoi DocLab, a video and film centre). In November 2010 San Art cooperates with the Goethe Institute on two projects: Open Academy, an educational programme with German artists visiting Vietnam to present their works; and 12 Vietnamese contemporary artists, a publication to be launched in HCMC. With such an expanded network, the organisation is emerging as a multi-dimensional artistic and educational platform, relevant to Vietnamese and international interest groups.

### **Strengthening Mutual Cooperation in Vietnam and Beyond**

Article 13 of the Convention reaffirms promoting culture as a pillar and strategy for sustainable development. San Art, in particular its co-director, Zoe Butt holds the following view: “Every evolving society must understand the crucial contribution artists make to the fabric of that community’s cultural psyche [...]. Artists contribute to the way cities are mapped, experienced, lived and moved through. It is essential that their voices be given space and also that their voice be valued by provision of infrastructure where their works can be archived in some way (galleries, museums, libraries, university, etc)”.<sup>3</sup> Moreover, San Art is not only concerned with issues in Vietnam, but also aims to support wider cultural development in Southeast Asia by strengthening mutual cooperation and experience sharing. In the past, it has collaborated with Malaysian and Singaporean artists. It plans

to further expand partnerships with other South-East Asian communities.

As an independent proactive organisation, San Art has many ideas for future programmes. Its priorities for future development include employing a curatorial assistant at San Art to provide training. It needs more support from passionate local people involved, who could take the reins of the organisation in the future. Other goals include acquiring a better space to showcase Vietnamese art and establishing strategic relationships with other organisations for exchange on a regular basis. San Art also needs to conduct an evaluation of its work, which it has not done so far, in order to advance its outreach, especially internationally. However, as with other non-profits, it struggles with the funding issues. These goals need funds; hence, budget is a high priority right now.

San Art plays an important role in developing and promoting artistic expressions as well as in raising the exposure of audiences to contemporary art. Recognising the need for expanded artistic networks and capacity building in Vietnam, it works towards narrowing the existing gaps. San Art organises multi-disciplinary projects, encourages innovative initiatives and enhances cultural development as well as cultural cooperation. With the challenging environment in Vietnam, particularly in contemporary art, the organisation sets a good example by serving as a platform for fostering the diversity of artistic expressions. In doing so, San Art, along other independent regional platforms, is contributing to bettering conditions for innovation and creativity in this developing region.

**More information:** [www.san-art.org](http://www.san-art.org)

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Los nadies, San Roque, RLATS

## Building Bridges between Art and Society in Latin America

### Latin American Network of Art for Social Transformation

Antonia Mehnert

The *Red Latinoamericana de Arte para la Transformación Social* (Latin American Network of Art for Social Transformation) is successfully building bridges between the arts and pressing social issues such as public health to reinforce the interlinkages between culture and development. This network model, which emphasises collective action and cross-sectoral approaches, works with the strategic objective of continental impact across Latin America. The project has successfully highlighted the value of cultural activities as catalysts in social transformation processes.

**R**ed Latinoamericana de Arte para la Transformación Social (RLATS) is a growing network of organisations and initiatives involved in art and community development in Latin America. It was founded in 2005 by 24 cultural and social organisations from Argentina, Bolivia, Brazil, Chile and Peru and has become a network of over 80 members, including initiatives from Central America and Uruguay. The network's organisations address issues of human rights, citizenship, intercultural dialogue and social equality through a variety of art forms, such as music, theatre, dance and circus arts, thereby promoting

social transformation in their specific geographical regions. In its endorsement of art for social transformation, RLATS defines the following areas of action:

1. Establish "art for social transformation" as an acknowledged method/common practice;
2. Organise conferences and festivals to generate visibility for community art projects not only within Latin America, but also in other parts of the world, and to engage in the discussion on culture and sustainable development;
3. Impact public and political agendas on local,



- national and regional levels through the inter-linking of agendas of network members;
4. Enable knowledge sharing and methodology transfer between network members and also in the European-Latin American context, and
  5. Training and professionalising young artists and educators within the member projects and, consequently, create a learning community.
- RLATS thus contributes to the promotion of the diversity of cultural expressions through its projects, working particularly on the intersection between practice and policymaking in the wider context of culture and development.

### Combining Efforts to Create a Network

The idea of creating this Latin American network was first thought of and discussed by the representatives of three Argentinean organisations working in the field of art and social transformation – all three organisations also being financed by the AVINA foundation. The plan was to meet with all institutions financed by AVINA in Latin America at that time and compare methodologies, exchange experiences as well as discuss the underlying concepts in their work. This resulted in a first meeting in Chile in 2005. Ultimately, all the 24 participants agreed on an “artetransformador” manifesto and on the objectives stated above.

The members of RLATS uphold art as a generator for the active inclusion of the most vulnerable and excluded people in society. To create a network, then, was to combine the singular efforts of the diverse organisations in Latin America and, thereby, establish a nucleus of collective action, which could engage in processes of political and social change in a creative way. The formation of this network also had the strategic objective of continental action.

In terms of organisational structure, members within one country of RLATS elect a national representative and these national representatives make up the Executive Secretary of the network, which meets virtually every two months and discusses future developments. Furthermore, one member of this assembly commission takes responsibility for overall coordination. This position is currently ascribed to the Argentinean national representative of *Crear Vale la Pena*. Apart from the fields of action such as “art and youth”, “art as a bridge to the world” and “art and interculturalism”, the network has decided to specifically focus on multi-sectorial work through the activity area of “art and health” and the establishment of “culture points” throughout Latin America. In August 2009, RLATS organised an international forum on art and health

together with the *Organización Panamericana de la Salud/Organización Mundial de la Salud (OPS/OMS)* gathering participants from a variety of sectors such as art, politics, academia, education and, of course, health. As an outcome of this conference, the participants signed the Declaration of Lima, which emphasises the promotion of artistic works engaging with health issues and the creation of a strategy for processes of social transformation.

The establishment of “culture points” also works across sectors. The network aims at a Latin American legislation for the implementation of culture points, which determines that, a certain percentage of the national budget (RLATS aims at 0.1%) is used to finance community activities related to culture. RLATS thereby aims to generate synergies between the state and the community spaces of civil society in the context of art, education, health and equity with the intention of facilitating sustainable development in the region.

Through the various activities of the network, there has been direct benefit in terms of knowledge transfer for the staff of member organisations. Further, there has been direct benefit for communities (specifically marginalised youth) through the project activities. In numbers, RLATS has 55 900 direct beneficiaries and 862 000 indirect beneficiaries.

The *Red Latinoamericana de Arte para la Transformación Social* counts on the financial support of the AVINA Foundation, the Foundation Alta Mane and the Foundation of the Argentinean newspaper, *La Nación*. Further, it receives support from a variety of pro bono partners on legal issues, advertising, graphic design, internet access as well as mentoring.

### RLATS as a Good Practice

RLATS’ activities, especially the project areas of “art and health” and “culture points”, represent a good practice for the implementation of the UNESCO Convention as they reflect the interplay between practice and policy and display the role of culture as a key component of sustainable development. The network’s aim to implement “culture points” creates conditions for different communities to participate directly in cultural activities such as circus, theatre or visual arts. It also engages with States to establish policies that ensure the protection of such cultural activities. At the same time, it represents a good practice of





the partnership between public and civic sectors to empower marginalised groups through professional artistic intervention.

Furthermore, the innovative character of RLATS's work – namely, developing new and creative solutions to common problems – is reflected in its approach to health issues. The network has employed the arts as a means to diminish or erase the high levels of inhibition among parts of the Latin American population towards using medical services. Further, its method of explaining certain medical precautions to communities through the arts has been proven, by the OPS/OMS, to have a positive impact on the improving overall health conditions in the particular regions. Cross-sectoral partnerships between culture and other sectors can thus open up new perspectives for problem solving strategies, especially in developing countries.

Finally, the networking opportunities afforded by RLATS make it a good practice. RLATS strength-

ens international cooperation in a spirit of a partnership, especially in a Latin American context. Its core message – namely, the power of art in processes in social transformation – emphasises the important link between culture and development, while also giving meaning and according importance to cultural production, as laid out in the Convention. RLATS could thus serve as an inspiration for replication in other parts of the world.

**More information:**

[www.artetransformador.net](http://www.artetransformador.net)

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#### Raising awareness

## Targeted Communication of the Convention Cooperation with International Literature Festival, Berlin

The German Commission for UNESCO granted five-year patronage (2007-2011) to the International Literature Festival, Berlin with the aim of raising awareness for the UNESCO Convention among invited international writers. In this context, the German Commission for UNESCO has held three annual workshops on the Magna Carta of International Cultural Policy so far (2008, 2009, 2010). The Festival has a yearly-changing regional focus. The Festival organisers invite all interested authors to this UNESCO-workshop and provide them with a copy of the Convention text in one of the UN languages (so far in English, French and Arabic).

The small-sized non-public workshops are effective informal opportunities to intensively inform writers about the objectives of the Convention, connected activities of other artists and promote further ratifications, as appropriate. The 2008 workshop was held with mainly African authors and US participants. In 2009, the workshop invited authors and cultural journalists from the Arab region, none of whom had heard about the Convention before. The 2010 Festival had a focus on Eastern Europe; however, among the workshop participants were also authors from the US and Israel who were interested in following the debate.

This format turned out to be a low-cost high-outcome opportunity to reach out to beneficiaries of the Convention, who were for the most part unaware of the link between the Convention and their work as artists and cultural producers. As follow up, the German Commission for UNESCO will contact the workshop participants for feedback on the impact of the Berlin workshops one to two years after their participation.

**More information:** [www.literaturfestival.com](http://www.literaturfestival.com)

# Nurturing a Film Community in Singapore

## Moving Images: The Film Programme of The Substation, Singapore

Anupama Sekhar

In our contemporary times, wherein the Hollywood influence is omnipresent, the Moving Images film programme from Singapore assumes much significance. It has successfully built a strong sense of Singaporean cinema through its innovative programming over the last 13 years. The result is an active film community in the country and a unique brand of independent Singaporean cinema abroad. In thus affirming the distinctive nature of films as “vehicles of identity, values and meaning”, Moving Images illustrates the spirit of the UNESCO Convention.

Watching a locally-made independent film in the intimate theatre of The Substation arts centre is part of the quintessential arts experience in Singapore and one made possible by the Moving Images film programme. “There’s a special magic”, recalls Zhang Wenjie, Programme Manager, Moving Images (2003-2005), “whenever you walk up the stairs to the The Substation Guinness Theatre, across the creaky wooden floors and sit in the darkened auditorium waiting for the images to come to life on the screen. It’s the magic of a group of people and artists coming together to share their deepest passions and dreams with each other.”<sup>1</sup>

Established in 1997, Moving Images was Singapore’s first year-round programme dedicated to independent and short films. It remains the hugely popular and well-regarded film programme of the The Substation, Singapore’s first independent contemporary arts centre founded in 1990 by the late playwright and theatre director, Kuo Pao Kun. Over the last 13 years, Moving Images – known for its consistently innovative programming – has played a significant role in nurturing a passionate film community in Singapore.

Presently, the programme boasts of an active calendar of events reflecting its diverse offerings to filmmakers and audiences alike. Launched in 2004, *First Take* serves as a platform for new filmmakers through free screenings of local and international amateur works on the first Monday of every month. The Singapore Indie Doc Fest, a biennial event, showcases local and international independent documentaries, while the Singapore Short Film Festival remains the island nation’s only dedicated international short film festival.

This latter Festival also incorporated the long-running Asian Film Symposium.

### Nurturing Artists, Audiences and Programmers Alike

At its core, Moving Images aims to nurture young Singaporean and Asian filmmakers by creating local and international platforms for exposure, learning and dialogue with mentors, peers and audiences.

Moving Images reaches out to young film students in an attempt to create an appreciation of the craft and aesthetics of the film medium as well as the role of films in expressing culture and identity. This is made possible through a series of workshops and seminars on topics ranging from film appreciation and storytelling to technical training and the Singapore film industry.

For aspiring and emerging filmmakers, Moving Images is often the first port of call. As one former programme manager aptly puts it: “It gives people chances – a chance to try things out, to experiment.”<sup>2</sup> Some of Singapore’s well-known young film makers including Tania Sng, Victric Thng, Royston Tan and Wee Li Lin have all been part of the programme early in their careers.

Moving Images not only creates platforms for filmmakers to show and discuss their work within Singapore, but also acts as a regional and international connector. The programme actively strives to present Singaporean films at international festivals, thus consolidating the local film brand.

1 “Some words from past Moving Images programmers (Commemorating the 10th anniversary of Moving Images).” <http://www.substation.org>. Accessed 15 October 2010.

2 Ibid.

Activities of the IFCCD

## Press Releases on Best Practices

CCD or IFFCD issue press releases that highlight best practices and achievements (example: “Peru celebrates its cultural independence by creating a Ministry of Culture”), thereby showing concrete examples with the hope that it will inspire opinion leaders and be a source of pride and motivation for the civil society movement.

Moving Images’ innovative programming – focusing on the experimental, shorts and documentaries – is as much a boon for audiences as it is for filmmakers. In the years since its inception, the programme has successfully built a committed indie film audience in Singapore and the south-east Asian region.

Promoting interaction between diverse artists and audiences is integral to The Substation’s goals and is clearly reflected in the Moving Images programme as well. Dialogues between filmmakers and audiences are central to the programming model here. Most film screenings are followed by intense discussions between the creators and consumers of alternative films.

Significantly, Moving Images also acted as an incubator of innovative film programmers, each of whom brought their ideas, passion and curatorial talents to the job.

By consistently engaging and gathering filmmakers, film students, audiences and programmers, Moving Images has successfully built more than just a film programme. It has created what can rightly be called a strong and supportive film community in Singapore.

### Why the Need?

The birth of Moving Images was a direct response to the growth of new developments in the Singaporean film scene in the late 1990s. Audrey Wong Programme Manager, Moving Images (1997-1999), Artistic Co-Director, The Substation (2002 to present) recalls: “Why start a film programme, and what was the original vision of Moving Images in 1997? Well, there was a noticeable growth in the number of people making short films, which was evident in the number of entries received by the Singapore International Film Festival (SIFF) Short Film Competition each year. Ngee Ann Polytechnic, Temasek Polytechnic, and Nanyang Technological Uni-

versity were equipping students with the new film/ video/animation skills. The Singapore government had identified film and new media as a sunrise industry to be encouraged, while the stalwart SIFF was educating an increasing number of Singaporeans in the pleasures of independent, arty, and non-mainstream film. Despite the ‘failures’ of the original Picturehouse and Lido Classics, there also seemed to be a rise in the number and diversity of film festivals (which mostly involved the Singapore Film Society). We sensed that we were on the cusp of a new development, and Moving Images deliberately attempted to fill in the ‘gaps’ in the Singapore film scene then: the emphasis was giving a platform to local filmmakers, particularly new filmmakers; on promoting alternative film genres; and promoting the appreciation of film - in terms of aesthetics, history, and practicals”.<sup>3</sup>

Thus was born the film programme at The Substation: with a 5000 SGD grant from the National Arts Council, Singapore and “many hopes”<sup>4</sup>. Beginning with at least one event every two months, the programme now boasts of a full calendar of year-round events organised with the support of local and international partners.

Along the way, Moving Images also witnessed the onslaught of technology and the consequent democratisation of filmmaking tools. While responding effectively to these changes, it also began to seriously focus on sustaining the film sector as a full-fledged industry in Singapore.

With the exponential growth of film festivals and filmmaking workshops, access to experimental local or international films is no longer difficult in contemporary Singapore. However, buying a ticket for one or a series of events still does little in terms of connecting one to a larger community of film enthusiasts. It is here that Moving Images continues to play a valuable role in the local film scene. Through its year-round programming, it has fostered a *kampung* or community spirit<sup>5</sup> that filmmakers, audiences and programmes can continuously enjoy and benefit from.

### A Model for Film Programmes Elsewhere

In our contemporary times, wherein the omnipresent Hollywood influence is passionately debated and contested in many parts of the world, a film programme model such as Moving Images assumes much significance. The reasons for the same are many. Firstly, the programme recognises the unique value of independent cinema as a reflection of local cultures, identities and trends. This recognition of the cultural value

3 Ibid.  
4 Ibid.  
5 A phrase used by Kristin Saw, Programme Manager, Moving Images (2005 to 2008) in “Some words from past Moving Images programmers (Commemorating the 10th anniversary of Moving Images).” <http://www.substation.org>. Accessed 15 October 2010.

of the medium of film made Moving Images a pioneer in building a strong sense of independent Singaporean cinema, both in the country and abroad. Secondly, Moving Images has emerged as a sustainable long-term programme that has constantly reviewed and renewed its programming in response to the changing concerns and issues in the film sector and in the local context. Thirdly, the programme's attention remains equally balanced between the needs of filmmakers and that of film-loving audiences.

### Reflecting the Spirit of the Convention

In promoting and nurturing Singapore's independent film sector, Moving Images reaffirms the distinctive nature of films as "vehicles of identity, values and meaning" and reflects the spirit of the UNESCO Convention. It re-emphasises the acknowledgement explicitly stated in the Convention of the uniqueness and plurality of cultural expressions of peoples and societies as embodiments of diversity, and of the vital role of cultural interaction and creativity.

The work of Moving Images in the framework of The Substation's promotion of the arts serves as a good example of Article 11 – *Participation of civil society* as well as Article 12 – *Promotion of international co-operation* (in particular Article 12 c) on reinforcing "partnerships with and among civil society, non-governmental organisations and the private sector in fostering and promoting the diversity of cultural expressions."

At a time when local cultural expressions are increasingly threatened by rapid cultural globalisation, the most valuable lesson that Moving Images can perhaps offer is a sustainable and innovative model for nurturing a community of creators and connoisseurs around an art form.

#### More information:

[www.substation.org/whats\\_on/moving\\_images](http://www.substation.org/whats_on/moving_images)

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Panelists during 1<sup>st</sup> Experimental Film Forum, May 2010, Singapore

#### Raising awareness: Activities of the IFCCD

### Opinion Letters Highlighting the Involvement of Civil Society

The Coalition for Cultural Diversity (CCD) and the International Federation of Coalitions for Cultural Diversity (IFCCD) are drafting opinion letters to emphasize the involvement of civil society in the promotion and protection of cultural diversity, for example following the ratification of the Convention by a country. They are sent to local newspapers and blogs. Such letters serve to reach informed citizens and decision makers, taking into account the local context.



## Chapter 3

# International Cooperation



“Crear vale la pena foundation” Hip Hop workshop at the Festival del Circulo 2008, Peru, organized by La Tarumba, see p. 64

Parties to the Convention have committed themselves, with binding rules and regulations, to international cooperation for the exchange of cultural products and services. This commitment includes the promotion of sustainable local and regional markets for independent cultural industries; the conclusion of co-production and co-distribution agreements; and, preferential treatment for developing countries in the context of cultural exchange with developed countries. The projects presented in this chapter contribute directly to above-mentioned aims or act as tools to achieve them.

# A Sustainable Development Cooperation for Cultural Diversity

## Culture and Development: An Initiative of the German Goethe-Institut

Friederike Kamm

The inclusion of culture in international development cooperation is an important principle of the UNESCO Convention. The Culture and Development initiative of the German Goethe-Institut works through its global network of cultural institutes to give culture its deserved place in daily life by maintaining and strengthening the diversity of cultural expression through education and a prosperous cultural sector.

The Culture and Development (C&D) initiative is being implemented by the Goethe-Institut since 2008, building on its network of institutes worldwide with representation in over 50 development cooperation countries and benefiting from experiences and close contacts with local partners in the various regions. A variety of projects are implemented at the local, national and regional levels, especially in the conceptual focal points of Southern Asia; Southeast Asia; Eastern Europe and Central Asia, and sub-Saharan Africa.

The C&D programme aims to provide professional qualifications and build capacities in the cultural sector in developing countries to enforce the Goethe-Institut's objectives of fostering cultural dialogue and cooperation in the regions by creating networks and forming cultural and social platforms. The initiative, thus, supports and enables the creation, production, distribution, access and enjoyment of cultural expressions in the contemporary arts and media through a variety of programmes in cultural education, cultural management and social as well as organisational skills. In line with the initiative's title, culture – as an important sector *per se* – is being implemented as international development cooperation within its programmes.

### Promoting Cultural Cooperation

The Goethe-Institut<sup>1</sup> is the cultural institute of the Federal Republic of Germany and has the task of providing access to German language, culture and society and of promoting international cultural cooperation. The cultural institute functions as one of the chief actors within German foreign cultural and educational policies. The Goethe-Institut is a registered association with a special

framework agreement with the German Foreign Office. It is mainly funded by the German Foreign Office as well as by other ministries such as the Ministry for Economic Cooperation and Development (BMZ). Moreover, the Goethe-Institut works in close cooperation with German agencies for technical, academic and cultural development (GTZ, inWEnt and DAAD) as well as with other civil society organisations and the private sector. The projects carried out within the C&D initiative are funded individually through this framework.

The Goethe-Institut emphasises the importance of a thriving cultural landscape and of confident arts and academic scenarios, as these can have significant influence on the development of a country. In the outline of the initiative Klaus-Dieter Lehmann, President of Goethe-Institut, mentions that “artists, academics and people engaged in the cultural sector are seismographs as well as creators of social change.”<sup>2</sup> Against this background, the C&D initiative of the Goethe-Institut was launched in 2008 to intensify and enhance the activities of the German cultural institute in development cooperation countries related to their cultural infrastructure, institutions and stakeholders.

Culture, within the work of the German cultural institute, is understood in its broader sense. Thus, the work of cultural cooperation incorporates all forms of cultural expressions. “With its commitment in the field of culture and development, the Institute aims at promoting the diversity of art forms and approaches and providing a strong basis for culturally different concepts at the same time.”<sup>3</sup> The C&D initiative pursues this aim by supporting creative and cultural actors, backing the formation of regional networks, and creating

<sup>1</sup> For further general information about the Goethe-Institut, see: [www.goethe.de/uun/org/enindex.htm](http://www.goethe.de/uun/org/enindex.htm)

<sup>2</sup> Lehmann, Klaus-Dieter: The culture initiative of Goethe-Institut, in: Goethe-Institute e.V. (2008): Kultur und Entwicklung, Munich, p. 3; available online: [www.goethe.de/development](http://www.goethe.de/development)

cultural and social platforms. By doing so, the initiative nurtures creativity and diverse cultural expressions.

**Goals of the C&D Initiative**

From the headquarters of the Goethe-Institut in Munich, the C&D initiative develops guiding principles for the implementation of C&D projects and consults the projects developed by the regional offices. This major programme of the Goethe-Institut intends to integrate all existing projects in the field of Culture and Development and coordinate the projects falling within the initiative.

One of the main objectives of the initiative is to promote the understanding that “in particular in the cultural sector, intercultural dialogue on equal footing is a learning, thinking and production process from which both sides benefit. The initiative’s programmes make culture and the arts visible and tangible as stimulating forces of society”<sup>4</sup>. Therefore, a major goal of the initiative is to provide professional qualifications and build capacities in developing countries to strengthen the local and regional cultural sector of these countries. The initiative seeks to contribute to the creation of networks and the formation of cultural and social platforms that enable dialogue and cooperation between people in the cultural sectors of neighbouring countries or regions by including and strengthening the impact of local and regional cultural agents.<sup>5</sup> “We are aware that promoting cultural and social development goes hand-in-hand with support for educational programmes and structures as well as cultural infrastructure.”<sup>6</sup> Based on this view, the projects incorporated in the C&D initiative aim to strengthen the cultural sector through capacity building, consulting, networking and awareness-raising projects.

Apart from building networks and initiating cooperation within the respective regions, the C&D initiative of the Goethe-Institut aims to support dialogue and cultural cooperation with Germany as well. Close relationships between the worldwide network and the Goethe-Institut, a central figure in the German cultural and educational landscape, can thus be intensified. New projects and balanced dialogue can be developed within these networks. “Municipal and federal structures are in many ways the lynchpins of our programmes for reciprocal cultural education and development.”<sup>7</sup> In this context, contacts between experts from Germany and cultural agents in the regions are created, and training opportunities organised through trainee positions in German cultural institutions.<sup>8</sup> For these practice-based modules of the training programmes in Ger-

many, the team in Munich sets up a “cultural network” of partner institutions in Germany that offer internships to the participants, thus enabling professional dialogue as well as co-productions between the corresponding institutions.

**Pilot Programmes**

Over the last two years, several pilot programmes have been carried out within the framework of this Goethe-Institut initiative. While starting with conceptual focal points in Southern Asia, Southeast Asia, in Eastern Europe and Central Asia and in sub-Saharan Africa, further development cooperation regions such as Latin America and Middle East/North Africa are being included in 2010 and 2011. Besides starting projects in new regions, existing projects are being continued. Sustainable and longterm planning is an important criterion for all projects within this initiative. Therefore, they are initiated, designed and realised together with partners from the arts, media, education, academia and business in the host countries and Germany. The projects seek to strengthen local creative and cultural agents with specific educational and capacity-building projects.<sup>9</sup>

The programme areas of the C&D initiative are subdivided into four main spheres: capacity development, educational consulting/cooperation, the creation of cultural spaces and cooperation with civil society.<sup>10</sup>

“Comprehensive promotion also involves improvement of the structural framework conditions under which cultural actors work [...]. Advanced training courses in cultural management, network co-operation and vocational training in culture and media professions create a reliable basis for making these infrastructures functional and independent – and artists are strengthened and promoted to perform within this very infrastructure.”<sup>11</sup> This statement by the Secretary-General of the Goethe-Institut paraphrases the importance of the projects carried out within the area of capacity development. It is crucial to provide capacity-building projects to enable cultural agents to have a stake in the development of their countries and regions. Therefore, specialised courses are offered within this sector of the programme, in subjects varying from cultural and communication management to artistic production; from crafts (for example, restoration) to film; and, including courses for musicians to those for publishers. Within the field of capacity development, projects include training courses for conservators of paintings; workshops for art and music teachers; training programmes for cultural managers; and, the setting up and coaching of a local puppet theatre.<sup>12</sup>

3 Ibid.  
 4 Ibid.  
 5 Cf. Goethe-Institut e.V.: About the initiative, URL: <http://www.goethe.de/ges/prj/kue/ini/enindex.htm>  
 6 Knopp, Hans-Georg (Secretary General of Goethe-Institut): Culture: The fourth pillar of sustainable development, in: Goethe-Institut e.V. (2008): Kultur und Entwicklung, Munich, p. 15; available online: [www.goethe.de/development](http://www.goethe.de/development)  
 7 Goethe-Institut e.V.: About the initiative, URL: <http://www.goethe.de/ges/prj/kue/ini/enindex.htm>  
 8 Ibid.  
 9 Ibid.  
 10 Ibid.  
 11 Knopp, Hans-Georg (Secretary General of Goethe-Institut): Culture: The fourth pillar of sustainable development, in: Goethe-Institut e.V. (2008): Kultur und Entwicklung, Munich, p. 15; available online: [www.goethe.de/development](http://www.goethe.de/development)





I got it! – Camera crew of Radio Television Malaysia/RTM during a shoot in the rainforest

The programme sector of educational consulting and educational cooperation is aimed, in particular, at governmental, municipal and private institutions of cultural education such as libraries, schools or media institutions. One example is Kali-Kalisku, an initiative for art teachers in Indian schools. The project is designed and implemented in cooperation with the India Foundation for the Arts (IFA) and aims at imparting knowledge to art teachers employing holistic approaches and methods of arts education and pedagogy in order to improve arts education, especially in primary and secondary schools in rural areas.

Another example of this programme area is the project *I got it!*, in which an international knowledge television magazine is developed for children in Asia.<sup>13</sup> In October 2009, the Goethe-Instituts of Southeast Asia started with a kick-off production supported by UNESCO offices in the region, the International Central Institute for Youth and Educational Television IZI, the German public television broadcaster ZDF and others. The project is a co-production by different countries in Southeast Asia that, in addition to providing more educational and local content for children in local television programmes,

establishes new ties between broadcasters in the region.

The C&D initiative intends to build up or to support the establishment of places for artistic and socio-political activities and dialogue as part of the programme's focus on the creation of cultural spaces. Two examples are counselling for the construction of a new contemporary art museum, the Kolkata Museum of Modern Art (KMoMA) in Rajarhat, Kolkata and the organisation of 48° Celsius, a festival of contemporary art in public spaces in New Delhi in cooperation with the German organisation for technical cooperation GTZ.<sup>14</sup>

In the context of its efforts for cooperation with civil society, the C&D initiative comprises of awareness-raising projects and works to build networks and support cultural agents and activists within their respective engagements and fields of action, especially among initiatives and non-governmental organisations in the fields of youth, media and education and their representatives. In July 2010, for example, a Summer Academy on Culture and Climate was organised in Berlin. It was part of the New Perspectives Network

12 For detailed project information see [www.goethe.de/development](http://www.goethe.de/development)

13 For detailed project information see [www.goethe.de/igotit](http://www.goethe.de/igotit)

14 For detailed project information see [www.goethe.de/development](http://www.goethe.de/development)



project, which aims at strengthening activists to enable them to work together for sustainable development and ecology in Eastern Europe and Central Asia.<sup>15</sup>

An external company is assigned to evaluate the projects in order to be able to provide independent valuation and assessment of the initiative. Moreover, participants and agents of the German and foreign partner organisations have the opportunity to articulate direct feedback.<sup>16</sup>

The initiative and its projects support and enable the creation, production, distribution, access and enjoyment of a variety of cultural expressions through an assortment of different projects. By this, cultural expressions are protected and promoted in multifaceted ways. The projects address cultural expressions in media, communication and cultural content; contemporary arts (visual, literary and performing arts, arts education, cultural journalism and access to arts and culture); and, cultural and creative industries. Moreover, the projects apply the principles of the protection and promotion of cultural expressions within international development cooperation and address them by enhancing collaborations, cooperation and the mobility of artists; providing capacity building in management skills; and, supporting the creative industries in the regions. By doing so, the projects implement different principles of the UNESCO Convention, especially the Articles concerning international cultural cooperation, cooperation for development and sustainable development (Articles 12-16).

