

## « CONNEXIONS »

International seminar in Hammamet / Tunisia, 6 to 8 September 2012

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# READER

*Herewith you find selected information and reading materials to get ready for the “Connexions” seminar. The following pages contain a collection of inspiring practice on cultural policies for cultural diversity as well as a couple of additional web-sources and signposts. This reader is a travelling companion when you prepare your short paper for mid-August and the common ground for our joint work at Hammamet. A printed version will be available during the conference.*

*Happy reading!*

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## **1. The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005) – at a glance**

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Cultural diversity creates a rich and varied world, which enhances democracy, tolerance, social justice, and mutual respect. Cultural diversity increases the range of choices, nurtures human capacities and values, and is as such a mainspring for sustainable development.

### **Unlimited cultural self-determination on the basis of human rights**

Individuals and social groups have the right to make personal decisions about artistic and cultural expression, and to access and participate in culture freely. The basis for this is the full realisation of the rights and freedoms proclaimed in the preamble to the Universal Declaration of Human Rights. No one may invoke the provisions of this Convention in order to infringe human rights and fundamental freedoms as enshrined in the Declaration.

### **Recognition of the “dual nature” of cultural goods and services**

Cultural goods and services are both commodities and the means of conveying identities, values, and meanings. As such they are the subject of cultural policy. The goal is to create the conditions for “cultures to flourish and to freely interact in a mutually beneficial manner” (Article 1). It is in the broad interest of society not to leave the cultural sector to the whims of market forces.

### **Right to cultural policy**

Every nation is entitled to formulate its own cultural policy to ensure fundamental public goods and to establish a framework for a pluralistic cultural landscape. The Parties to the UNESCO Convention commit themselves to protect and promote the diversity of cultural expressions within their territory (Article 6).

### **Participation of civil society**

The Parties acknowledge the “fundamental role of civil society in protecting and promoting the diversity of cultural expressions” and encourage the active participation of civil society in the implementation process (Article 11).

### **International co-operation**

The Parties commit themselves to international co-operation with binding rules and regulations for exchange of cultural products. This includes the protection of sustainable local and regional markets of independent cultural industries (Article 6), the conclusion of co-production and co-distribution agreements (Article 12), and preferential treatment for developing countries for cultural exchange with developed countries (Article 16) – this in particular in situations of serious threat (Article 8 and 17).

### **Integration of culture in sustainable development**

The Parties to the Convention integrate culture as strategic element at all levels in their national and international development policies and thus contribute towards sustainable development (Article 13).

### **Information sharing**

In order to assess the global situation of diversity of cultural expressions, analyses, best practices, and relevant information should be shared and disseminated systematically (Article 19), for example by designating national points of contact (Article 9 and 28).

### **Equality with other international treaties**

The UNESCO Convention is complementary to other international treaties, such as GATT (1994) and GATS (1995) of the World Trade Organisation, and is neither subordinate nor of higher ranking. The Parties shall also take the objectives of cultural diversity into account when implementing other agreements and consult each other to this end (Article 20 and 21).

## **State Parties of the UNESCO Convention for the Diversity of Cultural Expressions**

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As of July 2012, 123 countries and the European Union have ratified the Convention.

In the Arab region Egypt, Jordan, Kuwait, Oman, Qatar, Sudan, Syria, Tunisia, Palestine and the United Arab Emirates did ratify the Convention.

Arab States not parties to the Convention are: Algeria, Bahrain, Iraq, Lebanon, Libyan Arab Jamahiriya, Mauritania, Morocco, Saudi Arabia, Yemen.

*Full list of State Parties:*

<http://www.unesco.org/eri/la/convention.asp?KO=31038&language=E>

## **National Point of Contact**

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Points of contact are designated by Parties to the Convention to be responsible for sharing information on the Convention within their territories. As well as acting as communication channels through which this information can be disseminated to relevant Ministries and public agencies, points of contact can also respond to queries about the Convention from the general public.

Points of contact may also be involved in other Convention activities related to promotion, visibility, ratification and fundraising. They may equally participate in gathering and maintaining information, notably by cooperating with civil society representatives, in order to promote the objectives of the Convention in their countries. Moreover, they may monitor the implementation of educational programmes and public awareness activities, and cooperate with other points of contact in order to share information and good practices.

### *Tunisian Point of Contact*

Ministère de la Culture et de la Sauvegarde du Patrimoine

Mr ABOUDI Bilel

Rue 2 Mars 1934 - Lakasba, Tunis 1006 Tunisie

Tel: 216 71 56 3006, Fax: 216 71 560 596

Email : [b.aboudi.dcire@culture.tn](mailto:b.aboudi.dcire@culture.tn)

### *Egyptian Point of Contact*

National Commission Cultural Sector

Mr ABDELWAHAB Hafez Shamseldin

Faculty of Science, Ainshams Univ. Cairo, Cairo, Egypt

Tel: 02 – 24833067, Fax: 02 – 26829344

Email: [hafezsham@hotmail.com](mailto:hafezsham@hotmail.com)

National Point of Contacts do also exist in Jordan, Oman and Syria.

*Full list of National Point of Contacts:*

<http://www.unesco.org/new/en/culture/themes/cultural-diversity/diversity-of-cultural-expressions/contact/points-of-contact/list-of-national-points-of-contact/>

## 2. Cultural Indicators

### 2.1 UNESCO's Culture for Development Indicator Suite

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The UNESCO Culture for Development Indicator Suite is a pioneering research and advocacy initiative that aims to **establish a set of indicators highlighting how culture contributes to development at national level** fostering economic growth, and helping individuals and communities to expand their life choices and adapt to change. This project contributes to the implementation of Article 13 "Integration of Culture in Sustainable Development" of the Convention for the Protection and Promotion of the Diversity of Cultural Expressions.

It aims at informing and influencing decisions taken by **development actors through quantitative indicators** covering the economic, social, governance, communication, heritage, education and gender equality dimensions of culture and development, as defined by *Our Creative Diversity*, the World Commission on Culture and Development Report (1996). Distinct from other indicator models, the Suite assembles and correlated data, providing an **evidence-based picture** of this policy area where outcomes are difficult to measure.

The role of culture for development has emerged as an **important policy and strategic issue** at international and national levels (e.g. Outcome Document of the UN MDG Summit, A/65/L.1, September 2010, and Resolution on Culture and Development adopted by the United Nations General Assembly, A/C.2/65/L.50, December 2010). To **clearly demonstrate this role**, indicators and data are necessary and are in great demand.

The Culture for Development Indicator Suite seeks to **identify the relationships between different dimensions related to culture and examine them for the first time within the framework of a particular thematic question: culture and development**.

To this end, the Culture for Development Indicator Suite looks at seven policy areas, called "**dimensions**". These dimensions are illustrated by two to four **sub-dimensions**, which focus on a particular angle of the dimension in order to help to elucidate its role in development processes. Each sub-dimension is in turn represented by at least one **indicator**.

