



Policy Document
Arts & Culture

- Towards cultural diversity and pluralism

Approved by the Executive Board

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1. Introduction

The overarching goal of Hivos is to contribute to a free, fair and sustainable world where women and men have equal access to resources, opportunities and markets, and can actively and equally participate in decision-making processes which impact their lives, their society and their future. Hivos' commitment is to poor and marginalised people - and their organisations - in countries of the global South and of Eastern Europe.¹

Hivos focuses on five thematic areas: economy and credit; arts & culture; human rights; women's empowerment and gender equality, and environment. Hivos partner organisations work within these five thematic areas, and share the Hivos commitment to increase civil participation, increase access to markets, lobby for fundamental human rights and gender equality and develop creative and alternative solutions towards a more equal and sustainable society.

In 1995, Hivos launched the Hivos Culture Fund (HCF) to support cultural and artistic expression in the South.² The arts and culture play a vital role in society, as they open the way for critical reflection and provide a space for members of society to enjoy beauty, and express their thoughts and feelings. Culture and the arts also have the potential to build bridges between communities. These needs are as basic as life's material necessities, and may contribute to a society's shape and direction.

This policy document is a revision of the first policy document entitled "Culture and Development," published in 1995. This revision stems from the need to address recent developments in the wider global context, as well as in the sphere of culture and development. The practical lessons from the past seven years, as well as a recent external evaluation provide us with sufficient material for a new policy document.

The major changes in Hivos' arts and culture policies can be summarised as follows:

- Hivos has defined four core objectives to guide the selection and monitoring of programmes and activities (see chapter 4);
- The culture programme criteria have been further elaborated, and priority has been given to specific thematic areas in the South;
- Hivos plans to pay more systematic attention to South-South and South-North exchange, and to promote the debate on crucial cultural issues in the South and North.

This document is organised as follows: chapter 2 elaborates on the positioning of Hivos' arts and culture programme, based on an analysis of the challenges of globalisation and the current debate on culture and development. Chapter 3 deals with the lessons learned from practice and from the policy discussions that have taken place since the beginning of the Hivos Culture Fund. Chapter 4 elaborates on the objectives, criteria and priority areas of Hivos support, while the final chapter deals with the issues of assessing, monitoring and evaluating the arts and culture programme.

¹ Civil Voices on a Global Stage, Hivos Policy paper 2002, The Hague, March 2002 p. 16.

² In the remainder of this text the term 'South' will be used to refer to Africa, Asia, Latin America and the Caribbean and (South-)Eastern Europe. 'North' refers to the nations that dominate the world market and the international political scene.

2. Culture in a changing global context

2.1. Culture

"Central to culture is freedom, and in particular, the freedom to decide what we have reason to value, and what lives we have reason to seek."

Amartya Sen

Hivos adheres to a definition of culture as a broad and dynamic concept that refers to people's practices, values, beliefs and aspirations, and to how they give shape to their existence. Culture concerns who we are, what we do and how we relate to our environment, be it as a person, as a community, or as a nation. Culture consists of customs, meanings, norms and values that people, over generations, actively create out of their social experiences and relationships. Culture is the context in which people construct their identity. The cultural field may also serve as an enriching meeting place, between and among people.

Culture can also create barriers: cultural differences often lie at the root of conflicts between individuals, communities or nations. The antagonism between the 'Western Christian' world and the 'Eastern Islamic' states after the terrorist attacks on the United States on 11 September 2001 is an illustrative case. Though the conflict remains essentially political in nature, we can also attribute it to cultural differences, to the urge to defend a certain way of life, and to a lack of intercultural communication and respect.

Culture is also an instrument to exert power. The imposition of Western culture is closely linked to the economic invasion of societies in the South; South African politicians used cultural differences to legitimise Apartheid, India and Pakistan use them to legitimise their territorial conflicts, and cultural differences are used to oppress indigenous people in Latin America and the Caribbean.

2.2. Globalisation in a cultural perspective

*"Globalisation is only possible in a world that has been previously reorganised by colonialism, with Western culture acting as a macro system that articulates the contemporary world."*³

Gerardo Mosquera

Globalisation has two distinct faces. The ugly face of globalisation works as a macro system, "a stratifying machine that not only erases differences but reorganises them to produce new stratifications or divisions linked less to territories than to market distribution."⁴

In the domain of cultural expression, this side of globalisation has given way to aggressive marketing and concentration policies by transnational cultural and communication industries, owned by Northern corporations. The commercialisation and standardisation of popular culture, sold and distributed in a tightly controlled or monopolised market, competes with or even out-competes the representation of local cultural expressions, artistically and otherwise.

The other side of these same globalisation mechanisms has provoked multiple contacts and communication lines between culturally diverse individuals, communities and nations around the world. Information Communication Technologies (ICTs) and international transport have become accessible to a growing public, facilitating a rapid exchange of knowledge, ideas, opinions and tastes. The audio-visual and communication technologies are increasingly accessible and creatively used to express local views and aspirations via community radio and television. Internet facilitates the

³ Gerardo Mosquera, *notes on globalisation, art and cultural difference* in: *Silent Zones*, Rijksakademie van Beeldende Kunsten Amsterdam, 2001, p. 27 ff.

⁴ Néstor García Clancini, *Cultural policy options in the context of globalisation*, in: World Culture Report 2000 pp. 169, UNESCO 2000

exchange of cultural information with local content by independent producers at low costs. The digital revolution in the audio-visual sphere has enabled low-budget filmmaking in the South, creating the potential for more local content in cinemas and on television. Independent artists have begun selling their music directly via the Internet, loosening the grip of the commercial music industry on the market. These are examples of how cultural globalisation creates new opportunities for countering the processes of cultural domination and stratification.

Global interconnectedness generates new forms of co-operation, networking, and exchange among people from all parts of the world. Stimulating local cultural expression, as well as communication and exchange between different cultures, can lead to the cultural empowerment of marginalised people. Hivos regards this as a strategy to promote cultural diversity, which may help to bring about more pluriform and balanced relations in the global sphere. This vision forms the point of departure for this policy document.

2.3. Culture and development

More and more organisations internationally are recognising the importance of the link between culture and development. This is a relatively new phenomenon.

Hivos' first inspiration to initiate the Hivos Culture Fund was a policy note entitled 'A World of Difference',⁵ published in 1990. This note was prepared by Jan Pronk, the then Minister of Development Co-operation, and formed the first effort by the Dutch government to incorporate culture as an important dimension of development. This was the first official recognition within the Dutch government of the meaningful role that the arts & culture can play in the development process of Southern societies. Due to international political developments at the time, and because of a lack of concrete instruments for their implementation, Minister Pronk's views and policy intentions were not followed-up on.

