Diversity and Coexistence

The Role of Cultural Policy for Global Development

**Report from a seminar arranged by Sida/DESO/ the Division for Culture and Media
May 15, 2003, Lilla Hörsalen, Sida**

Report by Maria Arnqvist

Content:

Background

The Division for Culture and Media, Sida/DESO, has since 2001 arranged half-day seminars on topics related to culture and media cooperation. The main purpose with arranging seminars is to broaden the knowledge of culture and media in a development context and to incite an increased discussion on policy issues and methods concerning Swedish development cooperation in the field of culture and media. The perspectives are derived from institutions and organisations within the culture and media sector both in Sweden and outside, as well as from universities engaged in culture and media research. The target groups are Sida employees, researchers, students, policy makers such as the Swedish Foreign Ministry and the Ministry of Culture, and professionals with experiences from the culture and media sector such as journalists and cultural workers.

The following seminars have been arranged since 2001:

- ➤ *Media Development: Public service and community media*, 2001-05-31
- ➤ *War Propaganda or Comparison? Media's role in international conflicts* 2001-10-10
- ➤ *ICT as a Tool in Media Development*, 2001-11-22
- ➤ *Communication for Development: the concept, practice and importance to poverty reduction*, 2002-06-10
- ➤ *Seminarium om Public Service Medier*, 2002-09-10
- ➤ *Culture for Development: Why should development agencies engage in cultural support?*, 2002-09-23

Introduction

This is a report from a seminar titled *Diversity and Coexistence: The role of cultural policy for global development*. The seminar was arranged by Sida/DESO/The Division for Culture and Media on May 15, 13.30-16.00, in Lilla Hörsalen at Sida headquarters, Stockholm.

The purpose of the seminar was to inform about and discuss the ongoing international work on Cultural Diversity with focus on cultural policies and development. The seminar was arranged in connection to an international follow-up meeting to UNESCO's Intergovernmental Conference on Cultural Policies for Development (Stockholm 1998), Stockholm + 5 Expert Meeting, arranged by the Swedish National Commission for UNESCO in cooperation with Sida in Stockholm May 11-14th 2003. The Division for Culture and Media took the opportunity to invite some of the participants from this meeting.

Invited speakers were Mr. **Tomas Lindman**, Deputy Director at the Swedish Ministry of Culture, Mrs. **Angeline Kamba**, consultant from Zimbabwe and former member of UNESCO World Commission on Culture and Development, and Mr. **Colin Mercer**, Professor of Cultural Policy and Director of Cultural Policy and Planning Research Unit, Nottingham Trent University, UK. Moderator of the seminar was Mrs. **Lena Johansson**, Head of the Division for Culture and Media, Sida.

The titles of their presentations were the following:
Tomas Lindman: *An international convention for cultural diversity*
Angeline Kamba: *Why cultural policies for development?*
Colin Mercer: *Making culture, diversity and development walk and talk together: Cultural mapping and cultural planning*

The speakers were asked to send in written copies of their presentations. This report comprises the contributions made by the speakers and summarises the comments and questions that came up during the discussion.

Tomas Lindman
Deputy Director, Ministry of Culture, Sweden

Tomas Lindman
Presentation at the SIDA-seminar on
Diversity and Coexistence, May 15. 2003

An International Convention for Cultural diversity

What is the INCP?

As an offshoot from the Stockholm Conference on Cultural Policies for Development ("The Power of Culture"), the International network for cultural policy (the INCP) was created in Ottawa in 1998 with 19 Ministers of Culture as informal forum to:
–consider integrated ways to promote cultural diversity in our increasingly globalized world
–explore new and emerging issues

This marked the beginning of a commitment to promoting the importance of cultural diversity in the face of technological, economic and social change.

In 1999 a Working Group on Cultural Diversity and Globalization was established to provide advice and concrete proposals on how to advance cultural diversity in the context of globalization through cultural policies.

Five years later:- membership of more than 50 Ministers of Culture
- Chairmanship by Canada, Mexico, Greece, Switzerland and South Africa, Croatia (2003), and China (2004)
- Three active Groups: Cultural Policy Tools (Mexico), Cultural Diversity and Globalization (Canada), and Media Issues (Sweden)

Cultural Diversity and Globalization

Cultural diversity is a product of the vast range of human experiences and achievements. It is a broad concept based on the connections between people through shared history, tradition and language. Our diversity is also a reflection of our values such as freedom of expression, pluralism of ideas, effective participation of people, and choice. Fostering cultural policies in a global environment to support cultural diversity includes:
· Ensuring that all cultures have the means to express their voices and opinions in a changing world;

· Achieving a balance between participating fully in the global environment while nurturing national and local identities; and

· Ensuring the fair and equitable sharing of the opportunities and benefits for all.

As such, cultural diversity is one of the pillars of sustainable development; it has an impact on the very identity of peoples and societies, democracy as an expression of freedom and public access to creative works, especially those from their country or region. It creates the necessary conditions for dialogue between different cultures and also allows for the mutual enrichment of cultures. Respect for cultural diversity and civilizations also helps promote a culture of peace. That is why cultural and audiovisual works are not like other kinds of commodities.

In today's global environment, there are new opportunities to nurture differences in all aspects of cultural expression. Improved means of communication and interaction can facilitate an environment for creativity and a means to increase participation in cultural life. Indeed the confluence of trade liberalization, technological developments and industry consolidation offer great opportunities for the promotion of cultural diversity. While globalization carries much promise, the challenge for many countries at the advent of the 21st century is to find the means to remain open to what the world has to offer, while nurturing domestically rich, diverse cultural expression and content developments at home.

Why an international Convention?

International trade development and liberalization, in conjunction with the convergence of information and communications technologies, may lead to the concentration of cultural industries and the emergence of dominant firms. This trend threatens to eliminate cultural differences and marginalize creators. In this context, there is a need to preserve cultural diversity as a source of creativity and a factor in social cohesion and economic development. Policies to support and promote culture must ensure that all cultures are able to make their voices and opinions heard in the context of globalization.

Cultural diversity by definition depends on access to diverse cultural content, both domestic and foreign. The logic of a Convention should not be to restrict international trade in cultural goods and services but to equip governments with an international framework to ensure that a diversity of cultural goods and services, both domestic and foreign, are created and available to their publics.

Relations to WTO/GATS

Making binding market access or national treatment commitments in the absence of a Convention on Cultural diversity could result in the loss of the ability to maintain or introduce the kinds of measures required to address the particular dynamics of cultural markets. The result could therefore be a reduction rather than an increase in the diversity of the goods and services available for international exchange.

This is particularly the case for developing countries which may not at present have extensive cultural policies but which, through making ill-advised binding market access commitments, could lose the ability to introduce them in the future once they have the capacity to do so.

A Convention would provide an international point of reference on cultural policy that could

be put to use to determine the appropriate treatment for cultural goods and services as the rules-based international trading system evolves through bilateral, regional and multilateral agreements.

Why do cultural goods and services need special treatment under domestic policy or an international Convention?

It is now widely accepted that cultural diversity is a global public good and that the production and availability of a diversity of cultural goods and services from domestic and foreign sources brings positive externalities, that is, social and cultural benefits beyond the purely commercial value of those goods and services. It is for this reason that UNESCO's *Universal Declaration on Cultural Diversity,* for example, recognizes that cultural goods and services should not be treated simply as commodities or consumer goods. Ministers participating in INCP discussions have considered the ways in which cultural diversity contributes to social cohesion, to the vitality of democracy, and to national pride and self-esteem, all essential components of social and economic development.

Public authorities therefore have a strong interest in fostering a wide availability of diverse cultural content. An effective international framework would ensure that their international rights, and obligations under international agreements accommodate and support their ability to realise domestically the benefits of cultural diversity.

What would the proposed Convention do?

The Convention framework would re-affirm the right of states to take action to preserve and promote cultural diversity, provide a basis for enhanced international cooperation in exercising those rights, and enhance the transparency and predictability of the international environment affecting cultural exchange through the creation of rules.

The Convention would also serve as a point of reference for other international organizations, including those dealing with international trade negotiations. It could thus contribute to coherence between the objectives of preserving and promoting cultural diversity and the on-going processes of trade liberalization.

