

# *Each Small Step Is Important...*

Findings from the International Meeting  
on the UNESCO Convention on the Protection  
and Promotion of the Diversity of Cultural  
Expressions and its Implementation Possibilities  
in Central and Eastern European Countries,  
14-15 October 2013, Prague, Czech Republic

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MINISTERSTVO  
KULTURY



© 2013, Institut umění – Divadelní ústav  
(Arts and Theatre Institute)  
Celetná 17, CZ – 110 00 Praha 1

ISBN 978-80-7008-320-8



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acrylic colour, canvas, 1999, photo: archiv Gema Art

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## Editorial

Martina Černá



The subtitle of the book *Each Small Step Is Important...* explains the circumstances of its birth. In October 2013, the Arts and Theatre Institute with the support of the UNESCO Participation Programme and the Ministry of Culture of the Czech Republic organized the *International Meeting on the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and its Implementation Possibilities in Central and Eastern European Countries*. The invitation to the meeting in Prague was accepted by 40 participants (16 representatives from the Czech Republic, 24 guests from the following countries: Albania, Armenia, Austria, Croatia, Georgia, Germany, Hungary, Latvia, Macedonia, Moldova, Poland, Romania, Slovakia, Slovenia, Serbia and Ukraine). Most of them were representatives of the official institutions – ministries of culture or UNESCO National Contact Points – as well as of the independent sector.

The Arts and Theatre Institute is the state-funded institution founded by the Ministry of Culture, which documents, promotes and conducts research of theatre and other art disciplines, included this project in its long-term activities in the fields of analyses, cultural policies and cooperation with Central and Eastern European countries. This region is often defined by its high language and cultural diversity, therefore the meeting, which aimed at confrontation of the state of implementation of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, was a great source of inspiration for representatives of institutions and organizations that are essential for the spread and integration in cultural and political reality of participating countries.

The Czech Republic, being the host country, is right in the middle not only from the point of view of geography of Europe but also concerning the process of the implementation of the Convention. A deeper dialog with the cultural scene is just at the beginning and the national implementation regulation has not been prepared yet. This was the reason why the participation of leading representatives



of Czech governmental institutions, which can influence the state, was crucial. Their opinions on the issues of the implementation of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions can be found in the first chapter of this book.

Chapter two contains an analysis of a survey realized before the actual meeting. Questionnaires focused on the implementation of the Convention in the participating countries and topics, which are closely connected with its implementation: promotion of cultural diversity through support of artistic creation, promotion of cultural diversity through support of production and distribution of cultural goods and services, promotion of cultural diversity through support of cultural mobility and international cooperation. Nina Obuljen Koržinek analyses data from the questionnaires and says: “It is obvious that, while some key concepts of the Convention still need to be translated in concrete policies at national levels, Convention is already having an important impact on the development of cultural policies.”

As Petr Gazdík, the president of the Czech Commission for UNESCO, aptly stated in his speech, “ideas are born in heads of people, not in institutions”. This is the reason why similar meetings, focused on the exchange of experience, are important. Chapter three of this book provides a peek into the meeting in Prague with group discussions being the prevailing format. Each group attended three discussion blocks with two moderators. The topics of the discussion matched with the issues mentioned in the questionnaires: support of artistic creation, support of production and distribution of cultural goods and services, support of cultural mobility and international cooperation. Summaries and conclusions of the discussions are mentioned in the texts dedicated to three topics elaborated by the pairs of the moderators.

In order to depict the differences in the implementation of the Convention in Central and Eastern European countries, we asked some participants to summarize the situation in their country. The broader connections of the origin of the Convention and its ratification in the Czech Republic are depicted in the interview with Michael Beneš, the honorary member of the Czech Commission for UNESCO and its Second Vice-Chairman. The text by Nazareth Karoyan from Armenia reports about implementation of the Convention and realization of cultural policies in the Eastern part of the region. The interview with Birgit Ellinghaus brings a number of inspiring examples of good practice from Germany as well as impulses for the name of the book and the role of the independent sector in the implementation process and creation of cultural policies.

The text of the Convention on the Protection and Promotion of the Diversity of



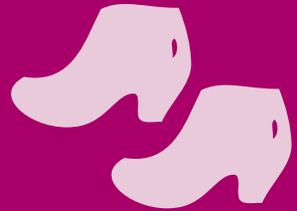
Cultural Expressions must not be missing in this publication and you can find it at the end of the book together with documentation materials from the meeting in Prague.