Six years later, the Dutch Government launched the Prince Claus Fund for Culture and Development. This fund, set up in recognition the work of Prince Claus of the Netherlands in the field of international co-operation, focuses on stimulating intercultural reflection and dialogue. Unfortunately, the creation of the Fund has not been matched by an incorporation of cultural dimensions into Dutch development policies.

The foundation of the Prince Claus Fund was inspired by the work of the United Nations Commission on Culture and Development. This Commission was installed in 1991 to put culture on the international political agenda, following the model of the Brundtland Commission on the issue of environment and development. In 1995, the Culture Commission presented the groundbreaking report 'Our Creative Diversity', with 10 ambitious and diverse action points. Among these points stood the revising and monitoring of development strategies and media policies from a cultural perspective, the definition of ethics in global governance, and the development of provisions for the protection of cultural rights as human rights.⁶

The UNESCO Stockholm conference in 1998 took up the issue of culture and media development.⁷ Most of the participating governments made commitments to stimulate the development of the cultural sector, but implementation remains a long-term question.

Especially after the international developments following the attacks on the USA on the 11th of September 2001, the agenda for global cultural diversity and pluralism has become extremely sensitive, and it is no surprise that the interest of most UN members in discussing 'global ethics' in an 'intercultural dialogue' has faded rapidly.

⁵ *A world of difference : a new framework for development Co-operation in the 1990s* [J.P. Pronk]; Directoraat-Generaal Internationale Samenwerking : Den Haag, 1991

⁶ *Our Creative Diversity*, report of the World Commission on Culture and Development, UNESCO 1995

⁷ Intergovernmental Conference on Cultural and Media Policies for Development, Stockholm 30 March - 2 April 1998

A politically more viable initiative stemming from UNESCO is the process following the adoption by its members of the 'Universal Declaration on Cultural Diversity' at the end of 2001.⁸ This declaration recognises cultural rights as human rights and stresses the need for safeguarding cultural diversity and pluralism. Following the adoption of the declaration, the Canadian government initiated the governmental 'International Network for Cultural Policies' (INCP), to work out these principles in a convention. In a parallel initiative, and partly in support of this network, concerned representatives from the arts and culture sector formed the non-governmental 'International Network for Cultural Diversity'. This network monitors the work of the governmental INCP, and lobbies at multilateral forums such as World Bank and WTO for the protection of cultural diversity. The post-UNESCO process is an important stimulant for the global debate on human development, and serves as an indicator of the direction that human development will take.

The debate on cultural diversity and pluralism is of crucial importance for the development of democratic and diverse societies, a development in which civil society actively participates, and through which power relations within societies as well as between the North and the South become more equal. This development is crucial to Hivos' overall mission for development co-operation.

2.4. The role of art and culture

Art and culture are instrumental in achieving diversity and pluralism. Artists often have the capacity, and often hold a position in society allowing them to provoke, through their art, a debate on issues too contentious to address in the public space because of their political, cultural or religious content. Artists can question issues in a creative, eye-opening, sometimes confronting way. Apart from this confrontational role, the arts can also build bridges by expressing the feelings and aspirations that people share, fostering feelings of recognition and belonging. The arts can in this way contribute to and question individual or collective identities. This role of cultural empowerment can only flourish in a climate of free expression of thoughts, feelings and perspectives on society. This requires that the arts and culture sector remains as independent as possible from governmental, commercial and donor interference.

Before dealing with the objectives, criteria and focal areas of Hivos' culture programme, the next chapter reflects on the development of the Hivos culture programme, and the lessons from the past seven years.

⁸ See annex 3.

3. Hivos' culture programme and lessons learned

3.1. Introduction

This chapter discusses the lessons Hivos has learned from its experiences in the arts and culture sector, as well as the feedback it has received from partners, experts and from an external evaluation. Hivos' culture programme began in 1995 with a core programme of about 30 (already existing) partners engaged in cultural activities. From 1995 to the end of 2001, Hivos supported several hundred cultural initiatives, with more than €17 million, in Africa, Asia, Latin America and the Caribbean, as well as in South Eastern Europe. Apart from the support to these partners, Hivos disbursed a considerable number of small, one-time grants for activities in the spheres of production, exhibits, festivals, debates, exchanges and publications. In so doing, Hivos developed a world-wide network of about 120 key players in the arts and culture sector at the national, regional and global level.

3.2. Programme development in Africa, Asia and Latin America

The main focus of the arts and culture programme in **Africa** is to promote creative expression and strengthen the independent book and film sectors. Both the book and film sectors play an important role of communication and exchange between the different cultures on the continent. In the book sector, Hivos supports creative writing through writer's organisations, including women writers and specific literary productions, as well as the promotion of the book industry at the marketing and distribution levels. In the film sector, Hivos directs its support at the different levels of the film sector, including productions, education, distribution and film festivals. Hivos also supports a broad spectre of initiatives in the theatre and visual arts sector, as well as festivals and cultural manifestations. One of the major problems encountered is the difficulty to build up stable partnerships. Achieving a sufficient degree of renewal is one of the programme's major goals for the coming years.

In **Asia, the CIS and Southeast Europe**, Hivos focuses on creating a space for critical expression in theatre, film, including production and distribution, the visual arts, and publishing. Hivos partners address themes related to actual social issues, such as the position of women, freedom of expression, and peace and reconciliation. Hivos also stimulates initiatives towards international exchange and debate between the visual artists. In 1998, the Hivos arts and culture programme expanded to Southeast Europe by supporting a cinema production via the Hubert Bals Fund. The Asia programme will continue to grow, with particular attention to the coherence between programmes at the country level.

The arts and culture programme in **Latin America** concentrates on stimulating local, contemporary artistic productions in all art disciplines, on bringing international exposure to productions, and on fostering exchanges between artists. A relatively large share of support in Latin America goes to the performing and visual arts.

Many Hivos partners in Latin America face the strong influence of commercial cultural industries from the USA and Europe. Hivos encourages them to build alternative and dynamic spaces for cultural debate and artistic expression. Hivos supports various international visual arts and poetry festivals, as well as artists' exchange workshops, for the purpose of stimulating international exchange and dialogue.

It has proven difficult, especially in Latin America, to identify activities undertaken by indigenous populations that fit into Hivos' culture policy. The majority of initiatives encountered focus on conserving traditional cultural objects, customs or practices, whereas Hivos supports cultural expressions that link these to contemporary cultural and social issues. Hivos plans to develop alternative strategies in this area.