Culture, understood as an important part of development, plays a distinctive role within the C&D initiative. The Goethe-Institut seeks “to elaborate this new thematic field, so that sustainable and self-reliant development can rest on culture as a solid pillar just as on economy, ecology and social matters.”<sup>17</sup>

Moreover, public awareness for the importance of cultural expressions in their great variety is being strengthened in the respective regions through capacity-building and educational projects. Cultural “agents” are aware of the importance of their own cultural goods and services and get involved and empowered to vouch and speak up for them. They develop consciousness to take independent responsibility for their protection and promotion. By working together with local/regional partners and cultural agents, the importance of cultural expressions is transmitted directly to the stakeholders in the regions. This makes the projects more sustainable and encourages relevant target groups in the regions. Through this, the goal of

raising awareness of and knowledge about the principles of the UNESCO Convention – as mentioned in Article 10 – is being pursued and accomplished.

**Linking Civil Society and Government**

By strengthening international networks and activating civil society for the aims of “sustainable development” and cultural diversity, the project can be seen as a good practice for the implementation of Article 11 of the UNESCO Convention. Hence, it might also be a relevant example of how governments can carry out the Convention in close cooperation not only with civil society organisations and national cultural institutes, but also with State agencies that directly implement national cooperation for development.

Serving as an example of good practice example concerning the implementation of the Convention, the C&D initiative could be replicated by other cultural institutes. As it is implemented in many different regions of the world and is addressing a wide variety of projects, an institution comparable to the Goethe-Institut may be capable of implementing a similar initiative of these dimensions. But as each project by itself refers to several principles of the Convention, they can also be taken as examples of the implementation of the UNESCO Convention on their own and be replicated by smaller civil society and non-governmental organisations acting in international cultural and development cooperation.

**More information:**  
[www.goethe-institut.de/development](http://www.goethe-institut.de/development)

*Friederike Kamm conducted case study research on the implementation of the UNESCO Convention for her degree dissertation in cultural studies at the Leuphana University in Lüneburg, Germany. While working at the German Commission for UNESCO, she was involved in the organisation of the U40-World Forum 2009 in Paris. Moreover, she participated in the International Forum of U40-Fellows in Istanbul, October 2010.*

15 For detailed project information see [www.goethe.de/development](http://www.goethe.de/development)

16 Cf. an interview with a staff member of the initiative held in May 2010 as part of an expert survey in the degree dissertation of Friederike Kamm (2010): “The function of cultural expressions in the international community - Case Studies of the implementation and impact of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions”



“Dans Un S’Y Mettre”-Presentation, Bobo-Dioulasso, October 2009

## Women, on Your Marks!

### Engagement Féminin: Engaging Women Dancers in West Africa

Moussa Dabone

Increasingly, UNESCO has been emphasising the effective involvement of women in all areas of development activities. The UNESCO Convention underlines the importance of culture in social cohesion in general, and in particular, its potential for improving the status and role of women in society. A good example of an artistic and capacity building project enabling such change is *Engagement Féminin* initiated in 2008 by an independent dance company in Burkina Faso.

The Burkinabe project, *Engagement Féminin* was launched in 2008 by the dance company, Auguste from Ouagadougou (Burkina Faso) and the *Association Wa Tid Saou* from Bordeaux (France). Two editions of the programme have been successfully completed in 2009 and 2010 and a third is planned for 2011.

The initiative was established in response to the reality that despite the growth of contemporary dance on the African continent in recent years, female dancers and choreographers have been largely conspicuous by their absence. *Engagement Féminin* thus provides a framework for female artists of the West African sub-region to

access training, artist residencies and performance tours. By doing so, it enables and encourages freedom of artistic and cultural expressions, as recognised by the UNESCO Convention.

*Engagement Féminin* is open to female dancers who are citizens of countries in the West African sub-region. Selection is on a competitive basis. The Call for Applications is widely disseminated through electronic newsletters, social media (such as Facebook and MySpace) and different cultural centres in Ouagadougou, Burkina Faso's capital city. Selection criteria include prior experience in traditional/contemporary dance and, importantly, strong aspirations to become a contemporary dance professional.

**Building Capacities and Fostering Exchange**

Capacity building is a key focus of the initiative. While promoting freedom of artistic expression, the project also aims to encourage professionalisation of female artists in contemporary dance. It thus represents a bottom-up approach to provide artistic and technical skills to a still under-represented group of artists. Through this project, female artists not only learn dance, but also valuable lessons in artist management and career

development. Further, *Engagement Féminin* also promotes international cultural exchange by connecting artists from Ouagadougou and Bordeaux. Each phase of the project is subject to evaluation by all project stakeholders. Participating dancers, artistic and administrative directors evaluate the project and the results of the same are used to develop further editions. For the third edition, to be held in Burkina Faso in November 2011, planning is underway to increase the visibility of the project and strengthen the artistic exchange component.

In its committed focus on raising the capacities, skills and profiles of female artists, *Engagement Féminin* may be seen as an innovative model for artistic and economic empowerment of under-represented artists, and with potential for replication in other artistic disciplines such as music, film or the visual arts.

**More information:**

[www.myspace.com/augustebienvenue](http://www.myspace.com/augustebienvenue)

*Moussa Dabone works at the Burkinabe National Commission for UNESCO and is a Fellow of the U40-programme since 2009.*

Activities of the IFCCD

**Meetings of Professional Cultural Organisations from Asia-Pacific**

Vancouver, Canada from 27 to 29 March 2009  
 Sydney, Australia from 7 to 8 July 2010

In order to raise awareness among professional organisations of culture in under-represented regions, the International Federation of Coalitions for Cultural Diversity initiated and organised two meetings in collaboration with the Commonwealth Foundation and the respective Coalitions for Cultural Diversity of the host countries. Both meetings gathered representatives of professional cultural organisations from the Asia-Pacific. During these meetings, cultural organisations exposed the situation of the diversity of cultural expressions in their country; and, experts and speakers presented different aspects of the Convention. Government representatives were also invited to participate in an information session with civil society. The meetings ended with a joint declaration calling on countries to ratify and identifying priorities for implementation of the Convention.

# Multicultural Music Marathon

## WOMEX – the World Music Exposition

Birgit Ellinghaus

WOMEX is “the most important international professional market of world music of every kind. This international fair brings together professionals from the worlds of folk, roots, ethnic and traditional music and also includes concerts, conferences and documentary films. It contributes to networking as an effective means of promoting music and culture of all kinds across frontiers.” *UNESCO Global Alliance for Cultural Diversity*

WOMEX was born in 1994 through an initiative of its current president Christoph Borkowsky Akbar, an action anthropologist based in Germany. His company Piranha, established as a label, music publisher, producer of international music and events in 1987, organises WOMEX through its branch Piranha WOMEX AG. The WOMEX event runs on every last weekend of October in one European city such as Berlin (1994, 1999, 2000), Brussels (1995), Copenhagen (2009, 2010), Essen (2002, 2004), Marseille (1997), Newcastle (2005), Rotterdam (2001), Sevilla (2003, 2006, 2007, 2008) and Stockholm (1998).

WOMEX is a global Public-Private Partnership (PPP) network involving various local partners of the respective hosting city and country as well as over 100 other partners from all around the globe including music trade fairs, music festivals, specialised networks in the field of global music and international organisations including UNESCO’s Global Alliance for Cultural Diversity. These networking partners are supported by more than 50 specialised music media partners all around the world. In the past 15 years, these active partnerships basically contributed to WOMEX becoming a dynamic and innovative virtual and real global open space platform. Besides the network of partners, there are various levels of access to WOMEX for individuals, companies and organisations: through accreditation to the annual event meeting and active access to virtualWOMEX – the web 2.0 platform. Moreover, interested people can register with virtualWOMEX to be active members of the network for a limited period of 6 to 12 months. All others do have free access to most sections of the virtualWOMEX as external online visitors.

Every participant, regardless of whether they are delegates, partners or artists (or not), can propose



themes, showcases, presentations, films and thematic workshops to the annually-rotating international jury. The jury selects the programme of the WOMEX event, which is designed to serve the global culture and creative industry’s ongoing needs for education, exchange and inspiration.

Every year, the annual WOMEX meeting is visited by up to 2800 delegates and 1420 companies from more than 90 countries, including numerous umbrella stands of countries, regions, networks and other joint-venture structures. Hundreds of artists from all over the world perform in showcases annually. Expert speakers share their experiences in conferences, mentoring sessions and master classes. Numerous section meetings, presentations and receptions are held as well as the World Music Film Market. During the annual meeting, two prizes are also awarded by the world music community: the WOMEX Award and the WOMEX Top Label Award.

### **A Global Exposition as Good Practice**

WOMEX as a global network platform creates opportunities for intercultural dialogue within the world wide music community and beyond. The participants – experts, practitioners, thinkers, decision-makers from governmental and non-governmental organisations, from the private sector and civil society – benefit by experien-



cing “multilingualism” in music, by sharing and by exchanging knowledge and new solutions in technology, as well as by developing new partnerships through music for sustainable development world wide (Article 13). They do stimulate creativity in art and music, strengthen creativity in the cultural industries through recognition of the dual nature of cultural goods and services (Article 1), foster tangible and intangible cultural heritage, promote cosmopolitanism in the global village, and improve trade in world music of every kind. WOMEX provides all participants with the opportunity to create suitable communication systems and media competencies in the field and encourages new forms of education.

**More information:** [www.womex.com](http://www.womex.com)

*Birgit Ellinghaus established her company alba Kultur in 1990 in Cologne, Germany. Ever since, she works as producer and publisher of international music, directing and producing festivals and diverse global music projects. She is a member of the advisory committee of the German Point of Contact for the UNESCO Convention, established at the German Commission for UNESCO.*



WOMEX 2009

# Strengthening Cultural Diversity and Creativity in the Mediterranean Area

## The Biennale of Young Artists of Europe and the Mediterranean

Francesca Cominelli, Karsten Xuereb

Since 1985, the Biennale of Young Artists of Europe and the Mediterranean has been considered as one of the main catalysts for the expression of cultural diversity in the Euro-Mediterranean area. The analysis of this 'good practice' addresses the issues that make it so: namely, focus on international solidarity and cooperation; the mobility of creative people and, in particular, young people; education; and policy-making in a framework of contemporary cultural expressions and sustainable practice as promoted by the UNESCO Convention.

At this important moment in the progression of the UNESCO Convention, when State Parties are considering and sharing examples of positive policy practice, it is worth taking a close look at a 'multidisciplinary manifestation'<sup>1</sup> such as the Biennale of Young Artists of Europe and the Mediterranean. This Biennale consists of an arts festival which is held every two years in a different city of the Euro-Mediterranean area. Over the past 25 years, the Biennale has been considered as one of the main catalysts for the expression of cultural diversity by means of artistic creation. It presents the works of artists between 18 and 30 years of age, who represent different genres of contemporary art including architecture, music, dance, theatre, cinema, photography, video and new media arts, writing and gastronomy.

The Biennale is organised by the International Association for the Biennale of Young Artists of Europe and the Mediterranean (BJCEM), which was set up as an international network in July 2001, on the occasion of the X Biennale held in Sarajevo.

The BJCEM aims to reinforce the existing connections and collaborative work among the different institutions and associations operating in the cultural sector in the Euro-Mediterranean area. It brings together 85 members from 24 countries, including local authorities and their departments addressing cultural and youth-related issues, ministries responsible for culture, associations and cultural institutions and, is open to membership

by local and national bodies from Europe and the Mediterranean.

Concerned about the Mediterranean and its relationship with Europe led to the establishment of the Biennale. In 1984, the socially-engaged Italian association ARCI<sup>2</sup> Kids, responsible for young people, looked at finding ways to encourage young European and Mediterranean artists to meet periodically in the main cities around the *mare nostrum*. Even before the creativity of young people became a central concern of the world of the arts and the cultural market, young people from Barcelona, Marseille, Turin, Zagreb and Algiers began to share projects, thus developing a sense of belonging that was welcomed and amplified by the Biennale.

Since the first Biennale in Barcelona in 1985, various partners have financially supported the BJCEM and the Biennale. These have included the members themselves (through their annual membership fees), the European Union (through its Community programmes for education, youth and culture), international funding bodies (such as the European Cultural Foundation and the Anna Lindh Foundation), sponsors (such as the publishing house, Electa and the bank foundation, *Compagnia di San Paolo*) as well as private companies in the organising country (such as SEAT *Pagine Gialle in Italy*).

1 As described on the official site [www.bjcem.org](http://www.bjcem.org), 1 September 2010.  
2 Associazione Ricreativa Culturale Italiana (ARCI)

## The Biennale: A Good Practice for the Implementation of the Convention

### *International solidarity and cooperation*

With direct reference to the Convention, the Biennale supports the principle of international solidarity and cooperation (Art. 2 para 4, Art. 12 and 14). It mobilises human and financial resources to support the development cultural expressions in various localities across the Mediterranean, from North Africa to the Middle East and the Balkans to southern Europe. BJCEM partners try to avoid the patronizing and neo-colonial aspects of cultural diplomacy and cultural cooperation by engaging in collaborations which enrich all participants and encourage open and mutual exchange of experience, expertise, ideas and skills. While it would be naïve to believe that the burden of colonialism does not impact contemporary relations, partners in the BJCEM attempt to do away with the notion of cultural diplomacy as ‘a prime example of self power’<sup>3</sup> as much as possible. Indeed, their relationships meet the type of cultural cooperation that the cultural consultant, Rod Fisher describes as a ‘collaboration and an engagement beyond borders between cultural operators and organizations whether or not they are funded by governments or quasi governmental agencies.’ Such an approach aims to place the cultural work, its direct participants and beneficiaries at the heart of all efforts, while keeping external interests at a relative distance.<sup>4</sup> This is possible since members of BJCEM enjoy equal status representational rights, thus allowing for a fair and just method of cooperation.

### *The mobility of artists and cultural actors*

Another area which the Biennale vigorously supports is the mobility of artists and other cultural professionals. This action mainly concerns young people, who are the key participants in the Biennale and the main intended beneficiaries.

### *Sustainable development*

Owing to its organisational structure, the Biennale also addresses the principle of sustainable development (Art. 2 para 4 and Article 13). In France, Greece, Italy and Spain, BJCEM’s partners involve local and regional authorities, who ensure effective allocation and use of existing resources. In Albania, Algeria, Bosnia-Herzegovina and Lebanon, the Biennale counts on the expertise of social and cultural organisations with deep roots in local communities. In Malta, Morocco, Portugal and Slovenia, arts associations set up by local artists based on efficient structures are enjoyed.

### *Informing cultural policy*

The extensive network of the BJCEM allows for strategic long-term collaborations with national ministries, foundations and cultural institutions. This further allows the festival to be guided by as well as to be able to feed into cultural policies promoting sustainable local and regional action in Europe and the Mediterranean. In so doing, the spirit of Article 12 a), which calls on Parties to facilitate dialogue among themselves on cultural policy, is given tangible form.

### *Extending influence*

The Biennale is able to influence cultural professionals, civil society actors and policy makers both within and outside Europe and the Mediterranean. The festival is accompanied by a number of arts events and educational components across the region. Further, collaborating organisations have generated further off-shoots and contributed to the synergising effect of the BJCEM’s cultural work.

One such example is to be found in the UK where the Arts Council (East Midlands) established a strategic relationship with the BJCEM in view of the cultural programme of the Olympic Games being held in London in 2012. The Arts Council initially supported the Biennale in Bari in 2008 by sending a group of selected artists to the event. This was followed by a collaboration with the universities of Nottingham, Nottingham Trent, Leicester and Derby to found UK Young Artists, an organisation dedicated to the development of the creativity among young people in the UK. UK Young Artists then went on to select the artists for the Biennale in Skopje in 2009.

Another fruitful and close relationship that has been developed is with *Res Artis*, the worldwide network of art residencies, which extended its awards model to the benefit of young artists participating in the Biennale. For instance, in Skopje in 2009, Res Artis awarded more than ten artistic residencies to Biennale artists. This example demonstrates the mutually beneficial nature of partnerships entered into by the BJCEM.

## Making New Ways of Being Together Possible

Other issues championed by the Convention could be developed further by the Biennale, such as addressing environmental sustainability and providing development assistance to stimulate and support creativity. An on-going debate within the BJCEM is about balancing the quality of the

<sup>3</sup> As defined by Professor Joseph Nye  
<sup>4</sup> As featured in the ENCATC Newsletter no. 3, 2010.





XIV Edition of the Biennale of Young Artists from Europe and the Mediterranean, Skopje, FYROM, 2009

cultural expressions created and the access to new artists and partners.

Nevertheless, this analysis of the Biennale as a good practice for the implementation of the Convention has emphasised the international impact of this event, particularly in terms of the solidarity it engenders and the cooperation it fosters. Indeed, as described by Alessandro Stillo, former Secretary General of the BCJEM, and Carmelo Grassi, President of the Teatro Pubblico Pugliese, the Biennale is a 'concrete example' of young people 'abandon[ing] their own territory to come face to face [...] with their colleagues of every cultural and geographic extraction.'<sup>5</sup> Their reference to 'people from Palestine collaborating with Israelis, Greeks with Macedonians [and] Serbs with Bosnians' puts into focus means of protecting and promoting the diversity of cultural expressions in ways which transcend mere showcases of such expressions at safe distances from each other. By developing innovative intercultural exchanges and collaborations, the Biennale makes new ways of being together possible.

More information: [www.bjcem.org](http://www.bjcem.org)

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5 BJCEM, *Creative Mediterranean* (Bari: editrice l'arancio, 2009)



# Nurturing the Next Generation of Southern African Musicians

## Music Crossroads

Daniel Gad

Young people in the Southern African region have little opportunities to be supported in cultural activities and express themselves freely. Cultural infrastructure is weak owing to the limited availability of teachers, equipment and funding. In short, due to low commitment by public authorities. At the same time, the talent of young people is undeniable. Music is one of the most powerful voices for the young people in the region to develop their personalities and communicate with others. In facilitating this access to music and music education, Music Crossroads creates the basis for a vivid cultural sector and independent creative industries.

Music is, without doubt, one of the most powerful means of expression, especially for young people. Over the last 15 years, one project has been harnessing the transformative power of music to empower young people in the Southern African region and nurture their immense musical talent. This is Music Crossroads International, a youth empowerment-through-music project, reaching out to young people aged between 15 and 25 years of age in Malawi, Mozambique, Tanzania, Zambia and Zimbabwe through opportunities for musical performance, training and mentoring. Currently, the programme reaches over 75 000 musicians and a combined annual audience of over 100 000 in five countries.

How has this been achieved? Primarily, through over 40 annual festivals, performance training and international band tours, as well as workshops focused on music rights awareness, social interaction, gender issues and HIV/AIDS prevention, organised by the national Training Centres in the five countries.

The story of Music Crossroads (MC) begins in 1995 when it was initiated by *Jeunesses Musicales International*, the world's largest youth and music network. Currently, MC is a Barcelona-based NGO implementing national responsibilities in partner countries. With support from the Swedish International Development Cooperation Agency (SIDA), the Norwegian Agency for Development Cooperation and UNESCO, MC has developed into one of Africa's largest cultural projects and ranks among the continent's most important youth empowerment projects. Additional funding comes from Spanish sources.

### Festivals and Training Centres that Nurture Talent

At the heart of the MC project are its festivals, which are organised on regional, national and interregional levels and serve as a musical bridge between the five participating African nations. Thirty-four provincial and five national festivals are followed by the grand finale of the Inter-Regional Festival every year, wherein two best bands from each country perform and compete for international tours, studio recordings, and instrument prizes.

Each festival is made up of at least two full days of performances, workshops, trainings, concerts, jam sessions and competitions. The winners of the competitions are invited to participate in the next level of the festival, thus moving from provincial and national to interregional. In addition to gaining a chance to compete in the InterRegional Festival, provincial and national festival winners also gain access to studio recordings and concert engagements, instrumental in launching their musical careers.

Music Crossroads further supports selected artists and bands build sustainable musical careers, at home and abroad, by offering them training in musical performance, song writing and arrangement, as well as providing band management and information on music rights. The best young talents of the five Southern African countries are, thus, provided much-needed mentoring and support at the first and most crucial stage of their musical careers.

The National Training Centres set up through the project in the five countries also play a significant

role. These centres run year-round programmes for aspiring artists, while also providing them with rehearsal space and training equipment. Further, the centres also offer opportunities for children, young artists and bands to develop their life skills between the festivals.

Through its activities, the MC programme aims to fulfil three goals. Firstly, at the musical level, it seeks to present all styles of music and provide skills development and professional training for young musicians. Secondly, at the social level, it seeks to stimulate self-awareness in young people in order to inspire them to contribute positively in their immediate environments. To this end, MC offers unique opportunities for interaction across cultural, ethnic, economic, language and national boundaries. The festivals also address pressing social issues such as HIV/AIDS through work-

shops, which give the participants the unique opportunity to discuss sexuality, gender and relationships and learn how to take personal action against the further spread of AIDS. Finally, the project seeks to develop independent and sustainable cultural infrastructure by encouraging existing music and youth networks to become committed partners. While musical talent is abundant in the region, young artists often have little access to formal musical training or even instruments. In this context, the MC project has helped build new national and regional partnership structures for open and sustainable dialogue.

### **Towards a Sustainable Model of Engagement**

MC plans to continue its work with foreign financial support until national and local structures have been successfully established to ensure



What music makes to your inside inner growth, Music Crossroads International

sustainability. The goal is to eventually establish national music education platforms in participating countries. By developing national-level infrastructure for the programme, it is hoped that public and private co-funding can eventually be sought within each country. For example, the Ministry of Youth in Mozambique has begun to co-fund the Mozambican section of the programme since 2008. However, the Mozambican case is a rare example and sustainable national financial structures are far from being fully implemented.

Two mid-term reviews of the project have been commissioned by SIDA. In 2004-05, researchers Hope Chigudu (Zimbabwe) and Daniela Rüdiger (Germany) visited all five participating countries to assess how the MC project was contributing to youth empowerment, poverty alleviation, social inclusion and delivery of music, life skills as well as its effects on local communities and the music industry. The result was encouraging, although the question of gender imbalance among beneficiaries was highlighted. This review formed the basis of MC's strategy for programming between 2006 and 2010.

In 2009, the second review was conducted by Nicolette du Plessis (South Africa), who visited all five African countries, as well as Music Crossroads International in Europe. By this time, local MC offices had become independent as national NGOs. Hence, the evaluation specially focused on the development and maintenance of long-term structures and networks. The review underlines the importance of informal networking by national MC operators as a further step towards autonomy, while continuing the good relations with the MC head office. Again, the mid-term review constituted one of the pillars upon which the new strategy of 2011-13 is being built.

In addition, two Baseline Surveys were conducted in 2006 and 2010 with the purpose of measuring individual development as part of the cultural development programme.

### Expanding Music Crossroads

The programme has the potential for replication in different parts of the world. In fact, the MC project is itself modelled on the similarly-structured *Musik Direkt* programme that supported young musicians in Sweden. A feasibility study has recently been conducted in Western Africa (covering Cape Verde, Ivory Cost, Ghana, Mali and Senegal) to identify existing needs of and opportunities for young people in music towards a possible pilot MC project in the region. Further, several African countries have shown interest in

becoming MC partners. The main challenges will be finding adequate local partners and long-term funding sources.

The MC project believes that better trained professional musicians and more enlightened music listeners will contribute to the growth of the music industries and increase the status of musicians. In working towards this goal, the project embodies the spirit of the UNESCO Convention, which recognises the diversity of cultural expressions as an important factor allowing individuals to express and to share their ideas and values with others and emphasises the vital role of cultural interaction and creativity.

As the project attempts to build cultural infrastructure at national level, there remain ample opportunities for collaboration between Music Crossroads International and public institutions to build national music education platforms to further develop and promote the free exchange of cultural expressions and activities. The project continues to serve as a good example of partnership, international cooperation and education. It contributes to the building of a sustainable creative sector in the countries where it works by diligently building the capacities of future artists.

#### More information:

[www.music-crossroads.net](http://www.music-crossroads.net)

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# Culture and Creativity for Social and Economic Growth

## The FOMECC Programme of the Interarts Foundation for the Promotion of Cultural and Creative Industries in Colombia, Honduras, Peru and Senegal

Jordi Baltà Portolés, Friederike Kamm

The FOMECC Programme, initiated by Interarts along with local partners in Latin America and Africa, supports the development and sustainability of creative businesses in developing countries through training, professional guidance, awareness-raising and development services.

The Promotion of Cultural and Creative Industries (FOMECC) is an initiative of Interarts, an independent non-profit organisation, based in Barcelona. FOMECC projects are currently being carried out in Colombia, Honduras, Peru and Senegal. Interarts started implementing them, in Guatemala in 2005, in cooperation with local agents, including local authorities, universities, creative professionals and civil society organisations, which ensured local ownership and cultural adequacy of the initiatives.

“The final aim of the programme is to create a sustainable system linking the sphere of art and culture with the economic, social and academic sectors.”<sup>1</sup> The initiative focuses on the diversity of cultural expressions in cultural and creative industries, whilst the strengthening of such industries is regarded as an important factor for economic growth in the respective regions. Thus, FOMECC not only addresses aspects of cultural development, but also the areas of economy and trade. Through capacity-building in management skills and technology transfer, the support of independent creative industries and development assistance is integrated in international cooperation. Accordingly, FOMECC aims at promoting and protecting the diversity of cultural expressions within local, national and regional cultural and creative industries.

### Incubating Creative Entrepreneurs

Founded in 1995 in Barcelona, Interarts is active in research and consultancy for the development of cultural policies.<sup>2</sup> The NGO acts as a think-tank as well as an applied research centre focusing on cultural issues, giving assessment on cultural policies on a local, national and interna-

tional level. It is also increasingly implementing cultural projects in developing countries, alongside local partners, with the aim of designing innovative, culture-based approaches to development and generating knowledge which can then lead to new policies and strategies.<sup>3</sup>

FOMECC is a programme initiated and coordinated by Interarts and is implemented in cooperation with local partners in each of the countries where it unfolds. It is carried out with the financial support of the Spanish Agency for International Cooperation towards Development (AECID). Additional support is received from a range of public and private institutions in the beneficiary countries. The programme is based on the principles that culture offers an incentive for social and economic development, and that cultural and creative industries have the potential to foster cultural diversity.<sup>4</sup> The main objective is to strengthen and encourage cultural and creative industries and, in so doing, improve the economic and social environment and conditions in which the sector operates in the concerned countries.<sup>5</sup>

Through activities aimed at awareness-raising, training and specialised advice, the projects attempt to strengthen the role of artists, creative entrepreneurs and cultural agents. By providing support in areas such as management, training, research and entrepreneurial skills, cultural agents are prepared to transform their creative competences into a solid and sustainable professional outcome. The entrepreneurial projects supported are not only intended to be profitable and sustainable, but also a source of development and productivity in the regions, stimulating the creation of new projects and jobs. Thereby, the

1 Interarts (2009): Culture Action Report. Main Activities, URL: [www.interarts.net/descargas/memorias/interarts\\_ing.pdf](http://www.interarts.net/descargas/memorias/interarts_ing.pdf)

2 For further information and a detailed description of the FOMECC programme and other activities of Interarts see: [www.interarts.net](http://www.interarts.net)

3 Cp. Interarts (2010): 2009 Activity Report, URL: [www.interarts.net/descargas/memorias/Memoria%202009%20ENG%20DEF.pdf](http://www.interarts.net/descargas/memorias/Memoria%202009%20ENG%20DEF.pdf)

4 Cp. Interarts: FOMECC, URL: [www.interarts.net/descargas/interarts783.pdf](http://www.interarts.net/descargas/interarts783.pdf)

5 Cp. Ibid.



Activities of the IFCCD

## Organising Events on Key Dates of the Convention

March 17, the anniversary of the entry into force of the Convention;

May 21, World Day for Cultural Diversity for Dialogue and Development;

October 20, the anniversary of the adoption of the Convention.

Coalitions for Cultural Diversity are organising events on key dates every year, using repetition as a means to gradually establish the Convention's reputation (e.g. launching the new website of the Coalition for Cultural Diversity at the time of the anniversary of the entry into force of the Convention; a reception with the heads of cultural organisations and a media campaign to highlight May 21 World Day for Cultural Diversity for Dialogue and Development; reception with political and cultural leaders on the occasion of the anniversary of the adoption of the Convention, etc.).

communities ultimately benefit from these activities. In turn, this should lead to a better integration of cultural factors and the cultural sector in policymaking. To this end, public authorities are involved in several stages.

The programme is adapted to the specificities of each country where it is implemented. In some cases, raising awareness among policymakers about the potential of culture in local development has become a priority and training activities have been organised to this end. In others, the programme has established multisectorial partnerships involving universities, public authorities and the business community and launched new microcredit schemes.