In doing so, the Convention would fill the vacuum that currently exists, from the perspective of cultural diversity, in international governance regarding international cultural policy cooperation and rule-making. It would address the international implications of domestic cultural policies designed to respond to the challenges and opportunities raised by new technologies and globalization, and to the specific challenges faced by developing countries. It would also help countries manage the implications for domestic cultural policies of the rule-making being undertaken in other international organizations, such as during trade negotiations.

Such a Convention should establish the rights and obligations of States with respect to cultural diversity. It should also recognize the particular situation of developing countries, which require special attention if we wish to build their capacity in the area of cultural development.

One could point out five main elements/provisions, laying down obligations for the countries (Parties) signing the Convention, which should be included in an international Convention for

cultural diversity (that does not exclude that other elements/provisions also could be necessary to include in a Convention).

1. The right to take measures to preserve and promote cultural diversity

Concerns an objective to preserve the right of States to maintain or adopt the measures that they consider appropriate to the development of cultural expression and to the promotion and enhancement of cultural diversity. One of the purposes is to clarify what sometimes appear to be obscure relations between different policies by referring to the sovereign rights of States for their policies.

It should establish the frame to preserve and promote cultural diversity through cultural policy measures at national level. As regards the preservation and promotion of cultural diversity globally it should establish that they have a shared responsibility to do so.

2. To take the specificity of cultural goods and services into account when devising national or international policy measures

This principle relates to an objective to ensure that cultural diversity is promoted and preserved in the face of the changes introduced by globalization, trade liberalization and technology.

Although it is obvious that cultural goods and services are often traded like other goods or services, thereby creating - especially from commercial perspective - a need for predictable trading environment, it is just as obvious that trade policy rules and principles neither take nor intend to take into account specificities of any sector or service. The point of departure for this Convention is, however, that preservation and promotion of cultural diversity necessitate that the specificity of cultural goods and services is not only acknowledged but also actively taken into account when developing or implementing measures that may have an impact on cultural diversity.

This is also to be seen as incorporating cultural policy questions as horizontal concerns for other policies (as for example Article 151(4) of the Treaty Establishing the European Community). Insofar as development or implementation of other policies may have negative effects for the preservation or promotion of cultural diversity.

3. To respect the principle balance as regards the promotion of domestic cultural expression and openness to cultural expression of other Parties

This relates to an objective to ensure that cultural diversity is promoted and preserved in the face of the changes introduced by globalization, trade liberalization and technology.
The principle of balance is a key provision in the Convention. It is necessary for the development of rules-based approach and for preventing the creation of a *carte blanche* - effect that could enable the application of protectionist measures that would be contrary to the objectives of this Convention.

4. To develop, in accordance with the particular conditions and capabilities of different Parties, cultural policy framework for the preservation and promotion of cultural diversity

Concerns an objective of ensuring the preservation and promotion of cultural diversity. It could be formed as an obligation for the Parties to develop cultural policy framework following the principles set out in this Convention. However, it has to take into consideration the special treatment of developing and least developed countries which may not have the necessary capacities to develop and implement fully-fledged cultural policies.

5. To co-operate in strengthening the resources and capacities of developing countries

Concerns an objective of reinforcing international co-operation and solidarity for the development of resources and capacities of developing and least developed country Parties.

The Convention provides also a strong and flexible framework to develop co-operation between the Parties. As for example by facilitating the availability of a broad choice of cultural content from other Parties in the territory of a Party and exchanges between their cultural industries, groups of professionals and cultural institutions.

PowerPoint slides presented by Tomas Lindman, May 15, 2003
- exposé of the work process in the INCP and the connection with the UNESCO

International Network on Cultural Policy (INCP)
➢ **Created in Ottawa in 1998 with 19 Ministers of Culture as informal forum to:**
- consider integrated ways to promote cultural diversity in our increasingly globalized world
- explore new and emerging issues

➢ **Five years later**
- membership of more than 50 Ministers of Culture
- Chairmanship by Canada, Mexico, Greece, Switzerland and South Africa, Croatia (2003), and China (2004)
- Three active Groups: Cultural Policy Tools (Mexico), Cultural Diversity and Globalization (Canada), and Media Issues (Sweden)

Current WGCD&G Mandate
➢ **International Network on Cultural Policy – October 2002**
- INCP Ministers accepted the INCP draft text presented in Capetown as the basis on which to move forward and mandated their Working Group on Cultural Diversity and Globalization (WGCD&G) to:
    1 Improve the draft to address inter alia, appropriate rights and obligations of governments, the needs of developing countries, and culture and trade links
    2 Intensify its work of promoting cultural diversity, generating awareness of the instrument and its coherence with other international agenda
    3 Actively engage with UNESCO and develop a framework for cooperation for the advancement of the instrument

1. **Improve Text**
➢ **Drafting team of Working Group on Cultural Diversity and Globalization**
- Meetings in Paris (Feb 2002), Halifax (March 2003), London (April 2003) to advance draft text
- Preamble, Definitions and Articles

- ➢ **Presentation to full WGCD&G All Officials Meeting (May 2003, Zagreb, Croatia)**

- ➢ **Approval of text at 6th INCP Annual Ministerial Meeting (October 2003, Opatija, Croatia)**

2. **Intensify Work Promoting Cultural Diversity**
- ➢ **Outreach and Engagement**
  - • **Multilateral and Regional Organizations**
    - La Francophonie
    - Summit of the Americas implementation
    - Council of Europe
    - African, Caribbean and Pacific Group of States (ACP)
    - MERCUSOR Ministers of Culture meeting
    - Inter-American Committee on Culture (OAS)
    - Conference IberoAmerican sur la Culture
    - UNESCO
  - • **Civil Society**
    - Comité de Vigilance - Coalition pour la diversity culturelle Liaison Committee
    - International Network for Cultural Diversity

3. **Actively Engage UNESCO**
- ➢ **INCP Ministerial meeting (February 5-6, 2003, Paris, France)**
  - • Participating INCP Ministers: Argentina, Belgium, Burkina Faso, Canada, Colombia, Croatia, France, Greece, Italy, Lebanon, Morocco, Poland, Senegal, South Africa, Sweden and Switzerland
  - • INCP Ministers agreed:
    - UNESCO Ambassadors from participating INCP member countries to form an informal coordinating committee to build support and consensus for a cultural diversity convention;
    - Ministers will approach members of the UNESCO Executive Board to build support for rapid development of an instrument at UNESCO
    - Ministers will strengthen support by actively engaging with trade colleagues, foreign ministries, civil society, cultural industries and national commissions for UNESCO in their countries

- ➢ **INCP Ministerial meeting with UNESCO Director General Matsuura**
  - • Fulfilled commitment made by Ministers in Cape Town in October 2003 to meet with the Director General of UNESCO to place an international instrument on cultural diversity at the forefront of the organizations agenda
  - • Koichiro Matsuura, UNESCO Director General indicated his willingness to launch the process of elaborating a Convention on cultural diversity in UNESCO, and to accelerate the process with a view to its adoption in 2005 (should a mandate be given by the General Conference in October 2003)

UNESCO -- *continued*
- ➢ **2nd International Meeting of Cultural Professional Associations (February 2-4, 2003, Paris, France)**
  - • Professional Associations from Argentina, Australia, Belgium, Brazil, Burkina Faso, Canada, Chile, Czech Republic, Denmark, Egypt, Estonia, France, Germany, Greece,

Hungary, India, Italy, Morocco, Mexico, New Zealand, Poland, Portugal, Russia, Senegal, Slovenia, Spain, South Africa, South Korea, Sweden, Turkey, United Kingdom, and Viet Nam met to discuss trade and culture issues, including the potential for an instrument and actively engaged with INCP Ministers
- At their meeting, professional associations concluded that « a Treaty be developed and adopted on an urgent basis to provide a legal foundation for the fundamental right of States and governments to freely establish their own cultural policies. It is essential that this process be transparent and reflect the real needs of cultural professionals. »

➢ **Reception and speech by French President, Jacques Chirac (February 2, 2003, Paris France)**
- Opening ceremony of Paris meetings hosted by President Chirac at the Élysée Palace
- President Chirac was very clear in France's commitment to pursuing the instrument in UNESCO, stating: « La France propose que le prochain conseil exécutif de l'UNESCO engage la préparation de ce texte en vue de son adoption au plus tard en 2005. »