Since 1998, Hivos has been applying its programme selection criteria in a more strict manner. In spite of this strict application of criteria, Hivos has encountered the following bottlenecks:

- Hivos receives hundreds of demands for support annually. Without sufficient knowledge about the specific national context of each proposal, this can easily lead to an ad hoc character of the programme at the country level. Hivos tries to address this problem by commissioning surveys of the arts and culture sector in Hivos' programme countries to help define programme priorities.
- Income and/or donor diversification is difficult to achieve for most partners. Without proper income earning strategies, heavy dependency on Hivos as a donor can develop. For this reason, Hivos encourages its partners to develop alternative income earning strategies.
- It is difficult for Hivos to find partners based in or reaching out to rural areas. Hivos has already given attention to this issue in discussions with its urban-based partners and will continue to do so, while recognising the substantial infrastructure and cost obstacles involved. Hivos plans to increase its efforts to support rural based initiatives, but realises that these are relatively scarce in numbers and often difficult to support because of weak organisational capacities.

3.3. Activities and co-operation in the Netherlands

Over the years, Hivos has built up a network of contacts in the Dutch cultural sector. In addition, Hivos occasionally organises activities in the Netherlands to increase the visibility of the Hivos Culture Fund.

The co-operation with Dutch cultural organisations has been expanded following initial positive experiences. Hivos has linked up to specialised organisations that facilitate cultural production and/or development in the South, and to organisations that present Southern artists in their festivals. Hivos contributes among others to the Hubert Bals Fund of the International Film Festival in Rotterdam, the World Music Theatre Festival, the World Wide Video Festival, Noorderlicht and Poetry International for respectively film projects, selected music-theatre productions, new media arts projects, photography and the presentation of poets from Hivos' programme countries.

These organisations contribute to the visibility of artists from the South and the issues they address by offering a high quality, international context of presentation. Within these organisations, Southern artists are presented on the same footing as Northern artists, and not in a special corner of 'Third World artists'. This is important for a cultural dialogue and exchange based on equality and mutual respect.

Dutch organisations expect high standards of quality which cannot always be met by Southern artists. For this reason, support and facilities offered by the Dutch partners are valuable complements - and not substitutions - for Hivos' support to local cultural initiatives.

Hivos has also sought to co-operate and co-ordinate with Dutch funding organisations who share Hivos' interest in art and culture. The most important actors in this field are the Prince Claus Fund and the European Cultural Foundation. It is positive to note that increasingly, funds originally aimed at the Dutch arts and culture sector, such as the Mondriaan Fonds, have developed programmes of international exchange between artists. Hivos will contribute with its network or with funds to these activities whenever relevant for its programme and partner organisations in the South.

In the area of *promotion and fundraising in the Netherlands*, Hivos has organised various events, such as the public launch of the Hivos Culture Fund in December 1995 in Amsterdam, and a visual arts exhibit, with debate, titled 'Art in Freedom', marking the 50th anniversary of the Universal Declaration of Human Rights. In 2000, Hivos organised the manifestation 'Creating Diversity' to mark the fifth anniversary of the Hivos Culture Fund.

Hivos has also promoted its partners in the Netherlands by supporting the staging of plays, by lobbying television stations for broadcast, and by contributing to exhibits and theatre festivals showcasing the work of Hivos partners.

In the coming years, Hivos plans on increasing the visibility of the Hivos' Culture Fund by regularly organising debates in the Netherlands in co-operation with interested organisations and individuals on actual issues that relate to the freedom of (cultural) expression and to the right to cultural diversity and pluralism. These debates will be also linked to the issue of multiculturalism within Dutch society.

Although Hivos spent considerable efforts trying to *fundraise* among the public during open events, public response was very modest. People appear to be interested in Hivos' work, but prefer to make donations towards concrete 'development projects' rather than to the Hivos Culture Fund. This has led Hivos to abandon the original target of raising 10% of Hivos Culture Fund funds from private sources, and to shift its focus from individual to institutional fundraising.

3.4. Reflections on Hivos' cultural policy

Hivos consulted its partner organisations and independent experts about its culture policies and priorities in partner meetings that were held in preparation for the long-term regional framework plans for Africa, Asia and Latin America and the Caribbean, as well as during special partner consultation meetings. The latter were organised in Bangalore, India, on cinema in 1998; in The Hague, (Creating Diversity), in 2000; and in San José, Costa Rica, in celebration of the 5th anniversary of the Hivos Culture Fund in Latin America, in 2001.

During these consultations, the view emerged that cultural partners unanimously regarded the Hivos Culture Fund as strategically important for their sector. Partners appreciate Hivos' attention to the development of the arts, its role in stimulating a dialogue about art and culture, and its focus on long-term support and organisational strengthening.

However, many partners consider Hivos' capacity to assess the relevance and artistic quality of proposals as weak. This point also came out of an internal evaluation held in 1998 among Hivos staff. The evaluation concluded that Hivos should make more use of expert advice, and that some of the assessment criteria were difficult to apply. Since that year, Hivos staff has made more use of surveys and expert opinion in order to assess the quality of organisations and their proposals.

In 2002, Hivos' culture programme was externally evaluated by the Steering Committee for the Evaluation of the Co-financing Programme.⁹ This evaluation concentrated on the position of Hivos, and on the dilemmas encountered in practice. The evaluation report is positive about the Hivos decision to focus on art and culture, and recognises the relevance of the arts and culture sector from the perspective of Hivos' focus on civil society building. The evaluators presented five points for reflection, discussed below.

1. Hivos should engage in the broader conceptual debate about "culture and development" instead of focusing on the "narrow" definition of culture as "arts and culture".

Indeed, Hivos has not given this conceptual debate much explicit attention. However, as argued previously, the debate on the relationship between culture and development has always formed part and parcel of Hivos' dealing with its partners. Hivos recognises that it could play a more active role by stimulating the debate about specific cultural themes through its partner organisations, and by lobbying to keep this on the agenda of the international cultural policymakers, Dutch and otherwise.

2. Hivos is advised to pay more attention to aspects of artistic quality, whereas development-related considerations tend to be given more priority.

Hivos regards this dilemma as a critical issue, although it strives to strike a balance between both aspects. The best solution appears to be to further expand the networks of local advisors to help assess artistic quality. These advisers must have an eye for the critical social and cultural issues that determine their society's course. Hivos seeks to reach a balance of women and men in its choice of advisors, and strives to find advisors who have expertise, or at least an affinity with women's empowerment and gender equality issues. Though this network continues to grow, it should also be strengthened or more systematically used in some countries.

3. The report notes a tendency to spread funds (too) thinly over different artistic disciplines and over a wide geographical area.

⁹ "Het HIVOS Cultuurfonds", Steering Committee for the Evaluation of the Co-financing Programme, The Hague, April 2002

Hivos wishes to continue to include cultural partners in each country portfolio. At the country level, Hivos will identify specific thematic areas of support as described in this document, on which Hivos will concentrate its efforts. Hivos uses cultural surveys for this purpose. When forced to limit itself to certain artistic disciplines, Hivos will take the aspects of women's empowerment and gender equality into account in determining priorities.