Although the participants had critical remarks to many points and mentioned a number of persisting imperfections when fulfilling the Convention, we managed to collect many specific measurements, which can be used for the implementation of the Convention. As Pavla Petrová, the Director of the Arts and Theatre says in the introduction of this book: “The meeting proved how attitudes and understanding of the implementation differ in various countries as well as opinions about how to interpret some terms. Implementation is not a one-way direction but it is a way we can find only through a dialogue.” We are convinced that the meeting in Prague and this book are a small step, which encouraged the dialogue.



*Introductory Words to the International Meeting on the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and its Implementation Possibilities in Central and Eastern European Countries*

(Prague, October 14 - 15, 2013)



# Introduction

by Pavla Petrová



The electronic publication we have prepared presents the development and outputs of the *International Meeting on the UNESCO Convention on the The Protection and Promotion of the Diversity of Cultural Expressions and its Implementation Possibilities in Central and Eastern European Countries*. The meeting was held on 14 and 15 October 2013 in Prague, Czech Republic with the financial support of the UNESCO Participation Programme and the Ministry of Culture of the Czech Republic.

The main organizer of the meeting was the Arts and Theatre Institute (ATI) a state institution, which has been engaged in diversity of cultural expressions for a very long time. I would like to highlight the support of mobility of artists and other cultural professionals in the form of travel grants, reciprocal residencies or administration of the website [www.mezikulturnidialog.cz](http://www.mezikulturnidialog.cz).

The ATI was the institution, which was authorized by the Ministry of Culture to prepare materials and the report of the state-of-play in the field of culture in the preliminary process of the ratification of the Convention in the Czech Republic. The Convention eventually came into force in November 2010. We, like other countries, are now expecting its implementation.

This was actually one of the reasons why the ATI decided to ask the UNESCO Participation Programme for the support of the international meeting. The invitation to Prague was accepted by sixteen countries with the representatives of governmental and independent organizations from Albania, Austria, Armenia, Croatia, Georgia, Germany, Hungary, Latvia, Macedonia, Moldavia, Poland, Serbia, Slovakia, Slovenia, Romania and Ukraine.

The meeting proved how attitudes and understanding of the implementation differ in various countries as well as opinions about how to interpret some terms. Implementation is not a one-way direction but it is a way we can find only through a dialogue. As the examples from the meeting show, it is a dialogue in cooperation and active participation of the civic society.



**Pavla Petrová** is the Director of the Arts and Theatre Institute and the Director of the Prague Quadrennial. She has many years of experience working for large cultural institutions and projects. Since 1992 she worked for the Ministry of Culture of the Czech Republic in different capacities – longest of all as the Director of the Department of Arts and Libraries, with the focus on theatre, dance, visual arts, music, literature and libraries. She has also acted as the producer of the Central European Dance Platform and the Producer Manager of the International Dance Festival KONFRONTACE. She is also member of different expert teams, working groups, and boards of directors in the Czech Republic and abroad.



# Culture is a Message about Quality of Life of Society

by Jiří Šesták



It is an honour for me to have a chance to associate my name as the Senator of the Parliament of the Czech Republic and a director of a big regional Czech theatre with the exceptional meeting of culture representatives from seventeen European countries.

The objective of the meeting is to discuss the way and the system of implementation of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions focusing on specific features of the Central and East European region. It is the part of Europe, which has co-created culture in the European context, however, it has left this context on several occasions. We have big experience with losing the context and the struggle to re-gaining it. This process is not finished and each generation of every country has to face the necessity to clarify the term 'culture', conduct a complex inner-social fight for its interpretation and more or less successfully define itself as cultural society.

We must try to discover that the term 'culture' is not only a goal-directed human activity but it is everything what makes people human in their personal, social, ethical, economic, aesthetic, philosophical and legal dimensions. We need to use our lives to realize that each person has the chance and abilities to be a cultural person.

Culture is a message about quality of life of society in all social and age groups. It is an expression of quality of relationships among members of society and expression of the quality of the relationship of individuals and society as a whole. Cultivation and improvement of these relations is a basic presumption to prevent social crises or their successful surmounting. Respect towards culture is an imperative to deep rooting and cultivation of respect to a person, freedom, works of others, society and the state. Culture is not a possibility but a duty!