FOMECC attempts to attract potential participants through open calls for proposals and public events. By creating a platform for artists, creative entrepreneurs and cultural agents in the respective regions, intellectual and/or artistic exchange and cooperation are fostered. Participants receive professional guidance in the design and development stages of their projects. This support comprises of a number of activities: among them are seminars that convey basic knowledge on cultural management; introduction to marketing, communication, business training and corporate governance; and the setting-up of project databases and "incubators". These tools support participants during the development of their projects and the launch of their businesses. Additionally, participants receive professional advice in marketing their products and in conveying a positive approach.

Entrepreneurial initiatives supported represent a huge diversity of cultural expressions, ranging from theatre, music and dance to crafts and cultural management. Internet platforms has been developed for each FOMECC project to enable both public dissemination and internal communication.<sup>6</sup>

### Strengthening the Cultural and Creative Sector

The FOMECC programme supports the diversity of cultural expressions by strengthening a flourishing and productive cultural and creative sector that produces multifaceted cultural products and services. It supports artists in gaining financial independence and, in the best case, contributes to achieving economic growth in the region.

The objectives of Articles 12 – *Promotion of international co-operation*, 13 – *Integration of culture in sustainable development* and 14 – *Co-operation for development* of the Convention can be seen as relevant in these efforts. The strengthening of the creative industries in developing countries is enabled by building capacities and supporting distribution. Through this, functional local and regional markets can develop and maintain their position while defying the increased influence of international markets.

"The work carried out in the framework of the FOMECC project proves that within each of the countries involved there is a richness and variety of cultural expressions, notwithstanding the undeniable homogenisation brought forward by the liberalisation of trade."<sup>7</sup>

Cultural and creative industries should, therefore, be able to compete and lead to a healthier balance between local and international cultural products. This enhances the promotion of the diversity of cultural expressions in the respective regions.

On the other hand, FOMECC is a good practice for the implementation of the Convention by encouraging and supporting creativity through professional education, awareness raising, knowledge transfer and advising local/regional cultural agents. Interarts aims to incorporate a cultural dimension into all approaches to human development,<sup>8</sup> which is in line with Article 13. Finally, by involving several local and international partners from different sectors, the projects respond to Article 15 – *Collaborative arrangements*, which calls for the design of innovative partnerships. The success of FOMECC can be perceived in its permanence and growth, as well as in its specific

6 See more information on the supported projects on the webpages of the regional FOMECC Projects: Honduras ([www.proyectocecehonduras.com](http://www.proyectocecehonduras.com)), Colombia ([www.empresasculturales.com](http://www.empresasculturales.com)), Peru ([www.fomeccperu.org](http://www.fomeccperu.org)) and Senegal ([www.fomeccsenegal.org](http://www.fomeccsenegal.org)).

7 From an interview with a coordinator of FOMECC, December 2009. The interview was held as part of an expert survey in the degree dissertation of Friederike Kamm (2010) "The function of cultural expressions in the international community - Case Studies of the implementation and impact of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions".

8 Interarts (2009): Culture Action Report. Main Activities, URL: [www.interarts.net/descargas/memorias/interarts\\_ing.pdf](http://www.interarts.net/descargas/memorias/interarts_ing.pdf)



Training activity in FOMECC Colombia

results. Until 2009, 169 business ideas had been submitted to FOMECC Colombia, of which 111 were admitted to the programme. Further, 67 entrepreneurial groups were receiving professional guidance and 20 new creative businesses were already in the process of being established. The programme is currently being implemented in different cities and regions in Latin America and Africa. Beginning in Guatemala in 2005, the programme was later implemented in Colombia, Senegal, Honduras and Peru, where they are still running. Incorporating new local partners widens the work of the programme and reaches new target groups. This happened in 2010, with the start of the third round of FOMECC in Colombia, thus showing that FOMECC can be easily expanded to or replicated in other countries within and beyond the existing project regions.

**More Information:**

[www.interarts.net](http://www.interarts.net) and the FOMECC-flyer  
[www.interarts.net/descargas/  
interarts784.pdf](http://www.interarts.net/descargas/interarts784.pdf)

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# Fostering Cultural Diversity in the Mediterranean

## The Cities of the Mediterranean Project

Francesca Cominelli

Cultural diversity is one of the key concerns of today's cultural policy and international cooperation. The Cities of the Mediterranean project, initiated in 2010 by the regional governments of Campania and Sicily and the Italian Ministries of Economic Development and Foreign Affairs contributes to the development of the cultural identity and artistic creativity of the Mediterranean area by defining new forms of cooperation and exchange.

Since ancient times, important civilisations have emerged in the Mediterranean area, each developing its own history, cultural heritage and identity. The exchange of commercial and cultural goods has historically been a decisive component of the growth of this region.

Today, developing arts and cultural activities in the Mediterranean area and emphasising their importance as expressions of cultural diversity, represents not only a challenge for economic development, but also an incentive for social inclusion and sustainable development. Therefore, governments and cultural organizations operating in this region implement several actions fostering cultural cooperation, intercultural dialogue, and creativity.

In this context, The Cities of the Mediterranean is a recent project started in March 2010 and involves the major cities of the northern and southern shores of the Mediterranean Sea. The aim of the project is to encourage intercultural dialogue, trade and collaboration between different cities, governments, cultural institutions and individuals.

### **Establishing a Positive Environment for Creative Processes**

The Cities of the Mediterranean project has been initiated by the regional governments of Campania and Sicily, with the financial support of the Italian Ministry of Economic Development and the participation of the Mediterranean net of the Ministry of Foreign Affairs. The operational management has been assigned to the Festival Foundation of the Campania Region and the Museum of Contemporary Art of Sicily, RISO, while the artistic director of the project is Renato Quaglia.

The project is structured in two main phases. The first one concerns the creation of a network of partners within the Mediterranean area through international meetings. The aim is to share ideas and experiences, in order to develop new forms of cooperation, as well as to establish a positive environment that affirms new creative processes. The second phase will focus on artistic events in Naples and Sicily, involving government institutions and actors from the Mediterranean basin. "Temporary districts" will be set up in public areas of the historical centre of Naples and its suburbs. Installations, exhibitions, concerts and theatre performances will transform public spaces and create a platform to show and perceive the diversity of cultural expressions of the countries involved. The main art centres of Sicily will host exhibitions and artworks selected from twenty Museums of Contemporary Art and Art Biennials of the Mediterranean region. This will provide opportunities to compare the diversity of cultural expressions of the countries involved and also offer the public the possibility of discovering contemporary cultural expressions.

The first phase of the project has been realized in 2010 with two main events. The Cities of the Mediterranean Act One, held in Naples on March 2010, included a meeting of government institutions, cultural organizations and experts. It focused on the exchange of experiences and on the identification of new tools and actions for cultural cooperation. The Cities of the Mediterranean Act Two relates to Others, a contemporary art exhibition, held at the RISO museum of Palermo in September 2010. Others was organized with the collaboration of the Gallery of Modern Art of Palermo, and the Puglisi Cosentino Foundation of Catania. The exhibition presented arts works from the Biennials of Marrakech, Istanbul, and Athens.



The curatorship aimed to introduce the principally Italian audience to the creative projects and perspectives of those different institutions and cities.

### **Defining New Places for Cultural Cooperation**

The main idea behind the project is to make the cities of Naples and Palermo, as well as other urban centres in Sicily, new focal points for cultural cooperation in the Mediterranean area, “in a spirit of partnership with a view, in particular, to enhancing the capacities of developing countries in order to protect and promote the diversity of cultural expressions” (Convention 2005, Article 1). Those urban centres are regarded as places of thought, sharing, invention and creation, all of which strengthen the diversity of cultural expressions. The choice of the two centres is significant as they are not only historically and economically important, but also known for the richness of their cultural heritage. This heritage, both tangible and intangible, shows how Naples, Palermo, and all of Sicily have always been at the crossroads of different cultures, becoming lands of contact and interaction, as well as centres of immigration and of commercial and cultural exchanges.

The Cities of the Mediterranean project aims to take advantage of the resources of these cities, inventing and experimenting with new forms of cultural cooperation in their, public spaces, museums, historic centres and suburbs.

### **Involving New Actors in Cultural Cooperation**

The project aims to involve diverse actors to share the experiences and knowledge of each partner. Meetings, exhibitions and other events will provide opportunities to deeply explore the field of cultural cooperation. The objective is not merely to bring together artists from different countries and show their artworks, but to principally investigate the diversity of cultural expressions of the countries, cities and people involved and to sustain common creative projects.

In this context, it is important to underline the role of two academic partners in Naples. The University Orientale has started to map all the cities of the Mediterranean area and the main activities organised in cultural heritage, contemporary arts, theatre, crafts, training and research. This scientific contribution includes Alexandria, Algiers, Amman, Athens, Beirut, Damascus, Istanbul, Marrakech, Marseille, Seville, and Tunis. The University Federico II has been involved both for its architectural and economic competences. The Faculty of Architecture contributed to the identi-

fication and selection of places for cultural activities in Naples, mainly unused public spaces that need to be revitalized. The Faculty of Economics followed the implementation of the project and developed apt tools for further evaluation of its economic, social and cultural impact, necessary for better understanding the importance of the diversity of cultural expressions and to increase public awareness.

### **Fostering Intercultural Dialogue and Creativity**

The exhibition, Others has been a special occasion “to foster interculturality in order to develop cultural interaction in the spirit of building bridges among peoples” [Article 1 i)].

On the organisational side, Others helped build reciprocal partnerships among Palermo, Catania, Istanbul, Marrakech and Athens and established a programme of artists’ residencies. This enabled dialogue on cultural differences by creating interaction among government institutions, civil society groups and individuals. Thus, the experience of Others served as a new source to showcase the diversity of cultural expressions.

On the public side, Others was the first event organised in the framework of this project and let people discover the diversity of cultural expressions in the Mediterranean area.

The Cities of the Mediterranean addresses some important issues of the Convention and creates new conditions for intercultural dialogue.

Public spaces, museums and suburbs are rediscovered and reinvented as places for sharing and showcasing the diversity of cultural expressions in the Mediterranean area.

By doing so, The Cities of the Mediterranean project invents new ways of living together and strengthening cultural diversity in the Mediterranean area.

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# “It’s All About Cooperation”

## The World Cinema Fund

Anna Steinkamp

In cooperation with the *Kulturstiftung des Bundes* (German Federal Cultural Foundation), the Berlin International Film Festival set up the World Cinema Fund in 2004 to support filmmakers from transition countries in Latin America, Africa, the Middle East, Asia and the Caucasus. The Fund represents a good approach on how co-production (and perhaps co-distribution) could be promoted in the spirit of the Convention in the context of a globally-renowned festival such as the Berlinale.



The World Cinema Fund (WCF) aims at realising feature films and creative feature-length documentaries that could not have been produced without special support. Another goal is to strengthen the profile of such films in German cinemas. The WCF has an annual budget of about 500 000 Euros at its disposal and provides support in the fields of production and distribution.

The WCF is committed to the development and support of cinema in regions with weak film infrastructure (primarily in transition countries in Latin America, Africa, Middle East, Asia and the Caucasus). It works in cooperation with German producers with the broader objective of promoting cultural diversity in German cinemas.

The WCF was founded in October 2004 as an initiative of the German Federal Cultural Foundation and the Berlinale with the cooperation of with the German Goethe-Institut. Since then, more than 1800 projects from 80 countries across the world have been submitted to the WCF. Of these, 77 have been funded.

Eligible for funding are production companies with directors from the above-mentioned regions as well as German production companies working with a director from these regions. The maximum amount which can be granted as production support to a film is 100 000 Euros. In order to receive such funds, a German partner is required.

However, the film does not necessarily have to be a co-production. Other forms of cooperation are encouraged. The WCF-funding amount must be spent in the countries in which the film is to be produced. German distributors can apply for distribution support. The maximum amount that can be granted to a film for distribution support is 15 000 Euros. The funds have to be spent on distributing the film in German cinemas.

### The Role of the German Partner

The WCF aims to support films by developing lively cooperation between producers and directors from the identified regions and their German partners. Therefore, German film companies play an important role in the structure of the WCF – in a cultural-political and economic way – in the spirit of a positive understanding of globalisation.

The foreign producer can submit a project without having a German partner attached at the time of application. However, a German partner is needed as soon as a project is recommended for funding by the WCF Jury. The WCF often serves as a bridge between producers from abroad and German companies, i.e. it can assist in finding a partner. Once the German partner is attached, the WCF Jury’s recommendation can be turned into the actual funding contract.

The WCF explicitly calls upon German affiliate “partners” to provide as many opportunities as possible for cooperation with film-related companies in Germany (be it production companies or world sales agents or distributors) and to keep bureaucracy as low as possible. However, the German partners are usually becoming “regular co-producers” of funded films. Often, they can even acquire further financing sources.

The German partner is responsible for signing the funding agreement with the WCF and is the

first recipient of the WCF support. Nevertheless, in the end, the German partner has to prove that the WCF funding amount (minus a possible handling fee for the German producer, subject to a maximum of 7.5% max) was entirely spent in the WCF regions for the production of the film. The German producer has to prove this by giving the WCF a confirmation of the spent costs signed by a certificated German auditor.

### **WCF as a Good Practice**

Within a very short period of time, the WCF has been established as a local and international cultural policy funding instrument and come to be associated with a label of quality for those projects funded through it. It serves as a contact platform for the film sector – both in terms of economy and culture: „It’s all about cooperation“. What is unique about this funding is that the grants have to be spent in the region itself; thus, the fund contributes to strengthening the creative sector *in situ*. This funding policy is conceptualised according to the local production situation and is based on artistic interests.

The WCF serves as a model for replication by other European funding institutions in the audiovisual sector.

### **“The More Local, the More International”**

The philosophy of the WCF is based on the assumption that the more a story touches local

and regional cultural identities the more an international audience feels addressed by it. The ingredients of the WCF’s success are strong and authentic stories, innovative visual concepts, the passion of young innovative film makers and producers to discover new worlds; and, importantly, the need – even in times of globalisation – to explore the diversity hidden in untold stories and people which often take shape outside mainstream cinema.

That over 50 films have already been produced through the WCF demonstrates the success of this concept. Further, these films have been featured internationally and/or a celebrated at renowned film festivals across the world.

#### **More information:**

[http://www.berlinale.de/en/das\\_festival/world\\_cinema\\_fund/wcf\\_profil/index.html](http://www.berlinale.de/en/das_festival/world_cinema_fund/wcf_profil/index.html)

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#### Activities of the IFCCD

## **Presentation of the Convention on Boards of Directors and Meetings of Cultural Organisations**

### **Canada and International**

A representative of the Coalition for Cultural Diversity or IFCCD presents the principles and objectives of the Convention to the board of directors of associations of cultural professionals or participants of international conferences. Furthermore, the attendees are informed about the role of civil society and the challenges of its implementation (e.g. presentation at the Association of Canadian Publishers at its annual conference in Halifax).

## Chapter 4 Capacity Building



U40-Mentee-Workshop, 2007, Essen, see p. 138

The development of cultural policies for cultural diversity requires time and human resource investments in capacity building, which both harnesses expert knowledge and is customised for local contexts. Only such capacity building will enable stakeholders in culture make informed choices and provide substantial feedback to decision makers in governments and parliaments. The four initiatives presented in this chapter highlight how capacity building may be realised in different ways, steps and levels: regional and international, by civil society and through intergovernmental cooperation. The examples presented are based on existing structures and networks.

# Building Capacities in Cultural Policy and Management

## Three Projects show the Way in Turkey, Moldova and Ukraine

Ülkü Zümray Kutlu, Ayca Ince, Dilia Ham, Tsveta Andreeva

Three capacity building projects – each addressing issues of cultural policy development and cultural diversity in distinct ways – shed light on multi-annual partnership initiatives in Turkey, Moldova and Ukraine. Below is an overview of the methodologies applied to specific cultural policy situations for addressing identified needs. The immediate relevance of these processes to the UNESCO Convention lies in their innovative approach to capacity development in cultural policymaking and building strong civil society foundations.

Each of the three projects in Turkey, Moldova and Ukraine reinforces the Convention’s objectives (Article 1) and the Guiding Principles (Article 2). All the projects are bottom-up driven, but also aim to engage respective state/regional/local authorities in dialogue. By doing so, they affirm that cultural action not only matters at the central (representative) level, but even more at the local community level where it is closer to citizens. Cultural diversity is still underestimated as a motor of local development in these countries and public instruments prove to be of little relevance to rapidly developing and changing environments.

Moldova and Ukraine ratified the UNESCO Convention in 2006 and 2010 respectively. Turkey is not yet a party to this Convention.

The projects are ‘good practices’ in several aspects: their activities address insufficiencies of State support in culture in each of the target countries by reinforcing the underestimated potential of civil society for action and expertise. Seeking dialogue among stakeholders to make much-needed forward-looking cultural policies is directly linked to Article 11 – *Participation of civil society* of the Convention; and, serves as a good advocacy basis for the Convention’s enforcement at the national level. The activities of the three projects match the Convention’s Operational Guidelines on Article 11: “The potential of civil society to act as an innovator and change-agent in the implementation of the Convention should be fully utilized.” This text empowers State Parties and NGOs to cooperate and foster cultural diversity through broadly defined and innovative cultural policies.

The project in **Turkey** also addresses the issue of cultural rights in line with the Universal Declaration of Human Rights (UDHR)<sup>1</sup> and specifically “the right to full participation in cultural life”. The initiatives in **Moldova** and **Ukraine** fully address Articles 14 (b) – *Cooperation for development* and Article 15 – *Collaborative Arrangements*, and relate to tackling the urgencies of reforming and professionalising the arts and cultural sectors at all levels towards achieving efficiency and promoting creativity. Although these two countries are not considered as ‘developing countries’, the needs for action and external aid are justified by preliminary studies. Moldova is among ‘Low Income’ countries according to the Organization for Economic Cooperation and Development (OECD).

The projects are carried out in close collaboration between the European Cultural Foundation – which brings its networks, pool of European expertise and ‘seed funding’ – and the project co-ordinators based in the target countries. In terms of concept/development, fundraising and implementation, the projects rely on joint efforts, thus providing exemplary partnerships qualifying under Article 15 (as per Operational Guidelines).

### Invisible Cities: Building Capacities for Cultural Policy Transformation in Turkey

The overall aim of the project is to catalyse a process of cultural policy transformation in Turkey and to build knowledge on that, whilst promoting concrete practices and interventions in three Anatolian cities: Antakya, Kars and Çanakkale. The project is co-financed by the MATRA programme of the Dutch Ministry of Foreign Affairs and implemented by four partners: Anadolu

1 Article 27(1) of the Universal Declaration of Human Rights (UDHR): “Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits”. See Basic Documents on Human Rights, 4th Ed., I. Brownlie & Goodwin-Gill (ed), (Oxford University Press, 2002), p. 18.

2 The European Cultural Foundation (ECF), based in the Netherlands, has been operating across Europe for nearly 60 years. Its support is through grants, cultural cooperation as well as by promoting artists’ mobility and new forms of artistic expression. ECF connects knowledge and builds capacities in the cultural sector in Europe. It advocates for arts and culture at all levels of political decision-making.



Kültür (AK, Istanbul), Istanbul Bilgi University (BILGI, Istanbul), European Cultural Foundation (ECF, Amsterdam) and the Boekman Foundation (Amsterdam) in 2008-2010.

The project in Turkey builds on a cultural policy initiative started in 2004 by AK and BILGI with the support of ECF. The need identified and objective set stem from field visits, focus groups and reports that pointed to deficiencies in the organisation and skills of civil society in culture that hindered it from influencing local decision-making processes. Therefore, a project was designed to facilitate coordination and cooperation between authorities and civil society in cultural policy as well as to raise awareness and participation in the cultural sector through training and the implementation of small projects. AK takes responsibility for the activities in Antakya, Çanakkale and Kars, while BILGI works as a centre for documentation and publication. The cooperation between Boekman and BILGI provides fertile ground for the exchange of cultural policy documentation. ECF deals with overall project management and advocacy throughout Europe.

### Methodology

The following methodologies were employed:

- a) **Focus Groups** with NGOs, initiatives, youth, local governments, universities, and women were conducted to understand the current situation in the three cities
- b) **Reports** analysing the results of the focus groups in each pilot city, including SWOT analysis
- c) **Sharing Reports & Meetings in the Cities:** findings were shared with the stakeholders at two-day meetings in each city
- d) **Workshops** were organised in the pilot cities for development of projects to realise set priorities
- e) **Small-scale projects** for skills and practices development were organised
- f) **Publishing the results** of the small-scale projects, focusing on challenges and successes

The methodological approach in all cities had similarities, but the implementation of each project has shown particularities in terms of needs, priorities and potentials.

In **Antakya**, the main issue identified through the focus groups was that of limited cooperation among civil initiatives. Local participants came up with contemporary art projects which provided a fertile ground for collaboration among different initiatives in the city. Small-scale projects such as oral history workshops, contemporary art

workshops with youth and contemporary arts discussions series were designed and implemented. These projects brought different groups together for co-productions on contemporary art. The International Antakya Biennale (October 2010) provided a platform for debate and international outreach.

In **Kars**, the priority was to raise awareness about the potential of cultural and historical heritage. Hence, locals came up with projects such as city and museum visits with women and children, felt workshops, developing a Kars Guidebook and arts workshops/storytelling meetings with children. These projects made civil initiatives visible to local authorities and provided opportunities to increase the awareness of women and children on the cultural and historical heritage of their city.

In both Antakya and Kars, the projects implemented captured little attention among local governments but provided a vital platform for strengthening the capacity of civil initiatives and organisations.

In Çanakkale, a specific outcome is the project, “Çanakkale 2010”, proposed by local civil group. The aim is to encourage broader participation of locals through a year-long project to bring together the activities that take place in the city on one platform, to announce these activities more effectively to the city, and to discuss the cultural dynamism of the city with locals and outsiders towards achieving participatory local cultural policy. “Çanakkale 2010” is led by the civil sector in cooperation with a municipality, local governments, a university, different groups and civil initiatives.

The examples in three cities helped in comparing cases, approaches and practices. Further, it brought the issue of participatory cultural policy development onto the agenda of civil society and local governments. Equally important is the active link created among the three cities, which resulted in the exchange of knowledge and experience.

### Cultural Policy and Management Research Centre (KPY)

While field work is carried out by AK in the three Anatolian cities, an independent centre, *Kültür Politikari ve Yonetimi*, KPY (Cultural Policy and Management Unit) has been established by BILGI to act as local facilitator and mediator in cultural policy research and to accumulate expertise and information on cultural policy and management. Cultural policy is an under-researched field in Turkey. KPY will provide expert evaluation, field research, training, professional knowledge exchange and practice of new methods of ‘partici-

<sup>3</sup> Anadolu Kültür (AK), a civil initiative established in 2002, uses cultural programmes for fostering democracy, citizenship, human rights and social cohesion. AK implements programmes for a more transparent, open-minded and constructively-critical society. It develops a culture of dialogue across borders and boundaries and promotes a pluralistic and non-discriminatory view of society. [www.anadolukultur.org](http://www.anadolukultur.org).

<sup>4</sup> Istanbul Bilgi University was founded in 1996 as a private, non-profit institution. BILGI aims to provide, maintain and further develop an academic environment in which both students and faculty members are able to engage in learning and the production of knowledge at the highest level.

<sup>5</sup> Boekmanstichting, Amsterdam functions as a library and documentation centre on the arts, culture and related policies since 1963. It is also a publishing house. [www.boekman.nl](http://www.boekman.nl)



Collage from the publication 'Cultural planning of Lviv: preparation of cultural mapping, 2008, Centre for Cultural Management

participative local cultural policy making' across Turkey, while also connecting to the European Union and neighbouring regions<sup>6</sup>.

KPY has initiated a series of publications: "Yearbook of Cultural Policy and Management" in Turkish and English and a "Handbook for Cultural Policy" (in progress). The editorial board of KPY makes an annual call for Turkish and international contributions on a specified topic. "Cultural diversity" is the special topic of the second issue (2010).

One of the crucial publications that will accompany the project is the "Alternative Report of Cultural Policy in Turkey" as a complement to the National Cultural Policy Review process (in the framework of the Council of Europe) carried out in Turkey. The Alternative Report will serve to identify problematic issues and formulate policies to address them from a civil perspective. It will foster debate and play an important advocacy role in promoting democracy in general and participatory local cultural policy development in particular.

### Relation with the Convention

Turkey is not yet a party to the UNESCO Convention. Cultural diversity and, in particular, the right to play an active role in cultural life remain underestimated in public discussions. Both civil society and local governments have little awareness about the possible role culture could play in social inclusion or reconciliation in society. What makes this project important for Turkey is the thrust on local practices of participatory cultural policy development for strengthening both grassroots democracy and culture as a tool for promoting democracy and human rights.

**More information:** [www.anadolukultur.org](http://www.anadolukultur.org) and <http://kpy.bilgi.edu.tr>

The projects in Ukraine and Moldova have been launched after the feasibility study, "Eastern European Reflection Group: Identifying Cultural Actors of Change in Belarus, Moldova and

Ukraine" (2007), which was a joint initiative of ECF and the German Marshall Fund (GMF).<sup>7</sup>

### Reinforcing Moldova's Development Capacities by Strengthening its Cultural Sector

The main objective of the project was to strengthen the capacities of civic, private and public cultural organisations and the responsible public (local) administrations by means of intensive training programmes, which would then establish the cultural sector as an alternative resource for sustainable development in the country. The project is co-financed by the Dutch MATRA fund and implemented between 2007-2010 by two partners, Soros Foundation Moldova (SFM)<sup>8</sup> and ECF.

The project is based on the conviction that culture is a vital factor in the quest for new perspectives, opportunities and 'values' in the maelstrom of change and development that confronts contemporary Moldovan society. In order to make culture a resource of further human, social and economic development in Moldova, a number of structural obstacles and human resources-related issues were tackled by this project.

The key issues addressed by the project were identified after in-depth needs assessment carried out by the ECF and the SFM in 2006. There was a great need to reinforce Moldova's development capacities. Public authorities, cultural institutions as well as NGOs urgently required knowledge and abilities in strategic, financial, programme and project management, marketing of cultural activities, and intercultural skills. Public authorities were also confronted with challenges related to the existing network of Houses of Culture in Moldova. Built in the Soviet period, this cultural infrastructure was in an alarming state of degradation, which hampered its important role in community building and in enhancing the diversity of cultural expressions. Participatory action needed to be promoted as well, by initiating the elaboration of multi-stakeholder development plans at the local level in cooperation with civil society.

<sup>6</sup> <http://kpy.bilgi.edu.tr>

<sup>7</sup> The four reports of the Eastern European Reflection Group are available at <http://www.eurocult.org/activities/publications>

<sup>8</sup> The Soros Foundation Moldova has been a focal point of local development action in Moldova for years. It functions as a central hub and knowledge facilitator for civil society in the country. <http://www.soros.md/>



Training for cultural administrators, Moldova, 2008

The direct target groups were public and civil society organisations in culture and community development (including the Houses of Culture and the local cultural administration of Moldova in its 32 counties and two cities).

**Outcomes**

Strategic planning principles were introduced to local administration offices and the Ministry of Culture. Awareness of civil society cooperation and participatory development increased. Practical ‘exercises’ for dialogue between NGOs and authorities were carried out. An advocacy campaign of Moldova’s civil society sector completed the training programme by developing the participants’ analytical and lobbying/advocacy skills.

Between 2007 and 2010, the project yielded many practical results:

- Eight Capacity Building Training Workshops were offered to NGOs, enterprises, institutions and local authorities of Moldova.
- Professionalization of strategic planning and internal management capacities were achieved in 15 NGOs and 15 public cultural institutions.
- Strategic planning principles in local cultural (community) development were introduced to 34 local administration offices.
- Development of local strategic plans was realised, integrating development concepts for the Houses of Culture.
- Civil society organisations in culture gained public recognition and were involved in open dia-

logue with policy makers in a public debate on legislative reform for development.

- Two handbooks on cultural management and cultural policy making were created to sustain the sector’s achieved level of professionalism and to allow autonomous re-education of new players.

**Relation with the Convention**

Moldova is the only European nation which featured as a ‘Low Income’ country in the OECD’s list of recipients of Official Development Assistance in 2005. The UNDP Human Development Index ranks Moldova at 115, out of a total of 177 countries.

The cultural sector has proved its potential as a powerful motor for the development of rural communities, cities and countries. It has successfully shown itself to be a catalyst of human and community development. The economic benefit of culture (enhanced through creative industries, regional clusters, cultural tourism etc.) is particularly important for countries with scarce resources for growth and competitiveness like Moldova. Here, investing in managerial and entrepreneurial capacities can foster culture as an alternative resource for development. In light of the UNESCO Convention, a balanced approach should be taken in creating new cultural policy models in Moldova: acknowledging both the non-commercial value of culture and its economic dimension (in line with Article 14 – *Cooperation for development*).

9 The Centre for Cultural Management (CCM) is an NGO established in Lviv in 2002. Its mission is to promote the development of the cultural sector in Lviv and Ukraine and to match it with the needs of the local community. CCM’s aim is to be a catalyst for development in the cultural field; to raise awareness among policy makers and the larger community; and, to act as a multiplier of good practices in Ukraine. [http://www.kultura.org.ua/index.php?lang\\_id=3&content\\_id=140](http://www.kultura.org.ua/index.php?lang_id=3&content_id=140)



### More than Monuments: Strategic Cultural Planning for the City of Lviv, Ukraine

In September 2007, the Centre for Cultural Management (CCM)<sup>9</sup> initiated a pilot project for the development of cultural policy for the city of Lviv. The project is coordinated jointly with and supported by ECF. “More than Monuments: Strategic Cultural Planning for the City of Lviv, Ukraine” (2007-09) is directed at the capacity development of the cultural community in Lviv, to enable its leadership to effectively participate in local cultural planning. Ultimately, the project aimed to elaborate a “Ukrainian model” of cultural planning that would influence other cities in the country to launch similar initiatives.