INCP Rationale for an Instrument at UNESCO
➢ **Global Organization with Political Legitimacy**
- UNESCO is the main international forum responsible for culture, in the broadest sense of the word, and cultural diversity is at the heart of its charter
- With 190 member states, UNESCO is in a position to ensure the highest number of signatories
➢ **Legitimacy regarding cultural diversity**
- UNESCO has been actively advancing cultural diversity issues since the publication of *Our Creative Diversity (1995)* and the subsequent Inter-governmental Conference on Cultural Policies for Development (Stockholm 1998)
➢ **Consideration given to unique character of developing countries**
- « UNESCO will give top priority to the defence and protection of cultural diversity and the re-establishment of balanced intercultural exchanges; it will also play an active role in ensuring that the globalization of products and messages result in richer exchanges among different peoples. » *UNESCO Web site 2002*
➢ **Legal competence**
- UNESCO has a recognized authority to set standards [Charter, Article IV]
- The Universal Declaration on Cultural Diversity (2001) committed UNESCO to 'pursue its activities in standard setting' in this area [Article 12(c)]

Recent progress at UNESCO
➢ **Report prepared by Director General Matsuura for consideration by UNESCO Executive Board**
- Sought decision by Executive Board to place the Convention on the provisional agenda for upcoming General Conference (Fall 2003)
- Report recommends General Conference continue action aimed at drawing up "a new standard setting instrument on cultural diversity and to determine the nature of that instrument."

- ➢ **UNESCO Executive Board meeting – March 31 to April 16, 2003**
    - 43 of 58 Executive Board members took the floor
    - Unanimous agreement with DGs report; however, request of DG to amend report to include 'reference to relevant existing international instruments'
    - Progress made with countries previously uncertain about the idea of a convention (Bangladesh, Bahamas, Belarus, Brazil, China, Jamaica, Japan, Peru, Netherlands, Pakistan and Spain)
    - United States (with observer status) took the floor and did not speak out against moving forward on the instrument at UNESCO
    - Most countries want to proceed urgently - 2005 deadline

Strategies for an Instrument in UNESCO

- ➢ **Interested States must coordinate their actions to engage the UNESCO Director General (Secretariat), Executive Board and General Conference to:**
    - Build political support and consensus among INCP and non-INCP countries
    - Build broader and more collaborative coalitions with cultural industries, civil society organizations and national commissions for UNESCO as a means of building momentum and support
    - Respond to UNESCO organizational and administrative needs

- ➢ **Work will be undertaken by national delegations at UNESCO Headquarters and in national capitals in order to achieve instrument objectives**
    - UNESCO Ambassadors to form a 'Friends of the Instrument' group or committee to assist in moving the process forward by raising awareness and building support
    - Targeted advocacy within UNESCO regional electoral groups

- ➢ **INCP outreach and advocacy**
    - Pursuant to INCP Ministerial Strategy – INCP member states to engage Ambassadors to UNESCO, bilateral action undertaken in Capitals, and Culture Secretariat in UNESCO

Upcoming Agenda
- ➢ **International Network on Cultural Policy - 2003**
    - INCP Working Group on Cultural Diversity and Globalization and All Officials Meeting (May 2003, Zagreb, Croatia)
    - 6th INCP Annual Ministerial Meeting (October 2003, Opatija, Croatia)

- ➢ **UNESCO – 2003**
    - General Conference (October 2003, Paris, France)
        - Expected discussion to include question of time frame, type of instrument, the mandate, the scope, consultation processes, and required resources
    - Francophone Member States of UNESCO
        - Seminar on Cultural Diversity and a New International Instrument (May 22, 2003)

Mrs. Angeline Kamba
Consultant, Zimbabwe. Former member of UNESCO's World Commission on Culture and Development. Chair of a number of boards including Hifa (Harare International Festival of the Arts), serves on the Interim Committee of OCPA (Observatory of Cultural Policies in Africa), and is Patron and member of the Southern African Association for Research into Culture and Development.

SIDA SEMINAR ON HUMANISING GLOBALISATION - CULTURAL POLICIES, DEVELOPMENT AND CITIZENSHIP, STOCKHOLM, 15 MAY, 2003

Why cultural policies for Development?
Introductory Remarks, by Angeline S Kamba

I should like to thank SIDA for bringing me back to Stockholm after two days absence at another meeting in The Hague. I feel greatly honoured and humbled to receive this sort of treatment. For those of you who have no idea what I am referring to, I was in Stockholm three days ago to participate in the Expert Meeting on Cultural Policies for Development, which was organised by the Swedish National Commission for UNESCO.
I left hastily on 13 May to attend meetings of the CGIAR (the Consultative Group for International Agricultural Research) in The Hague. I could not miss that as I currently chair the Board of one of the CG Centres -the International Rice Research Centre. I am deeply grateful to everyone who has made possible my post- retirement international involvement, which is exactly what I had hoped and wished for when I retired from my government job in 1998.
I also feel extremely privileged that I have remained involved in the international discourse that was triggered by the report of the World Commission on Culture and Development (WCCD) on which I had the honour to serve. I congratulate SIDA, not just for playing a part in keeping the momentum of the issues raised in the Report of the WCCD, but in facilitating a continuing dialogue which will ensure that culture remains central to development, and it also affords the constant monitoring and review of policies and practices within a changing environment. Sweden was deeply involved with the WCCD from its inception, going on to host the landmark conference: **The Intergovernmental Conference on Cultural Polices for Development, in 1998**. While others have followed the trend, Sweden has been genuinely concerned that any obstacles or problems which hinder the implementation of the **Stockholm Plan of Action** must be addressed so as find ways in which cultural policies can be formulated and implemented, and old policies be reviewed as appropriate, as committed by various governments who participated at the **Intergovernmental Conference**. Every dialogue has advanced the issues further, great strides have been made, but still more needs to be done, tools and clear guideline for formulating cultural policies need to be defined and refined.
I think SIDA should also be congratulated for revisiting culture and development in the context of globalisation, which, when first articulated seemed so full of promise. The prospect of a global village in which we were to share and exchange seemed so ideal, but we all know that things are not exactly working like that. Globalisation has greatly benefited some, particularly the wealthy North and greatly disadvantaged the countries of the South. Some witty observers have referred to globalisation as dividing the peoples of the world into two groups: the "globalisers and the globalised"! And yet it is here to stay. There is no reversing the process. Far better to put more effort into making it work for all or for more people, and this can only be done by putting enlightened policies in place, so that everyone plays by the rule.

The centrality of culture to all life's activities is acknowledged more than ever before. It is however, not enough to merely acknowledge it, but it is important to ensure that it is made central and taken into account in all activities which are deemed to improve the way we live and the way we live with each other. Cultural policies are essential, as in any other discipline, to ensure orderly and co-ordinated activity which is aimed toward the fulfilment of human aspiration, while also taking into account their impact on the global neighbourhood.

Why cultural policies for Development? If culture is a 'way of life', then it stands to reason that it must impact on all aspects of life, including development, which is the ultimate goal of mankind. If development is viewed as a betterment of life, a process of improving the quality of life, as chosen by each people, then it is true to say that we spend most of our energies striving towards that goal. We acquire knowledge, skills, engage in creative pursuits in order that that we can continuously improve on the way we do things and thus achieve more satisfaction from our lives. Bach society is constantly striving to improve its condition, to better itself in terms of the goals, objectives and standards that it sets for itself. The element of choice is crucial, as choice is the very hallmark of development, as per UNDP's thorough analysis and exposition within the development equation, which concluded that people must themselves decide in what way they want to improve their lives, they must be vocal and fully participate in the articulation of the development programmes. In other words, their voices must be heard, their needs taken into account, and they must be consulted if a good idea has come from elsewhere, and their ideas sought as to how such an idea will be brought into fruition.
Within the 'development basket', there will be found many elements -schools, better roads, better houses, better communication, clean water supply, unhampered cultural creativity and expression, participation in decisions which affect one's community, ability to have a dialogue with government, and myriads of other things which impact on day to day life, and an environment which encourages and supports spiritual and material resourcefulness. It is not enough for government to be paternalistic and play godfather in deciding what is good for the people. I have a good example of how this can misfire. After a new bio-gas had been produced and tested in Zimbabwe, government decided to place such bio-gas stoves in number of villages in a particular province in the full belief that it would solve fuel problems for the villagers. A few months later, government workers visited the various villages to make an impact assessment, only to find that the stoves had been safely stored away, and not one had been used. The reason? Had they consulted and dialogued with the people, they would have discovered that traditionally, a hearth in the centre of the hut is where the family gathers at the end of the day and conduct their social life, and a bio-gas stove was no substitute to a central fire place in the life of a family!