The right perception of the term 'cultural policy' ranks among the provision of this irreplaceable function. Cultural policy grows from a social agreement on



support of civic activities and institutions, which represent basic symbols of our culture and secure their contemporary free development in the dialogue with all life initiatives and in fight with fragmentation of our world.

These activities and institutions deserve intensive social support and belong to the very same priorities such as education, social system and security. However, it is not necessary to be afraid to speak about official culture if we are thinking about real culture context. Official culture, which is understood in this way, is based on conscious development of traditions of national culture, which is inconceivable without the dialogue of various tendencies, which are always connected with traditions and live tendencies of European culture in its dialogue with the world.

The development of Czech society is inseparable without the change in understanding culture in its life. If we perceive a weak social role of law, disturbed awareness of traditional values and ethics in general, utilitarianism of one's relationship to the others, nature and municipality, it is a testimony of devaluation of life and its quality. The quality of life is not identical with material security but it takes place by free development of rich human relationships inseparable from conscious care about natural and social conditions, i.e. relationships where shaping is identical with culture. Culture is more than art, which is its certificate and the means: it is a lifestyle. This is where its original meaning, 'colere' (cultivation) reaches its fulfilment. It irreplaceably identifies with education and has an essential socializing and uniting role because it cultivates moral values, civic virtues and personal maturity. This is why we need society as well as elites to understand the perception of culture in its wide sense.

We need an open cultural space where creative abilities of our inhabitants can apply not only in the field of art but in a whole range of education activities, cultural services and small businesses in these fields. Creating space for culture is an opportunity to transform our towns and villages into places where people live happily and places they can identify with very willingly in professional and private lives.

The International Meeting on the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and its Implementation Possibilities in Central and Eastern European Countries meeting created a possibility to share experiences or bring new energy to solve a number of problems culture and its perception encounter.

I really appreciate the opportunity to contribute to it as a representative of the Senate of the Parliament of the Czech Republic because these meetings bring hope for the perception and status of culture in our countries.



Senator **Jiří Šesták** graduated from the Theatre Faculty of the Academy of Performing Arts in Prague. In 1980, he started working in the drama of the South Bohemian Theatre. He was the art director of the drama of the South Bohemian Theatre in 1989–1997 and he has been the director of the theatre since 2004. In 1997, he established GRADOS CB, which creates educational programmes and seminars in the field of art and philosophy for high school and university students. He is an external lecturer at the South Bohemian University in České Budějovice. He is a member of the committee of the Associations of Professional Theatres of the Czech Republic and he has been a member of the expert team, which was engaged in the conception of the National Theatre. In 2012, he was elected the Senator in the Senate of the Parliament of the Czech Republic and he is a member of the Committee of Education, Science, Culture, Human Rights and Petitions.



# Cultural Diversity Thrives in Democracy, Tolerance and Mutual Respect

by Petr Gazdík



The reason why cultural diversity is necessary is described in the text of the Convention on the The Protection and Promotion of Cultural Diversity, which was adopted eight years ago. I would like to highlight one of the introductory passages: cultural diversity is an inseparable trait of the mankind, its common heritage and should be appreciated and protected. Cultural diversity flourishes in democracy, tolerance and mutual respect.

In my opinion, the above-mentioned issues express regional specific features of Central, Eastern and Southern Europe. The majority of countries in this region can still remember the time when cultural diversity, and diversity in general, was not tolerated, appreciated or protected.

I think it is good not to forget this time and perceive it as a memento in our time when we see the threat for cultural diversity in a unifying pressure of global mass culture. The states, which have signed the Convention on the The Protection and Promotion of the Diversity of Cultural Expressions (including the Czech Republic), promised to protect and promote cultural diversity by creating good conditions. I believe that the Czech Republic does create the conditions on the most basic level: we are open, democratic and tolerant society – with the exceptions confirming the rule. These are exceptions we really perceive as unacceptable ones.

There is definitely room for improvement in the material support of cultural and art field in general – it is probably another thing, which is going to unify the majority of participants at this meeting because it is also regional-specific. Despite this fact, I am convinced that when the possibilities of the state, non-governmental institutions and commercial companies merge, conditions for exceptional projects supporting cultural diversity are likely to be created.