4. Hivos needs a specific monitoring system for the cultural activities supported.

Hivos will address this need in the course of the year 2003, with the introduction of a new administrative system.

5. The report suggests enhancing the co-ordination (in the Netherlands) with colleague funds working in the area of culture and development.

Hivos is much in favour of a better co-ordination of funding policies and possibilities. This will however require much effort, as mandates and priority areas of the funds for culture and development are quite diverging. Hivos will give special priority to the co-ordination of programmes and policies with the Prince Claus Fund for Culture and Development, which shares most of Hivos' policy principles as well as a considerable number of Hivos' contacts and partners.

4. Focus and areas of support

4.1. Objectives

Hivos seeks to contribute to the development of democratic and pluriform societies by supporting initiatives in the arts and culture sector. Hivos believes that art and culture can play an important role in the struggle for freedom of expression and in countering fundamentalism of any kind, by giving a voice to a pluriformity of visions and by inviting us to critically reflect on the notions of identity that dominate in a society. Art and culture may also enhance people's self-esteem, and have the potential to increase (inter)cultural understanding.

Based on this belief, Hivos has elaborated the following objectives for its arts and culture policies:

1. Open up, through art and culture, (more) space in society for critical reflection and dialogue on dominant social, political and cultural perceptions and practices that impede the development of a society based on participatory and just principles;
2. Contribute to people's self-esteem and notions of identity by stimulating a process of revalorisation and revitalisation of local cultural practices in a contemporary perspective;
3. Promote, through the arts and culture sector, exchange and dialogue between societies in the South and North, contributing to intercultural understanding and cultural pluriformity;
4. Strengthen the capacity of an independent arts and culture sector in the South that works on one or more of the aforementioned objectives.

These objectives have been operationalised into five areas of support, namely cultural and artistic production; cultural and artistic exchange; promotion, marketing and distribution; capacity building, and lobby activities in the Netherlands. Section 4.4 elaborates on these areas, following a description of the arts and culture sector in 4.2, and a description of the criteria Hivos uses to assess funding applications in 4.3.

4.2. The arts & culture sector

Hivos uses a broad definition of the arts and culture, including activities in the spheres of artistic and cultural production, distribution, debate and exchange, without differentiating between "low" and "high" arts or "academic" arts and "popular" culture. For Hivos, local traditional art forms, urban popular art, mass commercial culture and academic artistic productions all have their specific qualities. Central, from the perspective of the earlier mentioned objectives, are independent artists and their organisations, cultural centres, art schools, publishers, art festivals, etc. - that are primarily motivated by the communicative and critically reflective role of the arts and culture. Hivos remains open to all sorts and combinations of disciplines: the performing arts, the visual arts, film and literature, and new forms of creative expression that use ICT and new media.

While recognising the critical, thought-provoking role of the arts, Hivos does not regard art and culture as "instruments" or as a nice package for the communication of a certain message, as often is the case in the development sector. While giving extra attention to specific issues and themes important for reflection and debate (see also 4.5. and 4.6.), Hivos respects the independent position of artists and cultural workers.

4.3. Selection criteria

Hivos supports cultural and artistic expression and communication in four different areas in the South: production; exchange; promotion, marketing and distribution; and organisational capacity building. As

guiding principles for deciding what to support within these areas (further elaborated in section 4.4), Hivos uses four selection criteria: aesthetic quality, social commitment, accessibility and innovation.

4.3.1 Aesthetic quality

In the case of artistic productions, Hivos prioritises high quality in order to ensure an optimal impact in society. A superficial story-lined theatre play with bad actors, or an arts exhibit that does not show well-selected talent, compose a waste of resources and an offence to the public.

The concept of quality in relation to artistic expression is problematic. Quality is a *relative* concept, as there exist no absolute and universal standards, apart from the fact that the arts should fascinate and move the spectator. Hivos therefore assesses artistic quality according to the perceptions that prevail in a specific country or region where the activity will take place. Hivos makes this assessment on an *inter-subjective basis*, by consulting independent local experts and other sources, such as local media and publications.

4.3.2 Social commitment

Hivos prefers to work with artists and cultural organisations who show concern for their society, and who wish to comment on social, political and cultural issues that play an important role in their contemporary social reality. Hivos seeks to support independent artists who observe their national, regional or global cultural context, and who express their concerns in an original way.

Hivos gives special attention to initiatives that relate to the fields of women, gender & development and human rights (see also section 4.6.).

Activities that make use of the arts in a *purely instrumental* way to raise awareness about particular problems, like for instance educational theatre about AIDS/HIV, or educational documentaries about human rights violations, gender inequality or other social issues, do not qualify for support under the arts and culture programme. When particular projects not falling under the arts and culture policy criteria are deemed valuable from the perspective of awareness raising, Hivos can consider supporting these programmes via one of the other Hivos sectors.

4.3.3 Accessibility

Urban, contemporary artistic productions in the South are often inaccessible for a large part of the population because of language, location, time or because of the entry costs involved. Many exhibits, films, theatre plays, books, cultural events, lectures and debates are presented only in the metropolitan centres, reaching a small, exclusive audience. When these initiatives deal with important cultural themes, they deserve to be presented to a broader audience. With Hivos support, they can be presented in more popular spaces, they can involve school and university students, and may be linked to community centres and to the mass media. Hivos will see to it that, where this is relevant, sufficient effort is made to address a wide audience.

In the same way, Hivos will give special attention to cultural initiatives initiated in the rural areas, where the situation of the arts and culture sector is often less favourable.

When assessing aspects of accessibility, Hivos will look at and promote equality of access for both women and men. This can be achieved by asking organisations to pay attention to suitable locations, performance times and publicity to stimulate the attendance of women. Hivos seeks to ensure that women have adequate facilities to participate in arts education, to present their work and to participate in exchange activities. Where necessary, organisations specialised on these issues will be supported.

4.3.4 Innovation

Innovation and experimentation are crucial for a dynamic development of art and culture. Possibilities for innovation in the South depend on the development of young/new, creative talent. To foster this

development, Hivos stimulates young artists to learn from experienced colleagues. Hivos also remains open to interesting and innovative initiatives, such as experiments with new media, the creative application of ICT for the arts and cultural sector, or new forms of co-operation between artists from different disciplines and/or cultural backgrounds.

4.3.5. Notes on selection-criteria application

Hivos uses the four above-mentioned criteria to focus on initiatives that are relevant, effective, innovative and exemplary in their kind. These criteria are applied in a flexible way, depending on the type of activity. They rarely apply simultaneously.

In some cases, criteria may be conflicting or mutually exclusive. It is for instance difficult to attract a broad audience (accessibility) for a highly experimental (innovative) dance production that explores the history of corporal expression within a given cultural context.