It is therefore important that all these activities be guided by an appropriate policy framework, and it is incumbent upon government to come up with, not just the resources, but with the enabling policies to ensure participatory development which derives from the people's wishes. Culture, while including the arts, is not just about the arts, which is the erroneous interpretation that policy-makers often make, and I refer largely to the developing countries, and Africa in particular .The real challenge for the cultural policy-maker is to demonstrate the link between culture and all the other policy facets which are better understood - political, social and fiscal and economic. As a matter of fact, there is a cultural aspect in all them. There has to be a way in which policy- making can be approached in a holistic manner so that at every stage of policy-making, all developmental facets are looked into, including cultural creativity which has distinct economic angle, as regards the viability of cultural industries.

That is why the Uppsala Conference was so timely. At the outset, the Colin Mercer's Report attempted to clear the confusion and misconceptions surrounding the theoretical cultural arena, and go on to design a conceptual framework to facilitate the planning, assessing and reporting of cultural policies for development.

The idea of divorcing culture from art in terms of policy making is important. As already stated, policy makers cannot conceive of culture beyond the creative art, just as often culture is seen to be synonymous with tradition. It is important to place all these aspects in their proper cultural perspectives, just as it is important to realign and reconcile the cultural field with other social domains, otherwise it will be difficult to persuade policy-makers to come up with policies which ensure a culture-conscious and culture sensitive development programme. The convergence between culture and economics and other social domains has to be brought out, so that culture is not seen by the policy-maker as being subservient to other disciplines and therefore deserving less attention and funding.

Good policy must derive from 'listening to the many voices', and not emanate from the Board rooms!

At community level, the people must be allowed to take charge of their own destiny. An NGO working in a remote rural area are of Zimbabwe, The Africa Community Publishing and Development Trust (ACPD) has found novel ways to facilitate community participation .The NGO facilitates the recording of whatever programmes are articulated by the community in terms of their perception of development. These cover every subject, and the collections are published in the local language, later to be translated into English so that these community ideas and solutions can be shared with a wider national audience. The booklets have covered such subjects as Governance, Democracy, Peace, under lively titles, most of which are inspired by traditional proverbs such as:

'No fruit without roots', 'The Source from which the River flows', 'Participation, Development, Power and Democracy'; 'Peace Building'; The Rainbow encircling the people: an African guide to democracy', which I had the pleasure to launch just a week amidst of cultural activities of the Harare International Festival of the Arts (Hifa), thus bringing together the many facets of culture and development.

These titles reflect community ideas as well as a people-derived and people-centred development agenda. It remains for the policy-maker to be responsive and sensitive to such an agenda, engage the community in discussion which will lead to the formulation of policies that accommodate those ideas.

Cultural policies are the newcomer in the development policy equation because there has not been an adequate language to describe concepts, neither have there been indicators measuring and evaluating whatever the relevant factors, although they are just as important for development as those that regulate the fiscal, socio-economic and political aspects. Cultural policies are essential, as in any other discipline, to ensure orderly and co-ordinated activity which is aimed toward the fulfilment of human aspiration.

There is no doubt that more work needs to be done in this area, and this should not be left to the public sector alone as in most cases, governments have very little analytical and research capacity. The inter-sectoral and interdisciplinary approach is vital. The other problem is that communication between agencies and ministries is minimal in the planning, designing and implementation of policy. The 'guarding of turf makes it difficult to open up and share ideas, and do things together. A recent development in the wake of the much heralded public sector reforms has been the establishment of high powered Policy Units whose responsibility is to oversee the planning (including co-ordination) designing, implementation, evaluation of policies within government. Hopefully this will improve matters.

Research capacity in universities and NGOs ought to be utilised more than has been the case. Whatever useful work that has been done by them does not seem to feed into the policy arena. That is why it is important for initiatives such as the Uppsala Conference and others to aim at producing and user- friendly guidelines which busy policy-makers can easily consume.

There is no doubt that governments often want to do the right thing but are hampered by lack of guidelines.

In an era of diminishing resources, government must largely play a facilitative role and encourage private initiatives, by the private sector, NGOs and civil society. My view remains that culture is largely lived in the public domain, rather than in the corridors of power. This is more so in the artistic area. As long as appropriate policies are in place, everyone will play by the rule. Unfortunately, there is a tendency on the part of government to view other players on the development scene with some suspicion. A healthy situation would be for real partnerships between Government, NGOs and other civil society bodies. Such a relationship would result in the sharing of ideas and wider consultation prior to formulating policy. Policies must permit free cultural expression by diverse cultural groups, and encouraging sharing and cross fertilisation of ideas. In so doing, government will itself build upon this pool of synergy for development and nation building.

SPECIFIC AREAS NEEDING ATTENTION

Legal Framework

The diversity that exists in the state and communities needs to be acknowledged and accommodated within the country' s constitutional, legal and policy framework so it can be a positive force within nation building and development. An enlightened government will ensure that development programmes are constructed for all communities in an equal manner, and all communities are given a voice in the decision-making process, as well as an environment which allows and encourages free cultural expression. Anything less will inevitable lead to tensions and conflict, and the absence of peace inevitably means no development. Policies in this regard must include mechanisms for monitoring implementation and adherence to the regulations.

Language Diversity

Languages are a main hallmark of diversity, and their importance cannot be overemphasised, and yet today, minority languages are under threat from global languages and from education itself. Many languages are disappearing under the onslaught. Each language that dies takes with it a wealth of traditional and local knowledge. Language is the tool that transmits culture and without it, literacy and literary creativity are stifled. Both education and the media must be used to enhance and to protect the language diversity in any community. Their usage must be maintained for official purpose as much as possible.

Some years back I did a study commissioned by UNESCO on language diversity policies in the SADC (Southern African Development Conference) countries. One of my findings at the time was that South Africa had the most enlightened policies, as they had declared all the eleven languages to be official, but I did not have the chance to test this on the ground. A number of other countries were trying to do the right thing, but were battling with problems paused by the existence of many dialects and languages, and generally needed help by way of guidelines.

The Pan African Consultation on Cultural Policies, which was held in Lome, Togo in 1989, in preparation for the **Stockholm Intergovernmental Conference**, also concluded that

children must be instructed in their mother tongue through primary school level, after which they should learn at least two other languages in addition to the official one. Language is a great barrier-beaker, hence multi-lingualism must be encouraged and supported by appropriate policies. **The WCCD** compared the importance of language diversity to that of biological diversity, and hence the equal need for its protection.

Education

Education is an essential tool for bridging the diversity. When children learn and play together in a multicultural society, they do not see their differences in a negative way. It merely makes them curious about each other and keen to satisfy that curiosity by finding more about the other and even imitating each other, and thus engaging in cultural inter-activity at an early age, which can only lead to better understanding and respect of the other. Policies for multicultural education can ensure peace dividends in the future, as concluded by **The Delors Commission on Education for the 21st Century**

Media

The media is a great transmitter of culture. It can act as either a positive or a negative force. That is why an independent and impartial media is called for, as opposed to one which merely espouses the propaganda of a political party. The media should capture the diversity of a country and show it in all its creative capacity, and indeed show the synergy that derives from diverse cultural creativity. Media diversity is also called for so that citizens may be presented with different views and indeed be faced with critical choices.

Former President Mandela, when opening the newly restructured SABC (South African Broadcasting Corporation) in 1995 (?), urged it to be a window to the world, a window which would enable South Africans to see the world as well as being seen by the world. Unfortunately one of the negative effects of globalisation is that the north off-loads its programmes onto the South, and not vice-versa. In other words, the information superhighway, with all the high hopes that had been placed on it, runs a one-way track! ! How can that be surmounted? The newly proposed **INCD (International Network for Cultural Diversity) Convention** is addressing trade issues to do with goods and services at international level, and this would be one of them. Hence international policies are also required.