The main initiator in the field of cultural diversity and its development is active civic society, as it is stated in the Convention, with us being the representatives. In the upshot, ideas are born in heads of people, not in institutions.



Member of the Parliament **Petr Gazdík** is a Czech politician and pedagogue. Since 2012 he has been president of the Czech Commission for UNESCO. In 2009-2014, he was the head of the Mayors and the Independent party (Starostové a nezávislí). Since December 2012, he has been the vice-chairperson of the Chamber of deputies and the Member of the Parliament since 2010. Since 2008 he has been the representative of Suchá Loz. Petr Gazdík is the laureate of the PŘÍSTAV/PORT Award from the Czech Council of Children and Youth for the support of extracurricular work with children and youth.



# The Multicultural World Represents Opportunities as well as Threats

by Jiří Balvín



I am not the Minister for a long period of time; however, I have always supported the rule that culture is a certain driving force of the development followed by our society. It is interesting to see that it is possible to fulfil the one and only Convention with the very same text in such a big number of states in the world. And it is the fulfilment where diversity, richness and tradition of regional and local cultures lie.

Cultural diversity touches upon and strengthens many other areas of our lives. It creates a rich and diverse world, strengthens democracy, mutual respect, social equality and tolerance. It shows us new possibilities, it is a breeding ground for living and values, which results into driving force of the sustainable development. Culture and its various expressions help to have better lives of all of us, strengthens reconciliation and peace, supports sustainability of healthy environment, helps for social cohesion and is undoubtedly a tool in fight against poverty. These aspects of our lives are very important for the development of future generations. Peace depends on general recognition of human rights, which are important reflections of our common humanity. Acceptance of cultural diversity and intercultural dialogue helps eradicate tension which can appear in multicultural societies. Cultural diversity is not something, which would distort universality of human rights.

I would like to pay more attention to the fact how cultural diversity can help social cohesion. The multicultural world represents opportunities as well as threats. We often hear that multicultural society harbours a potential of various social conflicts. The core of the conflict is not recognition or non-recognition of multiculturalism but a concept used to see communities differently as well as economic and political factors with regard to current political regimes.

The tool, which can help the solution, is production and application of policies of multicultural states, which would clearly recognize differences and diversities



and support cultural freedom. Pretending that differences do not exist and overlooking them is not a solution because many conflicts can arise. Contrarily, we must be aware of differences and support them. The question of differences and diversities needs to be constantly confronted when respecting nationality and values we adhere to. This is the only way of non-problematic coexistence despite our differences.

The development of all societies is defined by many circumstances, expectations and exchange of experience and values especially regarding globalization of the world. No society is completely homogenous. Multiculturalism must be perceived as an opportunity to strengthen social cohesion bearing in mind that contemporary societies are able to manage differences, which form them.

The population structure in the Czech Republic (unlike France and the USA) is quite homogenous. In 2011, it was 1.4% people who claimed they are of Slovak nationality, 0.5% people of Ukrainian nationality, 0.4% people of Polish nationality and 0.3% people of Vietnamese nationality. It is natural that other important cultures like Hungarian, Roma or Russian ones intertwine in the Czech Republic but we can deduce that minority groups are not very large. The more we have to support cultural diversity in our country.

If I may speak for other departments, we are trying to support diverse cultural expressions through a number of subsidies, state policies and other governmental or department documents like Foreign Policy or Cultural Policy.

The Ministry contributes to the fulfilment of the Convention with a number of projects focused on accepting foreign artists from developed and developing countries as well as sending Czech artists abroad. We also give many awards, which highlight work of artists from a number of fields. There are many international meetings, where exchange of knowledge and experience of many people from various parts of the world is a crucial part. We can learn about new cultures only by mutual sharing. When we learn about and accept foreign culture, it would be difficult to find reasons for the initiation of the conflict.

The objective we want reach through implementation of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions is a complex, demanding and important, yet hopeful mission full of opportunities. It requires connection of various experience, knowledge and responsibility, therefore close cooperation of artists, public institutions and a private sector. It is necessary to raise a discussion and invite all the affected groups of people to emphasize the importance of the Convention. I wish we were able to describe our traditions (not only the cultural ones), learn from them and incorporate them in our life very naturally.