The project started the first-ever cultural planning process in Ukraine since its independence in 1991. The process relies on a bottom-up, community-driven approach to identify a vision for the future of the city and articulate specific goals for achieving the same. A “Cultural Map of Lviv” was produced as a baseline document of existing resources and as a status report on community dynamics and civil aspirations. In turn, this recommended next steps for local cultural policymaking. This process and documentation served as a model for other Ukrainian NGOs in a follow-up project (2009-12). The actions will involve building a network of individuals and cultural organisations, who could act as hubs in their cultural and artistic communities and foster co-development among the hubs as well as collaborations with EU-based organisations and institutions.

The mission of the project is to introduce a participative approach to the planning of cultural policy in Lviv by engaging local authorities, communities, cultural organisations and experts. In the first phase, a cultural mapping was carried out, which identified key cultural players and defined the structure of the cultural sector in Lviv resulting in an online data base of cultural institutions with over 2200 entries.

Key issues identified by the mapping were as follows:

- There is limited awareness in and support from the municipality towards the need for a strategic cultural plan for the city.
- There is a need for capacity development on multiple levels.
- There is little motivation for or experience in working collaboratively.
- People are not comfortable operating within a group exploration process.
- People want to focus on their own projects.
- At this time, people are not able and/or willing to address issues at the policy level.

- There is little motivation for or experience in building a ‘civic sector’ focused on culture.

Having analysed these findings as well as inputs from a series of interviews, focus groups and roundtable discussions with the cultural community, CCM focused on investing in cultural institutional partnerships as well as community empowerment in and responsibility for this process. To that end, three interactive workshops were organised for capacity building among 25 young and promising representatives of the local cultural community. These meetings launched a platform for professional intra- and cross-sectoral communication and, consolidated a Core Group for the project to carry it out its future activities.

The longstanding experience, of the ECF and its partners with cultural development initiatives in the transitional countries of post-socialist Europe, has proven that in a situation of crisis, culture can become a key factor in improving people’s quality of life and their appreciation of processes of change. Both projects, in Moldova and Ukraine, have shown that professionalising human capacities within cultural infrastructure can foster influential civil society-based movements, which can in turn develop into powerful advocates of social change and boost overall development. The project partners will continue to provide not only skills and capacities, but also direct financial support in future to cultural development hubs for knowledge transfer, exchange of good practices and information throughout the region.

**More information:** [www.eurocult.org](http://www.eurocult.org)  
and [www.kultura.org.ua](http://www.kultura.org.ua)

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# Policies Revealed

## Surveying and Developing Cultural Policies in Algeria, Egypt, Jordan, Lebanon, Morocco, Palestine, Syria, Tunisia<sup>1</sup>

Tsveta Andreeva

This article is based on the experience of the project “Surveying and Developing Cultural Policies in Eight Countries in the Mediterranean Region” (Algeria, Egypt, Jordan, Lebanon, Morocco, Palestine, Syria, Tunisia) carried out in 2009-10 by the partner organisations: *Al Mawred Al Thaqafy* (Culture Resource), Egypt and European Cultural Foundation (Netherlands), with the support of DOEN Foundation (Netherlands) and the British Council. Published in Arabic and English, the eight cultural policy profiles involve professionals from these countries for the first time in a collective knowledge-sharing and capacity-building endeavour.

In March 2009, the Egypt-based organisation *Al Mawred Al Thaqafy* and the European Cultural Foundation, additionally supported by the DOEN Foundation and the British Council, launched the first initiative for surveying the cultural policy systems and realities in eight countries in the Arab region from both Maghreb and Mashrek. The project aims to build knowledge that will serve to support cultural planning and cooperation, and to propose ways to develop the systems of cultural work in this region. Throughout the previous experience of the Culture Resource in cultural management trainings in the region, the need had arisen for building cultural policy awareness among cultural operators, to look into the institutional systems, legal frameworks, distribution of competences and financing, instruments of international cultural cooperation and civil society action in culture. Developing these aspects of knowledge would empower cultural and arts organisations to better understand and operate in their national and regional environments. Milena Dragicevic-Sesic, who took part in the process, describes it as: “*Discovering different layers of public policies [...] gave a strong stimulus to cultural operators to engage more in raising awareness and creating conditions for bottom-up cultural policies in all fields where state instruments are not developed or are not adequate.*”<sup>2</sup> This brings out the first aspect of relevance – to Article 11 of the UNESCO Convention – as a civil society driven process reinforcing Convention’s goals.

The project organiser, *Al Mawred Al Thaqafy*, carried out all project activities in the target countries (workshops, conferences) and with the tar-

get public: cultural operators and researchers from the eight countries. It facilitated the work of the professionals to describe and analyse the cultural policy situations in their countries; it produced the first publication of the cultural policy profiles (in Arabic): *An Introduction to Cultural Policies in the Arab World* [تأسيساً على أساس إقليمي لدراسة السياسات الثقافية في العالم العربي], April 2010.

The European Cultural Foundation (ECF) is a co-organiser and co-funder of the project. It steered the process using its European expertise and networks in cultural policy development. The DOEN Foundation contributed financially and engaged its network of media institutions across the Arab world (TV stations, press, online news platforms, bloggers) for disseminating results. The Boekman Foundation edited and published the summaries of the profiles in English in the book: *Cultural Policies in Algeria, Egypt, Jordan, Lebanon, Morocco, Palestine, Syria, Tunisia – An Introduction*, Boekman Studies 2010. The British Council acted as local facilitator in the countries, and brought British expertise throughout the process of capacity building.

### Methodology

The first project phase aimed at conducting a survey of the policies, legislation and practices in Lebanon, Syria, Jordan, Palestine, Egypt, Algeria, Tunisia and Morocco. The necessary steps included:

- 1) Open call for researchers/experts from the eight target countries;
- 2) Training of the 14 pre-selected researchers in the logic and use of the cultural policies assessment model (Compendium Grid)

<sup>1</sup> This article is based on the professional experience of the author in the project – as reviewer and advisor. Project materials and products are used as references: Project Summaries by Basma El Husseiny, Therese Badie and Marwa Helmy (*Al Mawred Al Thaqafy*); the original Research papers (translated in English), the Beirut Conference Recommendations and the English publication by Boekman Foundation.

<sup>2</sup> Dragicevic-Sesic, M. “Emerging topics, emerging professions – cultural policies in Arab countries”, in *Cultural Policies in Algeria, Egypt, Jordan, Lebanon, Morocco, Palestine, Syria, Tunisia – An Introduction*, Amsterdam 2010.



1st Conference on Cultural Policies in the Arab Region, June 2010, Beirut, Lebanon

- developed by the European Institute for Comparative Cultural Research (ERICarts);
- 3) The trained researchers conducted surveys on cultural policies of their countries using an adapted version of the Compendium Questionnaire; at two workshops in Lebanon they received advice and methodical guidance by three European experts, who were authors of cultural policy profiles of European countries,<sup>3</sup>
  - 4) The First Conference on Cultural Policies of Arab Countries took place in Beirut (7-8 June 2010)<sup>4</sup> gathering over 50 experts from the region and from Europe, funding organisations acting in the region, the Council of Europe and the European Commission. It was a platform for a wide range of opinions, expressed freely which laid down the next strategic steps in a set of Recommendations.
  - 5) The full versions of the produced Cultural Policy profiles are published in Arabic language by Culture Resource;
  - 6) A publication of summaries in English, including contributions by the project partners and external experts appeared in October 2010;
  - 7) The project is promoted widely in Europe and is looking for synergies with the major policy and research processes in Europe.<sup>5</sup>

Using the Compendium structure had advantages among which: 1) a standard questionnaire for

generating original, internationally comparable data; 2) an excellent learning tool; 3) an advocacy tool in culture providing evidences for policy demands.

The Beirut Conference Recommendations outline the steps to be undertaken by the partners during the next project phases as I) Debate & Discussion, II) Research, III) Dissemination of Information on Cultural Policy.

- Organizing seminars and discussions on specific elements of cultural policy with ministries of culture, international donors and active organisations in the region – for nurturing a regional conference in 2012;
- Exchanging experiences in cultural policy research, documentation and reform with Turkey, Balkan countries and Sub-Saharan Africa;
- Start a 2<sup>nd</sup> phase of research in early 2011 that includes up to four new countries in the Arab region;
- Launching cultural policy focus groups of independent and governmental experts in the eight countries to monitor and document trends, good practices and developments;
- Preparing and publishing a bi-monthly update of cultural policies in the eight countries and an annual cultural action report, based on the bi-monthly update;
- Explore the creation of a “cultural action index” for evaluating cultural action in the eight countries.

3 Milena Dragicevic-Sesic (Serbia), Ritva Mitchell (Finland) & Tsveta Andreeva (Bulgaria);

4 <http://www.mawred.org/en/services/cultural-policies/157-conference>

5 A conversation with IFACCA and ERICarts is undergoing for potential link of the project to a “Compendium CP International”.

6 See the status of Palestine at the UN <http://www.un.int/palestine/status.shtml>

- Build alliances with the project participants and partners, with sectors that can play an active role, for implementing the recommendations.

This first step towards a database of new and comparable information, publicly available, may serve cultural planners, policy makers and independent sector in and beyond the Arab world.

**Relevance to the UNESCO Convention**

Among the eight chosen countries five are Convention State Parties (Algeria, Egypt, Jordan, Syria, Tunisia) and three have not yet ratified the Convention (Lebanon, Morocco, Palestine) – the latter possessing a special observer status in the United Nations<sup>6</sup>.

**At National Level**

Articles 6, 7 and 8 introduce the possible dimensions in which the protection and the promotion action could evolve at the national level. Not all parties apply those principles in policy making. On the other hand, countries like Morocco who have not ratified the Convention yet, have a long tradition in cultural policy institutionalisation. The variety of cultural policy models existing in the eight countries requires in-depth study and informed policy decisions for the purpose of efficient and forward-looking cultural policy making. The obvious need for starting a multi-stakeholder dialogue in these countries could lead to a bottom-up driven process, both nationally and trans-nationally. The data gathered and analysed by the researchers has shown some of those needs and helped describing a systemic picture that may assist future analytical and decision-making work.

**Internationally**

Article 9 provides for transparency and indispensability of information exchange. This brings the objective of the survey on cultural policies in eight countries to the Convention’s core – as an initiative which reveals the variety of models and approaches that shape cultural policies in the participating countries, in a comparative systematically-built database (based on the experience of the Compendium of Cultural Policies and Trends).

Article 19 also calls for international cooperation in exchange, analysis and dissemination of information, as well as in capacity building in this respect. Making this knowledge visible and accessible via online tools, both in Arabic and in English (at this stage) is a big step towards creating a new image about these countries in the international cultural policy community.

At bilateral level, it may assist cooperation and exchange, both grassroots and governmental actions; at multilateral level, this process may facilitate the future periodic reporting on the Convention’s implementation by the State parties, highlight good practices and mobilise sources of knowledge and funding.

At European Union level, the generated knowledge would nurture the implementation of the European Agenda for Culture and would potentially inform the cultural aspects of the Euro-Med Strategy.

**Investment in People**

Capacity building is laid down in the Convention (in relation to the ‘developing countries’).<sup>7</sup> *Article 14 b) states: “capacity-building through the exchange of information, experience and expertise, as well as the training of human resources [...], in the public and private sector relating to, inter alia, strategic and management capacities, policy development and implementation [...]”.* This survey is a ‘good practice’ in capacity building because it was carried out by regionally-based organisations and experts, as an investment in individuals (academics, experts, activists, artists) who would use and transmit this knowledge in their professional environments. This process will also facilitate the participation of these professionals in the global cultural networks (IFACCA, AIMAC etc.), thus empowering them for further research, knowledge sharing, advocacy and policy making.

Both as an investment in individuals and in innovative processes, this project is a step into the future, revealing the existing potential of cultural policy research in the Arab countries to the international community and the willingness for positive change.

**More information:**

[www.mawred.org/en/services/cultural-policies/157-conference](http://www.mawred.org/en/services/cultural-policies/157-conference), [www.eurocult.org](http://www.eurocult.org), [www.doen.nl](http://www.doen.nl) and [www.boekman.nl](http://www.boekman.nl)

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<sup>7</sup> The target countries are not considered by the author as ‘developing countries’; the reader is free to use the existing international classifications. [ref. author, TA]

# Connecting Asia with Itself

## Arts Network Asia

Anupama Sekhar

For over a decade now, the Arts Network Asia has been promoting meaningful collaboration between Asian artists living and working in the continent, based on recognition and respect for the highly-varied cultures in this part of the world. Its work in fostering cooperation, promoting balanced cultural exchange and enhancing local capacities in the arts reflect the objectives of the UNESCO Convention. In particular, its flexible and responsive grant scheme promotes the diversity of cultural expressions by recognising the contributions of artists and other cultural workers to the 'creative process' and emergence of 'cultural communities' as highlighted in Article 7, 2.

Meanwhile in Asia in 2010, filmmaker and tactical media artist, Naeem Mohaiemen – moving between New York and Dhaka – explores migrant impulses, hyphenated identities and post 9/11 security panic. The 2nd China Queer Film Festival Tour gets underway. A group of international artists journey through the heart of southern India in an innovatively-designed mobile residency. Bangkok's Urban Media Society assembles a mobile forum on urban development issues concerning the socio-cultural impact of the Krung Rattakosin Master Plan.

The diversity of these initiatives – all supported by the Arts Network Asia (ANA) – provides an accurate snapshot of the varied realities, needs and artistic preoccupations of cultural actors living and working across the continent of Asia. But, who exactly are these actors? How are they grappling with or responding to the change and continuity that is life in 21<sup>st</sup> century Asia? Do they know of and converse with each other? Some answers to these questions lie in the work and vision of ANA.

### Supporting Process-oriented Asian Collaborations

In essence, ANA is a grant-making body focusing on cultural dialogue and research as well as capacity building in arts management but with specific focus on the Asian region. At the heart of this Network, founded in 1999 by the acclaimed Singapore-based director Ong Keng Sen and other Southeast Asian arts professionals, is a vision to connect Asia with itself. This goal informs the work of the Network and translates into support for regional and local artistic collaborations within a vast and culturally-diverse continent. ANA also provides Mobility Awards of up to 1000 USD each to enable artists and cultural workers living and working in Asia to travel

within the continent. These awards are open all year round.

The Network works through a system of grants for artists and arts organisations in Asia. Annual grants up to a maximum of 5 000 USD each are offered through the Network. ANA believes in the value of this grant model as 'the most participatory way' to engage with the variety of artists and diversity of needs within Asia. In 2010, ANA has awarded a total of 39 500 USD in grants to 11 arts organisations and individuals (selected from 211 applications) for projects that take place from June 2010 onwards.

The Network calls for proposals from the field and the selection process endorses the most relevant and innovative among them. Proposals received by ANA are evaluated by its peer panel, a core group of leading artists from the region invited by the Network for a few years at a time. Presently, the panel comprises of nine renowned artists and cultural professionals from nine Asian countries.

Support is offered to artistic initiatives from all genres (including photography and visual, performing, literary and media arts) as well to projects centred on critical discourse, technical training and arts management. Projects may take diverse forms such as workshops, collaborative processes, research, study grants, residencies and internships.

The notions of 'meaningful collaboration' and 'mutual respect for the highly varied culture of Asia'<sup>1</sup> inform the dialogic processes fostered by ANA. Another key feature is the emphasis on 'process' over products or results. The sustainability of the project is also actively considered in the selection process. The possibility and real-



ity of additional funding support is carefully studied.

The primary criteria rest on the Asian character of the project: it must be carried out by Asian artists residing in Asia; must be initiated and implemented in Asia; and, must engage with local artists and arts communities. Such collaborations may engage artists within the same country or across borders.

The dynamic relationship between the traditional and the contemporary – of great relevance for the Asian experience – is foregrounded. Artists are invited to explore the ‘continuities and disruptions with Asian tradition’ in the ‘multiple contexts of everyday life’.<sup>2</sup> The Network also seeks explorations into the complementary engagements of the local with the regional and global. The resulting matrix of connections between the past and future is of interest to the Network, be it through inter-generational contact, dialogue on local wisdom or debates on the future sustainability of cultures.

Another innovative programme of ANA is that of Peer Communities, which nurture grantees’ exchanges and collaborations on the field. These communities, thus, create and sustain larger networks at the national and regional levels (South Asia, Southeast Asia etc.) to ensure greater participation and information exchange within Asia on the supported projects.

### How the Network Functions

Support for the Network comes primarily from the Ford Foundation since 1999. Between 2007 and 2009, ANA received additional funding from the Asian Cultural Council through special funds from the Rockefeller Foundation.

In terms of administration, the Network is variously hosted by independent arts spaces in the Southeast Asian region. Between 1999 and 2003, it was managed by TheatreWorks, an independent, non-profit theatre company in Singapore under the Artistic Directorship of ANA’s founder Ong. The Five Arts Centre, a collective of artists and producers in Malaysia, took over from 2004 to 2006. Presently, TheatreWorks is playing host again under the administrative direction of its Managing Director, Tay Tong.

The ANA Peer Panel, composed of a dynamic group of artists, cultural workers and managers, plays a central role not only in selecting the grantees but also in the dissemination of grant applications, development of grants and mentoring of grantees.

### In the Spirit of the Convention

Despite geographical proximity and the presence of vibrant independent cultural sectors, regional artistic dialogue among Asian countries remains curiously limited. The work of ANA in filling this gap is both vital and relevant. Such engagement is also genuinely reflective of the spirit of the Convention which recognises the uniqueness and plurality of identities and cultural expressions and reaffirms the need to nurture cultural diversity through constant exchanges in order to best protect and promote the diversity of cultural expressions.

Specifically, ANA’s goals may be seen to reflect three key objectives of the Convention: namely, creating conditions for cultures to flourish and freely interact in a mutually beneficial manner [Article 1 b)]; encouraging balanced cultural exchange in the dialogue among cultures [Article 1 c)]; and, strengthening international cooperation and solidarity in a spirit of partnership and enhancing the capacities of developing countries [Article 1 i)].

The last two objectives outlined above acquire specific significance in the Asian context as most international cooperation projects in the culture sector in this region tend to support North-South dialogue, allowing little room for learning directly from one’s neighbours. ANA remains one of the few platforms to connect with to learn about Asian civil society actors in the cultural sector and emerging issues and trends in the region.

The grant model of ANA which relies on selection by a peer panel of Asian artists and cultural workers remains the Network’s key strength as it enables responsiveness to changing needs and structures within local arts communities. The list of ANA grantees for any given year provides an interesting window into the realities of the cultural sector at that moment in time and place, while also highlighting new modes of engagement and organisation; current issues of debate or consensus; and young emerging artists/networks/organisations to take note of.

Such an element of openness and flexibility in support structures is crucial if artists and others involved in the creation of cultural expressions are to be carefully nurtured as laid out in Article 6, 2 g) of the Convention. This assumes particular importance in the context of recognising the contributions of artists and other cultural workers to the ‘creative process’ and emergence of ‘cultural communities’ as highlighted in Article 7, 2. As the cultural sector increasingly decentralises, smaller, loosely-organised entities and innovative

1 Arts Network Asia website.  
<http://www.artsnetworkasia.org/>  
 Accessed 14 November 2010  
 2 Ibid.

new modes of dialogue are emerging. To recognise these new energies, it is imperative that support structures acknowledge the value of process, not merely artistic production; of communities of practice, not just large and highly-visible arts organisations. Here, ANA's process-driven and responsive grant model qualifies as a valuable example to learn from and serves as a good practice for the Convention.

**More information:**

[www.artsnetworkasia.org](http://www.artsnetworkasia.org)

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*The author wishes to thank Tay Tong, Director and Manuporn Luengaram, Manager at Arts Network Asia for their support.*



Dialogues at the ANA-supported collaborative workshop on folk and traditional arts organised by Bindu in Kathmandu, Nepal in 2008

# Engaging Youth through Arts and Culture

## Ignite the Americas: Youth Arts Policy Forum

Andréane Aubé

Ignite the Americas: Youth Arts Policy Forum brought together young people, industry leaders and cultural policy experts from across the hemisphere with experience in addressing social marginalisation among youth through arts and culture in September 2008 in Toronto, Canada. Involving youth from civil society, this initiative developed, through international cooperation, tools to strengthen the capacities of cultural industries in countries from the Americas.

The first edition of Ignite the Americas was held from 15-21 September 2008, in Toronto, Canada. The second edition will be hosted by Brazil in March 2011. The event will be held in Rio de Janeiro, alongside the Fifth Inter-American Meeting of Ministers of Culture and Highest Appropriate Authorities.

The forum, conceptualised, planned and organised by the Department of Canadian Heritage (PCH), in full partnership with youth arts sector leaders, was endorsed by the Inter-American Committee on Culture (CIC) of the Organization of American States (OAS). Five youth regional coordinators were hired to promote the forum in the hemisphere and it brought together 54 key young leaders, artists, cultural policy makers and industry leaders with experience in addressing social marginalisation among youth through arts and culture.

The 2008 forum helped build strong partnerships and cultivate new opportunities for cultural, professional and creative exchanges between the youth arts/creative sector. The outcomes of this forum were presented at the 4<sup>th</sup> Inter-American Meeting of Ministers of Culture and Highest Appropriate Authorities (20-21 November 2008, Barbados) by a Canadian youth deeply involved with the project. This innovative and truly unique “for youth – by youth” forum generated much interest amongst Inter-American Ministries of Culture and proved to be a fervent topic of discussion amongst Ministers and Heads of Delegations in Barbados.

Ignite the Americas represents a significant contribution towards the implementation of the CIC Plan of Action, which is anchored around two key pillars: the promotion of prosperity and economic

growth in the Americas through cultural industries, and the reduction of gang-related violence and promotion of social inclusion by engaging vulnerable youth through arts and culture.

Following Ignite the Americas, youth participants have maintained strong ties between each other and with the industry leaders and policymakers they met in Toronto. They continue to exchange information and best practices around cultural initiatives that have succeeded in reaching out to marginalised and disengaged youth in their communities. Some have established contact with representatives from their Ministries of Culture to discuss their experience at Ignite and to nurture and sustain the partnerships forged in Toronto. Sustaining and further developing these partnerships is now a key objective of the CIC.

The forum has been made possible with the support of the OAS, PCH, Ministries of Culture from OAS member states, youth leaders involved in the project and key partners such as Canadian Youth Arts Network (CYAN), *Comcausa Arte e Pensamento*, *La Familia Ayara*, *Manifesto Community Projects*, the Remix Project, Schools Without Borders and *Yo! The Movement*.

The goals that were successfully achieved through this forum were the development of a permanent hemispheric network of youth arts organisations, an outline for a toolkit of practical information aimed at educating youth on strengthening their capacities to build successful cultural enterprises, and recommendations aimed at creating policy that encourages the inclusion of artistic and cultural expressions in promoting youth inclusion and economic growth. The toolkit will be presented at the 2<sup>nd</sup> edition of Ignite the Americas in Brazil.



## Methodology

Concerning the selection process of the candidates organisers targeted youth with experience in cultural industries and reaching out to marginalised young people. Youth and industry leaders were asked to explain their possible contributions to the project and relate success stories. Then, a selection committee composed of four young artists and representatives of PCH and the OAS selected 51 youth from among more than 300 applications, while ensuring gender balance.

The conduct of the Forum was structured around three workshops focusing on tangible objectives. In order to ensure that topics were addressed in a comprehensive manner, each workshop functioned on the basis of two sub-groups, namely, the Policy and Strategic Development team and the Community and Cultural Partnerships team. Participants in each sub-group worked in tandem throughout the forum. Through their distinct functions, all delegates had the opportunity to contribute directly to shaping policy recommendations and growth strategies for youth arts development in the Americas at the highest levels.

## A Good Practice

Ignite the Americas represents an innovative and good practice in term of the implementation of the UNESCO Convention. Involving youth from civil society, this initiative developed, through international cooperation, tools to strengthen the capacities of cultural industries in countries from the Americas. The implementation of several provisions of the Convention was encountered through the conduct of this youth forum.

### *Article 6 – Rights of the parties at the national level:*

The forum brought youth together to exchange ideas about the situation of youth arts in their countries and share their knowledge to develop a guide of good practices. Such action refers directly to Article 6 which states that each Party may adopt measures aimed at protecting and promoting the diversity of cultural expressions within its territory and that “such measures may include [...]: e) measures aimed at encouraging non-profit organizations [...] and artists and other cultural professionals, to develop and promote the free exchange and circulation of ideas, cultural expressions and cultural activities, goods and services, and to stimulate both the creative and entrepreneurial spirit in their activities”.

### *Article 10 – Education and public awareness:*

The toolkit aimed at strengthening the capacity of youth to create successful and sustainable enterprises reflects Article 10. Ignite the Americas aimed at encouraging “[...] creativity and

strengthen production capacities by setting up educational [...] and exchange programme[s] in the field of cultural industries.”

This forum also facilitated dialogue among youth from diverse countries of the Americas, mostly developing ones, wherein State and Non State Parties participated in activities reflecting the principles and objectives of the Convention and advanced its implementation by developing new ways of fostering cultural industries. As a result, the forum fostered international cooperation, while highlighting the importance and protecting and promoting the diversity of cultural expressions, even among countries that have not ratified the Convention.

### *Article 11 – Participation of civil society:*

Last but not the least, the forum recognised the participation and the value of civil society. It enabled youth to participate in the organisation as well as be key actors in the conduct of the event.

Ignite the Americas has the potential to grow into an annual forum and become an increasingly powerful youth-focused catalyst for cultural and economic growth. Brazil will host the next edition of this Forum in March 2011.

### More information:

[www.ignitetheamericas.ca/content](http://www.ignitetheamericas.ca/content)

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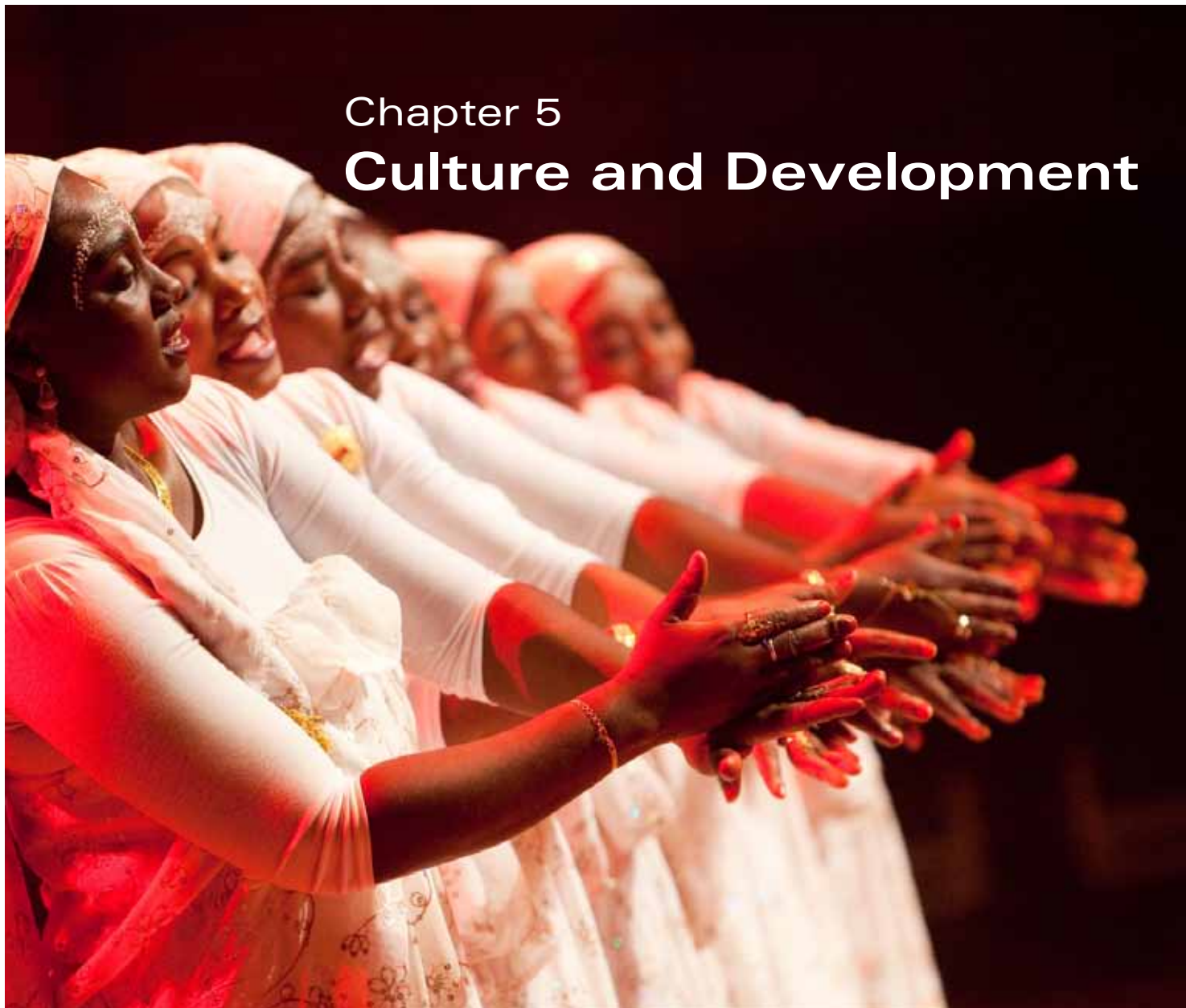


Participants of Ignite the Americas, Toronto, Canada, 2008



## Chapter 5

# Culture and Development



WOMEX 2009 Showcase, see p. 77

**T**hat culture is integral to sustainable development and must be incorporated in national and international development policies has been emphasised by the the UNESCO Convention. In the context of indigenous peoples, the Convention further recognises the importance of traditional knowledge systems and their positive contribution to sustainable development. The initiatives presented in this chapter highlight importance of such traditional knowledge as a source of intangible and material wealth and offer innovative models for their protection and promotion.