Gender

While great strides have been made since Beijing, much remains to be done. The full potential of women in politics and in the economy has still not been fully exploited, and their contribution goes unnoticed and unaccounted for. Added to that, they are the transmitters of culture in terms of, artistic creativity, local knowledge, etc. Policies which enable their voices to be had and an environment in which they can fulfil themselves are needed. This is an area which needs to be constantly revisited and reviewed, and best practices given wide publicity

Cultural industries

The area of cultural creativity is one with a real potential for contributing to the economy and improving livelihoods, but needs to be supported by an appropriate policy framework in order for it to perform at maximum levels.

Policies are required to create an environment in which the creators of cultural goods can give full flourish to their creativity; equip themselves with extra skills when necessary, protect their creations, give them full exposure and enable them to market them effectively. It is vital to harness the creativity of the various communities. Judicious and sensitive international policies are also needed to thwart the negative effects of globalisation, particularly in relation to copyright, etc. hence the importance of the initiatives of the INCD (International Network for Cultural Diversity) as they address international trade. It is encouraging that culture features prominently in the agendas of the African Union and of NEPAD (New Economic Partnership for African Development) as this will, hopefully, have an effect on cultural policy articulation in the African continent.

The Observatory for Cultural Policies (OCPA), an initiative of UNESCO, Ford Foundation and the African Union was establishes "to monitor cultural trends and national cultural policies in the region, and enhance integration in human development strategies through advocacy, information, research, capacity building, networking, co-ordination and co-operation at national and international levels." Through its web-site, it provides a platform for networking and exchanging ideas, and also maintains a lively dialogue and profiles best cultural policy practices. I have no doubt that OCPA's contribution will make a difference to the way of doing things in the cultural policy area on the continent. I am happy to be associated with it.

Having acknowledged the importance and centrality of culture in all our activities, it therefore stands to reason that cultural policies are required to give impetus to real sustainable development. The WCCD was established as a result of the recognition that previous development strategies had failed because they had ignored culture and the human factor, hence culture needs to be brought to the forefront of all activities which are aimed at the betterment of lives, and this can only be effectively done by formulating appropriate cultural policies.

Thank you!

Colin Mercer
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The Nottingham Trent University. Team leader and author of the report "Towards Cultural
Citizenship: tools for cultural policy and development" (2002), a co-production of Sida and
the Bank of Sweden Tercentenary Foundation.*

Introductory comment by Colin Mercer:
As an introductory comment Colin Mercer brought up two points. First he highlighted what
Angeline Kamba mentioned in her speech, that in a cultural policy framework you need to
have a holistic and strategic approach to the cultural field. According to Colin Mercer, some
of the work that they did on the report *Towards Cultural Citizenship: tools for cultural policy
and development*[1], and especially at the Uppsala Conference was in clearing the conceptual
ground, coming up with a new conceptual framework and thinking of culture, not as either
this or as that but on a continuum. The model used for that continuum was called the *value
production chain*. Culture, he explained, is about creation, it's about, in other words, the
creative process, production in that creative process into words, music, experience and so on,
it's about dissemination, distribution, getting it out into the community, the market place, and
the economy, it's about the ways these products are used, consumed and participated in by
people.

Secondly, Colin Mercer mentioned that, in speaking of diversity it is important to recognize
the concept of development. Another argument made in the book, Colin Mercer stressed, is
that we are all involved in cultural development if we are interested in culture and cultural
policy, North, South, East and West. Development is not something simply done in the South
and cultural diversity is not an issue simply for the South. Cultural diversity is often most
acutely confronted in Northern inner-city areas. We need to take that into account as well, he
said, when we are talking about diversity and development. When we are talking about
development we are not just talking about the South, we are talking about what goes on here
in the Northern and Western inner cities and other areas as well.

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[1] The report *Towards Cultural Citizenship: Tools for Cultural Policy and Development*, 2002, is the result of a
project financed by Sida and The Bank of Sweden Tercentenary Foundation, a Swedish contribution to the
follow up of the Stockholm Plan of Action. The Uppsala Conference was an international expert meeting
arranged as a part of the working process with this report.

MAKING CULTURE, DIVERSITY AND DEVELOPMENT WALK AND TALK TOGETHER:
CULTURAL MAPPING AND CULTURAL PLANNING

Colin Mercer
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Paper presented to the Sida Seminar, *Diversity and Coexistence*
The role of cultural policy for global development

Stockholm, May 15th, 2003

In the 'Tools Report' - *Towards Cultural Citizenship: tools for cultural policy and development* - we propose a range of concepts and methodologies - the cultural field, the cultural ecology, cultural capital and cultural capital assessment, the value production chain and value production analysis and all of these are probably guaranteed to frighten even the best-informed and most enlightened policy-maker, planner and development specialist. Let me condense these considerations into two operational tools: *cultural mapping* and *cultural planning*.

First an example of how these sorts of approaches can lead towards the development of appropriate indicators. The example is that of *the Arts and Cultural Indicators in Community Building Proje*ct conducted by the Urban Institute in Washington, D.C. which was described in the following terms.

> *This project sought to develop indicators through a better understanding of arts and culture, cultural institutions, artists in inner-city neighbourhoods and community-building contexts, and to assess the existing data collection practices among the community-based and mainstream arts and culture organisations. According to the project's principal researcher:*

> - *mainstream definitions of "the arts" exclude the culture and values of many groups that live in the inner city and many expressions of artistic creativity have not been understood as art or culture;*

> - *arts and culture should not be viewed only as products to be consumed but also as processes and systems that are part of the life of the community;*

> - *cultural participation should be measured along a "continuum of cultural participation" and not only as audience participation;*

> - *cultural activities are found in mainstream cultural venues and also in many other community locations; and*

- *"indigenous venues of validation" must be understood by using ethnographic research methods before appropriate indicator categories can be created. (Love, 2001: 96-97)*

These principles are what cultural mapping and planning are about. Let me take them and 'unpack' them one at a time.

CULTURAL MAPPING

To agree on a framework and agenda for cultural mapping we need to be attentive to - and informed by - the special contours, features and textures of the ground that we are surveying. This will require agreement, first, on appropriate and sensitive tools and approaches and, second, on the most appropriate agencies to be involved in the mapping process.

On both these counts, there is an urgent need for new forms of collaboration and intellectual cross-fertilisation between research, community, industry and government sectors. The research sector often has the competencies in the application and refinement of conceptual frameworks and methodologies; the community sector often has the necessary 'local knowledge'; the industry and government sectors, in turn, tend to be concerned with sectoral or departmental objectives but, of course, have powers and resources for policy implementation beyond those of other actors.

Cultural mapping can provide both a catalyst and a vehicle for bringing together these diverse interests (and thus moving towards cultural planning). Australian Aboriginal author and activist advocate the approach in the following terms.

> *Cultural mapping involves the identification and recording of an area's indigenous cultural resources for the purposes of social, economic and cultural development. Through cultural mapping, communities and their constituent interest groups can record their cultural practices and resources, as well as other intangibles such as their sense of place and social value. Subjective experiences, varied social values and multiple readings and interpretations can be accommodated in cultural maps, as can more utilitarian 'cultural inventories'. The identified values of place and culture can provide the foundation for cultural tourism planning and eco-tourism strategies, thematic architectural planning and cultural industries development.* (Council for Aboriginal Reconciliation, 1994: 19-20).

This approach clearly provides a fruitful context for the convergence of academic and other specialist research skills, local knowledge, industry and government interests, and a useful example of the sort of multidisciplinary and cross sectoral collaboration in research which is going to be so important for both enhancing traditional cultural resources and values and developing them in the context of the creative industries.

New information and communications technologies such as, for example, Geographic Information Systems (GIS) software which allow the recording of many 'layers' of information about a place will be invaluable tools in this context. GIS is used by all levels of government, by academic geographers and planners and by commercial agencies and it is not difficult to see how it may be applied in the more qualitative context of cultural mapping and planning with interactive and online potential.