**Jiří Balvín** has been Minister of Culture of the Czech Republic since 2013. He graduated from film and television production at the Film and TV School of the Academy of the Performing Arts in Prague. In 1974–1990, he was a producer of the music broadcast of Czechoslovak Television and he collaborated with the British BBC from 1989 to 1991. In 1990 and 1991, he was involved in reorganization of Czechoslovak Television where he worked as the producer for team making music programmes since January 1991. He was later appointed the Head of Production of the Artistic Programmes Production Centre in Czech Television, in 2001, he was elected the General Director.



# The Convention on the Protection and Promotion of the Diversity of Cultural Expressions Is Needed in the Czech Society

by Dita Limová



The Convention on the The Protection and Promotion of the Diversity of Cultural Expressions was adopted by the General Conference, the highest UNESCO body, in 2005. With 132 countries joining the convention, it guarantees recognizing and respecting all cultures if they are in accordance with human rights and basic freedoms. It is connected with another important text, i.e. the UNESCO Universal Declaration on Cultural Diversity from 2001. Does our society need such a convention?

I think that it is not a coincidence that both texts mentioned above were produced at the beginning of the new millennium with new challenges. If we look around, we must say that some cultural expressions keep disappearing from our world, such as many languages, dialects or cultural customs vanishing with the last person, who still knows their meaning and is able to present it. It is probably a natural development but it involves sadness of irretrievability. We are sometimes rightfully afraid that our world is becoming a unified space where differences and 'variations' will be removed and some kind of unified global culture will appear instead.

Luckily, we have something, what permanently keeps violating this unattractive development in a brave way, i.e. artistic production. The colourful world of art and an endless need to create and express oneself through art production to what surrounds us is probably the most natural bridge from one person to another regardless environment, culture or background. We understand emotions we vehicle, even though they were created by a person with a completely different life and cultural experience. We can realize the importance of the Protection and promotion of the diversities of culture expressions on the example of artistic production.

Respecting cultural diversity could be the proverbial effective means of the fight against racism and xenophobia. It is also a principle of society where our diverse



cultures will intertwine. However, it does not mean that it will dissolve in some unidentified goulash but they will enrich one another and harmonically co-exist and influence one another. The best things come out of various kinds of cooperation, so why should we ignore it? We should not forget that the different things or things drawing from unusual inspirations push the whole society forward.

I constantly see positive examples of the situations when one culture influences the other. We can actually say that all cultures include elements of other cultures. Different languages, cultures, religions, lifestyles, family relations, art or cooking hobbies – this mixture of influences must be perceived as refining experience, if it can be experienced freely and supported in their diversity. It can serve as a way to overcome the fear of the unknown, which accompanies our civilisation or as a way to expand our horizons as well as an effective wall against totality.

The United Nations General Assembly announced May 21 as the World Day for Cultural Diversity as a call for tolerance of different cultures and intercultural dialogue. We can say that the issue of the Protection and promotion of cultural diversity concerns developing countries but it is not true. People in the Czech Republic suffer from a big problem of an intolerant and condemning attitude towards minorities, who share our space for living. I am convinced that one of the ways to change this attitude and reach mutual understanding is the support of artistic production.

If we learn to communicate and interconnect with a thread of creativity (through music, literature or cooking) as authors or consumers and we do not live just side by side, we realize that universal topics of our lives are the same for all of us. Cultural exchange, which is possible in art even without sharing a common language, because music or visual arts, ballet and pantomime are not necessarily expressed by the same language, can significantly help us to strengthen social cohesion. Therefore the status of minorities can essentially improve lives of all of us.

To maintain the furnace of (not only) artistic creativity, it is necessary to set conditions, which allow reflecting the world around us, express our values and ideas and share them with the others. It is not enough to acknowledge cultural diversity but we must create conditions allowing diverse cultures to develop freely, to suggest and elaborate local and national policies, which allow us to protect and develop the amount of cultural diversity. Important French anthropologist and philosopher Claude Lévi-Strauss said: „Tolerance is not a contemplative attitude dispensing indulgence to what has been or what is still in being. It is a dynamic attitude, consisting in the anticipation, understanding and promotion of what is struggling into being. We can see the diversity of human cultures behind us, around us and before us.”