Dimensions	Sub-dimensions
<b>Economy</b>	<ol style="list-style-type: none"><li>1. Added value of cultural activities: contribution of cultural activities to GDP</li><li>2. Employment in culture</li><li>3. Household expenditures on cultural goods and services</li></ol>
<b>Education</b>	<ol style="list-style-type: none"><li>1. Investment in human capital</li><li>2. Promotion of cultural diversity appreciation and valorisation</li><li>3. Investment in high trained cultural professionals</li></ol>
<b>Heritage</b>	<ol style="list-style-type: none"><li>1. Protection of cultural heritage</li><li>2. Valorisation of cultural heritage</li></ol>
<b>Communication</b>	<ol style="list-style-type: none"><li>1. Freedom of Expression</li><li>2. Enabling environment for communication</li><li>3. Cultural diversity of media</li></ol>
<b>Governance</b>	<ol style="list-style-type: none"><li>1. Enshrinement of cultural rights and promotion of culture at the normative level</li><li>2. Institutional capacities</li><li>3. Cultural infrastructure</li><li>4. Participation of civil society in cultural policy elaboration and implementation</li></ol>
<b>Social</b>	<ol style="list-style-type: none"><li>1. Participation in cultural activities</li><li>2. Distrust or dislike of other cultures/Interpersonal Trust</li><li>3. Freedom of self-determination</li></ol>
<b>Gender Equality</b>	<ol style="list-style-type: none"><li>1. Equal capacities to participate in culture</li><li>2. Equal opportunity to access public institutions</li></ol>

**Source and more information:** <http://www.unesco.org/new/en/culture/themes/cultural-diversity/diversity-of-cultural-expressions/programmes/culture-for-development-indicators/>

## **2.2 Council of Europe – Equitable cultural access to a diversity of cultural expressions – Cultural Life and participation**

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There is a widespread understanding that participation in cultural life is both an integral part of cultural rights and a fertile ground for civic commitment and involvement. This does not only relate to actively visiting cultural and artistic performances and heritage. It equally includes the practice of amateur arts as well as active cooperation in the design and implementation of cultural policies, collective action and manifestation of cultural freedom.

How can cultural practices be a catalyst to democratic citizenship? is the lead question. Based on both the framework of the 2005-UNESCO Convention and on “The right of everyone to take part in cultural life” (Council of Europe 2012), the Culture Watch Europe meeting 2012 discussed issues of equal access to culture, participation patterns of different social groups, including migrants, and evidence-based political strategies in the "digital age".

The goal is to develop a simple set of indicator on cultural participation and access of different age and social groups in cultural life, especially youth. Harmonized population surveys across Europe should deliver insight into the motivations and practices of both participants and non-participants in cultural and social life (source <http://www.culturalpolicies.net/web/index.php>)

Elements discussed for the development of these indicators include:

1. Visits to performing arts, music and popular culture
2. Visits to cultural heritage
3. Practicing arts for leisure (singing, dancing, music, acting, painting, drawing)
4. Reading books and newspapers
5. Watching television
6. Use of computer and internet (computer graphics, construction of tastes through social media)

### **More information**

Culture Watch Europe Initiative – culture as "the soul of democracy"  
[http://www.coe.int/t/dg4/cultureheritage/cwe/default\\_en.asp](http://www.coe.int/t/dg4/cultureheritage/cwe/default_en.asp)

Recommendation 1990 (2012) of the Parliamentary Assembly of the Council of Europe  
The right of everyone to take part in cultural life  
[http://www.coe.int/t/dg4/cultureheritage/cwe/1990\(2012\)\\_EN.pdf](http://www.coe.int/t/dg4/cultureheritage/cwe/1990(2012)_EN.pdf)

Compendium of Cultural Policies and Trends in Europe,  
<http://www.culturalpolicies.net>

AMATEO network on research in active cultural participation <http://www.amateo.info/index.htm>

## 2.3 Data and Information from the Tunisian Quadrennial Periodic Report on Measures to Protect and Promote the Diversity of Cultural Expressions (2005 Convention)

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Seven years after the adoption of the 2005 Convention, the time has come to take stock of what policies and measures have been taken by its Parties to *protect and promote the diversity of cultural expressions within their territory and at the international level*.

This will be done through the Quadrennial Periodic Reports, of which the first 94 have been submitted in 2012. Parties will report, *inter alia*, on:

- National policies and measures implemented to support the creation, production, distribution, dissemination and enjoyment of cultural goods and services;
- International cooperation measures that support the mobility of artists, provide greater market access and strengthen cultural industries in developing countries;
- Actions taken to involve civil society in cultural policy processes.

The objective of this exercise is to share information and to work towards a global overview of the status and trends in the governance of culture at the national and international levels.

Every quadrennial periodic report is structured in the same way:

1. General information
2. Measures
3. Awareness-raising and participation of civil society
4. Main results achieved and challenges encountered when implementing the Convention

*Summary of the Tunisian Periodic Report will be available in English version at a later stage.*

### Cultural data set from Tunisia

Total government expenditure on culture in USD	\$67,000,000.00
Total exports trade in cultural goods in USD (2006) :	\$1,000,000.00
Share of the household expenditure on culture and recreation in relation to the total household expenditures (in %) (2005):	5,60%
Number of national long feature films produced :	8
Number of publishing companies (2010):	240
Published books (2010):	1584
Percentage of households owning a television (2010) :	97.1 %
Personal computers per 1000 inhabitants:	117

**Sources:** Institut Nationale des Statistiques tunisien : <http://www.ins.nat.tn/indexen.php>

## Economic data set Tunisia – 30 March 2012

Total population of the country	10.673.800	
Total annual growth rate (%) (2011) :	1,06%	
	<b>2011</b>	<b>2010</b>
Growth domestic product (GDP)	94,0 Mrd. USD	44,3 Mrd. USD
GDP per capita	4.600USD	4.200USD
Real GDP Growth rate	0.0%	3.1%
Inflation rate	3.5%	4.4%
Public expenditures	16.136 Mrd. USD	13,580 Mrd. USD
Volume of public spending as % of the GDP	34,3%	30,9%
Public account balance as % of the GDP	-3,68%	-1,33%
<b>Foreign trade/economy</b>		
Import	23.9 Mrd. USD	21,0 Mrd. USD
Export	17.8 Mrd. USD	16.4 Mrd. USD
Current account balance as % of the GDP	-5.7%	-4,8%
External debt as % of the GDP	54,5%	48,7%
Debt service as % of the GDP	5,3%	5,3%
<b>Bilateral relations</b>		
Exports to the European Union	9, 87 Mrd.€	9, 53 Mrd.€
Imports from the European Union	10, 93 Mrd. €	11,10 Mrd. €

**Sources:** GTAI, IWF, Economist Intelligence Unit, Eurostat, Destatis, German Federal Foreign Office

### 3. Mapping Cultural Diversity – Cultural Policies and Practices from around the Globe

#### 3.1 Social and Cultural Development through Cultural Diversity Living Culture Programme, Brazil

*Giuliana Kauark, Lilian Richieri Hanania*

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

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

##### **Born from a Simple Idea**

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

The Programme, created by the Decree nº156 of the Brazilian Ministry of Culture in July 2004, aims to finance already existing cultural initiatives – mainly developed by civil society stakeholders – through the mechanism of tenders. The first call for proposals for participation and partnership under the Programme was launched in July 2004. Living Culture falls under the responsibility of the Department of Cultural Citizenship of the Ministry of Culture<sup>1</sup>, which is in charge of developing, implementing and evaluating strategic programmes and projects required for the effective renewal of cultural policy. The Department also coordinates and promotes studies and researches to subsidise the development, implementation and evaluation of cultural programmes and projects (Internal Regiment of the Department, 2004).

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

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

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

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

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

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

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

By these means, Living Culture aims to develop cultural citizenship and stimulate local cultural productions throughout the country. Through this Programme, the Brazilian Ministry of Culture has attempted to promote discussion with cultural groups (whose very existence in some cases was unknown) on alternatives for sustainable human development. This demonstrates the willingness on the part of the government to seek sustainable models for effective social and cultural development in working classes and traditional communities.

### **The Culture Point Model**

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

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

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

Furthermore, since 2010, agreements have been signed with state governments and municipalities across the country for the selection of new Culture Points. These partnerships have increased the

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<sup>2</sup> DOMINGUES, João. *Programa Cultura Viva: políticas culturais para a emancipação das classes populares*. Ed. Multifoco. Rio de Janeiro, 2010, p. 272.

number of initiatives as well as the financial investment in the Programme and have contributed to a greater balance between Brazilian states and local governments.