# Empowering Indigenous Communities through Audiovisual Work

## Video in the Villages, Brazil

Piatã Stoklos Kignel

Video in the Villages is the result of an experience of Vincent Carelli, who in 1987 filmed the Nambiquara Indians in Brazil and presented the footage to them. This occurrence generated a collective mobilisation related to the identity of the indigenous people with regard to how they were thought of and seen, not only by themselves, but also inside and outside of the villages. This significantly influenced the communication of indigenous peoples among themselves and with the non-indigenous world. Video in the Villages offers technical and financial support to enable emerging indigenous audiovisual production and its dissemination among indigenous peoples, as well as on the national and international media circuits.

### The Beginning

The experience with the Nambiquara Indians occurred as part of the activities of the NGO, *Centro de Trabalho Indigenista* (Indigenous Work Centre). Its development aimed at supporting the struggle of indigenous peoples in strengthening their identities, culture and territorial heritage, through the means of audiovisual resources.

Video in the Villages then started to distribute video cameras and screening equipment among different communities, teaching them to produce their own films. In 1997, the first workshop took place at a Xavante<sup>1</sup> village. These workshops as well as other experiences promoted, for example, the gathering of peoples who had previously known each other only through the videos, through which they were able to exchange their lore and ways of life.

The shared audiovisual production (among Indians and Video in the Villages) is the main working platform. Along with film production, the project became an audiovisual training school for indigenous communities offering cinematography and editing workshops. This resulted in the creation of television programmes, such as ten editions of *Programa de Índio* (Indian Programme) in 1995 for TV Escola/MEC (School TV/Ministry of Education) and the distribution of a good part of the project's audiovisual production to public television channels such as TV *Cultura* and TV *Brasil*, beyond producing and distributing the "Indigenous Movie-makers Collection: another look to 2600 schools and points of exhibition in Brazil".

In 2000, Video in the Villages became an NGO and later a Culture Point and eventually, a Big Culture Point (see article *Living Culture Programme* "Programa Cultura Viva", p. 17). Presently, most of its films have received national and international awards and the NGO has become a point of reference in this area.

### Work Methodology

Video in the Villages offers technical and financial support to enable emerging indigenous audiovisual production and its dissemination among indigenous peoples, as well as on the national and international media circuits.

There are three main focus areas: training, production and dissemination. The priority is to offer proper training, with continuous and intensive learning through month-long workshops at indigenous villages. Training is in four stages: scripting, cinematography, critical analysis of the footage material and editing. The interactive dynamic of the workshop includes the whole community in all stages of the process.

At the workshop, each student elaborates a film project that will be supported by the production nucleus of Video in the Villages. At the NGO headquarters (in Olinda, Pernambuco), the videos are edited, produced and distributed. The entire infrastructure necessary for the production of the videos is available there, including content, financial and technical support.

Video in the Villages enables exchanges among indigenous peoples through the distribution of the

<sup>1</sup> The Xavante are an indigenous people within the territory of eastern Mato Grosso state in Brazil.

video collections to communities and indigenous associations in Brazil and abroad. It also gives non-indigenous public access to the current reality of indigenous people. Videos are distributed in the media (via Brazilian public television, cultural centres, museums, universities, national and international festivals), at local, state and national governmental events and through the educational system.

### Image and Authorial Rights

Video in the Villages establishes image and authorial rights contracts with the film makers and their communities, contributing to awareness among indigenous communities regarding the use of their images and audiovisual work.

The contracts ascribe 35% of the income from distribution to the film maker for authorial rights, 35% to the filmed community for image rights and 30% to Video in the Villages to be re-invested in the training of indigenous film makers.

### Accomplishments

Since it was established, Video in the Villages has produced more than three thousand hours of images from forty Brazilian indigenous communities. It has built a collection of more than seventy videos, around half of which were made by the Indians themselves. Filmed in their original languages, all films have Portuguese versions and most have English and Spanish versions as well. Some films have also been subtitled in French and Italian

Some Video in the Villages features have fostered the dissemination of the reality of the impact of public policies on indigenous populations:

- 2006: “Iauaretê, Cachoeira das Onças” (Iauaretê, Jaguar’s Waterfall), about the process of registering the Iuaretê waterfall under a governmental trust in order to preserve it as a sacred location for the indigenous people of the Rio Negro, made in partnership with IPHAN (National Artistic and Historical Heritage Institute) and the Brazilian Ministry of Culture.
- 2002: “Agenda 31”, about the training of indigenous agro forestry agents in the state of Acre, in partnership with the Brazilian Ministry of the Environment.
- 2000: Series titled “Indians in Brazil” for the local TV Escola, in partnership with the Brazilian Ministry of Education.
- 1998: Videos for the AIDS prevention campaign in indigenous areas, made for the Brazilian Ministry of Health.

### Project Scope and Funding

Budget limitations make the work of Video in the Villages possible in around twenty indigenous communities, spread out among all Brazilian macro-regions.

As it is a Big Culture Point, the government has taken charge of part of the funding. However, the government requires that the organization assume 20% of the total budget requested, by its own means, which makes more difficult for the NGOs to look for more governmental resources. Another plan of action which may be more sustainable is a partnership with the Alliance of the Peoples of the Forest, which could result in the widening of the scope of the project. Additionally, the organisation counts on the support of established international cooperation initiatives.

### Implementing the UNESCO Convention

Video in the Villages is a good practice for the implementation of the UNESCO Convention by promoting access to the expressions of indigenous cultures through the recording and presentation of their rituals, traditions, practices and values. It thus brings their cultures closer to the rest of the world, overturns barriers and myths about their ways of life and brings together different cultures. Furthermore, it promotes the documentation of their expressions and memories, making them accessible to researchers, the government and people with an interest in the subject.

### Video in the Villages and the Articles of the Convention

Video in the Villages especially relates to the following articles in the Convention:

Article 1 b) relating to the creation of conditions for cultures to flourish and freely interact for mutually benefit; c) cultural dialogue for intercultural respect and a culture of peace, and d) cultural interaction for building bridges among peoples.

Article 2 item 1 – freedom of expression, information and communication; item 3 – equal dignity and respect for all cultures, including minorities and indigenous peoples; and item 7 – equitable access to a rich and diversified range of cultural expressions and access to means of expressions and dissemination for encouraging mutual understanding.

Article 7, 1.a) encouraging individuals and social groups to create, produce, disseminate, distribute and have access to their own cultural expressions, including persons belonging to minorities and indigenous peoples; and 1.b) having access to the





Indigenous film-maker Huni Kui, 'Zezinho Yube', giving some filming tips to his colleague Tadeu Siã

diversity of cultural expressions within their territory and from other countries of the world.

### Replication of Experience

The Video in the Villages experience can be re-appropriated in other contexts since it works through the use of audiovisual technology as a way of keeping records and promoting different cultural expressions. The methodology comes from the principle of getting in touch with the communities, understanding if and what existing needs there are concerning audiovisual recording and then supplying equipment for audiovisual production so that communities can register their own reality, way of life and the problems that they face everyday.

What is necessary for the replication of such an action – which involves the creation, editing and production of videos – are the availability of a team that is attentive and responsive to the demands of each community at the training workshops in audiovisual production; equipment for sound recording and motion picture (which can nowadays also be done with digital cameras and mobile phones), equipment for editing, a team to carry out joint editing workshops with the filmmakers, and a place where the films will be edited and finalised.

Concerning the dissemination and the promotion of access to this information, the possibility of using the Internet can be of great advantage, in addition to the screenings at festivals, on television and in schools. The Internet can serve as an accelerator of action by making shorter films as well as some shorter editions available for viewing.

The project received the Prize for the Respect for Cultural Diversity and the Search for Interethnic Peace Relations, awarded by the UNESCO Office in Brazil in 2000; and, the Order of Cultural Merit for *Video nas Aldeias* from the Brazilian Government in 2009.

#### More information:

[www.videonasaldeias.org.br](http://www.videonasaldeias.org.br)

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# Archives as Empowering Resource Centres for Communities

## The Digital Community Archives of the National Folklore Support Centre, Chennai<sup>1</sup>

Anupama Sekhar

Traditional knowledge has been emphasised as a “source of intangible and material wealth” and a “positive contributor” to sustainable development in the UNESCO Convention. The Digital Community Archives project in India serves as a good illustration of a civil society-led initiative that has responded innovatively to the challenges of protecting and promoting the cultural expressions of indigenous people, while also harnessing its potential for local development. By documenting, compiling and categorising traditional knowledge through participatory ways, these folklore archives are empowering communities to take ownership of their cultural resources and build sustainable futures.

India lives in its villages, and beyond. In remote rural communities across the length and breadth of the country live thousands of indigenous communities, both tribal and non-tribal, each with its own distinctive culture. Against the backdrop of India’s rapid modernisation, the need to protect, preserve and promote the knowledge systems and cultural expressions of these communities is pressing.

Innovatively responding to this very challenge are six Digital Community Archives (DCA) in Tamil Nadu, Kerala, Karnataka, Orissa, Madhya Pradesh and Jharkand states. These innovative community archives have successfully shattered the stereotype of the folklore archives as the “dusty preserves of scholars, eccentrics and governments”.<sup>2</sup> Instead, these dynamic resource centres have emerged as “community spaces” with possibilities to “influence social histories of communities, aid self-reflexivity and propel economic development.”<sup>3</sup>

The DCAs are a project of the National Folklore Support Centre (NFSC), a non-governmental, non-profit organisation based in Chennai and dedicated to the promotion of Indian folklore research, education, training, networking and publications since 1997. Each archive is established by NFSC in collaboration with local organisations after extensive consultation with the community to be documented. Documentation generally takes the form of video and audio recordings as well as still photographs. The archival materials become the raw materials for publications and documentary films enjoyed first by the community and then by the public.

### Principles of the DAC Model

Drawing from the experience of establishing and managing the DACs, Dr. M.D. Muthukumaraswamy, Director, NFSC has laid out key principles and practices for community folklore archives.<sup>4</sup>

The community is central to the project and participate in the documentation as “fair and equal partners”. To this end, the choice of materials to be documented is arrived at through “community consensus”. Multiple versions – including contradictory voices – are recorded. Further, the capacity of the communities is strengthened through visual literacy workshops in order to effectively engage them as recorders of their culture.

The language and structure of the archives also reflect the community and its worldview. Language documentation is integral to the process of creating an archive of cultural resources. Digital records are described in the native languages of the communities. Importantly, the systems of categorisation and the relations in the ‘relational database’ of the archives “need to follow the sensorial and everyday experiences of the insiders”.

The process of building an archive includes the interpretation of the documented material by the documented community. Repeated projection of documented materials to the communities is the chief method employed for the same. “Stray and other meta folklore emerging out of the responses” is further documented. “Intimate conversations carried over a fairly long period”, rather than structured questionnaire, are the preferred method for collecting responses.

<sup>1</sup> This profile of the DCAs draws from the following documents kindly provided by NFSC: NFSC Annual Report and Report of NFSC Board’s Evaluation of Narikuravar/Vaagri Community Archive Project (compiled by Aakash Nair, Shanthini Sarah and Vani Venugopal).

<sup>2</sup> Dr. M.D. Muthukumaraswamy, *Going Beyond Database Utopia: Principles and Practices for Community Folklore Archives*, [www.indianfolklore.org/nfscblog/nfsc-diary/going-beyond-database-utopias-principles-and-practices-for-community-folklore-archives/](http://www.indianfolklore.org/nfscblog/nfsc-diary/going-beyond-database-utopias-principles-and-practices-for-community-folklore-archives/). Accessed 03 November 2010.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid. This section of the profile is entirely based on the text by Dr. M.D. Muthukumaraswamy.

The DAC views the communities themselves as the “primary audience” of the archived material. The documented materials are first collected together as “community resources” before they are “circulated back to the communities”. All methods of categorising and labelling (e.g. editing a video or describing a photo) involve the community. Methods of dissemination of the collected material also engage the community as ambassadors of their own culture.

With regard to the dissemination of the archived materials through media channels, the primary focus rests on “carving out a cultural space for the communities”.

Examples of the application of the above-mentioned principles are evident in the various DCAs.

### **The Community as Fair and Equal Partners**

The archive in Villupuram district in the southern Indian state of Tamil Nadu focuses on the *Narikuravars*, a community of traditional nomads that continues to face social marginalisation. The *Narikuravar* community have been more than mere subjects of documentation at this DCA. They have engaged actively in the digital documentation process as recorders and potential communicators of their own visual production. Young adults from the community continue to be regularly trained in theatre and audiovisual documentation. Participation has been further strengthened with two *Narikuravars* joining the DCA as staff members. The process of handing over the archives to the communities is also underway.

Beyond the goal of ethnographic documentation of cultures, the archives remain responsive to the immediate concerns of communities. At the *Jenukuruba* archive in the neighbouring state of Karnataka, a second objective is to organise the displaced *Jenukuruba* tribe, a forest people, by creating awareness of their legal rights over the land and other natural resources. In January 2010, a Forest Rights Committee was formed in the village.

### **The Community as Primary Audience**

The DACs view the documented communities as the primary audience of the archival materials produced. Hence, the archival process includes the act of interpretation of the collected material by the community in question. In Tamil Nadu, for example, *Vaagri Material Culture*, one of the resource books produced through the DCA, has been taken to 38 other *Narikuravar* settlements across the state by NFSC field officers to elicit the community’s responses to the documentation and

to strengthen networks within the community. This “process of returning the publication to the community as a repository of their culture”<sup>5</sup> is a significant aspect of the approach by the DCAs with regard to the final ownership of the knowledge systems documented.

In *Jenukuruba*, the archival materials have been translated into two documentaries, *Jenukuruba* and *Learning from Jenukuruba*. These films have generated “moments of introspection”<sup>6</sup> within the community by evoking memories of life in the forest. Such introspection “could signal a retrieval of lost cultural practices”.<sup>7</sup> As with the *Narikuravars*, the documentation has been acting as a catalyst aiding self-reflexivity in the communities.

### **Intimate Conversations as a Means of Documentation**

Another DCA located in the drought-prone Nua-pada district of India’s south-eastern state, Orissa has been documenting the cultures of the the *Gond* tribes and *Bhunjias*, a non-tribal people. Agriculture is central to the life of communities here. The resulting rituals and practices form a wealth of knowledge that has been carefully documented in the archive. As part of the documentation, interactive sessions on agricultural practices and forest production were held with the *Gond* and *Bhunjia* people respectively. Such intimate dialogic processes are favoured by the DCA as methods of data collection over questionnaires and interviews.

### **Carving Cultural Spaces for Communities**

Public dissemination of the archived materials is undertaken with the goal of creating or reclaiming cultural spaces for the documented communities. The tangible outputs created by the DCA on the *Narikuravar* community have not only been valuable in integrating this fragmented nomadic community, but also in educating the public about the richness of the oft-misunderstood *Narikuravar* culture, which is particularly known for its vast knowledge of wild herbs and medicinal plants.

The work of another DCA in Jharkhand, one of India’s newest states, assumes significance as its focus rests on the documentation of a specific dance form rather than a community. Documenting the increasingly internationally-recognised *Seraikella Chhau* has become important as it “on the verge of becoming one more classical dance form of India” but which has in reality been shaped by numerous indigenous communities over decades. Unearthing the story of the development of this dance form and documenting its characteristic features – namely, the footwork and

5 National Folklore Support Centre. NFSC Annual Report. Chennai: National Folklore Support Centre, 2010.  
6 Ibid.  
7 Ibid.

the mask making – will enable public discussions on the socio-cultural associations and misperceptions around the dance form.

Connecting the archive with the local education and media has served to broaden the reach of the documented materials and enable wider discussions on the documented communities. Preliminary discussions are presently underway between the Jenukuruba archive and a local school on the possibility of a folklore course using the archived material. Such a course would serve as an entry point into the study of local ecology, often conspicuous by its absence in the formal curriculum used in Indian schools. The archive in Jharkand already functions as a dynamic resource centre for *Chhau* students.

**Integrating Culture in Sustainable Development**

The archives are addressing the important issues of livelihoods in and sustainable development of indigenous communities through the DAC project. The archive focusing on the River Nila in Kerala and the cultures along its banks are a case in point. The archive here is seeking to document the life, art and rituals of the riverside communities and, in the process, to also unearth the intricate web of connections between culture, ecology, performance and ethnography. At the same time, the DAC along with their local collaborators have set up an Eco-Bazaar to sell locally-made organic products through exhibitions and fairs. The proceeds from the sales reach the artists directly.

**A Good Practice for the Convention**

The protection and promotion of the cultures of indigenous peoples is a growing challenge across

the world. As India modernises and urbanises, many indigenous cultures are being threatened with gradual extinction. The UNESCO Convention plays a valuable role in addressing this challenge by encouraging Parties to create an enabling environment for indigenous people (both as individuals and as a social group) to “create, produce, disseminate, distribute and have access to their own cultural expression” (Article 7 – *Measures to promote cultural expressions*). In particular where such cultures and cultural expressions are “at risk of extinction, under serious threat, or otherwise in need of urgent safeguarding” (Article 8 – *Measures to protect cultural expressions*). Further, the Convention emphasises the need to integrate culture in sustainable development (Article 13). The DAC project serves as a good illustration of a civil society-led initiative that has responded innovatively to the provisions in Articles 7, 8 and 13. In doing so, the initiative draws attention to the “fundamental role of civil society in protecting and promoting the diversity of cultural expressions” as laid out in Article 11 – *Participation of civil society*.

Traditional knowledge has been emphasised as a “source of intangible and material wealth” in the Convention. In particular, “knowledge systems of indigenous peoples” have been acknowledged as a “positive contribution to sustainable development”. The DAC project is a good example of an initiative that responds to this urgent need in the context of India’s culturally-diverse indigenous peoples. By documenting, compiling and categorising traditional knowledge through participatory ways, the folklore archives are empowering communities to take ownership of their cultural resources and their sustainable futures. The potential for replication in other countries with diverse indigenous population is immense.

**More information:**

[www.indianfolklore.org](http://www.indianfolklore.org)

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*The author wishes to thank Dr. M.D. Muthukumaraswamy for his support in providing reports and materials on the DCAs towards the preparation of this profile.*

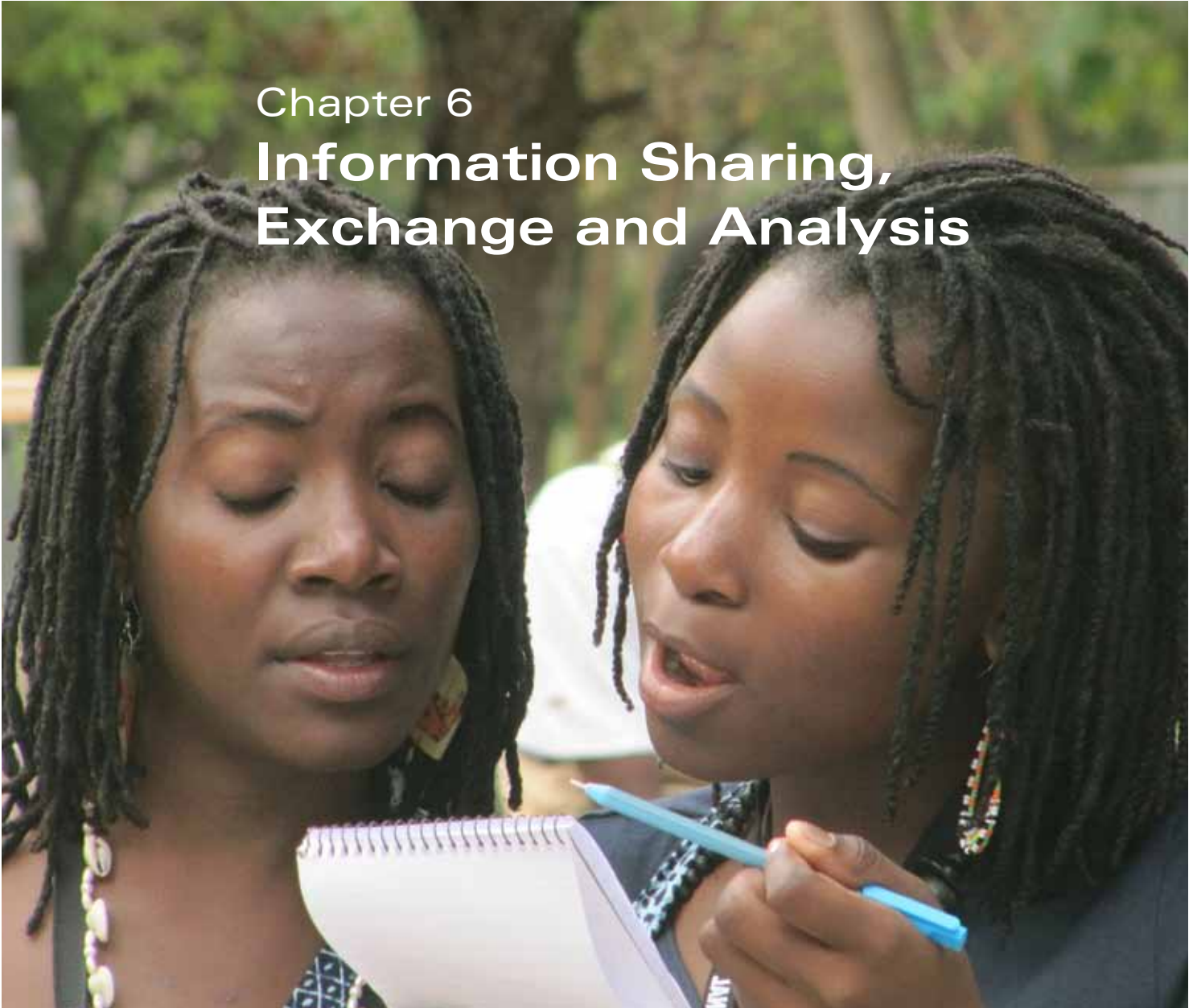


Members of the Bhunjia tribe at worship in Orissa



## Chapter 6

# Information Sharing, Exchange and Analysis



Equal Access, Music Crossroads International, see p. 82

Information sharing on the diversity of cultural expressions is a key requisite for the implementation of the Convention. The value of such exchange and analysis has long been understood by governments and institutions. Following the adoption of the Convention, more focused means and approaches for information sharing have been emerging. The final chapter highlights eight governmental, intergovernmental and civil society initiatives that have successfully employed the models of observatories, networks and online platforms to enable the effective flow of relevant information among different stakeholders.



# Connecting Asia and Europe online through Arts and Culture culture360.org

Ramona Laczko David

Responding to the gaps in the information flow on the arts and cultural cooperation between Asia and Europe, the Asia-Europe Meeting initiated the online platform, culture360.org. First launched in 2008 and recently re-launched in 2010, this informative and interactive web platform serves as a good example of the use of new technologies for enhancing information sharing and cultural understanding, in keeping with the spirit of the UNESCO Convention.

The promotion of international cooperation for “the creation of conditions conducive to the promotion of the diversity of cultural expressions” has been outlined by the UNESCO Convention in Article 12, with emphasis on promoting the use of new technologies and formation of new partnerships by Parties to the Convention “to enhance information sharing and cultural understanding, and foster the diversity of cultural expressions.” culture360.org is a good example of a multi-lateral partnership for information sharing on the World Wide Web.

culture360.org<sup>1</sup> is a unique online platform that connects the people of Asia and Europe through arts and culture. The platform aims to bring Asia and Europe closer by providing information, facilitating dialogue and stimulating reflection on arts and culture. This online platform has been included as an existing mechanism for collecting information, data and best practices on the diversity of cultural expressions in a new Information Document prepared by the Secretariat of the UNESCO Convention for the 4<sup>th</sup> Ordinary Session of the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (29 November - 3 December 2010, Paris).<sup>2</sup>

## The Birth of the Platform

The idea of creating a multi-disciplinary Asia-Europe cultural portal was planted during the First ASEM<sup>3</sup> Conference on Culture and Civilisations (Culture Ministers’ Meeting) in December 2003 and endorsed at the Second ASEM Culture Ministers’ Meeting in 2005.

culture360.org was initiated by ASEM and is being managed by the Asia-Europe Foundation (ASEF), the only permanent institution of ASEM. *Arts and Culture* is one of the priority themes in

ASEF’s work. Developments in this field play an important part in promoting mutual understanding between the peoples of Asia and Europe. Targeted at cultural practitioners, artists, cultural ministries and public interested in Asia-Europe relations, culture360.org is one of the strategic projects of the Department of Cultural Exchange at ASEF.

culture360.org was first presented at the Third ASEM Cultural Ministers’ Meeting (21-23 April 2008, Kuala Lumpur) and received positive feedback from the participating ministries. Participating Culture Ministries requested ASEF to continuously develop culture360.org and confirmed their support to make this unique initiative a sustainable success.

Successful soft-launches in Europe and Asia followed the presentation in Kuala Lumpur. In Europe, the portal’s soft-launch was held in Ljubljana, Slovenia within the framework of the Annual Plenary Meeting of IETM (International Network for Contemporary Performing Arts). In Asia, the portal had its soft-launch in Seoul, Korea within the framework of the Asian Performing Arts Forum organised by the Korean Arts Management Service. The official launch of culture360.org was conducted in Beijing, China on 30 June 2008, alongside the ASEM Senior Officials Meeting. With this, the first phase of the project was successfully completed.

Following the launch, the second phase of development commenced in mid-2008 with the plan to set up an operational structure, develop online communication plans and new content, and further fine-tune the website.

culture360.org was re-launched in April 2010 with a new technical platform and added features including social media tools. The culture360.

1 <http://culture360.org/>  
2 UNESCO Information Document: *Collecting Information, Data and Best Practices: Existing Mechanisms and Tools* [CE/10/4.IGC/205/INF5] available online at [http://www.unesco.org/fileadmin/MULTIMEDIA/HQ/CLT/diversity/pdf/convention\\_2005/IFCD/4IGC\\_INF5\\_Article19Inventory.pdf](http://www.unesco.org/fileadmin/MULTIMEDIA/HQ/CLT/diversity/pdf/convention_2005/IFCD/4IGC_INF5_Article19Inventory.pdf)  
3 The Asia-Europe Meeting (ASEM) is an informal process of dialogue and cooperation bringing together the 27 European Union Member States and the European Commission with 16 Asian countries and the ASEAN Secretariat. In 2010, three new countries – Australia, New Zealand and Russia – joined ASEM as Third Countries. The ASEM dialogue addresses political, economic and cultural issues, with the objective of strengthening the relationship between our two regions in a spirit of mutual respect and equal partnership.

org project currently comprises of a core team of one project coordinator and one project officer at ASEF, additionally, two external editors, one each for Asia and Europe support the editorial work of the website. Several writers from both regions are regularly commissioned to write for the website.

culture360.org's role as a "cultural web-portal set up to connect thousands of cultural practitioners of the two regions and to facilitate bi-regional cooperation in the arts as well as to promote the exchange of ideas, information and experts in ASEM countries" was acknowledged at Fourth ASEM Cultural Ministers' Meeting (9-10 September 2010, Poznan, Poland).<sup>4</sup> Further, the platform was recognised as a "concrete deliverable" of the ASEM process.

### The Need for the Platform

Following several meetings amongst policy makers and cultural practitioners of ASEM partners in recent years, it became clear that there was a need to facilitate information flow on the arts and cultural cooperation between Asia and Europe. Thus was born the idea of culture360.org.

The process of setting up culture360.org was based on a series of stages emphasising research, consultation, utility and sustainability. This process of establishing the platform is documented through the publication "Cultural Partnership Mapping: Towards the Development of a Multi-disciplinary Asia-Europe Cultural Portal."<sup>5</sup> This study shows that there were no comprehensive, multi-disciplinary resources that focused on cultural cooperation between Asia and Europe and acted as an interface between the interests of governments and cultural organisations, policy makers and artists.

Though information on culture and the arts are available, they are often disparate and not readily accessible. Much of the information is not available online. Further, the quality and relevance of the information vary considerably from country to country. In addition, language differences also hinder cooperation between the two regions. The problem is even more acute in Asia. As such, studies revealed that there was a general lack of awareness and appreciation of what Asia and Europe had to offer to each other in the field of arts and culture. Hence, the idea to create a multi-disciplinary Asia-Europe cultural portal was explored at the First ASEM Conference on Culture and Civilisations (Culture Ministers' Meeting) in 2003.

### The Structure of the Platform

As a portal and platform that connects Asia and Europe through the arts and culture, culture360.org has been providing relevant, high-quality content from governments and civil society on cultural exchanges between the two regions. Special attention is given to the balance of information from Asia and Europe. However, the site also aims to reinforce information on new ASEM countries (namely, Australia, New Zealand and Russia), smaller Asian countries and Eastern European countries (Article 9 a).