The culturally sensitive development of Geographic Information Systems (GIS) software and other new technologies for 'cultural mapping' provides one catalyst for collaboration which agencies should pursue and encourage, especially those operating at local levels. This responds to an agenda which has been identified by Manuel Castells in the context of the development of powerful new global information flows:

> *...local societies...must preserve their identities, and build upon their historical roots, regardless of their economic and functional dependence on the space of flows. The symbolic marking of places, the preservation of symbols of recognition, the expression of collective memory in actual practices of communication, are fundamental means by which places may continue to exist as such...*(Castells, 1991: 350-351)

Castells goes on to warn, however, that this should not mean a recourse to 'tribalism and fundamentalism'. A full recognition of the importance and role of government at the local level is needed which, rather than being superseded by the global information economy, becomes, in fact, more important with an increased need, in the face of anonymous and 'placeless' global economic and political interests, '...to establish their own networks of information, decision making, and strategic alliances..' (352-3).

More than a methodology for the sake of it, cultural mapping seen in these terms responds to urgent new and integrally connected issues in the global cultural and communications economy and requires us to broaden our purview of the place of local cultural resources in that context, both recognising and enhancing the relations between the 'local' and the 'global'.

In our research, we will need to be more attentive to the complex uses and negotiations of cultural resources - artefacts, ideas, images, activities, places, institutions - which characterise the cultural field. This will require much greater collaboration between research, community, industry and government sectors to the mutual benefit of each, and there is some hard but useful work of 'translation' to be done between these.

These arguments are useful in helping us to define our research parameters within the cultural domain. This is a field characterised by practices, products and institutions of great prominence and power and by practices, products and institutions which have remained largely invisible in traditional policy-related research frameworks. In a world where the majority of nations remain net importers of cultural product, this perspective gains added significance.

In developing an agenda for such 'cultural mapping' at national and international levels we will need to be very attentive to the fact that the ground has been well-surveyed, albeit from rather patrician heights, before and that we need to be attentive to the following issues:

- The need to develop a much broader and more inclusive approach to cultural resources and to recognise that these resources are not just commodities but also sets of relations and systems of classification. That is to say we need an active and use-oriented definition of resources accounting for the ways in which people and communities interact with and negotiate them.

- The importance of developing methodologies not only for identifying these resources but also for assessing how people interact with them and how, at the local and community level, they 'hang together' and become meaningful in fields of interaction, negotiation and consumption which often fall below the horizon of intelligibility of more traditional approaches to culture.

- In developing this approach there needs to be a new compact and relationship between 'local knowledge' and tactics on the one hand, and the larger and strategic prerogatives of cultural policy and service delivery on the other. This is a matter not simply of the adjustment of existing settings but also of the production of new forms of knowledge through inclusive and integrated research agendas.

In the end, of course, what we are confronted with in the development of a research agenda for cultural mapping is a new conceptual paradigm - or at least a theoretical horizon - within which it becomes possible to reconcile a broad and inclusive approach to the forms of *production* which constitute the cultural field with an equally broad approach to the forms and modalities of *consumption*.

As we begin to reconcile those moments in the value chain, and the points in between - distribution, circulation, promotion and knowledge, delivery mechanisms, access - we can also start to recognise the inherent connectedness of the cultural domain with others such as the nature of our 'lifestyles' and quality of life, the quality of our built and natural environments, our capacities for creativity and innovation (our 'soft' and 'creative infrastructure'), and our ability to educate and train for diversity.

It is at this crucial point that the cultural policy domain joins with other domains and, as Jacques Depaigne once put it, of 'integrating cultural policy into social options as a whole'.

What might this mean in the context of development projects? One answer to this lies in a key tool that we advocate in *Towards Cultural Citizenship*: cultural capital assessment or 'community cultural assessment'. This is a research tool which is aimed not simply at evaluating the culture of a community or region but also at locating culture in development. As Amar Galla has put the case recently, this is with the aim of:

> *…more sustainable and vibrant communities, more cohesive community networks, greater community confidence and direction founded in a sense of self and place, and an increased community capacity for holistically addressing its own needs.…It requires an inclusive framework that recognises the cultural aspirations of different sections of the community, including groups that may otherwise be marginalised culturally, socially and economically. (Galla, 2003: 4)*

Positioning culture in relation to development in this way is crucial, according to Galla, and based on his wide field experience, in order to:

- *Strengthen and protect the cultural resource base for creative expression and practice*

- *Engage the whole community in valuing and participating in cultural expression and appreciation*

- *Provide relevant community infrastructure for the support of cultural activities*

- *Develop the economic framework for cultural production and promotion*

Crucially, for Galla - and in line with many of the arguments that we develop in Towards Cultural Citizenship, this is with the aim of developing 'community grounded creative industries [which] could enable expression of culture that acts to affirm and celebrate community cultural development.' It further suggests the need for 'mediators of developmental projects… to move away from the binary opposition of traditional and contemporary to a dynamic developmental continuum of stakeholder community groups' (Galla, 2003:4).

There is an emphasis here on the *productive* cultural capacity of communities and individuals not hust to celebrate and affirm their culture but to actually enter into the cultural and creative industries. This is an invitation to the training and positioning of socio-economic and socio-cultural entrepreneurs as an outcome of development projects. These, according to Father Nzamujo, O.P., Director of the Songhai Project in Benin, are 'men and women with initiative and creativity, ready and able to meet the social and economic [and cultural] challenges of the future'. This is a model of training for human development which responds to his strong argument that 'The only way to fight POVERTY is to transform the poor person into an active PRODUCER' (www.geocities.com/songhaiafrica/en/Index.htm)

The development of active *producers* (and reproducers) of culture is surely an important step in both building and developing the cultural resource base of communities which at the same time offers a way of addressing poverty, consolidating cultural diversity and providing conditions for *sustainable* development in the cultural field.

Cultural mapping and cultural capital assessment in combination with related forms of social capital assessment is a way of evaluating this resource base and identifying the strengths, weaknesses, opportunities and threats for sustainable development. It should proceed in the direction of the questions posed by Helen Gould, Director of the cultural development NGO Creative Exchange:

WHAT ARE THE COMMUNITY'S CULTURAL RESOURCES AND ASSETS?

- What are its key products, events, organisations, individuals, buildings and special sites, indigenous skills, cuisine and forms of expression (music, dance or visual arts)?

- Who uses or creates cultural resources and how do they benefit the community?

- Which local cultural resource people or organisations help deliver social capital?

WHAT CULTURAL VALUES UNDERPIN THAT COMMUNITY AND ITS WAY OF LIFE?

- What are the traditional power structures, hierarchies and decision-making channels?

- How does the community see time, nutrition, spirituality, environment, symbols and images?

- How does the community communicate and what values are communicated?

- How widely are cultural values shared? Are there several sets of values at work?

HOW CAN THE DEVELOPMENT OF SOCIAL CAPITAL WORK WITH CULTURAL VALUES AND RESOURCES?

- What are the cultural values which benefit or hinder the development of social capital?

- How can cultural processes promote equitable relationships and foster inclusive approaches which enable all sectors of the community to participate and benefit?

- How can culture build confidence, skills, capacities, self-esteem and local pride?

- How can culture promote cross-community dialogue and build new relationships?

HOW CAN CULTURAL CAPITAL AND ITS IMPACT ON THE DEVELOPMENT OF SOCIAL CAPITAL BE EVALUATED?

- How does investment in cultural capital impact on other forms of social capital - economic and social benefits and drawbacks?

- How do attitudes towards the community and other sectors of the community change?

- What additional skills and capacities have been achieved and what impact did these have on community sustainability?

- How has cultural capital enhanced relationships, built trust and created new networks?

Gould (2001: 74)

Answers to these questions will certainly provide important 'indicators' for sustainable cultural development but they also provide a sound basis for moving forward in a context of cultural planning.

CULTURAL PLANNING

Cultural planning does not mean 'the planning of culture' but, rather, ensuring that the cultural element, cultural considerations, culture *tout court,* are there at every stage of the planning and development process. This is what we mean by bringing culture in from the margins and into the mainstream

If culture is about identities, lifestyles, conduct, ethics, governance and the ways in which we go about our daily lives, this should not be too difficult to countenance. If we agree to have policies about culture or link culture to development objectives then we are also consenting, explicitly or implicitly, to a logic of planning. Planning, that is to say, is not just about 'hard infrastructure' but also about soft and creative infrastructure: people and what they can and cannot do.