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

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

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

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

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

### **Difficulties to overcome**

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

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

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

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

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<sup>3</sup> Idem, p. 287.

<sup>4</sup> Idem, p. 285-286.

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

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

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

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

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

Latin American countries have also demonstrated interest in the Living Culture Programme. During the *// Congresso de Cultura Ibero-Americana*, at the meeting of the Ministers of Latin America, the Community of Portuguese-Language Countries and the Caribbean in 2009, representatives of 15 countries pledged to present a proposal for an Ibero-Culture Programme along the lines of the Culture Points at the Summit of Heads of State for Ibero-America. Technical cooperation agreements have been concluded with Paraguay and Uruguay in 2010 to implement the model of Culture Points abroad. In September 2010, a proposal to establish a *Programa Nacional de Apoyo a la Cultura Comunitaria y Autogestiva* (National Programme for Supporting Communitarian and Self-managed Culture) – an adaptation of the Living Culture Programme – was also presented to the Argentinean Parliament.

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

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

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

### **3.2 Proposal for a general framework for a new cultural policy in Egypt**

**Submitted to: The Egyptian People's Assembly  
Culture, Media and Tourism Committee  
By: The National Cultural Policy Group  
Date: 19 March 2012**

*In June 2012, this outline was officially adopted, after a series of hearings and discussions, by the cultural committee of the Egyptian Parliament before the Parliament was dissolved (by ruling of the constitutional court June 15<sup>th</sup>, 2012).*

#### **Introduction:**

A clear, comprehensive and public cultural policy is vital. It furnishes a national vision for work in culture, the arts, and heritage, and it sets the general framework for the goals and courses of action to which the state and all cultural actors should commit themselves in the interest of supporting and strengthening the cultural realm in their country. A cultural policy, then, is a compilation of plans, actions and practices that seek to fulfil the cultural needs of a country or society through the optimum investment of all the available material and human resources in that country or society.

In practical terms, a cultural policy is a working plan that the cultural sector submits to parliament in the hope that parliament approves this plan together with a budgetary allocation sufficient to enable the realisation of the plan's stated goals. Following such approval, parliament assumes the responsibility of monitoring government's performance in putting the plan into effect.

A cultural policy serves two crucial purposes. It averts needless squandering of material and human resources, and it ensures that cultural work is integrated alongside diverse aspects of political, economic and social action into a single national plan.

As important as the existence of such a policy is in any country, Egypt has never had an explicit national cultural policy. There have been individual initiatives that some might metaphorically term a cultural policy (such as those by Taha Hussein, Badr al-Din Abu Ghazi, Tharwat Okasha and Farouq Hosny), but they remained linked with the individual and they lacked the comprehensiveness of a policy that addresses an entire society. A national cultural policy must be drawn up by a group that represents a society in all its diversity and trends, and it must be made public.

The National Cultural Policy Group (NCPG), which is made up of 25 cultural innovators, university professors and experts in cultural administration, was founded through an initiative launched by the Mawred Cultural Foundation for the purpose of formulating an Egyptian Cultural Policy. As a framework for its efforts, the NCPG used the cultural policy template developed by the cultural policy task group formed by Arterial Network, the largest non-governmental cultural network in Africa. The purpose of this template created by the Arterial Network is to facilitate the task of cultural policy makers in African countries by supplying them with a generic policy that can be adapted to the particular contexts of each country. In January 2006, the African Union adopted the Charter for Cultural Renaissance which emphasises the need to carry out "an in-depth renewal of national and regional approaches in terms of cultural policy." The second session of the conference of African Union ministers of culture, which met in Algiers in October 2008, adopted a Plan of Action on the Cultural and Creative Industries in Africa. The Plan of Action aims to encourage "member states to harmonise and coordinate their respective national policies on the development of the cultural and creative industries," and it holds that member states "have to create favourable policy and legal/institutional frameworks for the promotion of cultural and creative industries." Arterial Network's cultural policy template is a response to these recommendations and principles.

This proposal for a cultural policy adopts UNESCO's definition of culture "as the whole complex of distinctive spiritual, material, intellectual and emotional features that characterise a society of a social group. It encompasses not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions, and beliefs." The definition further states, "It is culture that gives man the ability to reflect upon himself. It is culture that makes us specifically human, rational beings, endowed with a critical judgement and a sense of moral commitment. It is through culture that we discern values and make choices. It is through culture that man expresses himself, becomes aware of himself, recognises his incompleteness, questions his own achievements, seeks untiringly for new meanings and creates works through which he transcends his limitations."

In addition to this definition adopted by the World Conference on Cultural Policies in Mexico City, in 1982, this proposal also rests on a number of regional and international cultural conventions to which Egypt is a signatory party and which are concerned with contemporary cultural works and cultural industries and seek to meet the current and future needs of these fields and those working in them.

This General Framework, which NCPG has submitted to the People's Assembly Culture, Media and Tourism Committee, contains the major features of a proposed Cultural Policy which will be divided into several sections covering all the cultural sectors in Egypt. It should be stressed that all components of this General Framework should be regarded as part of an integrated and inseparable whole.

### **General Principles for the Proposed Cultural Policy:**

The Cultural Policy for the Arab Republic of Egypt is committed to the following basic principles:

1. **The preservation of the Egyptian cultural identity:** Egyptian cultural identity is one that is fed by a multiplicity of diverse sources that are deeply rooted in Islamic, Arabic, ancient Egyptian, Coptic, African and Mediterranean cultural heritages. It is a living identity that is continually renewing itself. Its various components are constantly interacting with the developments of life in Egypt and the world, and with contemporary cultural production, making it a permanently vibrant and dynamic system.
2. **The cultural dimension of economic and social development:** Culture is a fundamental component of economic and social development plans. It can influence them positively or negatively, which is why development can not be isolated from the needs and demands for developing people culturally, which is to say cognitively and psychologically.
3. **Democracy and the respect for human rights:** Article 27 of the Universal Declaration of Human Rights states: "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts, and to share in scientific advancement and its benefits." The realisation of this principle demands that all avenues of cultural work remain open, in a democratic and just manner, to all Egyptians in all the diversity of their cultural backgrounds, opinions and beliefs.
4. **Sovereignty:** The state retains its sovereign right to maintain, adopt and implement policies and measures that they deem appropriate to protect and promote the diversity of cultural expressions in its territory, while ensuring the free flow of ideas and works. This sovereign right is enshrined in the Charter of the United Nations and upheld by the principles of International Law, and should be exercised in a manner that does not conflict with the basic freedoms protected under the International Declaration of Human rights and International Law, and particularly the freedoms of opinion and expression.
5. **Transparency, accountability and evaluation:** The cultural policy of the state must abide by a set of codified mechanisms that work to ensure complete transparency so that all information relevant to the cultural domain is available to regulatory bodies, civil society organisations, and to the citizenry, in general. The cultural policy must therefore provide for the development of indexes, evaluation tools, and appropriate and systematic review. A national convention should be held to ratify and adopt the final version of the Cultural Policy.