This online platform for information and exchange emphasises content on projects, news, publications and opportunities that are connected to contemporary artistic genres and practices. In order to facilitate easy access, the website navigation is designed according to the following structure:

- **News and Events:** In this section, the aim is to feature news and initiatives which are of interest to the "other" side as a good practice or case study in a certain genre/discipline. This part of the website is also used to publish information on ASEF's projects, providing an overview of partnerships with cultural organisations from several European and Asian countries members of ASEM.
- **Opportunities:** This section includes open calls for projects, grants, research papers, training events and workshops on different topics.
- **Perspectives:** By commissioning thematic articles, interviews and/or research papers, this section aims to provide in-depth content on relevant issues for the arts and culture sector with a specific Asia-Europe perspective.
- **Community:** culture360.org acts both as an online tool for finding relevant information and as a platform for users to share their content. Members are invited to create their own blogs on arts and culture, interact with other cultural professionals through groups/networks and connect with wider audiences. This section of the website is a powerful tool to promote continuous dialogue between civil society.
- **Research and Resources:** The Cultural Resource Directory integrated under this section provides links to and brief presentations of organisations involved in the visual arts, performing arts, new media arts, film, literature, cultural management and policy in Asia and Europe. Organisations working in the field of heritage are also included and part of the cultural mapping of the country. The "country profile" featured on the website aims to be developed to display a dynamic mix of content, showing organisations, partners, inspiring artists

<sup>4</sup> Chairman's Statement, Fourth ASEM Culture Ministers' Meeting (10 September 2010). Document available online at: <http://4asemcmm.mkidn.gov.pl/en/preparatory-meetings-and-documents>

<sup>5</sup> Available online on the ASEF website at: [http://www.asef.org/index.php?option=com\\_project&task=view&id=339%29](http://www.asef.org/index.php?option=com_project&task=view&id=339%29)

and members of the website from that particular country.

In its next phase, culture360.org will host sub-sites dedicated to film, photography the Asia-Europe Museum Network (ASEMUS) and arts and sustainability in 2011.

**Next Steps**

Over 800 organisations in Asia and Europe are currently linked to culture360.org and have been invited to cross link the portal with that of their own organisation. In the next phase, ASEM Cultural Ministries will be encouraged to link culture360.org to their website and strengthen the portal's visibility and use in member countries.

culture360.org aims to connect with both government and civil society actors in the arts. The process of clustering information by country in the Cultural Resource Directory will enhance the visibility of culture ministries and their projects on the website, while also fostering their active engagement with culture360.org.

In order to outline a good governance and operational structure for the website, an annual meeting with key arts organisations, including other online platforms, is organised to discuss strategies for strengthening the position of culture360.org as an important player in the digital cultural landscape.

culture360.org is increasingly present at various significant offline events and meetings, thus connecting with communities of artists and cultural practitioners from both regions and strengthening partnerships with different cultural organisations. These efforts will ultimately lead to increased visitors to culture360.org and contribute to the website's success.

**More information:** [www.culture360.org](http://www.culture360.org)

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Webportal culture360.org

# Assessing the Diversity of Cultural Expressions

## The French Observatory of Music Diversity on Television<sup>1</sup>

Heritiana Ranaivoson

The Observatory of Music Diversity on Television is an innovative and exemplary case from France related to Article 19 of the Convention, namely the exchange, analysis and dissemination of information. It is so far the only institution that compiles such statistics in the field of music and plays a key role in enabling policies in favour of diversity.

**T**he Observatory of Music Diversity on Television (ODMT) is a public institution that was created in France on 13 May 2009 for an open duration of time. The Observatory provides information on the dissemination of musical content through television. It is a best practice because:

It is innovative. There is no comparable public institution in another country which provides regular statistics on diversity in the recording industry.

It has an impact on people's quality of life because the data it provides may be used to advocate for more diversity, and thus notably more choice for the viewers, a greater place for new artists or marginally-represented genres.

It is sustainable. The activity of the ODMT (and, of the Observatory of Music in general) mainly consists of collecting, reprocessing and analysing information.

It has a potential for replication as long as its key principles are respected, although costs could be a challenge.

### The Observatory of Music Diversity on Television

The ODMT was set up inside the Observatory of Music and is funded through the *Cité de la Musique* and the *Conseil supérieur de l'audiovisuel*. The Observatory of Music aims at providing data on the economics of music industry.

The specific aim of the ODMT is to **regularly** (at least every year) provide data on the display of music content and the promotion of musicians on television. The ODMT does not directly promote or advocate for diversity. It is, however, striking

that the Observatory is not named the Observatory of Music on Television but includes the word 'diversity'. In fact, the data it provides can be used to point at the possible lack of diversity.

A second key principle relies on the fact that the ODMT's resources are entirely public, which allows it to claim its **neutrality**.

Thirdly, as a public service, the Observatory of Music provides **free access to information** (although the Observatory keeps some data reserved only for professionals). Thus, the ODMT's report provides several pages of raw data that can be worked upon by scholars and students as well as analyses that can be directly used by professionals and policymakers. The methodology used to collect and compile data is thoroughly explained in the report.

Fourthly, the Observatory of Music tries to **coordinate** with private actors, so as to have them involved as much as possible. Thus, a professional committee participates in the functioning of the ODMT, which includes representatives of the analysed television channels and of the music industry.

The methodology developed by the ODMT is rather heavy, as it tends to exhaustivity: 17 channels are analysed 24 hours a day, 7 days a week, which include hertzian<sup>2</sup>, DTT<sup>3</sup> and cable-satellite<sup>4</sup> television channels. Three forms of musical content are distinguished: clips, live performances and appearances in non-musical programmes (e.g. an interview of a musician during a news programme). This third category is new compared to what is done to assess diversity on the radio, and, arguably, important to understand the impact of television on sales of recordings. Diver-

1 The author would like to thank André Nicolas, Judith Véronique and Camille Ermissie, of the Observatory of Music, for the long and enlightening talk they gave me the Observatory.  
2 TF1, France 2, France 3, Canal Plus, France 5-Arte, M6.  
3 Virgin 17, W9 and France 4.  
4 MCM, MTV, MTV Base, MTV Idol, MTV Pulse, NRJ Hits, and Trace TV.



sity is considered **from various points of view**, in terms of: the number of, and the concentration of diffusion by, different artists or titles; the language of the song; the release date; the genre; the label.

**Why it is a Good Practice**

The promotion and the protection of cultural diversity imply being able to define and assess diversity. The necessity to collect data and to build statistics on the diversity of cultural expressions is stated in Article 19 – *Exchange, analysis and dissemination of information* of the Convention: “1. Parties agree to exchange information and share expertise concerning data collection and statistics on the diversity of cultural expressions as well as on best practices for its protection and promotion.” The ODMT is so far the only institution that compiles such statistics in the field of music.

Moreover, the ODMT’s activity is crucial on the one hand *ex ante* to address the need for policies and how they should be designed, and on the other hand *ex post* to evaluate the effectiveness of such policies. Actually, as Bernier recalls, getting statistical data on cultural production and consumption is crucial to better understand the needs in the cultural field and, thus, define cultural policies.<sup>5</sup> He gives the example of New Zealand where a 1999 study showed that local content was under-represented. In reaction, the situation has been improving from 2002 onwards. In the ODMT’s 2009 report, it was observed that TV shows that include music were old-fashioned, which led to the recommendation of creating a system to promote the creation of new TV formats.

More generally, following the adoption of the Convention, several official documents have recognised the importance of promoting cultural diversity, on the one hand and collecting statistics on the cultural sectors, on the other.<sup>6</sup>

The ODMT’s main asset is that it relies on a few key principles (regularity, neutrality, coordination, free access to information). In addition, it takes into account a **plurality of views** on music diversity. On the other hand, a definition of **what is diversity** is missing here. For example, it is not clear why there are only three categories in terms of the language used for the song (French, Instrumental and International). There are very different songs within the category “International” and some of them might clearly add in terms of diversity if they correspond to languages and cultures rarely visible on French television.

In general, a practical definition of ‘what is diversity’ would help strengthening the approach, like the distinction made by Stirling between variety (the number of categories), balance (the way the elements are spread among categories, e.g. the market shares) and disparity (the degree of difference between the categories).<sup>7</sup> The definition is now being promoted at UNESCO level<sup>8</sup> and agreeing on a basic common definition is a prerequisite for building internationally comparable data.

In conclusion, the need to assess and follow up on the diversity of cultural expressions to enable policies in favour of diversity is a strong argument in favour of having the ODMT replicated in other countries and to other sectors. Cost may be an issue. No exact figure could be obtained on the ODMT’s budget. The ODMT is, however, only one activity among many,<sup>9</sup> while the staff of the Observatory of Music is composed of only four persons.<sup>10</sup> Moreover, key principles are crucial in the success of such a system. It goes without saying that all this needs strong political will not to leave the collection and analysis of data to industry professionals alone.

**More information:**  
<http://observatoire.cite-musique.fr>

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5 Bernier, Ivan (2003), “L’utilisation des données statistiques dan les négociations sur un nouvel accord international sur la diversité culturelle à l’Unesco”, Chronique 7-8, available at: <http://www.diversite-culturelle.qc.ca/fileadmin/documents/pdf/chronique03-09-10.pdf>.

6 See e.g. European Commission (2007), *Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on a European agenda for culture in a globalizing world*, (SEC(2007) 570), Brussels, 10.5; UNESCO (2009), *The 2009 UNESCO Framework for Cultural Statistics (FCS)*, UNESCO Institute for Statistics, Montreal.

7 Stirling, Andrew (2007), “A General Framework for Analysing Diversity in Science, Technology and Society”, *Journal of the Royal Society Interface*, 4 (15), p.707-719, August.

8 UNESCO (2009), *op. cit.* For a discussion of Stirling’s definition, see Ranaivoson Heritiana (2007), “Measuring cultural diversity: a review of existing definitions”, Expert Group Meeting on the Statistical measurement of the diversity of cultural expressions, UNESCO Institute for Statistics (UIS), Montreal, September 27-28 (31 p.), available at: <http://www.uis.unesco.org/template/pdf/csc/cultdiv/Ranaivoson.pdf>. Ranaivoson, 2007.

9 Including a regular follow-up of the recording markets; diversity of music on radio; supply of music content on digital services; advertisement on radio and television by music producers; and, occasional studies.

10 A share of the budget however consists in buying data of external firms (Yacast, Médiamétrie, GfK).

# A Journey through Colombian Music

## The Cartography of Musical Expressions in Colombia

Sandra Velásquez Puerta

A journey through Colombian music, its sonorities and location in the territory. A trip for nationals and foreigners that shows the diversity and dynamics of the country's living musical patrimony. The Cartography of Musical Expressions in Colombia is a knowledge-production project that shares musical knowledge mediated by communication and information technologies.

Where is traditional music located in Colombia? How much of this music comes from indigenous communities? Which of these are produced in urban contexts? What are the instruments in traditional music and how are typical traditional groups made up? If I live in the south of Colombia, do I have access to the music created in the north of the country? Can I listen to pieces of this music? In order to answer all these questions, it is necessary to look up the Cartography of Musical Expressions in Colombia, a project that acknowledges the diversity of musical expressions in the country, enables access through the web and gives producers the opportunity to disseminate their creation.

### Documenting Traditional Music

The initiative, led by the Musical Documentation Centre of the National Library since 2003, complies with the intentions stated in the introduction of the Convention. The published musical content acknowledges the importance of traditional knowledge and the vitality of cultures, especially those of minorities and native cultures. In these cases, the Cartography has provided the opportunity to publish the characteristics of the eleven axes of traditional music that influence all music from the different regions in the country: from the music made on the islands and border music to interior music; from the Caribbean and the Pacific to the 54 Traditional Music Festivals celebrated in Colombia.

For each piece of traditional music available, an introduction by specialised researchers can be found, as well as information about typical groups with traditional instruments and examples of musical works that highlight the participating groups and the recordings made. Pictures of different musical expressions are also available.

All this information is classified according to the differences in the Colombian geography, from hydrographic information, relief, political division and villages to capital centres. Therefore, people consulting the Cartography can easily place the production and distribution tours and the consumption of musical expressions. This geo-referenced information can be used for pedagogic purposes, research and disseminating the diversity of Colombian music.

In relation to indigenous people, it is to highlight another information level ready to be published, aimed at disseminating the sounds and musical expressions of native cultures. In order to produce this content, the heads of the indigenous communities were trained in Information and Communication Technologies, so that they themselves could publish and update the information.<sup>1</sup> This kind of music, so far only known in their more immediate context, now has a window open to the world, thanks to its publication on the web. Besides, indigenous musicians who share this information are now motivated to use new technologies. This fact represents personal and community benefits, since it contributes to reduce the digital and cultural gaps, an important aspect in Colombia where the average use of the internet is lower than other countries in Latin America.<sup>2</sup>

Another aspect in the introduction of the UNESCO Convention related to the Cartography is the acknowledgment of intellectual property rights. The information is published on the web but it is not possible to download the documents and the music, because the Cartography holds the copyright.

Besides, the authorship of the creators is recognised, no matter if the musicians, photographers,

<sup>1</sup> The indigenous representatives belonged to the following groups: Kankuamos, Arhuacos, Embera-Chami y Wayuu.

<sup>2</sup> Source: Comisión de Regulación de Comunicaciones (En. Commission for the Regulation of Communications) is the regulatory body of the communications sector in Colombia; and, Sistema de Información Unificado del Sector de las Telecomunicaciones (En. Unified Information System of Telecommunications Sector). Quoted in the article, *Cartography of musical expressions in Colombia, an experience of modeling of collaborative knowledge*, written by Jaime Humberto Quevedo Urrea.



Cartography of Musical Expressions in Colombia, 2001-2002

composers or researchers publish the information. The Cartography makes use of the “Quotation Right” that allows publication of works ensuring authors’ and performers’ rights.

### Objectives of the Project

Regarding the objectives of the Cartography, on the one hand, there is interest in spreading and preserving the documentary musical patrimony, and on the other, recognition of the need to broaden the possibilities of contact for the population, so that there is a higher level of understanding and appropriation of the diversity of Colombian musical expressions. This is a necessary condition given the situation of the country, as Romero Garay points in relation with music and its dissemination:

“Given the great quantity of musical expressions developed in our country, the richness and diversity, the high mobility and transformation of the production mechanisms, recreation and diffusion of the multiple and present musical expressions, either current, died out or non-active, and the need to generate a circulation channel that promotes their acknowledgement and value not linked to massive and conventional media.”<sup>3</sup>

The goals and needs stated are articulated in the National Music Plan for Peaceful Co-existence at the education schools in traditional music and the National Plan for the Promotion of Reading and Libraries that aim at:

“Encouraging co-existence links based on the value of cultural creation, the respect for diversity and equal social participation, promoting global access to information and knowledge, without physical, technologic, socio-cultural or ideological restrictions, through the production of written, audible and/or audiovisual means that enable the recognition, the preservation, the transmission and recreation of communities’ oral and written traditions.”<sup>4</sup>

### Relation to the Convention

The purposes highlighted in the Cartography are related to the Convention’s objectives of creating conditions for cultures to develop and interact freely, as well as to encourage dialogue between cultures (Article 1). This way, the published information about the different types of music is constantly updated by their creators, producers or researchers. Online Colombian visitors can learn about their own music and generate exchanges as well as contact people from other countries who are interested in Colombian sounds. In order to show the use of the Cartography, it is important

<sup>3</sup> Romero Garay, OMAR. Preliminary proposal for the design of a website containing the “Musical Map of Colombia”. Administrative document of the CDM. August, 1<sup>st</sup> 2006.

<sup>4</sup> Reading and Libraries Policy available at: <http://www.mincultura.gov.co/index.php?idcategoria=22803>



to highlight that 1355 people visited the website over a six-month period, including from Colombia and countries such as Mexico, Spain, Venezuela, Argentina, Equator, Brazil, Cuba, Uruguay, Canada, Germany, France, United States, Peru, Puerto Rico, Poland, Guatemala, Costa Rica and Uruguay.

Additionally, when thinking of the principles recorded in the Convention, the Cartography fulfils the principle of equal dignity and respect for all cultures (Article 2, 3). For this website, traditional music is as important as the music from indigenous people, as well as band practices and contemporary and urban music. The Cartography generates room for the publication of every musical expression, organised according to the specific characteristics of each type of music, although all of them have in common the link between the information and the geographical location that is specific to the Cartography. In this way, the principle of equitable access (Article 2, 7) to the published expressions and by the visitors is accomplished. The publication on the web enables more equity, since people can access the information from different parts of the country and even from other continents.

The possibility of access and the capacity of music to travel beyond the territories where they are created is reflected in Juana Malena's opinion of the Cartography:

“I think it is a big step towards the reconstruction of Colombian cultural expressions. The systemic and dynamic look allows preserving and giving life to memory. And all this without ruling out emergent dynamics, those that only depend on hazard and that, without looking at preferences, are scattered all around Latin America.”<sup>5</sup>

It is important to emphasise how this good practice particularly puts into practice Article 9 – *Information sharing and transparency* and Article 19 – *Exchange, analysis and dissemination of information*. Moreover, it can also be seen as a contribution to Article 6 – *Rights of parties at the national level* and Article 7 – *Measures to promote cultural expressions*. This experience is a measure that gives opportunity to the communities and indigenous people to share their music, enabling knowledge exchange and rapprochement among cultures.

This online publication also guarantees the fulfilment of Article 12 – *Promotion of international co-operation*, as it encourages the use of new technologies and generates cultural exchange not

only among Colombian musicians but also with other countries.

**More information:**

[www.bibliotecanacional.gov.co/tools/marco.php?idcategoria=38984](http://www.bibliotecanacional.gov.co/tools/marco.php?idcategoria=38984)

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Cartography of Musical Expressions in Colombia, 2001-2002

<sup>5</sup> Testimony found at Juana Malena's Cartography blog. Researcher in Music Anthropology. Available at: <https://www.blogger.com/comment.g?blogID=45619206935448067&postID=1957956647496235437>



# Connecting the Creative Sector in Africa

## The Arterial Network<sup>1</sup>

Jesmael Mataga

Initiated in 2007, the Arterial Network is a continental network of artists, cultural activists, arts NGOs, cultural enterprises and others committed to developing African music, dance, theatre, literature, craft, design, visual arts and film in their own right, and as means to contribute to democracy, human rights and development in Africa.

As a player in the cultural industries in Africa, the Arterial Network has – in just a few years of existence – demonstrated its potential to positively impact the diversity of the African cultural industries. Rooted in the ideals of implementation of the Nairobi Plan of Action on the Creative Industries in Africa (2008) and other cultural policies in Africa, the Network counts among key civil society initiatives working on the principles and towards the objectives of the UNESCO Convention. The working methods, spaces, platforms and techniques of engagement it has created can be replicated in other countries in the world for advancing the principles of the Convention.

### How the Network was Born

The Arterial Network's origins lie in the activities and ideals of civil society in the African creative sector. In 2007, over 50 civil society delegates from 14 African countries met on Goree Island, Senegal to discuss the theme, Revitalising Africa's Cultural Assets, given that the African contributes less than 1% to the world trade in creative goods and services. Participants resolved to unite across national borders to address their common challenges. The Arterial Network – a civil society network of artists, NGOs and institutions engaged in the African creative sector – was born. The vision of the Network is that of a vibrant, sustainable African civil society in the cultural and creative sectors, who are engaged in the practice in the arts in their own right, as well as in a manner that contributes to poverty alleviation, development, human rights and democracy on the African continent.

At the first 2007 meeting, a Task Team was elected to represent the five African regions and a Secretariat appointed to coordinate the activities of the Network. It was agreed that the Network would meet every two years to assess progress made and set the agenda for the next few years.

The second conference of the Arterial Network was held in Johannesburg in September 2009. 130 delegates from 28 African countries participated. Here, a constitutional framework was adopted and a 10-member Steering Committee elected. Further, country representatives were mandated to establish Arterial Network branches in as many African countries as possible.

The Network's secretariat is based at the African Arts Institute in Cape Town and is supported by Spier, a South African leisure and hospitality Company that is also a keen patron of the arts. Much of the Network's support derives from European sources including HIVOS<sup>2</sup>, Doen Foundation, Commonwealth Foundation, Africalia, Mimeta Foundation and the European Union. Full membership is open to all African artists and cultural NGOs as well as to enterprises based in Africa and subscribing to the Network's aims. Honorary membership is open to partner organisations and to Africans living abroad. The Network primarily uses English and French in its activities, but also employs Portuguese and Arabic, thus making it highly effective in Africa, a culturally- and linguistically-diverse continent.

### What it Aims For

The Arterial Network aims to network, lobby and advocate for the African creative sector. To this end, it collects and distributes relevant information to empower the sector, provoke new debates on practice and theory of arts and cultures as well as develop African positions and leadership on such issues. The Network helps building national, regional, continental and international circuits to distribute African cultural goods and services and enable African artists to tour their works and generate income through their creative output. It facilitates the training and development of human resources required to practice, distribute and market the arts and creative goods and services of the African continent. Local, regional, continen-

<sup>1</sup> The report is largely derived from two reports made available by the Arterial Network secretariat in Capetown. I.e. *Arterial Network: Advancing Africa's Creative, Arterial Network Brochure*, August 2010 and the *Arterial Network Conference Report, 2009*.

<sup>2</sup> Humanist Institute for Development Cooperation

tal and international resources in support of the development, promotion and distribution of African creative goods and services should be mobilised. Finally, the Network aims at improving the working and living conditions of artists and creative practitioners on the African continent as well as defend their rights.

### How the Network Engages

Forms of engagement promoted by the Network could take one of the following forms: as initiators and organisers of a project, in collaboration with a funding partner; as initiators of a project outsourced to an organising agency, in collaboration with a funding partner, as partners in a project initiated by the Network or others and co-funded by various partners, and funding or in-kind support to projects initiated by others.

### How the Network is Structured

In terms of Arterial Network's constitutional framework, the biannual conference of members elects a Steering Committee comprising two representatives per region (North Africa, East Africa, West Africa, and Southern Africa) to provide leadership for a period of two years. A General Council comprising country representatives (the elected chairpersons of national Arterial Network branches) meets at least once per year to evaluate progress and provide direction for the next year. Members in each country elect a national Steering Committee to oversee the affairs of Arterial Network in that country. However, the plan is to establish at least five regional secretariats (one per region) to help develop and sustain national networks and activities in each region. Ultimately, the idea is to have a secretariat in each country running the affairs of the national creative civil society network. A continental Secretariat – currently based in Cape Town – manages the day-to-day affairs of the Network.

### Activities Undertaken

In the last few years, Arterial Network has compiled and distributed monthly newsletters in English and French sharing news relevant to Africa's creative sector. It launched the website [www.artsinafrica.com](http://www.artsinafrica.com) to provide information about the arts in African countries. Two ten-day winter Schools, each training activists from 17 African countries in building sustainable artists' networks, have been hosted. A cultural policy task team has been established to devise a cultural policy framework for African countries, based on international and African cultural policy instruments. The Network has facilitated the participation of African artists and cultural activists in numerous international and regional conferences, workshops and training sessions.

Moreover, the Network is in the process of devising toolkits on arts marketing, arts advocacy and fundraising, developing a directory of information about the arts on the continent, establishing an African Fund for Arts and Culture transcending national boundaries, hosting regular seminars and preparing papers to inform its members about themes such as culture and development, climate change and the arts, the creative industries etc., and creating databases of a range of networks including festivals, creative cities, and business sponsors of the arts to further lay the basis for advancing the creative sector.

### Culture and Development in Africa<sup>3</sup>: the Network's Vision

Though the network is only a few years old, its activities so far and its vision for the creative sector have a potential to change the landscape of creative industries in Africa. Their vision highlights the crucial need for building capacities of the sector across the continent. Lobbying and bringing together various stakeholders can be successfully done through the intervention of civil society. Delegates at the Arterial Network Conference in 2009, which was held on the sidelines of the 4<sup>th</sup> World Summit on Arts and Culture, set the following agenda for the Network's activities for the next 3-5 years<sup>4</sup> to reach its described vision.

The vision of Arterial Network would be reflected in the following concrete ways:

1. Festivals: at least one major annual or biannual festival/event in each artistic discipline celebrated across the continent. In the medium term, to have at least one such festival event per African region and ultimately, to have a national arts festival in each country. These festivals would form a network of festivals across the continent to promote and encourage the arts and create regional and international markets.
2. At least two cities per African region being earmarked as "creative cities" or cultural capitals within their regions, forming a circuit of at least ten cities across the continent with the requisite infrastructure, human capacity, resources, marketing expertise and political space to host major festivals, events and tours by regional, continental and international artists. Ultimately, to have at least one city per country highlighted as the "cultural capital" in which to invest cultural resources.
3. At least one sustainable, national, multidisciplinary network of artists, NGOs and civil society

<sup>3</sup> For a further discussion on the relationship between development and culture in the context of the African continent see Van Graan, M. *Introductory Paper: Culture And Development*, Arterial Network Seminar Series, [www.Arterialnetwork.org](http://www.Arterialnetwork.org)  
<sup>4</sup> see ARTERIAL Network Conference Report, 2009.

- players in the creative sector in each of the 53 countries to represent the interests of the creative sector in that country and to link them into a continental network of national networks. Ultimately, each discipline would have its own national, regional and continental networks linked into the national and continental Arterial Networks. Initially, one country network is to link with a similar network in the global north (e.g. The Netherlands linked to Mozambique or Italy linked to Ethiopia) for a fixed time period (e.g. five years) to build financial, human and infrastructural capacities not only to ensure the long-term sustainability of the African network, but to also create structural North-South cooperation and access to each other's markets as per the UNESCO Convention.
4. One continental secretariat and, at least, five regional secretariats (one per region) to help develop and sustain national networks and activities in each region. Ultimately, to have a secretariat in each country running the affairs of the national creative civil society network.
  5. At least one website providing detailed directory-type information about the arts in every African country and one website providing detailed information about leading artists in every discipline in every African country. Ultimately, at least, 5000 African artists across all the art disciplines and active regionally and globally with works of relatively high quality to be listed.
  6. A generic cultural policy based on existing international, African and national cultural policies that could be adapted to the specifics of each country, and cultural indicators to monitor cultural development in each country.
  7. At least one training institution per region providing excellent education and training in the various arts disciplines (music, theatre, film, dance, literature, visual arts), in arts education (i.e. training people who can train others) and in cultural entrepreneurship and arts management i.e. to create and support regional hubs of excellence, ultimately leading to national hubs of excellence.
  8. At least one continental research agency to undertake research into every aspect of the arts on the continent; in the medium term, to have one per region and ultimately, one per country.
  9. A transcontinental fund to support sustainable arts networks in each country with a capital fund of 58 million Euros to support – indefinitely – 40 national networks, 4 regional secretariats and a continental secretariat (5.8 million Euros per year).
  10. A transcontinental fund to support the production and distribution of African creative goods and services, with a capital fund of 75 million Euros (and allocating 7,5 million Euros per year).
  11. Catalysing other networks on the continent with whom civil society artists' network could engage strategically in the future, including, among others, a network of public arts funding bodies, a Pan-African network of business sponsors of the arts and a network of international partners active in the African creative sector.
  12. A cadre of well-informed and confident leaders in every country who could represent the interests and views of their creative constituencies at national, regional and international levels.
  13. A continent with a vibrant creative economy, breaking down historical, colonial, language and geographical divides through regular tours, exhibitions, residencies, exchanges and collaborations by its artistic community.

**Arterial Network as a Good Practice**

As the above vision, objectives, activities and plans of Arterial Network show, it has already put some of the objectives of the Convention into practice. There is a point of convergence between its focus on specific African policies on culture such as the Nairobi Plan of Action (2005) and the aims and objectives of the UNESCO Convention. The major areas of contribution of the Network are likely to be in lobbying, building of creative networks and capacities in Africa from a civil society point of view. The fact that the Network is continent wide, but also structured to be effective at regional and country levels makes it a unique and effective platform for realising its goals. In an African context, civil society participation is crucial in the success of the implementation of the Convention. They can succeed where more political and less flexible public agencies cannot. By filling this gap, they can act as important catalysts for developing the arts and cultural sectors. The Network is also a good means for awareness-raising and sharing of good practices on the continental level.

By providing a set of connections for continent-wide exchange in the creative industries, the Network has demonstrated potential to be a space

through which the principles and provisions of the Convention can be advanced and promoted in Africa. The ambitious project has the potential to bring together important stakeholders through an Africa-wide linkage. The Network can become a catalyst for advancing active, mutual partnerships between civil society, State institutions and other stakeholders. It is an innovative way of bringing a diverse continent together. Given the geographical, political, cultural, linguistic and – sometimes – ideological expanse of the African continent, it is a mammoth feat to have an effective common platform for engagement, sharing and exchange. Yet, the Network's approaches are pioneering in that they simultaneously take a continent-wide approach and strengthen local (national) and regional structures, through regional secretariats, national committees and country representatives. This decentralising strategy empowers the local while allowing them opportunities to engage with the regional and, indeed, the global.

The initiative clearly advances the objectives and guiding principles [Articles 1 a) - i) and Article 2] of the Convention.