To safeguard the quality and orientation of the Hivos arts and culture programme, Hivos will give a high priority to both aesthetic quality and social commitment when assessing any of the supported initiatives.

4.4. Areas of support

Hivos concentrates on four areas of support for the arts and for culture in the South: cultural productions; South-South exchange; promotion, distribution and marketing; and capacity building. Depending on the specific local situation, Hivos decides which of these four areas requires more or less attention. A fifth sphere of operation is mainly directed at Dutch society: South-North linking of Hivos' partners and the debate on cultural issues in the Netherlands. This is also linked to increasing the visibility of the Hivos Culture Fund in the Netherlands.

4.4.1. Cultural and artistic productions

Hivos qualifies the stimulation of cultural and artistic expression as a high priority area. In principle, productions in all artistic disciplines or multidisciplinary productions qualify for Hivos support, provided they satisfy the criteria mentioned in section 4.3. The aesthetic quality criterion is decisive for support, while priority is given to productions that critically reflect on actual social and cultural issues relevant in the social context of a particular country. Hivos also supports productions that contribute to the development of the arts and culture sector through innovation, quality improvement and accessibility.

When Hivos support to an organisation exceeds a period of two years, contribution to the core activities of the production or organisation is limited to a maximum, between 25 and 50%, in order to avoid financial dependence. Hivos does not support productions requiring substantial investments, such as costly feature film productions.

Adequate facilities make artistic and cultural productions possible. Hivos may choose to support relatively small facilities investments, and in proportion and relation to a specific programme, implemented over a period of at least two years. One example may be to provide partial funding to equip a film school, along with a contribution for curriculum development or with stipends for the students.

Theatre in Honduras

A young theatre group in Honduras is staging a play from a local writer. The group is initiated by an experienced theatre director, who has worked with various other Latin American theatre groups in the region as an actor and later as a director. The actors, three young women and four men, all

received their training in Honduras. Some have also had the opportunity to learn from more experienced theatre groups in the region.

Hivos is requested to support the production and staging of a play about the situation of unemployed young people living in rural areas who are attracted by the promises of freedom of the big city. The play questions and confronts both worlds, without a moral judgement. The play will be shown in popular places in the major cities of Tegucigalpa and San Pedro Sula, as well as in three small rural towns.

About 50% of the project costs are covered by local contributions (municipalities and sponsors) and ticket sales.

This project fits well into Hivos' criteria, as it combines quality production with reflection on an actual local issue, while the group is also trying to address a broad public. The fact that a part of the finances are generated locally is an important added value.

4.4.2. Cultural and artistic exchange

Exchanging and sharing ideas and creative processes and practices are crucial not only to the development of the arts, but also to intercultural communication. Artists and cultural workers need to meet colleague artists for feedback, for inspiration, to learn, and to discuss common issues.

Exchange, South-South and South-North, is important for opening and maintaining a critical cultural dialogue between communities with different backgrounds. Hivos gives the priority to South-South exchange.

Exchange can take different forms: through the Internet, through face to face meetings, through cultural networks, joint productions, residencies, workshops, conferences, etc. Hivos plays an active role in stimulating exchanges between its partners, including Hivos' Dutch cultural partners, where relevant opportunities arise.

Artists meet in India

A visual artist collective based in India promotes intercultural dialogue through exchange. It provides an environment favourable to artistic exploration and experimentation by bringing together skilled contemporary artists from India, Pakistan and Sri Lanka. The collective is broadening its reach to include artists from other countries in South Asia. A few artists from other regions also participate. The artists learn from each other, debate issues, gain new insights, and are confronted with new media, in both annual workshops and residencies. The workshops conclude with a well-publicised exhibit that is open to the general public. Hivos has provided contacts from its network to bring in artists from other regions.

This exchange initiative fits well with Hivos' arts & culture policy as it stimulates artistic exchange (predominantly South-South exchange) bringing artists with different, to some extent opposing cultural backgrounds, together. Important is that the local public is involved in the dialogue.

4.4.3. Promotion, marketing and distribution

In many cases, artists direct most of their energies and funds at the realisation of a concrete production, such as a film, an exhibit or a theatre play. Although they often have to deal with these activities, artists rarely see promotion, marketing and distribution as a priority. Without proper promoting and marketing, it is not possible to reach out to a wide(r) public, and it is not possible to increase the economic sustainability of the arts and culture sector.

Hivos assesses the way partner organisations involved in production address these important activities. Hivos also supports initiatives in the area of marketing and distribution of art product(ion)s, such as book fairs, publishers, art festivals, and artists' networks.

Market for local cultural productions in Africa

In Southern Africa, a film-marketing organisation plays an important role in the promotion of the local film and television industry. It offers a platform for filmmakers, film distributors, television broadcasters, African and non-African. The participants are offered a professional space where they can meet, view projects and come to agreements concerning co-productions and funding. The organisation is very active in networking, and professional in its promotional activities. Over 500 visitors from 30 different countries around the world are participating in this market space. As a result of a seminar held during one of the markets, a new pan-African television channel has been founded for the dissemination of local cultural productions.

This initiative fits well into Hivos' policy. Apart from the very professional and efficient approach to promotion and marketing, which enables the organisation to attract key persons and institutions, it offers a breeding ground for new initiatives, and solutions with a long-term impact.

4.4.4. Capacity building in the arts and culture sector

Partner organisations in the arts and culture sector are active in one or more of the four areas mentioned above. Hivos also looks for other areas of importance for the development of the arts and of culture, such as:

- (Member) organisations of artists that play different roles, such as the role of interest organisation, promoting artistic development, and organising presentations and exhibits;
- Organisations that provide economic or educational services for the arts and culture sector, such as a book fair, a film market or a theatre training initiative;
- Organisations providing a podium for artists and the arts, such as a film or poetry festival;
- Capacity building initiatives, such as arts management advice and training;
- Research and critique of the arts: development of the arts can only take place if a frame of reference is built up over time. This frame of reference, which documents the development of the arts, is often completely neglected.

Poetry around the world

A Dutch organisation, organising annual international poetry festivals open to poets from all over the world, develops a plan for a world-wide poetry magazine on the Internet. To start with, about twenty partners are selected via existing contacts. To be selected, these partners must be professionally involved in poetry publishing, and need to have access to the Internet. Each 'country magazine' remains independent but follows a common editorial format, including a translation programme. This enables visitors to access the poetry produced in literary remote countries, such as Zimbabwe and Colombia.

For Hivos this project offers an important stimulant for national participants to build up their own web-magazines at the national level and at the same time to bring their country's poets in touch with other poets and audiences around the world.