### The Main Pillars of the Proposed Cultural Policy:

1. **The preservation of Egyptian material and moral cultural heritage:** This is one of the most important established principles of the Egyptian people. It applies not only to the ancient Egyptian,
2. Coptic and Islamic antiquities that must be protected and that all Egyptians should be encouraged to take pride in. It also embraces all the architectural, visual, musical, literary, linguistic and mode of life legacy that the Egyptian people have accumulated over the diverse eras and epochs of their history. This legacy must be protected and documented, and efforts should be made to increase the public's awareness of its importance and to regulate the ways it is used.
3. **Promoting and supporting contemporary Egyptian cultural production:** Attention to the support for, production, documentation and distribution of contemporary Egyptian cultural creativity, in its various fields and disciplines, and in its methodological and stylistic diversity, should be a top priority of the Egyptian Cultural Policy. This steadily growing cultural domain forms a major link between a huge and growing sector of cultural producers and the public at home and abroad.
4. **Stimulating cultural cooperation between Egypt and other countries of the world:** Given Egypt's important position historically and geographically, and in light of the unique role that Egypt has played in the Arab region and in the African and European continents, and out of the aspiration of a more effective and influential Egyptian role at the international level, this policy stresses the need to adopt more effective strategies in the area of international cultural relations as based on equality and mutual respect between the Egyptian culture, in all its diversity, and other cultures of the world.

### The aims of the Egyptian Cultural Policy

The general objective of the Egyptian cultural policy is:

To support and develop a rich, creative, dynamic and productive cultural life in which all Egyptians may participate and from which all Egyptians may benefit without discrimination. This Policy also affirms the intrinsic right of every Egyptian citizen to receive, in a free and equitable manner, the cultural services that are supported by public funds, and to the unrestricted creative expression of his/her views and feelings.

To achieve this general objective, this cultural policy has set the following strategic aims for the next three years:

1. Raising the level of governmental expenditure on culture to 1.5 % of the national budget over a period of 3 years and publicising how this allocation is to be distributed and spent.
2. Decentralising culture politically, administratively and geographically, and ending the hegemony of the capital and other major urban centres over cultural life.
3. Integrating cultural policy and educational policy in Egypt, starting at the primary school level, and elevating the standards of art education as a specialized field of instruction.
4. Restructuring the Ministry of Culture and all the frameworks for the funding and administration of culture so as to enable civil society to play an effective role in cultural life and in order to increase transparency and prevent corruption.
5. Promoting the respect for the freedom of cultural work, eliminating laws and regulations that restrict cultural freedoms, and raising public awareness of the need to respect and protect the freedoms of opinion, creativity and expression.
6. Supporting dialogue among and the involvement of all social and political forces in the design and implementation of the cultural policy, and pursuing all possible means to ensure the respect for cultural diversity as a permanent tenet of Egyptian culture.

## **Means of implementation:**

In order to attain the general objective of this cultural policy through the above-mentioned subsidiary aims, we propose that the following decisions, measures and instruments be pursued through the People's Assembly, government agencies and civil society:

### **I. The People's Assembly should:**

1. Undertake a comprehensive revision and development of the entire corpus of laws and regulations that affect cultural work. Legislators should focus, especially, on laws pertaining to the freedom of opinion and expression, the freedom of publication, the creation of public service companies, the use of public spaces, taxes and customs, the operation of artistic and cultural sites, intellectual property rights, support for artists and writers, and other such areas where effective legislation can promote the aims of this cultural policy. It is simultaneously important to bring legislation in line with and to compel the executive authorities to implement the regional and international conventions to which Egypt is a state party but the provisions of which have yet to be put into effect. One such convention is the UNESCO Convention for the Protection and Promotion of the Diversity of Cultural Expressions (2005). The National Cultural Policy Group is currently preparing a detailed list of the legislation that needs to be revised and developed.
2. Determine – following a broad-based discussion – the selection criteria and methods that determine how monetary allocations are distributed across governorates, cultural institutions and individuals. Once established, the criteria and methods must be made public and implemented in a transparent way.
3. Adopt this Cultural Policy complete with the agreed-upon mechanisms that will enable government agencies and the institutions of civil society to monitor follow-through and to objectively assess government performance. The results of evaluation processes and all other information pertaining to this Policy must be made public. Stakeholders should subsequently agree to a system for revising and improving this Policy in three- or five-year intervals.

### **II. Government Agencies should:**

1. Ensure the democratic and equitable distribution of national budgetary allocations to culture across all governorates in accordance with population density and in a manner that is consistent with development priorities and that particularly takes into account the needs and concerns of the marginalised governorates. The distribution of allocations must take place in accordance with publicised and transparent criteria and procedures so as to enable stakeholders in the cultural sector to participate in the decision-making processes related to the distribution of the allocations to their governorates among cultural projects, independent cultural organisations, and individual creators. The distribution of the allocations should also strive to strike a balance between support for the preservation and documentation of material and cultural heritage, and support and encouragement of contemporary Egyptian creativity.
2. Reformulate the role of the Minister of Culture so that it can act as the coordinator between the various ministries and thereby ensure that government agencies play their required role in the implementation of this cultural policy in the various sectors to which it applies. Such a coordinating role is essential in view of the overlap between the cultural sphere and the domains of other ministries, such as the Ministries of Education, Information, the Economy, Industry and Trade, Youth and Sports, Awqaf (Religious Endowments), Tourism, Finance, the Interior, and Local Development. The Ministry of Culture should also act as the major funder and sponsor (as opposed to the producer, executor and distributor) of cultural activities and services. In addition, the Ministry has an important role to play in representing the cultural sector before the People's Assembly.
3. Conclude the agreements and design the programmes needed to integrate the services of the Ministries of Education and Culture. These ministries must commit to proper arts and literature instruction in public primary schools, to develop appropriate courses and syllabi for the creative arts
4. and cultural administration, and to link these with technological development in order to enhance the ability of the national creative industries to compete in local and international markets. They should

promote the inclusion of art instruction and appreciation into the secondary school and university curricula.

5. Set into motion the gradual administrative reform of the Ministry of Culture with an eye to resolving the problem of its overstaffing and to facilitating the shift of the ministry's role from producer and distributor of cultural services and products to chief funder and sponsor of cultural work. This Cultural Policy also recommends reincorporating the Ministries of Culture and Antiquities into a single ministry. There should also be a shift away from “government administration” and toward the “public institution” mode thereby promoting the independence of culture from the executive authority while simultaneously providing for financial and administrative oversight of cultural work by government regulatory agencies and the public.
6. Develop and institute plans and measures to enable the Ministry of Culture to assume a pivotal role in boosting strong national cultural industries as major contributors to the national economy. Toward this end, the Ministry of Culture must coordinate closely with the Ministries of Economy and Trade and Industry, and with the private sector. In addition, it must seek to foster a legislative and regulatory environment conducive to stimulating investment in these industries and enhancing their competitiveness.
7. Set into motion a Ministry of Culture sponsored initiative to document all aspects of cultural work in Egypt through an information network that brings on board independent cultural institutions. The collected information must be made available to the Egyptian people, tourists and scholars of all disciplines through cultural information centres established in every governorate.

### **III. The Civil Society should:**

1. Independent cultural organisations should be included as effective participants in the processes of drafting, implementing, monitoring and evaluating this Cultural Policy. To ensure this, there must be a legal framework conducive to facilitating the creation of and the activities of community-based cultural organisations, such as public service companies, the nature of whose work differs radically from the community associations that fall under the Ministry of Social Solidarity. In addition, the laws and regulations pertaining to the production and distribution of cultural services and products must be streamlined and unified.
2. Independent cultural organisations must commit to the sound management of public moneys, to transparency in their budgets and sources of finance, and to the respect of the laws governing cultural work in Egypt, bearing in mind the need to develop these laws in order to free the realm of cultural work.
3. Artists syndicates and unions must be freed from government control and intervention. Simultaneously, they must be encouraged to exercise their functions to elevate the professional standards of their members while protecting their interests and refraining from intervening in the artistic practices and processes.