As a platform for engagement, sharing, advocacy and training in the creative sector in Africa, the initiative is directly working towards the protection and promotion of cultural diversity [Article 1a)]. As a growing continent-wide network, it also creates the conditions for cultures to flourish and freely interact in a mutually beneficial manner [Article 1 b)] and encourages dialogue among cultures while allowing for cultural exchanges. The aims of the Network clearly complement the Convention's objective of promoting respect of cultural expressions and raising awareness of its values at local, national and international levels [Article 1 e)]. More importantly, one of the guiding principles of the Network is recognising the significance of the relationship between culture and development. By engaging with this notion in the African context, the initiative can lead to a contextualisation of the objectives of the Convention. Further, the Network strengthens international cooperation and solidarity and enhances the capacities of developing countries in order to promote the diversity of cultural expressions [Article 1 i)].

The Arterial Network represents the role of civil society in adapting international legislation to suit local contexts. The Network's vision and goals are framed with a clear understanding and consideration of the context of the conditions in which it is active, namely of the African continent. African governments have signed commitments to a range of international and African cultural policy instru-

ments and plans including the African Cultural Charter, the UNESCO Convention, the Nairobi Plan of Action on Cultural Industries and the Belgrade Recommendation on the Status of the Artist. If these commitments are actually realised in practice, it would radically improve conditions for the arts on the African continent. The primary reason for the lack of implementation of these instruments – and for a general failure to implement arts and culture policies at national level – is the lack of political will. This will only change when there is sufficient civil society pressure, backed by regional and international partners, to effect such change (Mike van Graan, 2009).

For the Convention, successful implementation will depend on enhancing civil society awareness and involvement. Creating continuous platforms of exchange and interaction between governments and civil society is crucial to the success of the operationalisation of the Convention in different contexts. The Arterial Network creates platforms at the national and continental levels to allow for dynamic policies that reflect changing realities. The Network offers the arts community in Africa an opportunity to work together across disciplines, with the backing of African counterparts and international networks and partners. Development of national cultural policies and establishment of creative industries at national levels need to be reinforced by regional approaches.

The need for systematically increasing exchange of cultural knowledge between neighbouring countries is an important dimension for reaching the objectives of the Convention. As a good practice, the strategies, structures and programmes of the Arterial Network have potential for replication. They can inspire such initiatives in other continents with similar contexts. The Network benefits a wide spectrum of stakeholders from the artists and journalists to arts institutions, networks and State organisations. Though its structure and activities, the Network is building the capacities





of the arts sector in African countries. By doing so, it advances many of the ideals of Section IV of the Convention namely Rights and obligations of parties.

Many States in Africa have ratified numerous international agreements but implementation is lacking due to various factors, among which lack of political will and capacity to operationalise – agreements are significant. By building national structures in countries and linking them to a regional and continent-wide network, the Network facilitates the implementation, at the national level, of various Articles including Article 7 – *Measures to promote cultural expressions*; Article 9 and 19 on information sharing; Article 10 – *Information sharing and public awareness*, Article 11 – *Participation of civil society* and Article 12 – *Promotion of international cooperation*. The Network can thus be an effective platform for ensuring that the Operational Guidelines developed for these important Articles are contextualised and implemented across Africa.

**More information:**

[www.Arterialnetwork.org](http://www.Arterialnetwork.org),  
[www.artsinafrica.com](http://www.artsinafrica.com) and  
[www.africanartsinstitute.org.za](http://www.africanartsinstitute.org.za)

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Activities of the IFCCD

## Brochure on the UNESCO Convention and the Movement of Coalitions

Vancouver, Canada from March 27 to 29, 2009  
 Sydney, Australia from July 7 to 8, 2010

This brochure (published in 2008 and updated in 2010) explains the principles and objectives of the Convention, and presents the mission of the IFCCD and the Canadian Coalition for Cultural Diversity. Hard copies are distributed at national and international events. An electronic version is available online: [www.ifccd.com](http://www.ifccd.com) and [www.cdc-ccd.org](http://www.cdc-ccd.org). The project was jointly funded by the International Federation of Coalitions for Cultural Diversity (IFCCD), the Coalition for Cultural Diversity (CCD) and the French Coalition for Cultural Diversity.

# Artistic and Political News, Discussions, Research and Education on and through Cultural Diversity

## Brazilian Observatory for Cultural Diversity

Nísio Teixeira

The Observatory for Cultural Diversity (OCD) is a Brazilian NGO promoting collaborative action among cultural managers, art educators and researchers since 2005. The OCD works through information (website), training (annual seminars, workshops, courses; including participation in the Programa *Pensar e Agir com a Cultura* (Culture – Think and Act programme) and research on cultural diversity. The OCD has been created because of and inspired by the Convention.

OCD maintains a website that offers resources on cultural diversity, a part of which was created or promoted by OCD itself. The observatory promotes seminars, workshops and coordinated a tuition free development working programme that includes discussion about the history and general aspects from the Convention. This programme not only disseminates information on the Convention, but also gathers local cultural actors in several cities to share information and implement political action on the behalf of their own local culture and cultural diversity.

The above-stated four arguments as well as many aspects of the OCD's structure of inspiration, dissemination, education and action bring the Convention into a daily practice and could be considered easily replicated.

### Inspiration

OCD was established in 2005 inspired by the discussion on the UNESCO Convention at that time. It was started as an academic project coordinated by Professor José Márcio Barros in the Catholic University of Minas Gerais (PUC-MG) located in Belo Horizonte, the capital city of Minas Gerais, the third biggest city in Brazil. Since then, and also in association with *Universidade Estadual de Minas Gerais*, UEMG (University of Minas Gerais), OCD is engaged in the production of information, research and studies related to strategies for the promotion and preservation of cultural diversity.

The inspiration of the Convention is explicitly stated on their website, wherein OCD states that it works with the view that cultural diversity “is

not an innate characteristic of mankind, but a dynamic dimension built day by day.” Furthermore, OCD works “to produce knowledge and information; generate pedagogical skills, cultural and managerial; encourage research and innovative practices, and provide artistic experimentation in the field of cultural diversity as a structural element of collective identities open to dialogue and respect”.

OCD believes that action to protect and promote cultural diversity, once turned into political practice contribute to citizenship and human development. OCD promotes cultural diversity through seminars, debates, workshops and courses such as Culture – Think and Act, an important working programme linked to the organisation. To fulfil its mission, OCD articulates public-private partnerships with government institutions (such as the Brazilian Ministry of Culture and the Clovis Salgado Foundation); civil society actors (such as the Brazilian Institute Kairós); the private sector (such as the Arcelor Mittal Brazilian Foundation), and others including UNESCO.

### Dissemination

The main purpose of OCD's website, coordinated by journalist Leandro Lopes, is to disseminate information on cultural diversity inside and outside Brazil through photos, videos, news, reports and events related to this subject. The site also includes the history of the OCD, relevant texts on cultural diversity (including the Convention), a brief timeline of the international debate on cultural diversity, OCD's main activities, and information about current or offered courses as well as seminars promoted by or participated in by OCD.

Additionally, the website also suggests links to other relevant programmes and networks. As for the OCD's website monthly average in terms of users, it receives around 5000 visitors, each of whom browses the site for 12-25 minutes.

Free seminars, debates, short workshops and courses on promotion and preservation on cultural diversity were among the first types of OCD actions in 2005 and still remain a part of its activities. In 2010, for instance, OCD organised their *V Seminar on Cultural Diversity* with UNESCO and *Itaú Cultural* (a private enterprise). Within five years, these actions have gathered local, national and international contributors and professors from several fields, reaffirming OCD activities themselves as examples of cultural diversity. Some of the seminars resulted in articles and books: *Diversidade Cultural – da proteção à promoção* (Cultural Diversity – from protection to promotion; Belo Horizonte, Autêntica Editions, 2008, in Portuguese only). The OCD currently prepares a new publication that will feature its main activities over the five years of its existence.

### Education

OCD also promotes research, workshops and courses on cultural diversity. OCD maintains the following research studies: *Identity and Diversity, cultural policy of the Brazilian Ministry of Culture (BMC)*; *The Brazil Quilombo, Cultural diversity in Belo Horizonte's cultural policy and Miscellaneous – Collective youth and cultural diversity*: an experimentation laboratory with image and sound.

Since 2005, OCD has been promoting courses and debates in many cities of Minas Gerais. In 2009, OCD promoted two courses: *“Educating for diversity – Art, Culture and Education”* and *“Cultural Journalism and Diversity”*. They have also conducted workshops such as *“Creative Process and Cultural Diversity”* and *“Circulating dances”* and a seminar, *“Networks, Collective and Co-operative Action: Digital Culture, Electronic Art and Cultural Diversity in tension and expansion in the contemporary world.”* OCD is also involved in *Diverso (Diverse)*, a research project with PUC-MG and *Fapemig* (the government's state research fund) to study the practices on the protection and promotion of the diversity of cultural expressions in the Extended Metropolitan Area of Belo Horizonte.

The OCD also integrates *Culture – Think and Act*, an itinerant programme that has been attended until the present day by around 1800 participants, ranging from 16-74 years of age including artists, cultural producers, cultural, educational and

environmental activists, public administrators and professionals – at no costs for them. These participants came from nearly 168 cities (from those 35 ones where the course takes place or nearby areas – see maps), most of them in Minas Gerais state. The programme's mainly goal is to “disseminate and strengthen the concept of culture as a key factor for development through collaborative action, integrate and enable managers to plan and carry out programmes and projects of public interest”.

*The Culture – Think and Act* programme is coordinated by Professor Barros and supported by José Oliveira Jr. (Supervisor), Priscilla D'Agostini (Producer), a team of eight professionals who are responsible for the selection process with the candidates, local teams in every city and, finally, around thirty guest teachers from many disciplines (from law to dance). They are all involved in this 170-hour programme aimed at the articulation of a conceptual and practical dialogue on cultural diversity in the following five steps:

- 1) *Conceptual axis* dedicated to a theoretical and methodological study (comprising of the bulk of the course with 84 hours of study; discussion on the UNESCO Convention is included here);
- 2) *Experimental axis* comprising of several exercises dedicated to creativity, interaction and observation (covering 24 hours of the course);
- 3) *Practical axis – laboratorial projects on culture* dedicated to tutorial services on cultural projects, defined by the participants and emphasizing local and micro-regional cultural development action (covering 56 hours of the course);
- 4) *Final seminar* towards evaluation of the programme and presentation of results (covering six hours); and,
- 5) *Double Action Network* created to support some of the axis, but mainly to integrate alumni of the *Culture – Think and Act* programme.

Participants in the programme are expected to develop a diagnostic exercise of their local and regional cultural realities. Thus, from the Convention to their local reality, they learn about and improve cultural diversity at artistic, political and management levels. These results are presented at the *Final Seminar*, when an evaluation of the entire programme takes place with the students, some guest professors and OCD staff. Questionnaires are also used for the final evaluation. According to Mr. Barros, the most recurrent demand emerging from these evaluations was continuity and expansion of programme's activities with special attention towards the maintenance of its free training programme. Finally,



Cultural Diversity Workshop at Piracicaba, São Paulo

*Double Action Network* keeps exchange and discussion alive through the web via the OCD website.

### Action

It thus emerges that OCD is a good Brazilian example for the implementation of Articles 5 to 8 of the Convention that deals with the rights and obligations of Parties to the Convention on promoting and protecting the diversity on cultural expressions; of actions that emphasise the importance of increasing cultural diversity, especially in developing countries (Articles 13 to 17), the educational emphasis (Article 10 – Education and public awareness) and the participation of civil society (Article 11) are essential elements of OCD's line of action.

After five years of testing methods of integration between education and information on cultural diversity, OCD believes that its learning experience can now be made available for replication in other national and international contexts. This observatory model is replicable and adaptable to other cultures, social or institutional. OCD places such action as one of its main goals for the future, including possible partnerships with other NGOs, public and private institutions.

### More information:

[www.observatoriodadiversidade.org.br](http://www.observatoriodadiversidade.org.br)

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## Comparative Cultural Policy Monitoring

### Compendium of Cultural Policies and Trends in Europe

The Compendium of Cultural Policies and Trends in Europe is a web-based and permanently updated information and monitoring system of national cultural policies in Europe.

This transnational project was initiated the Council of Europe in cooperation with the European Institute for Comparative Cultural Research (ERICarts) since 1998. It is realised in partnership with a “community of practice” comprised of independent cultural policy researchers, NGOs and national governments.

The content of the *Compendium's* cultural policy country profiles address the priority issues of the Council of Europe: cultural diversity, intercultural dialogue and social cohesion. The content of the *Compendium* also includes references to the emerging *CultureWatchEurope* – the Council of Europe's cultural governance observatory function – by generating and reviewing policy standards in areas of concern to governments and society by providing data, information, knowledge, comparative and trend analyses, expertise, advice and case studies. The country profiles also provide information on the historical development, present structure, legal framework, financial aspects and ongoing debates in cultural policies and trends. New indicators are constantly introduced to regularly monitor policy developments in Europe.

*Compendium* cultural policy country profiles are mainly drawn up and updated by independent cultural policy experts, in consultation with respective ministries. The information presented in the updated country profiles is derived from a variety of sources including research studies, governmental documents and reports by ministers and other key representatives, reports or manifestos of lobby/pressure groups, important statements from artists and cultural producers, from political campaigns, the media etc.

The *Compendium* is targeted at a broad audience of policy makers and administrators, arts institutions and networks, researchers and documentation professionals, journalists and students. The information and data presented online help to inform decision-making processes; conduct comparative policy research and analyses; maintain data collections; and, disseminate examples of ‘good practice’. Statistics regarding the average use of the *Compendium* show that it has become a working tool consulted on a daily basis by authorities, institutions and individuals involved in cultural policy making and research not only in Europe but world-wide.

Source and more information: [www.culturalpolicies.net](http://www.culturalpolicies.net)

# Pioneering a New Era in Cultural Journalism

## Overmundo – the Collaborative Website from Brazil

Felipe Arruda

The rapid growth in contemporary cultural production is often inversely proportional to the rate of its dissemination among the public, owing to the hegemony of mainstream media channels that prioritise mass expressions. A ‘good practice’ from Brazil is rewriting this story by connecting artists, cultural producers, journalists and civil groups interested in debating and producing culture in participative ways. This is Overmundo, a collaborative website promoting Brazilian cultural diversity with no access to mainstream media, through collaborative and innovative formats of cultural content diffusion on the internet.

“The decision about what to watch and to listen to is no longer only in the hands of mass media programming. We now have the possibility of getting to know a wide range of culture and this is what prompted the creation of Overmundo. Not only has this become possible thanks to digital technologies, but also it only makes sense when there is the possibility of people using this technology to bring their artistic creations to others. There are, of course, barriers of access to these technologies and they are not the solution for all the problems in Brazil. It is undeniable, nevertheless, the role they fulfill among people, groups and specific communities.”

*Viktor Chagas, Coordinator of Overmundo*

Overmundo is a collaborative website aiming to disseminate Brazil’s cultural diversity, especially cultural expressions, performances and productions that do not get the proper attention of the mainstream media.

### Virtual Community

As a civil society initiative in partnership with the Brazilian government, Overmundo was created in 2006 by the group *Movimento – Núcleo de Ideias* (Movement – Nucleus of Ideas), formed by Hermano Vianna, Ronaldo Lemos, José Marcelo Zacchi and Alexandre Youssef. In 2007, the initiative won the Golden Nica – the highest honour – in the Digital Communities category at the *Prix Ars Electronica*, the most important global award for new media artists and internet visionaries.

Having itself become a subject for the traditional press, Overmundo is an innovation in channeling together artists, cultural producers, journalists and civil groups interested in debating and producing culture both in Brazil and beyond, in open and

participative ways. There are no parallel initiatives in Brazil focused on cultural journalism and hardly any on such a large scale anywhere worldwide. Additionally, Overmundo is a pioneering experience of constructing a collaborative dynamic on the Brazilian internet, testing and consolidating planning and management practices of virtual communities.

### A Channel of Expression

Overmundo strives to cope with a serious problem current in Brazil as well as several other parts of the world: the consistent growth in cultural production offset by the minimum percentage that gets disseminated to the public. The hegemonic communication channels choose to diffuse mass expressions, while culture produced by small communities all over the country remain virtually invisible. In fact, the majority of Brazilian cultural productions happen without any national (or even local) dissemination or critical systematic follow-up and with almost no chance to connect with similar productions happening outside their cities and regions. This factor puts the protection and promotion of diverse cultural expressions in the country at risk.

In such a scenario, Overmundo’s objective is to serve as a channel of expression, debate and distribution for Brazilian cultural productions, as well as productions of Brazilian communities abroad, making them visible in all their diversity. To fulfil this goal, the project employs collaborative mechanisms, responsible for the decentralisation of content production as well as of the editing phases and website moderation.

OVERMUNDO

Handing self-managing powers to the users, Overmundo allows any registered collaborator to publish content on its main sections:

- *Overblog* featuring reports, interviews and critiques on culture in Brazil
- *Culture bank* covering books, discs, videos, images, podcasts, music, poems, theses etc.
- *Guide* highlighting suggestions of services, places to go to, parties and regular activities in the cities
- *Agenda* highlighting the schedule of events from the national cultural calendar

When posting, the collaborator indicates whether the posted item is definite or if it should pass in advance through an editing phase during which suggestions can be received from other users in the first 48 hours of publishing. All published content must use a Creative Commons license, which allows the download, sharing and use of the story for any non-commercial purpose, while ensuring that full authorial rights apply.

At Overmundo, decentralisation goes beyond the realm of publishing material on the site. Each collaborator can become a site editor, by voting on its favourite posts. The most voted items reach the headlines of the website, while older content leaves the front pages. This algorithm regulating the order of the headlines on the website is what composes Overmundo's front page, making it dynamic and up-to-date.

Another Overmundo highlight is the outstanding numbers reached by the website. With more than 30,000 collaborators, a current average of 1 million monthly visits and around 1.5 million page views per month, the website is accessed mainly in large Brazilian urban centres, such as São Paulo, Rio de Janeiro, Belo Horizonte, Salvador and Brasília. Its reach also extends to over 150 countries and 2500 cities all over the world. The site is frequented by a diverse public: ranging from college students to State workers; from consumers and tourists to contractors; from press agents to journalists; from Culture Point agents to managers; from artists and cultural producers to the general public.

The financial sustainability of the website still depends on private funding, in order to maintain a managing structure capable of responding to the high-activity levels generated by the monthly user access as well as specific executive demands. Since its creation, Overmundo's resources have come from Petrobras, the largest energy company in Brazil, through tax incentives for investment in cultural assets stipulated by the Rouanet Law<sup>1</sup>. Diversifying resources, without resorting

exclusively to sponsorships, is currently one of the biggest challenges of the website.

### Potential for Replication

Despite their dependency on external financial resources for sustainability, the site has great potential for replication in other countries. Overmundo's software is free, allowing for use without restrictions in other collaborative communication projects on the internet, as seen during the Brazilian Public Security Forum, ([www2.forumseguranca.org.br](http://www2.forumseguranca.org.br)), at Portal Literal ([portalliteral.terra.com.br](http://portalliteral.terra.com.br)) and at iCommons ([www.icommons.org](http://www.icommons.org)).

Naturally, replication makes more sense in countries where there is a visible gap in cultural dissemination and significant cultural diversity (both features existing in Brazil). However, this does not mean that it cannot be re-appropriated by countries without these characteristics. Some aspects that would contribute to the success of the implementation of the model are:

- Capacity for mobilisation of cultural content producers all over the country;
- Identification and articulation of cultural promoters, go-getters and institutions as well as local cultural references;
- Efficient managing capacity to help the formation and maintenance of a large virtual community;
- Common working language throughout the country, since wide involvement is made possible by the facility of communication among users;
- Existence of public internet access policies allied with an educational policy cultivating citizens capable of making constructive use of this tool.

### A Good Practice for the Convention

For its high replication potential, democratic characteristics, wide penetration power (while simultaneously also being creating a large niche community), intelligent and constructive use of new technologies and for the important avenues opened for cultural expressions that have no place in traditional media, Overmundo is a reference of good practice for the protection and promotion of the diversity of cultural expressions, being aligned with the Convention, especially in the following Articles:

Article 1 items a), b), c) and d) – regarding the protection and promotion of the diversity of cultural expressions and the creation of conditions for cultures to freely interact and exchange expressions and ideas in order to create intercultural respect, encourage open dialogues and build

<sup>1</sup> The Rouanet Law is a Brazilian law that encourages cultural investments that can be used by firms and citizens to help finance cultural projects. This law makes possible to deduct a certain percentage of the investment off the Income Tax.

bridges among people towards promoting a culture of peace, all basic premises of Overmundo.

Article 6, item 2 e) – regarding the development and promotion of free exchange and circulation of ideas, cultural expressions, goods and services, and stimulating the entrepreneurial spirit of cultural agents, aspects that are a part of Overmundo's vocation.

Article 7, items 1 a) and 1 b) – regarding the promotion of cultural expressions, especially enabling access to diverse cultural expressions possible from within one's territory, the very idea that prompted Overmundo's creation.

Article 11 – regarding the fundamental participation of civil society, an attitude that is the structural matrix of Overmundo.

Article 12 item d) – regarding the use of new technologies – essentially the tools used by Overmundo – to enhance information sharing and cultural understanding; and, foster the diversity of cultural expressions.

**More information:**

[www.overmundo.com.br](http://www.overmundo.com.br),  
[lab.overmundo.org.br](http://lab.overmundo.org.br) and  
[www.institutoovermundo.org.br](http://www.institutoovermundo.org.br)

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*The author would like to thank Oona Castro, Executive Coordinator of the Overmundo Institute and Viktor Chagas, current Overmundo Coordinator, who kindly replied to the author's interview questions and whose answers were the base for the writing of this article; Felipe Vaz, Technology and Creation Coordinator; and, Jose Marcelo Zacchi, member of Overmundo's Board of Directors.*

The screenshot shows the Overmundo website with a blue header and navigation bar. The main content area is divided into several sections:

- Header:** "OVERMUNDO" logo, user login options, "ajuda?", and logos for "PATROCÍNIO" (BR PETROBRAS and another logo).
- Navigation:** "overblog", "banco de cultura", "guia", "agenda", "perfis", "o que é", "instituto".
- overblog:** A featured article titled "Jornal Alternativus agita o Planalto Central" by "senga" from Brasília, DF. The article text mentions Ronaldo Mousinho, professor, poeta, historiador, ensaista, and fala nesta entrevista sobre o Jornal Alternativus.
- agenda:** A list of events:
  - IV Mostra Nacional de Fanzines - Santos 2010 (Santos, SP - 1/7 a 10/11)
  - Reveillon 2010-2011 na Pampulha-Belo Horizonte(BH) (Belo Horizonte, MG - 31/12)
  - "O Som do Vazio" no Projeto 12:30 Acústico! (Florianópolis, SC - 18/11)
  - Sarau Solidário (Macapá, AP - 13/11)
- guia:** A list of guides:
  - Museu Municipal Histórico e Pedagógico (Ourinhos, SP - espaços culturais)
  - Instituto Topofilico (Florianópolis, SC - passeios)
  - Skoob - sua estante online de livros (Florianópolis, SC - sites)
  - INICIO CURSOS DE FORMAÇÃO ARTÍSTICA CC NUC
- meu painel:** "publicar", "edição colaborativa", "colaborações recentes".
- filtro por estado:** A dropdown menu labeled "Selecione...".
- busca por tag:** A search input field with a magnifying glass icon.
- observatório:** A section titled "Feira Música Brasil 2010" with a description: "Shows, palestras, painéis, mostras audiovisuais e de tecnologia, encontros de negócios, apresentação de trabalhos, e, claro, muita música. Esta é a... +leia".



# One Stop Shop for Information on African Cultural Policy

## Observatory of Cultural Policies in Africa, OCPA<sup>1</sup>

Jesmael Mataga

OCPA is an independent pan-African NGO aiming to enhance the development of national cultural policies in the region and their integration in human development strategies. To achieve this end, OCPA undertakes advocacy, promotes information exchange, conducts research, builds capacities and enables cooperation at regional and international levels. The success of the effective implementation of the UNESCO Convention in Africa depends on a certain level of localisation of the document and an understanding of the environment within which the cultural sector works therein. Of importance also is the strengthening of local stakeholders in individual Member States. OCPA offers mechanisms and platforms through which all of the above may be successfully realised across Africa.



The main mission of OCPA is to monitor cultural trends and national cultural policies across Africa and enhance their integration in human development strategies through advocacy, information, research, capacity building, networking, coordination and cooperation at both regional and international levels. To achieve this mission, OCPA's objectives are to collect, maintain, analyse, disseminate and update information on cultural development and cultural life in Africa; to serve as a knowledge-

based policy analysis mechanism and resource centre; to assess policy-development trends in order to establish early warning signs; and, to mobilise expertise and provide advisory services.

OCPA is registered in the Republic of Mozambique as an international Pan-African non-governmental organisation. It is governed by a Steering Committee composed of high-level specialists from the field of cultural policy and representing the various sub-regions of the African continent. The Committee defines the major orientation of the programme of the Observatory, approves its budget and supervises implementation. The programme is implemented by the OCPA Secretariat, based in Maputo, under the leadership of the Director of the Observatory with the support of a small technical staff responsible for coordination and administration. OCPA's past and current donors include Swiss National Commission for UNESCO; the European Network of Cultural Administration Training Centres; Ford Founda-

tion; *Organisation internationale de la Francophonie* (OIF); Regional Fund for the Promotion of Cooperation and Cultural Exchanges in West Africa; Prince Claus Fund for Culture and Development; and the Spanish Agency for International Cooperation (AECID).

### Enabling Information Exchange

Information exchange on cultural policy is enabled by OCPA in two main ways: through its website, newsletter and documentation centre. These modes of communication and documentation serve to collect, compile and disseminate relevant and updated information to cultural actors across the continent.

The OCPA website is the most practical instrument for compiling and disseminating information. The website enables its visitors to access the pages concerning the Observatory and its activities or information sources related to the narrower fields of cultural affairs. The OCPA World Wide Web resource centre has been developed since 2001 in cooperation with Culturelink, Zagreb.

The website also lists information sources concerning cultural policies and interactions between culture and development. The 'resources' section links to around 150 reference items (including events, projects, publications and information sources) and as many institutions of interest (including some 70 selected African and international cultural NGOs). Finally, the online reference library (a work in progress) will facilitate access to a selection of important African cultural policy documents. The main pages of the website are also available in French.

<sup>1</sup> This profile is based on the OCPA Summary presentation Report, OCPA, August 2010; OCPA Draft Project Document, 2001 and other documents made available by OCPA.

OCPA publishes OCPA News, its electronic information bulletin twice a month. The newsletter reaches 12 500 people across the continent and the world. The newsletter enables regular information exchange on cultural policies in Africa. It is also an important forum – offering a space for the readers to exchange views, dialogue, request information and publish news about their own networks and websites.

In 2003 OCPA started to develop its documentation centre and databases. The documentation centre contains an ever-growing number of documents concerning cultural policies and cultural development in Africa, published since the 1960s. This documentation can be consulted by external visitors in the premises of OCPA. Since its creation, OCPA has identified some 600 documents related to African cultural policy issues representing a total of 15000 pages. Specifically, OCPA documentation focuses on cultural institutions, organisations and networks; cultural experts; and, official cultural policy documents of African countries. Its database is concentrated on African Ministries in charge of culture in Africa; regional cultural institutions and events; training centres in cultural policy and administration; and, donors and partners supporting cultural projects in Africa.

### **Identifying Cultural Indicators of Human Development**

OCPA – in partnership with the Interarts Foundation (Barcelona) – has dedicated particular attention to the problems of cultural indicators of human development in Africa. In the follow-up to the International Seminar (Maputo, 2004) organised on this theme, OCPA realised numerous taskforce meetings on Cultural Indicators of Human Development in Africa. In the Closing Meeting of the Task Force on Cultural Indicators of Human Development in Africa, the OCPA Steering Committee examined the report of the Task Force and indicated three priority fields for the future research: poverty alleviation, health and peace. Another area of focus highlighted by the OCPA/Interarts Meeting of Experts (Dakar, November 2005) was traditional governance.

### **Hub for Research, Capacity Building and Advisory Services**

OCPA serves as a hub for research and the study on the arts and culture in Africa. It has, among others, contributed to regional preparatory studies for the UNESCO World Report on Cultural Diversity in Africa; regional research projects on cultural policies for local communities and cities in Africa; the Compendium of Reference Documents for Cultural Policies in Africa (comprising

of 396 pages including decisions, recommendations and declarations adopted since 1960).

Capacity building is one of the key priorities assigned to OCPA. It has realised various national, regional and transregional workshops, consultations and training programmes in cooperation with local, national and international partners including UNESCO.

OCPA is regularly invited to provide information, advice and technical assistance by the African Union (AU) and its Member States in the field of cultural policies and cooperation.

### **Developing Cooperation Networks**

Since its creation, OCPA has been developing cooperation networks with relevant institutions and potential partners in Africa and other regions. This cooperation has taken various forms (co-organisation, co-financing, joint publication, reciprocal invitation, advisory service, technical assistance etc.) and enabled joint research and training projects as well as regular exchange of information with key international and continental cultural organisations. Currently, it has regular exchange of information bulletins with over 150 organisations and international networks.

OCPA continues to develop its cooperation with African Universities in South Africa, Botswana, Zimbabwe, Mozambique and Kenya. Many AU Member States have national focal points that ensure cooperation and two-way flow of information between OCPA and their country.

### **OCPA as a Good Practice**

OCPA is a one-stop shop for information concerning cultural policy in Africa. It, therefore, advances the principles and objectives of the Convention, most specifically addressing Article 19 – *Exchange, Analysis and Dissemination of information* and Article 9 – *Information sharing and transparency*. The Observatory has the potential to inculcate innovative partnerships according to the practical needs of developing countries, emphasise the further development of infrastructure, human resources and policies as well as exchange of cultural activities, goods and services [Articles 9 c), 15].