4.5. Activities in the Netherlands

As mentioned in paragraph 3.3, Hivos works with several Dutch cultural organisations to stimulate the production and presentation of Southern artists. Hivos uses the following criteria for this co-operation:

- There should be a clear relation to Hivos' programme countries;
- The activities should benefit individual artists and/or the wider arts and culture sector of the country in question;
- The activities should meet the assessment criteria (see 4.3.)
- The artist or artists should participate on an equal footing and in dialogue with other participating artists at the event, such as a festival, debate, or presentation.

Furthermore, Hivos will regularly present the work of its cultural partners and the issues they deal with in the Netherlands. This gives Hivos an opportunity to show the work of its partners and to contribute to the debate in Dutch society related to global cultural issues.

As Hivos is increasingly questioned about its work and its role and responsibilities in Dutch society, it is important for it to actively promote cultural initiatives from its partners in the South. This occurs in the Netherlands through Dutch partner organisations and other artists and cultural initiatives, and includes a broad range of activities, such as performances, exhibits, expert consultations and intercultural debates.

Hivos plans to give special attention to migrant groups living in the Netherlands. In 2000, more than 9% of the Dutch population was defined as 'migrant', in other words, born-, or with at least one parent born- outside the Netherlands¹⁰. Most of the migrant community in the Netherlands is from non-western origin. Hivos stimulates the discussion on cultural integration and intercultural tolerance by supporting initiatives, such as artistic projects and/or cultural debates that give a voice to these migrant groups.

4.6. Overlaps with other Hivos policy sectors

Hivos seeks to integrate its policies for human rights, gender, women & development, sustainable development, economy and arts & culture. Overlaps occur most frequently between the first two policy sectors. Hivos' policies often overlap with the field of Information and Communication Technologies (ICT).

Artists often encounter **Human Rights** issues, such as impunity, censorship, a lack of democracy, and limitations on the freedom of expression or on the right to a different sexual orientation. By raising their voice in society, artists may risk becoming victims of repression and persecution. Hivos supports organisations such as IFEX and Amnesty International, who defend artists' basic human rights. Hivos also promotes initiatives that lobby for the protection of cultural diversity in the arts and media.

When selecting new projects within the arts and culture sector, Hivos uses the guidelines of the **Gender, Women and Development** policy, with particular attention for women's representation and participation.

Culture and the arts are often plagued by stereotypical gender images. To counter this, Hivos promotes the use of positive images of women.

Women's participation relates to women as artists and as audience. Women often have limited opportunities to become artists. In most cases, opportunities for study and work are much more limited for female than for male artists. Women also have fewer chances to view art. Organisations are always questioned by Hivos with regard to their accessibility for women, as artists and as public. Hivos also pays special attention to initiatives that create a space for the artistic expression of women. In some cases it can be very beneficial for women to create a separate space for practising the arts. To avoid supporting, or worse, creating a circuit of second-class 'women's art,' Hivos will stick to the criterion of artistic quality when selecting activities for support.

¹⁰ The overall proportion of migrants of the Dutch population is expected to grow to 14% in the year 2015. In the main cities this figure is estimated to reach 50%.

The arts and culture sector depends heavily on communication to exchange ideas, to promote international artistic co-operation and to market and distribute cultural and artistic productions. For this reason, Hivos gives special attention to the development and use of **ICT** and Internet facilities specially designed for the arts sector. ICT's are widely used as a medium for artistic expression and Hivos will promote this wherever relevant.

5. Instruments

5.1. Assessment

Hivos uses staff visits and surveys to stay informed about developments in the arts and culture sector in the different countries where Hivos is active. Surveys undertaken by local experts generate up-to-date information on the situation and the actors in the national arts and culture sector. Hivos plans to include a gender analysis within these surveys, to indicate the barriers and obstacles to women's participation in the arts, as artists and as public, for instance due to limitations imposed on women concerning travelling and mobility.

While surveys are used to assess the context, Hivos plans to make more use of local experts and its own specialised policy staff to assess the quality and relevance of specific partner organisations.

5.2. Funding provisions

Hivos has two funding formats:

1. One-time subsidies, also called micro-funds, reaching a maximum €10,000, for a maximum duration of one year, for activities with a pilot character and/or contributing to policy development;
2. Long-term (2 years and longer) contributions to partners.

Artists and organisations in the arts and culture sector often require a small contribution that can be utilised over a period longer than a year. In other cases a relatively small contribution is needed over a long period with interruptions, such as a biennial arts festival or the production of plays for a theatre group. In these cases, micro-funds will be disbursed repeatedly to the same partner over a longer period.

5.3. Monitoring and evaluation

The *monitoring* of the arts and culture programme in the future will be based on the four objectives as formulated in section 4.1. Hivos plans on developing specific indicators for this purpose in 2003. Partner organisations will be requested to report on a set of related indicators, allowing Hivos to monitor the implementation of its own policies. Among the information that will be systematically gathered, sex-disaggregated data on the overall activities and, where relevant, data on the promotion of women's empowerment, as well as data on gender equality will be incorporated.

Hivos is aware of the difficulty of measuring results at the qualitative level. Very little experience exists in this area. To this end, creative solutions will need to be developed in co-operation with interested colleague organisations.

The *evaluation* of cultural partners leads to a number of similar practical obstacles. Generally, local capacity and experience in evaluating organisations in the arts and cultural sector in the South is very scarce. Experts, and particularly independent experts, are difficult to find. Furthermore, there exist few specific evaluation methods for the arts and culture sector.

In view of this situation, and due to the often limited size of support per partner, evaluations will preferably involve more than one partner, and could be held at the discipline level, or country/region-wide.

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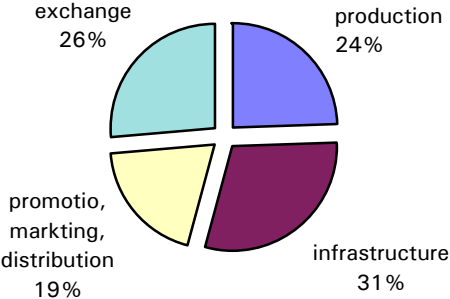
ANNEXES

ANNEX 1: EXPENDITURES HIVOS CULTURE FUND 1995-2001

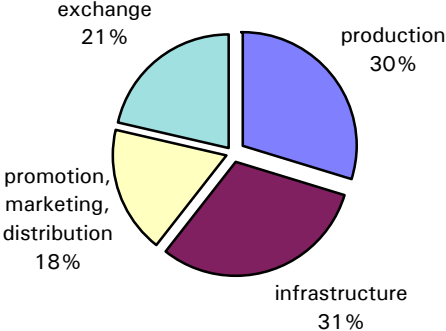
	1995		1996		1997		1998		1999		2000		2001	
	projects	expenditures	projects	expenditures	projects	expenditures	projects	expenditures	projects	expenditures	projects	expenditures	projects	expenditures
literature	6	232	10	241	8	216	11	510	18	513	20	553	16	778
film/photography	5	83	8	363	10	417	4	299	15	451	16	653	22	796
visual arts	2	29	7	177	7	255	11	470	17	483	20	557	19	655
performing arts	7	177	15	453	24	527	32	695	31	781	33	949	26	896
multidisciplinary	16	471	11	177	14	595	14	611	16	541	18	562	29	599
	34	993	51	1.411	63	2.010	72	2.585	97	2.769	107	3.274	112	3.724
Africa	13	511	25	798	26	1.136	24	1.121	29	1.106	28	1.271	33	1.585
Asia/SEE	12	223	13	208	11	143	9	288	14	415	23	688	19	659
Latin America & Car.	9	259	11	326	25	613	37	1.000	52	1.103	51	1.051	55	1.198
Worldwide	0	0	2	78	1	118	2	176	2	145	5	265	5	282