Some activities in the Czech Republic show that this attitude is correct and proved with the success of the Prague Quadrennial of Performance Design and Space, music festival Colours of Ostrava, festival of documentary films Jeden svět/One World or an accompanying programme of Prague Pride, the festival of sexual minorities. However, it is clear that most initiatives draw from civic activities and they do not have much support in national policy. The article No. 6 of the Convention states: “Within the framework of its cultural policies,..., each Party may adopt measures aimed at protecting and promoting the diversity of cultural expressions within its territory Such measures may include measures aimed at encouraging non-profit organizations, as well as public and private institutions and artists and other cultural professionals, to develop and promote the free exchange and circulation of ideas, cultural expressions and cultural activities, goods and services, and to stimulate both the creative and entrepreneurial spirit in their activities; and measures aimed at nurturing and supporting artists and others involved in the creation of cultural expressions.” I think that the is International Meeting on the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and its Implementation Possibilities in Central and Eastern European Countries was an ideal place where we could identify how to reach this objective.



**Dita Limová** studied ethnology and social anthropology at the Institute of Ethnology, Faculty of Arts, Charles University in Prague and the School for Advanced Studies in the Social Sciences (EHESS) in Paris. She dealt principally with the areas of ethnology of contemporary societies. After the study she attended to diverse activities and during her stay in France, she worked as an assistant to the Ambassador and Permanent Delegate of the Czech Republic to UNESCO. Since 2011 she has been working in the UNESCO Division in the Department of International Relations of the Ministry of Culture. She has been head of this Division since 2013.



# Hamlet and Seiko Watch

by Martin Soukup



As an anthropologist, I respect the principle of cultural relativism, which encourages me not to apply values developed in my home culture to things and phenomena from other cultures because I would be ethnocentric, then (see Soukup 2009). As early as the 17<sup>th</sup> century, Michel de Montaigne, one of the pioneers of cultural relativism, wrote “every one gives the title of barbarism to everything that is not in use in his own country: as, indeed, we have no other level of truth and reason that the example and idea of the opinions and customs of the place wherein we live” (Montaigne 1966: 239). Ethnocentric thinking is probably nothing unnatural. A number of experts confirmed the existence of cognitive imperative (D’Aquili 1972), which makes us divide human groups into categories ‘we and they’; however, we tend to assign negative qualities to neighbours or ascribe immoral behaviour to them. Many natives often said to anthropologists and missionaries that cannibalism occurs with neighbours, not with them (Arens 1980). This tendency to divide the world to value-based ‘we and they’ is foreshadowed by the practice to give pejorative names to the neighbouring groups, often with the meaning of animals or non-humans. On the contrary, they reserved the term ‘people’ or ‘genuine people’ for their own group.

Georg Hegel, the famous German philosopher, examined phenomenology of spirit and reached the conclusion that religion, art and philosophy belong to the highest point of spirit development. The evolution is crowned by absolute knowledge, ideas are out of time and can be considered universal (Hegel 1960). Nevertheless, we may ask whether we can encounter phenomena, which do not yield to diversity and are understood by all the people in the world. We often think that some stories express general experience of mankind. Therefore we may think that people all around the world understand and react to love, jealousy or injustice. Experience of American cultural anthropologist Laura Bohannan proved that it does not have to be like that. In her essay *Shakespeare in the Bush*, Bohannan depicted



the issue of cultural relativism in a very universal way. She decided to go back to West Africa, where she conducted a research of the Tiv. She got a lesson in interpretation of the story of Hamlet (she brought a copy) in the right way. Before she left, she discussed Shakespeare with a British friend, who claimed that Americans had problems in understanding the British author. Bohannan disagreed and said that human nature is the same in the world as well as certain motives of conduct and this is the reason why Shakespeare's comedies and tragedies are clear to anybody anywhere in the world. Her stay with the Tiv proved she was wrong. In the periods of drought, the Tiv drank beer every evening. Bohannan did not participate very frequently in the activity because she spent much of her time in her room of the copy of Hamlet. The Tiv asked her what she was doing and she explained she was reading a story from her country. They loved stories and made her re-tell hers. She was trying to narrate but they constantly interrupted her, asked her questions, corrected her and provided her with their interpretations. For instance, they disagreed with Bohannan that it was bad when Claudius married a widow of his older brother, the king of Denmark. According to the Tiv, Claudius behaved nicely as the offspring did not lose their father because the uncle had become one. They only wondered why the dead king had only one wife. They also disagreed when the widow was supposed to wait to remarry for two years; it is too long, who would take care of the homestead? According to them, Hamlet must have been under the influence of some magician because he cannot have been willing to take revenge for his father's death. This is a task for his mates, not his offspring. Nobody must violently attack the older generation. Moreover, to kill a person, who became his father due to the marriage, is an unprecedented and unforgivable deed. The Tiv reinterpreted the whole story and assured Bohannan that their interpretation is the correct one and they would really appreciate it in her country. "Sometime you must tell us some more stories of your country. We, who are elders, will instruct you in their true meaning, so that when you return to your own land your elders will see that you have not been sitting in the bush, but among those who know things and who have taught you wisdom." (Bohannan 2007: 34).