Information sharing among Parties is a crucial element for the effective implementation of the Convention. As a continent-wide Observatory, OCPA allows African stakeholders in the cultural sector to exchange information and share expertise on the diversity of cultural expressions as well as on the best practices for its protection and promotion. OCPA offers innovative, accessible



OCPA Workshop on cultural facilities in Manyikeni, Mozambique: Students visiting the archaeological site

and sustainable ways of providing such information. It also creates various spaces for engaging with cultural policy issues and capacity building for the African continent. As a database and information conduit, OCPA provides excellent inputs for policy making and promotes creative solutions for a unique African environment.

Its activities benefit a wide spectrum of stakeholders. The setting-up of a key resource centre for collecting, processing, analysing data as well as disseminating coherent and up-to-date information concerning the realities and trends of cultural life and cultural policies in Africa benefit all kinds of stakeholders active in this field. The OCPA experience demonstrates that the most important beneficiaries of the existing Observatory are public authorities, national and regional government services, municipal departments and cultural administrators who need information and research findings for designing, monitoring and evaluating cultural policies and programmes. Regional and sub-regional African organisations, both intergovernmental and non-governmental, with a mandate in the field of culture and the arts also need the professional support and cooperation of the Observatory for implementing their activities.

OCPA promotes synergy between governments and non-governmental organisations for developing cultural policies in Africa. It serves as a point of reference for co-ordinating, monitoring and updating cultural policies in the light of social, economic and cultural transformation. It contributes to the strengthening of national capacities needed for setting-up and implement-

ing more efficient cultural development policies and programmes. It enhances the exchange of experiences, effective partnerships and cooperation among policy-makers, researchers and practitioners at the national and regional levels, with a view to facilitate the design and implementation of coherent cultural policies likely to meet the challenges of African realities.

OCPA's methodological tools work well in the African context wherein many countries lack professionals with experience in planning and implementing policy-related tasks. One of the important tasks of the Observatory is the development of methodological tools, indicators, questionnaires, guidelines, handbooks, checklists, forms and models (such as legislation, statutes, agreements, contracts, requests, project documents, training curriculum and professional profiles) for various purposes including information collection and statistical data on cultural policies; periodical inquiries on cultural trends, policies and practices; designing databases, websites, information services and systems; mapping cultural resources; integrating cultural approaches in development strategies and projects; and, planning, monitoring and evaluating cultural policies, programmes and projects.

As part of its research function, the Observatory uses tools such as periodical surveys to analyse and monitor the evolution of cultural policies and related issues, which are possible only in the long-term and on the basis of periodical and regular data collection. The Observatory also seeks to create a database of best practices to gener-



ate knowledge by identifying and documenting selected cases that illustrate innovative thinking and experience in strategic fields of cultural policy in Africa. This process can lead to theoretical conclusions and policy suggestions. It could also serve to highlight emerging problems and propose appropriate solutions.

The above arguments also point to OCPA as a valuable and sustainable model for replication in other regions.

The effective implementation of the Convention across Africa depends on a certain level of localisation of the document and an understanding of the environment within which the cultural sector works in different parts of the continent. Of importance also is the strengthening and capacity building of local stakeholders in individual member states. OCPA offers mechanisms and platforms through which all of the above may be realised in Africa. Strong national cultural policies and effective institutions to implement them

have to be well-developed across Africa in order to facilitate the operationalisation of international policy. This also underscores the crucial role of civic society in creating spaces for capacity building, engagement and sharing of information within an African context.

**More information:** [www.ocpanet.org](http://www.ocpanet.org)

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#### Raising awareness

## Latin American and Caribbean Agenda for Cultural Diversity

### Commemorating the Signing of the UNESCO Convention for the Protection and Promotion of the Diversity of Cultural Expressions

Diego de la Rosa

The LAC Agenda is composed of local, national and regional events and activities organised within the framework of the commemoration of the signing of the UNESCO Convention on 20 October 2005. The events featured in the agenda include academic activities (conferences, seminars, lectures, panel discussions), cultural activities (screenings, exhibitions, concerts, dance presentations) and media or communication activities (press articles, TV and radio shows, mailing lists, blogging, social networks). The agenda is also a means to enrich the discussion about cultural diversity and advocate for the ratification and/or the implementation of the Convention.

The first edition was held in 2009 in five cities of Brazil, Colombia and Mexico and directly or indirectly benefited over 2200 people in the region. The project intends to be implemented in all countries in Latin America and the Caribbean.

The activities are hosted by the U40-Fellows and other civil society members in their respective countries. The initiative is meant to be replicated every two years using the network established by the U40-programme and other cultural networks.

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Poster of the LAC Agenda



# The U40-Vector of the Convention

## The International Capacity Building Programme on Cultural Diversity 2030

Anna Steinkamp

The U40-programme „Cultural Diversity 2030“ is an international network composed of over 60 young experts from all world regions. It represents a unique platform to bring together local and regional debates on cultural diversity together, to jointly reflect on them as well as to develop new impulses for the implementation of the UNESCO Convention. It was initiated by the German Commission for UNESCO in 2007 and can be considered itself as a step towards the implementation of the Convention.

This short case study aims at proposing the U40-programme as a model on involving young experts involved in multilateral processes on global challenges. It highlights the concept and working methodology of the programme, rather than tackling contents discussed in its context.

### The U40-Idea

The U40-programme essentially aims to widely spread the Convention today in order to reach the decision makers of tomorrow, as well as to make them familiar with the goals and working structure of the Convention. Young people play a crucial role when it comes to sustainable management of the diversity of cultural expressions. They have the power and energy to integrate cultural diversity as an imminent element and value of world's societies.

The idea of the U40-programme is to offer young experts – under 40 years of age – including academics, researchers, PhD-students, post-doctoral graduates and those active in the cultural field, the possibility to contribute to the international debate related to the implementation of the Convention. Young expertise needs to be heard in order to make the implementation process of the Convention sustainable and effective beyond the first five or ten years and beyond. The programme promotes the interdisciplinary exchange of academic, practical and political knowledge in the fields of culture, the arts, sustainable development, trade in cultural goods and services, policies and cultural and creative industries on a global level. The target group are those young experts who will in five or ten years be responsible for the creation of cultural expressions – in terms of creating cultural expres-

sions, analysing and researching global contexts of cultural exchange processes or providing legal and political frameworks.

### The U40-Process from 2007 to 2010

The interdisciplinary capacity building programme “Cultural Diversity 2030” was initiated as a mentee-programme by the German Commission for UNESCO in 2007 in the context of the international conference “Cultural Diversity – Europe's Wealth” (April 2007, Essen, Germany) as part of the German European Union Council presidency. 17 European young people participated in this edition over an eight-month period.

The next stage (2008-2010) of the U40-process aimed to involve excellent researchers, academics, professionals, future decision-makers and communicators from all over the world. The U40-World Forum (June 2009, Paris) was the heart of this stage. In cooperation with the International Federation of Coalitions for Cultural Diversity (IFCCD) and over 30 partners from all over the world, this edition widened the regional scope of the programme to include all world regions. Held on the occasion of the 2<sup>nd</sup> Conference of Parties of the Convention (15-16 June 2009), the Forum included the participation of the U40-Fellows at this 2<sup>nd</sup> meeting of Parties. It was the first time in history that UNESCO opened its doors for such a large number of experts to participate as observers in a statutory intergovernmental meeting. The U40-participants were individually registered through national delegations and accredited NGOs.

Following the proposals of the World Forum, an International Forum of U40-Fellows was organised in Istanbul, Turkey in October 2010, as a



contribution to the Strategy encouraging ratifications in underrepresented regions, in order to take stock of U40-activities as well as to strengthen and further develop the network.

As a result, a dynamic and international network of young cultural experts emerges. U40-Fellows promote the idea of the Convention – as individuals, network or regional groups – through various communication tools and channels (including blogging, articles, workshop, seminars, and visibility campaigns).

### **The U40-Methodology**

The idea and concept of the U40-programme has been developed by the German Commission for UNESCO in a steady exchange with its various national, European and international partners. The model itself has been further developed and broadened through evaluation and through new impetus by the Fellows themselves.

Over the past four years, up to 100 young experts have participated in the U40-programme at one time or another. All of them have gone through a competitive selection process. Two European (2006, 2008), one global (2009) and one regional (2010) Call for Contributions and Participation have been realised. While the first Call was still very broadly oriented towards the notion of cultural diversity, the second Call specified three main areas which had to be addressed by the applicants. The third and fourth Call had a more pro-active approach. Applicants were not only asked for their motivation and personal contribution to the programme but also to contact respective National Commissions for UNESCO, responsible Ministries and, where existing, National Points of Contact and Coalitions for Cultural Diversity concerning the state of the ratification and/or implementation of the Convention in their home countries. Thus, the Call itself worked as an awareness-raising tool, both for the applicants, regardless of whether they were successful or not, as well as for the institutions contacted by them.

The Calls were distributed through the network of National Commissions, Coalitions for Cultural Diversity, through UNESCO's Global Alliance for Cultural Diversity website as well as relevant national, regional and transregional newsletters and websites. The quality of responses to the Calls was remarkably high, whereas the number of responses received was manageable. This fact might be interpreted as such that the UNESCO Convention still is an orchid within the cultural field.

Each of the U40-meetings required active preparation by the U40-Fellows in order to make discussions during the meetings substantial. Preparation includes reading of selected resources, updates on current political developments in the field of the Convention at national, regional and international level as well as concrete briefings on the current state of cultural policies in the home countries of the Fellows. Post-processing foresee reporting to relevant stakeholders as well as spreading the word to other networks and fora (multiplier effect).

Due to the competitive selection process, those participating in the U40-programme are highly motivated and committed.

### **Diversity of Partners**

The German Commission for UNESCO acts as coordinator, facilitator and motivator of the U40-programme, while endeavouring to involve the expertise and knowledge of the network itself as much as possible. Between 2007 and 2010, a number of different partners collaborated with the German Commission for UNESCO to realise the U40-programme. Among them are the Catalan Government, the Canadian, Finnish and Austrian National Commissions for UNESCO, the French Coalition for Cultural Diversity as well as various Ministries of Culture (e.g. Austria, Canada, Brazil, Spain). Moreover, local partners such as the Interarts Foundation (Barcelona 2008), the National Audiovisual Institute in Paris for the U40-World Forum (June 2009) and Istanbul Bilgi University for the International Forum (October 2010) were crucial for the implementation of the meetings. IFCCD became a permanent partner and co-host of the U40-programme in 2009.

In terms of finances, the U40-programme does not enjoy a general programme budget which in turn has led to some interesting and creative moments in the run of organisation of meetings and activities. Funds have always been raised related to the concrete projects ensuring that most costs could be covered. However, many Fellows have undertaken remarkable efforts to raise their own travel funds in order to make their participation in U40-meetings possible.

### **Network Building**

Currently, over 60 Fellows from over forty countries are part of the network and represent diverse disciplinary backgrounds and areas of interest including academia, research, policy, governance, arts and culture. Their field of activities include Ministries, International Organisations, regional and trans-regional foundations, local governments, arts councils, NGOs, National Commis-

## U40-meetings initiated by the German Commission for UNESCO

- Mentee-Programme „U40 –Cultural Diversity 2030“, Kick-Off Workshop: Bonn, Germany (February 2007)
- Mentee-Programme „U40 –Cultural Diversity 2030“, Pre-Workshop: Essen, Germany (April 2007)
- Think-Tank Workshop: Elaboration of Ideas and Future Actions on „U40 –Cultural Diversity 2030“: Bonn, Germany (August 2007)
- U40-Capacity Building Programme „Cultural Diversity 2030“, Constitutive Workshop Barcelona, Spain (September 2008)
- U40-Capacity Building Programme „Cultural Diversity 2030“, World Forum, Paris, France (June 2009)
- U40-Capacity Building Programme „Cultural Diversity 2030“, Participation at the 3rd Session of the Intergovernmental Committee, Paris, France (December 2009)
- U40-Capacity Building Programme „Cultural Diversity 2030“, International Forum of U40-Fellows, Istanbul, Turkey (October 2010)

sions for UNESCO, cultural management and consultancies, university teaching and research institutions, development cooperation as well as the private sector.

During the U40-World Forum, participants envisioned new conceptions of cultural development, cultural cooperation and cultural diplomacy that extend beyond categorisations such as ‘developed’ and ‘developing’ countries, acknowledged cultural development as being fundamental to the sustainable development of people and societies, and affirmed individual cultural creators and civil society as key players and partners alongside the private sector, governments, inter-governmental agencies and international agencies like UNESCO, which is itself driving the Convention.

They committed themselves to promote the idea and objectives of the Convention within their networks. This means that many of the Fellows do play an active role in their respective countries in the area of cultural diversity policies and in the implementation of the Convention. They participate in or organise many events to raise awareness about the Convention and act as ambassadors at other fora at regional and international levels. U40-Fellows have initiated new Coalitions for Cultural Diversity, contributed to their creation or are currently exploring the feasibility of it in their respective country or region.

To support the participants when acting at local or regional levels for the U40-cause, the participants of the U40-World Forum received a letter of support from the German Commission for UNESCO and IFCCD confirming their fellowship with the U40-programme from 2009 to 2011.

Beyond the meetings and actions at regional level, the U40-Fellows continuously exchange information through a network-own mailing list. People easily share news from their area of activity which brings an amazing range of substantive and relevant information to the network.

As part of their commitment to support awareness-raising projects worldwide and in their countries, the U40-Fellows globally called for a logo to be better recognised as an active player in this process. The U40-fellows invited interested U40-graphic designers, artists and art and design schools to participate in this process by submitting a logo design that reflects the U40-idea and the vision for Cultural Diversity 2030. Among a dozen entries, one logo was democratically chosen to be the U40-logo and has been in use since 2010.

Synergies among the network members are remarkably high. Fellows find peers who are easily reachable as experts (and friends). They agree on projects beyond the U40-programme (e.g. joint session at the international cultural policy research conference) and inspire each other on new and innovative project formats. The mix of both face-to-face and virtual work allows strengthening the stability of the network from a mid and long-term perspective.

Keeping the Momentum – Rise of U40-Satellites Due to the inspiring moment of the U40-World Forum many Fellows felt encouraged to push the U40-process within their regions and use the U40-idea as a tool to raise awareness about the Convention in their respective environments.

### U40-Africa

The African participants unanimously decided to create a “U40 Africa” network in order to promote and support the implementation process of the Convention across the African continent. Just after this creation the Department of Arts and Culture of South Africa expressed interest in this innovative concept and welcomed the first official “U40 Africa” meeting as a side event to the 4<sup>th</sup> World Summit on Arts and Culture (September 2009).





Participants of the U40-World Forum, June 2009, Paris

### U40-Americas

The U40-Americas meeting (May 2010, Montreal) created a regional U40-network. For the Montreal meeting, the already-selected U40-Fellows from the Americas connected with a larger group of young professionals with similar qualifications (namely, experts in cultural policies and communication, professionals in arts and culture, lawyers, researchers, university students of 2<sup>nd</sup> or 3<sup>rd</sup> level). Overall, participants discussed issues related to the implementation of the Convention with focus on specific proposals tailored to the peculiarities of the American continent and addressed to governmental actors, private sector and civil society. The participants pledged to continue working by forming working groups that will take concrete actions which will be presented at a next meeting of the network. The project was fully initiated and organised by civil society through the Canadian Coalition for Cultural Diversity and IFCCD.

Moreover, several local and national U40-sub-groups have emerged (e.g. the Catalan group, the Brazilian group and the Latin-American and Caribbean group). They meet on a regular basis,

### Regional meetings or workshops with explicit U40-contributions

- U40-Africa Meeting, Side event to the 4th World Summit on Arts and Culture, Pretoria, South Africa (September 2009) – organised by the South African Department of Arts and Culture and the African U40-Fellows
- U40-Session during the Anna Lindh Forum 2010, Barcelona, Spain (March 2010) – organised by the Catalan Government in cooperation with the Interarts Foundation and the German Commission for UNESCO
- Meeting of U40 The Americas, Montreal, Canada (May 2010) – organised by the Canadian Coalition for Cultural Diversity and the International Federation of Coalitions for Cultural Diversity
- Forum for Young Cultural Leaders on Cultural Diversity, London, United Kingdom (June 2010) – organised by the UK Coalition for Cultural Diversity
- Workshop “Cultural Diversity: Arts, Identities and Religions” during the 6th International Conference on Cultural Policy Research at University of Jyväskylä, Finland (August 2010) – organised by a U40-task force
- Regular working meetings since 2007, Barcelona, Spain – organised by the Catalan U40-Fellows in cooperation with the Catalan Government



organise themselves and/or exchange experiences, news and ideas using new media tools.

**U40 as Good Practice**

The U40-programme translates into capacity building of young culture professionals and future leaders. It is a unique network of experts in the field of the Convention who are participating actively in its implementation. Via the mailing list, the Fellows do regularly exchange recent studies, documentation, current development in their national or regional fields and raise awareness among themselves on cultural policy issues and the Convention. The U40-Fellows have gained in-depth knowledge on the working mechanisms of the Convention through participation in meetings of the governing bodies as well as on several fields related to the Convention (trade and commerce, sustainable development, human rights, creative industries, indicators, statistics and research).

U40 works as intermediary: it brings different positions and different stakeholders together. It creates space for the expression of cultural diversity, mediates between them and does not water them down. Rather, it highlights the main ideas and values, whether different or in common.

U40 works as catalyst of ideas and action: its key resource is the significant and growing number of partners and participants.

U40 means advocacy for the Convention, for culture, cultural policies and cultural and sustainable development with national, regional and local governments, with policy makers at European level, with the arts sector and with civil society. The network requests for a better and more targeted use of the new media.

The world wide presence of the U40-group allows for broad communication across political and geographic boundaries. It encourages collaboration across cultures and helps in developing strategic and long-term partnerships across continents.

The U40-programme animates new modes of cooperation among young professionals and it thus generates new forms of North-South cooperation, South-South cooperation and North-South-South cooperation in the spirit of the Convention. The U40-programme can be considered as a complementary civil society initiative to the movement of the Coalitions for Cultural Diversity.

**Prospects 2011**

As a next step, an official U40-website will be launched. The website will not only contain general information on the network, its action plan and member profiles but also – in time – a data base of good practices, an online library of relevant documents in the context of the Convention, as well as an interactive tool for targeted discussion. It will aim to develop into a world wide knowledge platform on the diversity of cultural expressions for cultural practitioners, policy makers, academics, experts and artists.

The Brazilian group of U40-Fellows will organise a Learning Journey to Brazil in 2011 or 2012 in cooperation with the German Commission for UNESCO and IFCCD. Young experts will visit cultural projects, learn on-the-job about measures and programmes for the promotion and protection of the diversity of cultural expressions and meet local and regional players from local, regional and national governments as well as representatives from civil society and practitioners from the field. The Learning Journey to Brazil should include a dynamic mixture of carefully-chosen field trips to people, places, projects, programmes, events and experiences. These visits will be structured around the key themes of the Convention. The project aims at experiencing cultural policymaking and implementing the Convention.

**Vision 2030**

*We envision a world in which culture and cultural diversity are actively taken up as a value, an objective, a priority and an instrument for advancing humanity and human development.*

To achieve this vision, U-40 participants encourage each State Party to formulate and implement cultural policy measures that reflect each State’s particular needs and circumstances. Culture, and specifically the protection and promotion of the diversity of cultural expressions, must be taken into account in every decision-making process and normative initiative adopted at local, national, regional and international levels. In so doing, culture can become a firm global governance priority.

*We are all – regions, states, communities and individuals – developing culturally, with equal dignity and mutual respect.*

The active involvement and recognized engagement of civil society is essential to achieve this vision.

*U40-Proposals for Cultural Diversity 2010, Paris, June 2009*

As a follow up to the U40-Americas meeting in Montreal the Department for Cultural Diversity in Toluca/Mexico is currently exploring the organisation of an Inter-American Meeting on cultural diversity in May 2011. It especially focuses on the impact of the Convention for cities and local governments.

Moreover, it is worthwhile considering a second U40-World Forum on the occasion of the 3<sup>rd</sup> Conference of Parties (June 2011) aiming at extending the network especially to experts coming from hitherto underrepresented regions.

### Mid-term-Evaluation 2019

The participants of the U40-World Forum have committed themselves to reflect on the occasion of the World Day on Cultural Diversity, Dialogue and Development on **21 May 2019** on the role of cultural diversity and on the diversity of cultural expressions in their then current life and work situation. They are ready to give feedback to the German Commission for UNESCO in its role as initiator of the U40-Capacity Building Programme “Cultural Diversity 2030”. This will be a mid-term evaluation – ten years after U40-World Forum in Paris 2009 – on the way to a “Cultural Diversity 2030”.

### Network Vision 2030

Since the U40-Fellows are developing in-depth knowledge on the Convention, national points of contacts and ministries in charge of the Convention should consider involving them as resource persons. They might also act as consultants to local and regional cultural institutions for programme and project development.

From a long term perspective, the U40-Fellows contribute to the practice and implementation of the Convention. Worldwide, there will be agreed formats on how to assess the diversity of cultural expressions. Model projects will have been successfully implemented and evaluated. The global cultural landscape is characterised by a diverse cultural offering reflecting the population’s structure.

### Conclusion

Starting with a small dedicated group and proceeding with continuous and sustained effort, a knowledge network related to the Convention process has been born. It connects young experts who regularly exchange ideas in an interdisciplinary context. The network has been internationally recognised as a good example on how to involve younger generations in multilateral polit-

## U40-Documents

- “U40 – Cultural Diversity 2030. A pilot programme of young professionals on Cultural Diversity”, Anna Steinkamp. In: Cultural Diversity – Our Common Wealth. The Essen / RUHR.2010 Bellini Manual on Prospects of Cultural Diversity” (Bonn, November 2007)
- “Proposals for Cultural Diversity 2030” U40-World Forum (Paris, June 2009)
- “Proposals for Cultural Diversity”, U40-Americas Forum (Montreal, May 2010)
- „Network in Action“, International Forum of U40-Fellows (Istanbul, October 2010)

ical processes. Former UNESCO Director General Koïchiro Matsuura highlighted this project as innovative practice in his inaugural speech on the occasion of the second Conference of Parties of the UNESCO Convention (June 2009, Paris).<sup>1</sup>

The U40-programme has always been a work-in-progress and it still is. There is strong commitment to continue this work and to further establish the U40-programme as a fully featured network.

The U40-experience shows that it is encouraging and worthwhile to involve young experts in the implementation process of the Convention. This is not only a benefit for the U40-Fellows but also an opportunity for the International Community to be in dialogue with the next generation.

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*The author thanks Christine M. Merkel for her contributions to this text and for her steady commitment to conceptualise, develop and support the U40-idea. Special thanks go to the U40-Fellows who have brought life to the U40-idea with their infinite energy, ideas, motivation and commitment!*

<sup>1</sup> Address by Mr Koïchiro Matsuura, Director-General of UNESCO, on the occasion of the second ordinary session of the Conference of Parties to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, 15 July 2009: <http://unesdoc.unesco.org/images/0018/001829/182993m.pdf>

# Why does U40 matters?

## U40-Fellows in their own words

*U40 connects minds. It opens doors of connectivity to diversified, bright, and creative minds that are willing to contribute to sustainable development.*

Huong Le Thu, Vietnam

*U40-network: Young professionals united for Cultural Diversity!*

Diego de la Rosa, Colombia / Laos

*The U40-network is a great opportunity to get in touch with other like-minded individuals from across Europe and the world that are still in the beginning of their professional career and engaged in topics of cultural diversity, cultural policy and creative industries. Thanks to the German Commission for UNESCO for initiating this platform which has developed a life of its own by now.*

Bernd Hartmann, Germany

*For me, U40 builds bridges that connect different worlds. Then, by this experience, we try to make our world better by learning within each other contexts.*

Piatã Stoklos Kignel, Brazil

*The U40-process creates a different space for debating cultural diversity, where both the academic and practical approaches meet, where local and regional actions can be connected with one another and where shared goals and concerns matter more than institutional interests.*

Jordi Baltà, Catalonia, Spain

*The U40-programme allowed me to understand the concept of "cultural diversity" through new approaches.*

Ammar Kessab, Algeria

*Partager pour mieux vivre!*

Elimane Kane, Mauritania

*For me, U40 is a corner in my life, or maybe a balcony, from where to see the future sprouting.*

Martí Petit Bozo, Catalonia, Spain

*The U40-network brings and indicates thoughts and actions for one planet and for so many worlds to share!*

Nísio Teixeira, Brazil



*The U40-programme made (and continues to make) me realise that the Convention is more than a legal tool, and cultural diversity more than just a concept.*

Heritiana Ranaivoson, France

*We talk about cultural diversity, we work together through cultural diversity, we think about our lives through cultural diversity.*

Claudia Tommasino Suárez, Venezuela / Ireland

*By participating in the U40-network, I can project my work in the future, in a global community of knowledge on cultural diversity.*

Tsveta Andreeva, Bulgaria / Amsterdam

*The U40-programme brings out the best in each one of its members, for it aims at a co-operative and constructive way of answering the big question of our times: how can we live together?*

Felipe Arruda, Brazil

*The U40-network provides a future base and sustainability for perpetuating appreciation of the world's cultural diversity!*

Kris Rampersad, Trinidad and Tobago

*As an American, participating in U40 has given me a critical international resource of my own peers whom I can rely on for inspiration and to exchange ideas on advancing the field of cultural policy, international cultural engagement and cultural development. It is an inspirational, motivated, international resource. Some networks are dead in the water before they even start. U40 is alive and kicking with immensely talented and dedicated members and we have just begun to identify how we can work together!*

Aimee Fullman, USA

*U40 is a unique opportunity to exchange experiences and information on the implementation of the UNESCO Convention at national and regional levels, in particular on activities related to the preparation of information booklets (white papers), educational materials, briefings to policymakers and media campaigns. This forms an important input for my work at the Dutch National Commission for UNESCO, also in relation to the Ministry of Culture and NGOs in the cultural sector, and my research work on cultural diversity and human rights.*

Yvonne Donders, The Netherlands





# About the Publishing Institutions

## German Commission for UNESCO

The German Commission for UNESCO is the link between Germany and UNESCO. It is one of 196 National Commission established under Article VII of the UNESCO Constitution. It acts as an intermediary of foreign cultural and educational policy, and is funded by the Federal Foreign Office. The German Commission was founded in May 1950, even before Germany had been admitted to UNESCO in July 1951 and is based in Bonn.

Its members – which number around 100 – reflect the broad spectrum of institutions and associations active in Germany in UNESCO's areas of competence: education, science, culture and communication.

The Commission advises the Federal Government, Parliament and all other public bodies on UNESCO issues, as well as on selected issues in the competence of the Council of Europe. It

coordinates the contribution of German experts and civil society to the drafting of UNESCO's programmes and norms. The German Commission is responsible for providing information and for public awareness activities in German on all of UNESCO's areas of work, together with its partner organisations in Austria, Switzerland and Luxembourg.

Together with the ratification of the UNESCO Convention on the Diversity of Cultural Expressions in 2007 the German Government appointed the German Commission for UNESCO as national point of contact. The Commission initiated and coordinates the German Coalition for Cultural Diversity as well as the international capacity building programme "U40 – Cultural Diversity 2030".

More information: [www.unesco.de](http://www.unesco.de)

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## Asia-Europe Foundation

The Asia-Europe Foundation (ASEF) promotes greater mutual understanding between Asia and Europe through intellectual, cultural and people-to-people exchanges. Through ASEF, civil society concerns are included as a vital component of deliberations of the Asia-Europe Meeting (ASEM). ASEF was established in February 1997 by the participating governments of ASEM and has since implemented over 450 projects, engaging over 15,000 direct participants as well as reaching out to a much wider audience in Asia and Europe.

ASEM now brings together 46 member states (Australia, Austria, Belgium, Brunei Darussalam,

Bulgaria, Cambodia, China, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Indonesia, India, Ireland, Italy, Japan, Korea, Laos, Latvia, Lithuania, Luxembourg, Malaysia, Malta, Mongolia, Myanmar, the Netherlands, New Zealand, Pakistan, the Philippines, Poland, Portugal, Romania, Russia, Singapore, Slovakia, Slovenia, Spain, Sweden, Thailand, United Kingdom, Vietnam) plus the European Commission and the ASEAN Secretariat.

More information: [www.asef.org](http://www.asef.org)

Photos:

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The UNESCO Convention on the Diversity of Cultural Expressions has entered its implementation stage. To assess the global situation of the diversity of cultural expressions, relevant information and analysis need to be shared. Parties to the Convention are beginning to examine and exchange good and relevant policy practices. It is in this context that the German Commission for UNESCO and the Asia-Europe Foundation are presenting this publication on good practices related to the diversity of cultural expressions.

The publication includes examples of projects that are contributing to the protection and promotion of the diversity of cultural expressions in different parts of the world. Featured initiatives reflect the interplay of practice and policy in achieving the objectives of the Convention and highlight the role of culture as a key component of sustainable development. They cover diverse fields addressed in the Convention and operate at various levels, ranging from the local to the international. The idea of mapping good practices on cultural diversity is based on the observation that carefully documented case studies can not only provide inspiration for networking and collaboration but also aid planning and policy making.

The publication is a project of the U40-programme "Cultural Diversity 2030".