Annex 2 EXPEDITURES PER AREA (figures 2001)

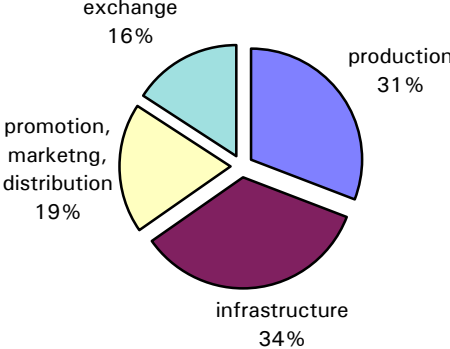
Africa



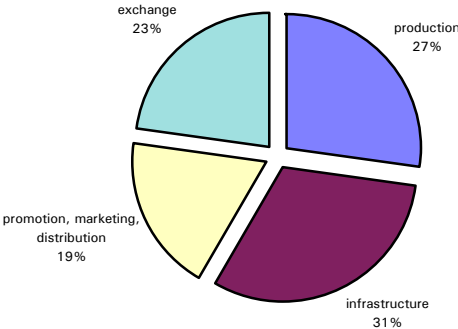
Latin America & Caribbean



Asia/SEE



All continents



ANNEX 3: **UNESCO Universal Declaration on Cultural Diversity,**
- adopted in Paris, 2 November 2001

The General Conference,

Committed to the full implementation of the human rights and fundamental freedoms proclaimed in the Universal Declaration of Human Rights and other universally recognised legal instruments, such as the two International Covenants of 1966 relating respectively to civil and political rights and to economic, social and cultural rights,

Recalling that the Preamble to the Constitution of UNESCO affirms "that the wide diffusion of culture, and the education of humanity for justice and liberty and peace are indispensable to the dignity of man and constitute a sacred duty which all the nations must fulfil in a spirit of mutual assistance and concern",

Further recalling Article I of the Constitution, which assigns to UNESCO among other purposes that of recommending "such international agreements as may be necessary to promote the free flow of ideas by word and image",

Referring to the provisions relating to cultural diversity and the exercise of cultural rights in the international instruments enacted by UNESCO, 1

Reaffirming that culture should be regarded as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs,²

Noting that culture is at the heart of contemporary debates about identity, social cohesion, and the development of a knowledge-based economy,

Affirming that respect for the diversity of cultures, tolerance, dialogue and co-operation, in a climate of mutual trust and understanding are among the best guarantees of international peace and security,

Aspiring to greater solidarity on the basis of recognition of cultural diversity, of awareness of the unity of humankind, and of the development of intercultural exchanges,

Considering that the process of globalisation, facilitated by the rapid development of new information and communication technologies, though representing a challenge for cultural diversity, creates the conditions for renewed dialogue among cultures and civilisations,

Aware of the specific mandate which has been entrusted to UNESCO, within the United Nations system, to ensure the preservation and promotion of the fruitful diversity of cultures,

Proclaims the following principles and adopts the present Declaration:

IDENTITY, DIVERSITY AND PLURALISM

Article 1 – Cultural diversity: the common heritage of humanity

Culture takes diverse forms across time and space. This diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind. As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as

biodiversity is for nature. In this sense, it is the common heritage of humanity and should be recognized and affirmed for the benefit of present and future generations.

Article 2 – From cultural diversity to cultural pluralism

In our increasingly diverse societies, it is essential to ensure harmonious interaction among people and groups with plural, varied and dynamic cultural identities as well as their willingness to live together. Policies for the inclusion and participation of all citizens are guarantees of social cohesion, the vitality of civil society and peace. Thus defined, cultural pluralism gives policy expression to the reality of cultural diversity. Indissociable from a democratic framework, cultural pluralism is conducive to cultural exchange and to the flourishing of creative capacities that sustain public life.

Article 3 – Cultural diversity as a factor in development

Cultural diversity widens the range of options open to everyone; it is one of the roots of development, understood not simply in terms of economic growth, but also as a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence.

CULTURAL DIVERSITY AND HUMAN RIGHTS

Article 4 – Human rights as guarantees of cultural diversity

The defence of cultural diversity is an ethical imperative, inseparable from respect for human dignity. It implies a commitment to human rights and fundamental freedoms, in particular the rights of persons belonging to minorities and those of indigenous peoples. No one may invoke cultural diversity to infringe upon human rights guaranteed by international law, nor to limit their scope.

Article 5 – Cultural rights as an enabling environment for cultural diversity

Cultural rights are an integral part of human rights, which are universal, indivisible and interdependent. The flourishing of creative diversity requires the full implementation of cultural rights as defined in Article 27 of the Universal Declaration of Human Rights and in Articles 13 and 15 of the International Covenant on Economic, Social and Cultural Rights. All persons should therefore be able to express themselves and to create and disseminate their work in the language of their choice, and particularly in their mother tongue; all persons should be entitled to quality education and training that fully respect their cultural identity; and all persons should be able to participate in the cultural life of their choice and conduct their own cultural practices, subject to respect for human rights and fundamental freedoms.

Article 6 – Towards access for all to cultural diversity

While ensuring the free flow of ideas by word and image care should be exercised that all cultures can express themselves and make themselves known. Freedom of expression, media pluralism, multilingualism, equal access to art and to scientific and technological knowledge, including in digital form, and the possibility for all cultures to have access to the means of expression and dissemination are the guarantees of cultural diversity.

CULTURAL DIVERSITY AND CREATIVITY

Article 7 – Cultural heritage as the wellspring of creativity

Creation draws on the roots of cultural tradition, but flourishes in contact with other cultures. For this reason, heritage in all its forms must be preserved, enhanced and handed on to future generations as a record of human experience and aspirations, so as to foster creativity in all its diversity and to inspire genuine dialogue among cultures.