There have never been any cultures as independent units because people have always been in touch with their neighbours. The presence of the others stimulates creativity and performance as we can see on a number of examples from anthropological and archaeological literature, for instance the history of Newfoundland settlement. The archaeological records show that if there were more different populations, it led to intensification of subsistent activities and diversification of lifestyles. In the time when the area was inhabited by one people only, the ac-



tivities and diversities of sources dropped (Holly 2012). A similar example can be found in Tasmania where inhabitants remained isolated from Australia for about eight thousand years. They were descendants of Palaeolithic populations inhabiting Australia. Due to the rising sea level in the late Ice Age, they lived on an island separated from the continent by the Bass Strait. Archaeological findings prove that their material culture kept simplifying since they had become isolated. At first, the Tasman people had a wide range of tools, which corresponded with other contemporary Australian cultures (Jones 1977). During the time of isolation, they lost their ability to make fire and did not eat fish anymore. In the time of the first encounter with Europeans, they were human population, which used a very simple tool culture. It is interesting that the Tasman people found the fact that colonizers ate fish very disgusting.

The presence of the others stimulates some activity; however, it wants to find answers to the questions of identity, authenticity and originality. The following story from Ivory Coast shows the issue we are facing in the time of transnational economy. Steiner had a chance to observe behaviour of one European tourist at a local market. He wanted to buy an indigenous wooden mask. He told the seller he did not have much money but he suggested exchanging his Seiko watch for the mask. He kept examining the mask, looked at both sides trying to find some evidence of wearing and repeated: “Is it a genuine mask? Did really someone wear it?” The seller reassured him that the artefact is genuine. But he wanted to make sure as well as asked the tourist if his watch were genuine or a copy. Other sellers had examined them before they agreed on the exchange of the genuine things (Steiner 1994: 128–129). This paradoxical encounter shows the search for authenticity. The tourist’s world is full of various artefacts he brings from his travels and uses them to fill his house. The world of the above-mentioned African native is overloaded with fake Western brands, which are linked to luxury and prestige in his eyes. Both the tourist and the native want the same – the authentic and the real. The question is whether there is something authentic, genuine and original? From the anthropological point of view, the answer is clear – it is not. Culture is product of history, contacts with neighbours and loans.

Cultural diversity is catalysed by borders, which are not closed tightly. History teaches us that cultural diversity is on the rise only when people meet, exchange, borrow and inspire each other (see Rogers 2003, Ridley 2013). The so-called authenticity and originality of cultural phenomena is probably a result of what we can call “cultural DIY”. A famous example of this phenomenon is a famous essay by American anthropologist Ralph Linton *One Hundred Percent American*, where he describes a morning of a typical American, who is getting ready to work. He



writes: “Breakfast over, he places upon his head a molded piece of felt, invented by the nomads of Eastern Asia, and, if it looks like rain, puts on outer shoes of rubber, discovered by the ancient Mexicans, and takes an umbrella, invented in India. He then sprints for his train – the train, not sprinting, being an English invention. At the station he pauses for a moment to buy a newspaper, paying for it with coins invented in ancient Lydia. Once on board, he settles back to inhale the fumes of a cigarette invented in Mexico, or a cigar invented in Brazil. Meanwhile, he reads the news of the day, imprinted in characters invented by the ancient Semites by a process invented in Germany upon a material invented in China. As he scans the latest editorial pointing out the dire results to our institutions of accepting foreign ideas, he will not fail to thank a Hebrew God in an Indo-European language that he is a one hundred percent (decimal system invented by the Greeks) American (from Americus Vespucci, Italian geographer)” (Linton 1966: 254-255).