If it sounds odd to add 'planning' to 'culture' then that is because we have allowed planning to be unduly narrowed in its definition and remit and not because culture cannot be touched. A few comments are necessary in this context.

- *Planning is not a physical science but a human science.* The Scottish founder of town and regional planning in the early 20th century, Patrick Geddes insisted that all planning must take account of the three fundamental co-ordinates of *Folk-Work-Place.* That is to say that planners need to be - or be informed by - anthropologists, economists and geographers and not just draftsmen. They need to know how people live, work, play and relate to their environment.

- *It is crucial to 'Survey before plan'.* We need to be able to fold and integrate the complex histories, textures and memories of environments and their populations into the planning process. We need to do some cultural mapping - tracing people's memories and visions and values - before we start the planning.

- *Cultures and communities produce citizens.* Our fundamental emphasis in planning should not be on the production and development of goods and commodities but of people, of citizens.

Cultural planning is, as Franco Bianchini has put it, a 'difficult art'. It can be glib and superficial, producing a mask of leisure and entertainment to conceal the most profound social and economic inequities. Cultural Planning at its worst can produce the best so-called cultural centre in the world surrounded by decaying neighbourhoods, deserted streets, minimal public transport, homeless families and bankrupt businesses. This is not cultural planning.

A slightly better but far from satisfactory version of cultural planning designates what goes on *after* the physical planners have done their work: cultural planning, that is, as beautification and aesthetic enhancement. This is not cultural planning.   Neither of these will do. Neither are cultural planning in any real sense of the term.

So what is an effective definition of cultural planning? Let us offer this as the bottom line: *cultural planning is the strategic and integral use of cultural resources in community development.* Let us take the key terms one by one and unpack this definition. .

- **Strategic**: Cultural planning has to be part of a larger strategy for community development. It has to make connections with physical planning, with economic and industry development objectives, with social justice initiatives, with recreational planning, with housing and public works. It cannot be generated from the self-satisfied and enclosed position which holds that art is good for the people and the community. Cultural planners must make connections between their own interests and activities and the other agencies responsible for planning and development. They must wheel and deal, negotiate a hard position, make the connections, establish a voice and a presence in the development of strategies and action plans to reach long-term goals. They will need to use a hard economic and developmental vocabulary to do this: they will need to use the language of 'leverage'. They must act as brokers, matching the resources for innovation with those who need them - and there are a lot of these.

- **Integrated**: Cultural planning cannot come after the fact. It cannot be added on. Cultural planners must persuade other types of planners that what is being planned in cultural planning are the lifestyles, the texture and quality of life, the resources of identity and belonging, the fundamental daily routines and structures of living, shopping, working, playing - *folk, work, place* . Not just streets and buildings but conjunctions of habit, desire, accident and necessity - *folk, work, place*. Cultural planners must be there and make themselves heard from the very beginning: at the first whiff of a plan, at the first sign of a new residential or commercial development, at the first signal of a new local industry development strategy, at the first mooting of a new dam or agricultural improvement project. And they must be there not as outsiders shouting from the wings but as vital components of a 'development coalition'. They must persuade public and private sector authorities, on behalf of communities - and with their support and sanction - that *these are the structures and the rituals and the sites of our local life that you are planning*. This is why cultural planning must be integral to other planning processes and not appended as an afterthought.

- **Cultural resources:** this is the final key term for cultural planning and, in many ways the most important since it is the 'stuff' that's being planned. Cultural planning must take as its basis the pragmatic principle that *culture is what counts as culture for those who participate in it*. This *can* mean contemplating an art object and it can mean strolling down the street, sitting in a park, eating at a restaurant, performing religious devotions, watching people at work and so on. This is much closer to an anthropological definition of culture as a 'way of life' than it is to an aesthetic definition of culture as art. To speak of cultural resources, then, rather than remaining hostage to a definition of culture as art, is intrinsically more democratic, more conscious of the realities of cultural diversity and pluralism, more aware of the sometimes intangible features of cultural heritage and patrimony, more respectful of the simple fact of *difference*. Cultural resources are ordinary, everyday and diverse and also sometimes exceptional. When you look upon culture in this way it becomes clear how, *by definition*, cultural planning must be strategic, integral, responsive and comprehensive in its scope.

Cultural planning must be able to address the role of traditional arts and heritage resources but must also be able to address a developmental logic in the form of, for example, cultural tourism strategies, in cultural industry development, in leisure and recreation planning, and it must make the connections between all of these.

It must address the issues of identity, autonomy and sense of place but it must also be outward looking and part of a more general program for community development.

It must be able to establish and maintain a real and effective policy equilibrium between 'internal' quality and texture of life and 'external' factors relating to tourism, attractiveness to potential residents and visitors (including large and small businesses). It must recognise and *frequently rediscover the wealth of cultural resources* which are already there in communities but which haven't formed part of a community's cultural, social or economic profile.

Cultural Planning must be based upon the principle of a fully consultative and rigorous process of community cultural assessment. or cultural mapping. Whatever you call it, the simple principle is that you cannot plan cultural resources unless you know what is there and what their potential is. You cannot guess at this and you cannot base your evaluation simply on arts resources (which is worse than guessing because it carries so many points of discrimination).

A community cultural assessment involves both consultation and a rigorous process of detailed research - quantitative and qualitative - into diverse cultural resources and diverse cultural needs. This can be quantitative and it can be qualitative as the following example from a cultural plan for a new city in Australia indicates

Quantitative and Qualitative Cultural Mapping for the Joondalup Cultural Plan

…we used both approaches. On the quantitative side we commissioned the Australian Bureau of Statistics to produce figures on cultural consumption for the area based on the Household Expenditure Survey.

We discovered a couple of surprises.

Surprise number 1 was that the residents of this area had one of the highest annual levels of spending in the 'Culture, Entertainment and Recreation' category in Australia.

Surprise number 2 was that most of this money was being spent on cultural consumption inside the home (videos, computer games, gym equipment, etc).

Armed with this sort of information we were able to argue to the local authorities that they had a bit of a problem here. Their residents had an unusually high annual cultural expenditure rate but were much more than usually reliant on privatised and domestic forms of cultural consumption. Don't you think that sends a message about the quality of amenity in the area and wouldn't you rather see that money going more directly into the local economy rather than to international entertainment and media companies?

To this quantitative research we added a good deal of qualitative research in the form of imaginative cultural mapping and planning with local stakeholders.

We provided young people with disposable cameras and asked them to go out and take pictures of their favourite places.

We persuaded urban design students from a local university to come with us to the local shopping centres and to sit down with groups of women, with young people, with older people, with the local ethnic communities, to sketch their ideas about what they wanted their streets and their environment to look like.

We sent out a team with a video camera to catch a sense of the patterns of movement and activity in the area. We used, in other words, cultural resources to develop a more complex and composite framework for planning and we mounted an exhibition of images and expectations - from women, young people, the Vietnamese, the Aborigines, the elderly - with our 'survey before plan' which had very positive responses and outcomes in terms of defining the texture, quality and diversity of the new city.

You need to ask lots of questions in order to begin to identify key issues. And, in asking the questions you are setting in motion the first stages of community involvement and investment. You are also setting in motion - perhaps unwittingly - a process of discovery of resources which may have gone unrecognised or hidden beneath a public community profile.

Cultural assessment, as an integral and necessary component of cultural planning - and which establishes the objective presence of the community within the planning process rather than simply as an 'object' of planning - assesses a community's strengths and potential within a framework of cultural development. It establishes an inventory of local culture and takes a hard look at resources, gaps and needs enabling us to plan for better, liveable, socially just and responsive communities.

This is not just a social policy and community development agenda. It is an economic one too. In the economy of the 21st century, the cultural industries - those industries in the business of making meanings, signs, symbols, images, sounds - and the human infrastructure that supports them as both producers and consumers, will be paramount.

For the purposes of this report and project, this example nicely summarises the potentially 'virtuous circle' between the assessment and audit functions of cultural mapping and the operational objectives of cultural planning.