Article 8 – Cultural goods and services: commodities of a unique kind

In the face of present-day economic and technological change, opening up vast prospects for creation and innovation, particular attention must be paid to the diversity of the supply of creative work, to due recognition of the rights of authors and artists and to the specificity of cultural goods and services which, as vectors of identity, values and meaning, must not be treated as mere commodities or consumer goods.

Article 9 – Cultural policies as catalysts of creativity

While ensuring the free circulation of ideas and works, cultural policies must create conditions conducive to the production and dissemination of diversified cultural goods and services through cultural industries that have the means to assert themselves at the local and global level. It is for each State, with due regard to its international obligations, to define its cultural policy and to implement it through the means it considers fit, whether by operational support or appropriate regulations.

CULTURAL DIVERSITY AND INTERNATIONAL SOLIDARITY

Article 10 – Strengthening capacities for creation and dissemination world-wide

In the face of current imbalances in flows and exchanges of cultural goods and services at the global level, it is necessary to reinforce international co-operation and solidarity aimed at enabling all countries, especially developing countries and countries in transition, to establish cultural industries that are viable and competitive at national and international level.

Article 11 – Building partnerships between the public sector, the private sector and civil society

Market forces alone cannot guarantee the preservation and promotion of cultural diversity, which is the key to sustainable human development. From this perspective, the pre-eminence of public policy, in partnership with the private sector and civil society, must be reaffirmed.

Article 12 – The role of UNESCO

UNESCO, by virtue of its mandate and functions, has the responsibility to:

- (a) Promote the incorporation of the principles set out in the present Declaration into the development strategies drawn up within the various intergovernmental bodies;
- (b) Serve as a reference point and a forum where States, international governmental and non-governmental organisations, civil society and the private sector may join together in elaborating concepts, objectives and policies in favour of cultural diversity;
- (c) Pursue its activities in standard-setting, awareness-raising and capacity-building in the areas related to the present Declaration within its fields of competence;
- (d) Facilitate the implementation of the Action Plan, the main lines of which are appended to the present Declaration.

MAIN LINES OF AN ACTION PLAN FOR THE IMPLEMENTATION OF THE UNESCO UNIVERSAL DECLARATION ON CULTURAL DIVERSITY

The Member States commit themselves to taking appropriate steps to disseminate widely the “UNESCO Universal Declaration on Cultural Diversity”, in particular by co-operating with a view to achieving the following objectives:

1. Deepening the international debate on questions relating to cultural diversity, particularly in respect of its links with development and its impact on policy-making, at both national and international level; taking forward notably consideration of the opportunity of an international legal instrument on cultural diversity.
2. Advancing in the definition of principles, standards and practices, on both the national and the international levels, as well as of awareness-raising modalities and patterns of co-operation, that are most conducive to the safeguarding and promotion of cultural diversity.
3. Fostering the exchange of knowledge and best practices in regard to cultural pluralism with a view to facilitating, in diversified societies, the inclusion and participation of persons and groups from varied cultural backgrounds.
4. Making further headway in understanding and clarifying the content of cultural rights as an integral part of human rights.
5. Safeguarding the linguistic heritage of humanity and giving support to expression, creation and dissemination in the greatest possible number of languages.
6. Encouraging linguistic diversity – while respecting the mother tongue – at all levels of education, wherever possible, and fostering the learning of several languages from the youngest age.
7. Promoting through education an awareness of the positive value of cultural diversity and improving to this end both curriculum design and teacher education.
8. Incorporating, where appropriate, traditional pedagogies into the education process with a view to preserving and making full use of culturally appropriate methods of communication and transmission of knowledge.
9. Encouraging “digital literacy” and ensuring greater mastery of the new information and communication technologies, which should be seen both as educational discipline and as pedagogical tools capable of enhancing the effectiveness of educational services.
10. Promoting linguistic diversity in cyberspace and encouraging universal access through the global network to all information in the public domain.
11. Countering the digital divide, in close co-operation in relevant United Nations system organisations, by fostering access by the developing countries to the new technologies, by helping them to master information technologies and by facilitating the digital dissemination of endogenous cultural products and access by those countries to the educational, cultural and scientific digital resources available world-wide.
12. Encouraging the production, safeguarding and dissemination of diversified contents in the media and global information networks and, to that end, promoting the role of public radio and television services in the development of audio-visual productions of good quality, in particular by fostering the establishment of co-operative mechanisms to facilitate their distribution.

13. Formulating policies and strategies for the preservation and enhancement of the cultural and natural heritage, notably the oral and intangible cultural heritage, and combating illicit traffic in cultural goods and services.

14. Respecting and protecting traditional knowledge, in particular that of indigenous peoples; recognising the contribution of traditional knowledge, particularly with regard to environmental protection and the management of natural resources, and fostering synergies between modern science and local knowledge.

15. Fostering the mobility of creators, artists, researchers, scientists and intellectuals and the development of international research programmes and partnerships, while striving to preserve and enhance the creative capacity of developing countries and countries in transition.

16. Ensuring protection of copyright and related rights in the interest of the development of contemporary creativity and fair remuneration for creative work, while at the same time upholding a public right of access to culture, in accordance with Article 27 of the Universal Declaration of Human Rights.

17. Assisting in the emergence or consolidation of cultural industries in the developing countries and countries in transition and, to this end, co-operating in the development of the necessary infrastructures and skills, fostering the emergence of viable local markets, and facilitating access for the cultural products of those countries to the global market and international distribution networks.

18. Developing cultural policies, including operational support arrangements and/or appropriate regulatory frameworks, designed to promote the principles enshrined in this Declaration, in accordance with the international obligations incumbent upon each State.

19. Involving civil society closely in framing of public policies aimed at safeguarding and promoting cultural diversity.

20. Recognising and encouraging the contribution that the private sector can make to enhancing cultural diversity and facilitating to that end the establishment of forums for dialogue between the public sector and the private sector.

The Member States recommend that the Director-General take the objectives set forth in this Action Plan into account in the implementation of UNESCO's programmes and communicate the latter to institutions of the United Nations system and to other intergovernmental and non-governmental organisations concerned with a view to enhancing the synergy of actions in favour of cultural diversity.

notes

1. Among which, in particular, the Florence Agreement of 1950 and its Nairobi Protocol of 1976, the Universal Copyright Convention of 1952, the Declaration of Principles on International Cultural Co-operation of 1966, the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (1970), the Convention for the Protection of World Cultural and Natural Heritage of 1972, the UNESCO Declaration on Race and Racial Prejudice of 1978, the Recommendation concerning the Status of the Artist of 1980, and the Recommendation on Safeguarding Traditional and Popular Culture of 1989.

2. This definition is in line with the conclusions of the World Conference on Cultural Policies (MONDIACULT, Mexico City, 1982), of the World Commission on Culture and Development (Our Creative Diversity, 1995), and of the Intergovernmental Conference on Cultural Policies for Development (Stockholm, 1998).