### **3.3 Building Bridges between Art and Society in Latin America**

#### **Latin American Network of Art for Social Transformation**

*Antonia Mehnert*

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

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

1. Establish "art for social transformation" as an acknowledged method°/°common practice;
2. Organise conferences and festivals to generate visibility for community art projects not only within Latin America, but also in other parts of the world, and to engage in the discussion on culture and sustainable development;
3. Impact public and political agendas on local, national and regional levels through the interlinking of agendas of network members;
4. Enable knowledge sharing and methodology transfer between network members and also in the European-Latin American context, and
5. Training and professionalising young artists and educators within the member projects and, consequently, create a learning community.

RLATS thus contributes to the promotion of the diversity of cultural expressions through its projects, working particularly on the intersection between practice and policymaking in the wider context of culture and development.

#### **Combining Efforts to Create a Network**

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

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

In terms of organisational structure, members within one country of RLATS elect a national representative and these national representatives make up the Executive Secretary of the network, which meets virtually every two months and discusses future developments. Furthermore, one member of this assembly commission takes responsibility for overall coordination. This position is currently ascribed to the Argentinean national representative of *Crear Vale la Pena*.

Apart from the fields of action such as "art and youth", "art as a bridge to the world" and "art and interculturalism", the network has decided to specifically focus on multi-sectorial work through the activity area of "art and health" and the establishment of "culture points" throughout Latin America. In

August 2009, RLATS organised an international forum on art and health together with the *Organización Panamericana de la Salud*°°*Organización Mundial de la Salud* (OPS°°OMS) gathering participants from a variety of sectors such as art, politics, academia, education and, of course, health. As an outcome of this conference, the participants signed the Declaration of Lima, which emphasises the promotion of artistic works engaging with health issues and the creation of a strategy for processes of social transformation.

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

Through the various activities of the network, there has been direct benefit in terms of knowledge transfer for the staff of member organisations. Further, there has been direct benefit for communities (specifically marginalised youth) through the project activities. In numbers, RLATS has 55900 direct beneficiaries and 862000 indirect beneficiaries.

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

### **RLATS as a Good Practice**

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

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

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

**More information:** [www.artetransformador.net](http://www.artetransformador.net)

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### **3.4 A Model for Cinematographic Diversity**

#### **The Micro-cinema Network**

*Julio César Vega Guanilo*

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

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

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

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

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

#### **Creating New Modes of Consuming and Creating Media**

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

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

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

#### **Towards a Sustainable Funding Model**

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

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

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

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

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

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

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

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

### **Reflecting the Provisions of the Convention**

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

#### *Article 1 – Objectives*

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

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

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

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

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<sup>1</sup> Grupo Chaski uses the data service 'Cinedata' developed by peruvian researcher Percy Valladares.

This situation is not different from other Latin American countries. According to the European Audiovisual Observatory, Chile, Brazil, Bolivia, Mexico, Colombia, Uruguay, Venezuela and Peru were absolutely dominated by Hollywood in 2009. Only Argentina (with *El secreto de sus ojos* by Juan José Campanella) and Brazil (with *A Mulher Invisível* by Claudio Torres and *Se Eu Fosse Você 2* by Daniel Filho) could enter a few national productions in the listing of Top 10 Films by Admissions published in report, Focus 2010.<sup>2</sup>

#### Article 2 - Guiding principles

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

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

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

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

Looking at the ground reality more closely, with a large part of the population, including indigenous communities, living in poverty and marginalisation, Peruvians have never had the opportunity to make and enjoy cinema. Celluloid technology is very expensive for countries like Peru where around 14 million of people or 50% of the national population survive with merely 50-90 USD per month.<sup>3</sup>

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

The micro-cinema project has developed strategies for communication and public awareness in local communities about the importance and value of a new audiovisual culture for the development of countries in the South.

The project also proposes alternatives to piracy which exploded in the vacuum left by neoliberal and centralistic film distribution. According to the International Intellectual Property Alliance (IIPA), the piracy market in Peru in 2005 reached 63% of the official market on DVD. The 2009 IIPA Report<sup>4</sup> estimates that trade losses for North American producers related to copyright piracy were nearly 12 million USD in 2005.

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

<sup>2</sup> FOCUS 2009 gives you a complete overview of the worldwide film industry, and highlights new up-and-coming areas such as Latin America or the Middle East. Available on internet: [http://www.obs.coe.int/online\\_publication/reports/focus2010.pdf](http://www.obs.coe.int/online_publication/reports/focus2010.pdf)

<sup>3</sup> Report 2008 about accomplishment of Peru in reference to United Nations Millennium Development Goals.

Available on internet: <http://www.onu.org.pe/upload/documentos/IODM-Peru2008.pdf>

<sup>4</sup> International Intellectual Property Alliance. *Special 301 Report PERU 2009*.

Available on internet: <http://www.iipa.com/rbc/2009/2009SPEC301PERU.pdf>

<sup>5</sup> Durant, Alberto. *Where is the pirate? Understanding the informal market for digital movies in Peru*. Lima: Remanso ediciones, 2009.

Available on internet: <http://www.intermediarte.org/downloads/PIRATA%20FINAL.pdf>

<sup>6</sup> Ibid.

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

#### *Article 12 – Promotion of international co-operation*

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

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

#### **Inspiring Model for Replication**

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

#### **Evaluation and Monitoring**

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

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

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

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

### 3.5 Pioneering a New Era in Cultural Journalism Overmundo – the Collaborative Website from Brazil

*Felipe Arruda*

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**The rapid growth in contemporary cultural production is often inversely proportional to the rate of its dissemination among the public, owing to the hegemony of mainstream media channels that prioritise mass expressions. A ‘good practice’ from Brazil is rewriting this story by connecting artists, cultural producers, journalists and civil groups interested in debating and producing culture in participative ways. This is Overmundo, a collaborative website promoting Brazilian cultural diversity with no access to mainstream media, through collaborative and innovative formats of cultural content diffusion on the internet.**

“The decision about what to watch and to listen to is no longer only in the hands of mass media programming. We now have the possibility of getting to know a wide range of culture and this is what prompted the creation of Overmundo. Not only has this become possible thanks to digital technologies, but also it only makes sense when there is the possibility of people using this technology to bring their artistic creations to others. There are, of course, barriers of access to these technologies and they are not the solution for all the problems in Brazil. It is undeniable, nevertheless, the role they fulfill among people, groups and specific communities.”

Viktor Chagas, Coordinator of Overmundo

Overmundo is a collaborative website aiming to disseminate Brazil’s cultural diversity, especially cultural expressions, performances and productions that do not get the proper attention of the mainstream media.

As a civil society initiative in partnership with the Brazilian government, Overmundo was created in 2006 by the group *Movimento – Núcleo de Ideias* (Movement – Nucleus of Ideas), formed by Hermano Vianna, Ronaldo Lemos, José Marcelo Zacchi and Alexandre Youssef. In 2007, the initiative won the Golden Nica – the highest honour – in the Digital Communities category at the *Prix Ars Electronica*, the most important global award for new media artists and internet visionaries.

Having itself become a subject for the traditional press, Overmundo is an innovation in channeling together artists, cultural producers, journalists and civil groups interested in debating and producing culture both in Brazil and beyond, in open and participative ways. There are no parallel initiatives in Brazil focused on cultural journalism and hardly any on such a large scale anywhere worldwide. Additionally, Overmundo is a pioneering experience of constructing a collaborative dynamic on the Brazilian internet, testing and consolidating planning and management practices of virtual communities.