In so doing it mobilises the methodological tools identified in this report - social and cultural capital assessment, enhancement of the statistical and quantitative baseline - in ways that fold them into policy, planning and development processes in more productive and integral ways than is currently the case.

This will require new tools, new partnerships, new funding and resources, new ways of working at international, national, regional and local levels.

15 May, 2003

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Discussion

The Convention for cultural diversity and the INCP:
Some questions were raised in regard to the Convention for cultural diversity and the role of the INCP. A concern was raised regarding the definition of culture, what culture refers to and includes when we speak about cultural diversity: Will a convention include both the tangible and the intangible cultural heritage? A concern was also expressed concerning the role of the INCP: Is it competitive to UNESCO? Moreover, there are already conventions regarding culture and cultural rights: What is the objective, the purpose of drafting a convention on cultural diversity?

Tomas Lindman answered that it is important to see that the INCP is not a separate organisation and it is not competitive to the UNESCO. It is an informal network consisting of ministers of culture which one could say functions like a pressure group against the UNESCO.

Regarding the question on cultural rights and the purpose of having such a convention Tomas Lindman replied that it is important to think, at least from his perspective and the perspective of the INCP, that this convention should mainly focus on the States' rights and obligations, not individual cultural rights; the States' rights to continue having or developing cultural policies in order to promote cultural diversity, both national and regarding cultural exchange. That is the main purpose as I see it for this convention, said Tomas. As for what is included in the convention regarding cultural heritage, this convention, at least not for the time being, does not separate these two. The aim, according to Tomas, is to include both the intangible and the tangible cultural heritage.

A concern was raised regarding the potential dangers of such a convention. A convention for cultural diversity can be used to rectify the ´wrong´ actions, to promote propagandist culture, artists etc. In a country like Zimbabwe, the convention could be dreadful. How will a convention deal with this?

One participant commented on the INCD, the International Network for Cultural Diversity, which is a parallel network to the INCP consisting of artists and cultural groups. It was suggested that the INCD could function or be used as some kind of nucleus for monitoring of cultural diversity in the states.

Cultural policy – a new policy field?
A question was posed to Angeline Kamba regarding cultural policy: You said that this is a newcomer among the policies, and you said that there is a need to discuss the various concepts of culture etc. Could you elaborate on this, how far you have come, what is left to do, etc?

Angeline Kamba answered that she thinks that much of the ongoing dialogue is still addressing the concept of culture and the importance of having cultural policies. Within policy-making, the concept of culture has been taken more or less for granted. She gave an example: "When you ask for instance the Secretary of education and culture, 'What is your policy for culture, for cultural development in your Ministry?' you still find things like, 'Oh, we want museums for this and that city, we want to establish this and that etc' but there is no real effort in measuring what it is that the community really wants and the impact that it will

have. It is still something that is not well articulated". She continued saying that comparing cultural policy with policies for other areas of development, which are usually clearly spelt out, she believes that we are just beginning to look at culture seriously, to say that we do need policies. For the first time, she said, we do realise that we have not been doing the right thing, and then, having realised that, we do not even seem to have the appropriate language to describe certain things. In a way, she continued, that is why she believes that the Uppsala meeting of December 2001 was really the first to tackle that issue, to convince everybody that things are not the way they should be.

Cultural mapping and cultural planning
A participant from the National Heritage Board, Sweden, commented on methods for cultural planning, on the general perception that we still lack methods for cultural planning. There are methods, she said. The National Heritage Board have tried out a number of methods, tried to circle the way to go about cultural planning. She informed that several of these methods can be found on the National Heritage Board's web site: www.raa.se. Rather than lack of methods, she said, it is a question of taking existing methods from the tryout state and start implementing them in the actual work. That's the main problem, she suggested, because as experts you have a certain identity and this identity is now being tried and redefined and we have not yet found a new role in this new world with new expectations of us.

Colin Mercer answered to this comment saying that rather than a toolbox, what he has presented is an architecture of policy enabling research and evaluation. There are examples of local and regional applications of this sort of framework, but he is not aware of any national ones yet. Certainly, he said, it could be taken to a national level. It would then have to be both cross-sectoral and cross-heritage, cultural industries, visual arts, performance and so on, and at all levels of government, which is something that is beginning to happen. In the UK at the moment there is a thing called "the Regional Cultural Data Framework (RCDF)" which covers 7 sectors or sub-sectors including cultural heritage, libraries, visual arts, performing arts, music, audio-visual etc. on a six-part value chain from creation to making, dissemination, etc. That, he explained, is the template which the British Department for Culture, Media and Sport (DCMS) is providing for all of its regional and local government agencies to build up, at this stage, quantitative data, but also providing collection of qualitative data on peoples' uses of, attitudes to, valuing of the cultural resource base defined in those statistical terms. In terms of the actual, the various tools, there are very successful applications of the social capital assessment tool which was developed by the World Bank and that has been applied particularly in Central America and India. And it is worth, he said, the references for that are all in there and that seems to be providing very important returns which suggest how culture refers to the quality of life and what the indicators would be for evaluating the connections between culture and quality of life. That, he said, seems to be an important example as well. There is work going on in another related area, in the refinement of quantitative data. There are good practice examples around in terms of the actual listing of indicators. Colin Mercer mentioned Cuba and he believes that it is a good example notwithstanding the political context; if you went through those 55 or 60 indicators that they use in their national planning you would see that this sort of research architecture might help to inform that process.

Furthermore, a question was raised regarding the possibility of state level policies to guarantee a diversified content. Zimbabwe was brought up as an example. According to one of the participants Zimbabwe has brought in a rule on 75 percent local content in broadcasting and is now considering raising it to a 100 percent. For various reasons, she said, the cultural

production in Matabeleland is left out, almost all together. Culture that has any kind of conceivable critical, political content is left out and so on. The question raised was: How can state level policies do anything about that?

Colin Mercer commented that he believes that it is important to acknowledge the sort of things he was saying in the context of understanding how people use cultural outputs, even in developing contexts in the world. He brought up the Aboriginal communities in Australia as an example. There, he said, you would find some remarkable results when you did your cultural mapping about precisely how those Aboriginal communities use the outputs of the American cultural entertainment complex and indeed their fashion output and so on. There was, he said, a remarkable level of negotiation of an American style and American black music in particular, used by Aboriginal Australians precisely to position themselves in contra-distinction to the dominant Anglo-Celtic culture of Australia.

Tomas Lindman added that of course it is very difficult to guarantee a diversified content when it comes to contents and content demands. But, he said, he believes that in some ways the convention could contribute to promote this cultural diversity also at a national level.

Conclusion

The purpose of the seminar titled *Diversity and Coexistence: The role of cultural policy for global development* was to inform about and discuss the ongoing international work on Cultural Diversity with focus on cultural policies and development. Invited speakers were *Tomas Lindman*, Deputy Director at the Swedish Ministry of Culture, *Angeline Kamba*, consultant from Zimbabwe, also former member of UNESCO World Commission on Culture and Development, and *Colin Mercer*, Professor of Cultural Policy and Director of Cultural Policy and Planning research Unit, Nottingham Trent University. Moderator of the seminar was *Lena Johansson*, Head of the Division for Culture and Media, Sida.

Tomas Lindman presented the INCP, International Network for Cultural Policies, and the ongoing work with a future international Convention for cultural diversity. The INCP is an informal network of Ministers of Culture created in 1998 and INCP is, in close collaboration with the UNESCO, a driving force in the process of elaborating an international Convention for cultural diversity. *Angeline Kamba* spoke about the importance of cultural policies to the development of societies and countries. Understanding culture as a way of life, cultural policies must have a holistic approach, embracing all aspects of life and putting man in centre. This is the true challenge for cultural policy makers. *Colin Mercer*, team-leader and author of the report *Towards Cultural Citizenship: Tools for cultural policy and development*, continued the seminar by presenting his and others work with trying to develop policy enabling tools and instruments for researchers and policy-makers in order to create cultural policies and methods for evaluation with an all-embracing approach for human development. He presented two main frameworks, cultural mapping and cultural planning.

The speakers' presentations triggered several questions and comments that were brought up during the discussion and which lead to clarifying comments from both participants and speakers. The seminar seemed appreciated for its informative content on the international efforts in the field of cultural policy-making and research.

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