Overmundo strives to cope with a serious problem current in Brazil as well as several other parts of the world: the consistent growth in cultural production offset by the minimum percentage that gets disseminated to the public. The hegemonic communication channels choose to diffuse mass expressions, while culture produced by small communities all over the country remain virtually invisible. In fact, the majority of Brazilian cultural productions happen without any national (or even local) dissemination or critical systematic follow-up and with almost no chance to connect with similar productions happening outside their cities and regions. This factor puts the protection and promotion of diverse cultural expressions in the country at risk.

In such a scenario, Overmundo’s objective is to serve as a channel of expression, debate and distribution for Brazilian cultural productions, as well as productions of Brazilian communities abroad, making them visible in all their diversity. To fulfil this goal, the project employs collaborative mechanisms, responsible for the decentralisation of content production as well as of the editing phases and website moderation.

Handing self-managing powers to the users, Overmundo allows any registered collaborator to publish content on its main sections:

- *Overblog* featuring reports, interviews and critiques on culture in Brazil
- *Culture bank* covering books, discs, videos, images, podcasts, music, poems, theses etc.
- *Guide* highlighting suggestions of services, places to go to, parties and regular activities in the cities
- *Agenda* highlighting the schedule of events from the national cultural calendar

When posting, the collaborator indicates whether the posted item is definite or if it should pass in advance through an editing phase during which suggestions can be received from other users in the first 48 hours of publishing. All published content must use a Creative Commons license, which allows the download,

sharing and use of the story for any non-commercial purpose, while ensuring that full authorial rights apply.

At Overmundo, decentralisation goes beyond the realm of publishing material on the site. Each collaborator can become a site editor, by voting on its favourite posts. The most voted items reach the headlines of the website, while older content leaves the front pages. This algorithm regulating the order of the headlines on the website is what composes Overmundo's front page, making it dynamic and up-to-date.

Another Overmundo highlight is the outstanding numbers reached by the website. With more than 30,000 collaborators, a current average of 1 million monthly visits and around 1.5 million page views per month, the website is accessed mainly in large Brazilian urban centres, such as São Paulo, Rio de Janeiro, Belo Horizonte, Salvador and Brasília. Its reach also extends to over 150 countries and 2500 cities all over the world. The site is frequented by a diverse public: ranging from college students to State workers; from consumers and tourists to contractors; from press agents to journalists; from Culture Point agents to managers; from artists and cultural producers to the general public.

The financial sustainability of the website still depends on private funding, in order to maintain a managing structure capable of responding to the high-activity levels generated by the monthly user access as well as specific executive demands. Since its creation, Overmundo's resources have come from *Petrobras*, the largest energy company in Brazil, through tax incentives for investment in cultural assets stipulated by the Rouanet Law<sup>1</sup>. Diversifying resources, without resorting exclusively to sponsorships, is currently one of the biggest challenges of the website.

Despite their dependency on external financial resources for sustainability, the site has great potential for replication in other countries. Overmundo's software is free, allowing for use without restrictions in other collaborative communication projects on the internet, as seen during the Brazilian Public Security Forum, ([www2.forumseguranca.org.br](http://www2.forumseguranca.org.br)), at Portal Literal ([portalliteral.terra.com.br](http://portalliteral.terra.com.br)) and at iCommons ([www.icommons.org](http://www.icommons.org)).

Naturally, replication makes more sense in countries where there is a visible gap in cultural dissemination and significant cultural diversity (both features existing in Brazil). However, this does not mean that it cannot be re-appropriated by countries without these characteristics. Some aspects that would contribute to the success of the implementation of the model are:

- Capacity for mobilisation of cultural content producers all over the country;
- Identification and articulation of cultural promoters, go-getters and institutions as well as local cultural references;
- Efficient managing capacity to help the formation and maintenance of a large virtual community;
- Common working language throughout the country, since wide involvement is made possible by the facility of communication among users;
- Existence of public internet access policies allied with an educational policy cultivating citizens capable of making constructive use of this tool.

For its high replication potential, democratic characteristics, wide penetration power (while simultaneously also being creating a large niche community), intelligent and constructive use of new technologies and for the important avenues opened for cultural expressions that have no place in traditional media, Overmundo is a reference of good practice for the protection and promotion of the diversity of cultural expressions, being aligned with the Convention, especially in the following Articles:

Article 1 items a), b), c) and d) – regarding the protection and promotion of the diversity of cultural expressions and the creation of conditions for cultures to freely interact and exchange expressions and ideas in order to create intercultural respect, encourage open dialogues and build bridges among people towards promoting a culture of peace, all basic premises of Overmundo.

Article 6, item 2 e) – regarding the development and promotion of free exchange and circulation of ideas, cultural expressions, goods and services, and stimulating the entrepreneurial spirit of cultural agents, aspects that are a part of Overmundo's vocation.

Article 7, items 1 a) and 1 b) – regarding the promotion of cultural expressions, especially enabling access to diverse cultural expressions possible from within one's territory, the very idea that prompted Overmundo's creation.

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<sup>1</sup> The Rouanet Law is a Brazilian law that encourages cultural investments that can be used by firms and citizens to help finance cultural projects. This law makes possible to deduct a certain percentage of the investment off the Income Tax.

Article 11 – regarding the fundamental participation of civil society, an attitude that is the structural matrix of Overmundo.

Article 12 item d) – regarding the use of new technologies – essentially the tools used by Overmundo – to enhance information sharing and cultural understanding; and, foster the diversity of cultural expressions.

**More information:** [www.overmundo.com.br](http://www.overmundo.com.br), [lab.overmundo.org.br](http://lab.overmundo.org.br) and [www.institutoovermundo.org.br](http://www.institutoovermundo.org.br)

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*The author would like to thank Oona Castro, Executive Coordinator of the Overmundo Institute and Viktor Chagas, current Overmundo Coordinator, who kindly replied to the author's interview questions and whose answers were the base for the writing of this article; Felipe Vaz, Technology and Creation Coordinator; and, Jose Marcelo Zacchi, member of Overmundo's Board of Directors.*

### **3.6 Micro project-funding as incentive for innovative cultural practice**

The Socio-cultural Fund, Germany

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Under the slogan »Competition for the best project ideas« the Socio-cultural Fund promotes since 1988 temporary projects in Germany that aim at developing new, unknown and surprising approaches to cultural work – besides the usual and well-known paths. Its foundation has been initiated by cultural associations from the socio-cultural field, from arts education organisations and independent players from the cultural scene.

According to its statutes the Socio-cultural Fund promotes models of cultural practices that involve everyday life experiences in the cultural work and strive at the same time to impact society through forms of art and culture that result from these practices.

#### **Vision**

The promotion of socio-culture should serve the development of aesthetic, social and communicative needs and abilities of all citizens contributing to the preservation and advancement of equal cultural opportunities and a culture of democracy.

#### **Aims and objectives**

The Fund aims at developing the cultural education of children, adolescents and adults by teaching, mediation and acquisition of cultural and artistic expressions. The Fund encourages and empowers people to participate actively in social life.

Additional funding lines are available for young cultural initiatives and for expert meetings to strengthen trans-border cultural cooperation between Germany and the Netherlands.

Since 2002, cultural and artistic initiatives, centers and clubs can apply for the "Socio-Cultural Innovation Award" endowed with 10.000 Euros. This prize is awarded by the Fund as an additional incentive to develop outstanding socio-cultural projects.

#### **Funding Guidelines**

Overall guideline of the funding practices is to strengthen innovation in and continuity of socio-cultural practice. The Fund considers itself as help for people to help themselves by supporting self-organization and self-responsibility in cultural work.

The Fund provides funding to projects which are of relevance for the overall democratic cultural development in Germany and which have an impact of the qualification and professionalization of socio-cultural practice. Funded initiatives are to be models for the further development of socio-culture in Germany.

The Socio-cultural Fund awards grants and grants for deficiency guarantees. Funded projects are temporary, regular subsidies are not provided. Grant funds are to be used in a way that other public and / or private funding sources can be mobilized.

The fund especially supports pilot projects that otherwise could not be implemented due to financial reasons. Applicants from the independent scene are given precedence over public institutions.

The promotion usually depends on the existence of own funds of the applicants which can be incorporated through financial resources, materials or labour into the overall funding of the project. Special emphasis lies on the evaluation and documentation of results and experiences.

#### **Funded projects**

Since 1988, up to 100 projects benefit every year from this micro funding. Approximately one Million Euros are available annually. This amount is provided by the German Federal Cultural Foundation. This Foundation was established in 2002 by the Federal Government Commissioner for Culture and the Media as a civil-law foundation. The German Government currently allocates a total budget of 35 million Euros to the Foundation each year.

**Source and more information:** [www.fonds-soziokultur.de](http://www.fonds-soziokultur.de)

## 4. Examples of civil society self-organisation models

### 4.1 Country-wide platforms for arts and culture – using the example of the German Cultural Council

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*A contribution from Olaf Zimmermann (April 2012)  
Executive Director of the German Cultural Council*

German civil society is differentiated in its structure from the municipal, to the regional, the *Länder* and up to the federal level. This differentiation also applies to the cultural sector. Within the various artistic disciplines, individuals have organised into groups, which are active in local cultural activities and/or promote the cultural sector as such.

In addition to its own contribution to cultural diversity, organised civil society advocates in the political sphere for the sovereign right of policy makers to formulate and implement cultural policies for cultural diversity. The various cultural groups – artists, cultural institutions, cultural organisations and the creative industries – have banded together in associations, which represent the various cultural disciplines (music, theatre, dance, literature, fine arts, architecture, heritage preservation, design, film, media) or wider cultural fields (artistic creation and production, cultural agency, cultural presentation and cultural marketing).

As early as the 1950s, the German Music Council was founded within the context of UNESCO as the German branch of the International Music Council (IMC). It is the umbrella organisation for music associations in Germany who are active together at the federal level. Its member associations often have organisational structures that are firmly rooted and reaching out throughout the country, including at the municipal level. Until the beginning of the 1980s, the German Music Council was the only body at the federal level that was bringing together and representing the various and diverse interests of artists, of cultural institutions, of cultural associations and the cultural industries.

In response to the need for an interdisciplinary discourse within civil society as well as in response to the need for an articulated voice capable of representing the cultural sector as a whole in the political realm, the German Cultural Council was founded in 1981. Today, the German Cultural Council unites 235 federal cultural associations. These federal cultural associations are grouped into sub-sections that represent specific artistic disciplines. Currently these are: the German Music Council, the Council of Performing Arts and Dance, the German Literature Conference, the German Arts Council, the Council for Architectural Culture, the design section, the film and audiovisual media section and the Council of Socio-cultural Affairs and Cultural Education. The German Commission for UNESCO is a member of the latter.

The aim of the German Cultural Council is to advocate the best possible framework conditions for arts and culture at the national as well as at the European level. A central thrust of its work is advocating for freedom of the arts, freedom of expression and press freedom. Additionally, the German Cultural Council deals with issues of employment law, social law, fiscal law, media legislation and copyright law. It is a special concern of the German Cultural Council to enable as many people as possible to participate actively in the arts and culture. Therefore, in recent years the German Cultural Council has put a special focus on the question of how to organise intercultural education and has reinforced cooperation with migration organisations active in Germany.

The German Cultural Council issues appeals, statements and resolutions directed at political and administrative authorities. The Council's unique function is to advocate for the entire cultural sector in its breadth and heterogeneity, looking beyond the particular interests of a single interest group. The positions formulated by the German Cultural Council are supported by the alliances of the federal cultural associations, lending them a high level of legitimacy.

The German Cultural Council is playing an active role in the civil society discourse in Germany. The German Cultural Council contributes to the work of the Alliance for common public interest, the association of umbrella organisations of the organised civil society and the Third Sector, and contributes cultural sector-specific claims and concerns to this broader civil society discourse.

## **4.2 How to create a Coalition for Cultural Diversity**

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**There are a number of different models for setting up and running a coalition for cultural diversity. However, certain fundamental elements are common to all coalitions.**

A national coalition has an important role to play in the campaign for cultural diversity. It:

- Is the principal voice of the cultural sector in debates on culture and trade, especially at the national level.
- Informs, raises the awareness of, and mobilizes member associations, the public, and, in particular, opinion leaders, as well as public authorities with respect to the societal and commercial stakes at play in cultural diversity, and with respect to the coalition itself.
- Strives to keep governments from making any liberalization commitments in terms of culture when negotiating trade agreements.
- Supports the government's resolve to assert its right to apply cultural policies, and initiates a dialogue on the steps to be taken in order to make cultural diversity effective.
- Cooperates with other regional coalitions (Africa, Europe, the Americas, Asia), and also within linguistic zones (for instance, La Francophonie).

### **Creating a National Coalition for Cultural Diversity**

While some coalitions are legally constituted (with articles, by-laws or a constitution), others have opted for a more flexible model based on free association. Please visit [www.ifccd.com](http://www.ifccd.com) for more information.

### **Keys to a Coalition for Cultural Diversity**

- A membership that includes a critical mass of the country's leading cultural organizations. These organizations are essential to a coalition's success, since they represent the main categories of cultural professionals in a country, and already have credibility with the government – as well as structure, bodies and mechanisms guaranteeing a broad participation of their members in the democratic life of their organization.
- A membership drawn from the principal cultural sectors of the country – such as books, films, television, music, performing and visual arts.
- The capacity to act independently as a non-governmental organization.
- The ability to speak in a unified, cohesive manner to public authorities on behalf of the country's cultural sector. With respect to any action or position taken by a coalition in its campaign for cultural diversity – for example, working to increase overall government funding for culture, or to secure the creation of a Department of Culture – member organizations must share a consensus that these actions are important and need to be addressed on a priority basis. This is essential to the success of the coalitions's mission.

### **Joining the IFCCD**

Once established, any national coalition interested in joining the Federation is encouraged to contact the IFCCD Secretariat.

**Source and further information:** [www.ifccd.com](http://www.ifccd.com)

## 5. World CP – the International Database for Cultural Policy

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WorldCP will be a central, web-based and continuously updated database of country-specific profiles of policies that relate to culture. Modelled on the Council of Europe/ERICarts Compendium, it will also provide the capacity to monitor and analyse global trends in key aspects of cultural policies.

The cultural policy country profiles are generally drawn up and updated by independent cultural policy experts, in consultation with respective national government agencies responsible for cultural policy, such as a ministry or arts council. The information presented in the country profiles is derived from a variety of sources including research studies, government documents and reports by ministers and other key representatives, reports from advocacy groups, important statements from artists and cultural producers, from political campaigns, the media, etc.

Country profiles are researched and written by national experts and are made up of 80 categories and indicators, organised into nine main chapters:

1. Historical perspective: cultural policies and instruments
2. General objectives and principles of cultural policy
3. Competence, decision-making and administration
4. Current issues in cultural policy development and debate
5. Main legal provisions in the cultural field
6. Financing of culture
7. Public institutions in cultural infrastructure
8. Promoting creativity and participation
9. Sources and links

IFACCA is the lead partner for the project working with national, regional and international partners to oversee the development of WorldCP. It is in discussion with UNESCO, Culturelink and other international organisations and funding bodies about their participation in the project. An international working group, comprising senior personnel from each partner organisation, advises on and helps direct the project.

The WorldCP pilot website provides information on how to participate in this initiative. In time, it will also present analyses of the data collected through the national profiles and reviews of key issues in cultural policy. The pilot website was launched with a small number of sample profiles in October 2011. WorldCP will continue to expand in 2012 and coming years, with the addition of profiles from countries in Asia, Africa, the Pacific, the Middle East, and the Americas, as well as existing profiles from Europe.

**IFACCA is seeking expressions of interest from international and regional organisations, foundations, national government agencies and national policy experts wishing to participate in the development of WorldCP, an international database of cultural policies.**

**If you are interested in becoming involved, please contact:**

International Federation of Arts Councils and Culture Agencies (IFACCA)  
372 Elizabeth Street, Surry Hills  
PO Box 788  
Strawberry Hills, NSW 2012  
Sydney, Australia  
worldcp@ifacca.org

**Source and more information:** <http://www.worldcp.org/>

*Country profiles from the Arab region: Currently, preliminary country profile of Algeria, Egypt and Tunisia are available on the worldcp-website.*

## 6. Important resources at a glance – for further reading

Relevant studies, reports and policy papers summarized in 100 words

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*Available only in French*

### **Rapport de Diagnostic sur la société civile tunisienne (Union européenne, 2012)**

L'importance du diagnostic, mené dans le cadre de la formulation du futur Programme d'appui à la société civile tunisienne (PASC Tunisie), résulte de la nécessité de tenir réellement compte des spécificités de la société civile tunisienne, en relation avec le contexte social, économique et politique actuel. Ce diagnostic a eu pour but d'identifier de manière participative, avec les organisations de la société civile tunisiennes et avec les différents acteurs concernés, les principaux types et niveaux d'action visant à renforcer leurs capacités et compétences en tant qu'acteur du dialogue politique, acteur dans la construction d'un Etat de droit, et dans l'appui au développement socio-économique.

[http://eeas.europa.eu/delegations/tunisia/documents/projets/rapportdiagnostic\\_stecivile\\_mars2012\\_fr.pdf](http://eeas.europa.eu/delegations/tunisia/documents/projets/rapportdiagnostic_stecivile_mars2012_fr.pdf)

→ C.f. page 31 pour un « Synthèse: état des lieux de la situation actuelle sous forme de matrice SWOP de la société civile »

### **Tunisie : Lutter contre l'impunité, restaurer la sécurité (Crisis Group, 2012)**

Unlike the experiences of other Arab countries – or at least more swiftly than them – Tunisia has begun its transition in relative harmony, with an emerging consensus on certain democratic rules of the road. But it is not so easy to get rid of the past. The disconnects between central and peripheral regions, between Islamist and secular forces, and between heirs to the old regime and supporters of the new order remains ever present. The critical task of this and future governments will be to resolve differences that for now appear irreconcilable through dialogue and compromise.

<http://www.crisisgroup.org/~media/Files/Middle%20East%20North%20Africa/North%20Africa/123-tunisie-lutter-contre-l-impunite-restaurer-la-securite>

*Available only in French*

### **Livre blanc sur le développement régional en Tunisie (Union européenne, 2011)**

L'état des lieux réalisé dans ce Livre blanc dresse un tableau des disparités régionales qui s'avèrent massives et flagrantes que ce soit en termes d'éducation, de santé, d'investissement ou d'aménagement du territoire. Des propositions sont ici avancées pour corriger ces déséquilibres qui constituent une rupture du pacte social républicain et qui plombent le développement socio-économique de notre pays.

[http://eeas.europa.eu/delegations/tunisia/documents/more\\_info/livreblanc\\_devreg\\_nov11\\_fr.pdf](http://eeas.europa.eu/delegations/tunisia/documents/more_info/livreblanc_devreg_nov11_fr.pdf)

→ C.f. page 64/65 « Deux propositions pour le développement de la culture dans les régions en retard »

### **IFACCA D'ART REPORT NO 41: Creative Partnerships: Intersections between the arts, culture and other sectors (2011)**

A Discussion Paper prepared for the 5th World Summit on Arts & Culture, Melbourne, 3-6 October, 2011

This discussion paper represents one of the first attempts to research and analyse creative intersections, their forms and structures and the policies that influence them. The objective of the research project was to look at the ways that artists are working in diverse settings (from communities through to the commercial sector) and the nature of partnerships ('intersections') that exist between the arts and other sectors. It also looked at the ways that governments at all levels (local, national, international) initiate, support or influence such relationships through policies or programmes.

<http://media.ifacca.org/files/CreativePartnershipsDP.pdf>

### **From Charity to Change: Trends in Arab Philanthropy (American University Cairo, 2012)**

The American University Cairo: The John Dr. Gerhart Center for Philanthropy and Civic Engagement

Persistent societal problems and wealth creation in the Arab region are driving a new generation of actors to commit their resources for the greater public welfare. Widely known as

philanthropy, voluntary contributions to causes that serve a public good are a longstanding and important aspect of cultures in the Arab region. What is of particular interest today is the proliferation of ways in which this private giving is being channelled into new institutional forms. In significant ways, some local philanthropy is becoming more strategic in its aims – by which is meant utilizing resources effectively to address the underlying causes of important social problems. Through an examination of philanthropic trends in eight key Middle Eastern countries, this book seeks to shed light on the forms of institutionalized giving that currently exist, as well as to provide recommendations for how charitable contributions can be most effective as vehicles of future social change. Drawing on data collected from endowed corporate foundations, public-private partnerships between business leaders and governmental agencies, and small-scale community-based organizations, this study marks the first attempt to map the dynamic contemporary landscape of philanthropy in the Arab region.

<http://www.aucegypt.edu/research/gerhart/Documents/Final%20Report.pdf>

#### **“Adapting the Wheel. Cultural Policies for Africa” (Arterial Network, 2011)**

Arterial Network, compiled by Delia Forbes

This tool aims to assist artists, cultural practitioners and stakeholders in Africa to focus their efforts on developing well-researched, well-analysed and thoroughly debated policy frameworks of relevance and significance to their circumstances, that ultimately result in raising the standard of arts and cultural theory and practice in their respective countries.

[http://www.arterialnetwork.org/uploads/2011/03/Cultural\\_policy\\_template\\_English\\_8Mar2011\\_final\\_for\\_print.pdf](http://www.arterialnetwork.org/uploads/2011/03/Cultural_policy_template_English_8Mar2011_final_for_print.pdf)

#### **“Tunisia: Confronting Social and Economic Challenges” (Crisis Group, 2012)**

Middle East/North Africa Report N°124 6 Jun 2012

After initiating the Arab spring, Tunisia still can boast of an ongoing, successful transition. The former regime, which came to symbolise corruption and social injustice, is gone and democratic gains are palpable. Yet, formidable social and economic challenges threaten to halt progress. Among these challenges, three stand out: rising unemployment – particularly of university graduates – stark regional inequalities and corruption. This report contains recommendation on how to face these challenges. The recommendations are addressed to the Tunisian Government, International Trade Union Confederation (ITUC) and the International Labour Organisation (ILO) as well as to the International Community, UN Agencies and UN Members.

<http://www.crisisgroup.org/en/regions/middle-east-north-africa/north-africa/tunisia/124-tunisia-confronting-social-and-economic-challenges.aspx>

#### **Funding Sources for Cultural Initiatives in ACP countries (IFCCD, 2012)**

This compilation of funding sources is a contribution to identifying complementary funding sources supporting cultural diversity in developing countries.

[http://www.cdc-ccd.org/IMG/pdf/CDC-FICDC\\_SourcesdeFinancement\\_20120629\\_EN.pdf](http://www.cdc-ccd.org/IMG/pdf/CDC-FICDC_SourcesdeFinancement_20120629_EN.pdf)