Diversity of lifestyles is a basic attribute of a human being. I would like to conclude my essay with one Shakespeare’s quote where Hamlet analyzes what roles a human being has: “What a piece of work is man! How noble in reason! How infinite in faculties! In form and moving, how express and admirable! In action how like an angel! In apprehension, how like a god! The beauty of the world! The paragon of animals!” (Shakespeare 1981: 57-58). I only wonder what the Tiv think about it.



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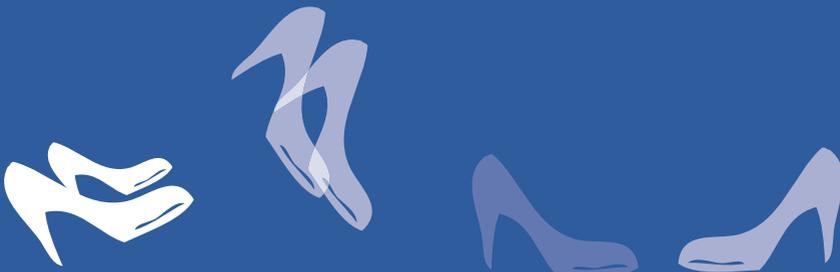
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# *Analysis of a Survey Realized within the International Meeting on the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and its Implementation Possibilities in Central and Eastern European Countries*

**(Prague, October 14 - 15, 2013)**

In order to create a thematic concept and structure of the International Meeting on the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and its Implementation Possibilities in Central and Eastern European Countries (Prague, October 14 - 15, 2013), the participants received before the meeting questionnaires focused on the implementation of the Convention and topics, which were stated in the proposal: promotion of cultural diversity through support to artistic creation; promotion of cultural diversity through support to the production and distribution of cultural goods and services; promotion of cultural diversity through support to artist mobility and international cooperation. The questionnaire was created by the Arts and Theatre Institute, which organized the project: Pavla Petrová, the director of the ATI; Eva Žáková - the head of the Arts Institute; Martina Černá - the head of the International Cooperation and PR Department.



# Analysis of a Survey Realized within the International Meeting on the UNESCO Convention on the Protection and Promotion of Diversity of Cultural Expressions and its Implementation Possibilities in Central and Eastern European Countries

by Nina Obuljen Koržinek



## Introduction

The Arts and Theatre Institute in Prague (ATI) supported by the UNESCO Participation Programme and the Ministry of Culture of the Czech Republic organized in October 2013 the International Meeting on the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and its Implementation Possibilities in Central and Eastern European Countries (further referred to as “the Convention”). The aim of the meeting was the exchange of information and experiences on specific tools used to promote the diversity of cultural expressions, especially in the areas of promoting art, the mobility of artists, and the production and distribution of cultural goods, and thus the use of such experiences towards introducing new tools for promoting cultural diversity. In order to assist participants to better prepare for the meeting and round-table discussions, the organizers decided to design a *Questionnaire on the implementation of the Convention* which was sent to all participants ahead of the meeting.

## Description of the questionnaire and methodological challenges

The questionnaire consists of four parts. The first one includes general information about priorities of national cultural policies in the context of the implementation of the Convention. This section includes eleven questions requesting general information about cultural policies with specific references to the implementation of the Convention. Second section of the questionnaire refers to measures for the promotion of cultural diversity in the arts. The third section includes nine questions aimed at identifying different support measures for the production and distribution of cultural goods and services (cultural and creative industries). The last section of the questionnaire includes set of questions with regard to the promotion of cultural diversity in the form of cultural mobility and international cooperation (the complete version of the questionnaire is at the end of the article).



Questionnaires were designed by the ATI team<sup>1</sup> and they were sent out to the National Contact Points for the Convention by the Czech Ministry of Culture together with the invitation letters.

It is important to note that majority of questions correspond to the questions included in the official UNESCO grid for collecting information within the framework of quadrennial reports that countries are supposed to submit to UNESCO within the process of monitoring the impact of the Convention. For countries that have already submitted their reports to UNESCO it was therefore much easier to respond also to this questionnaire as they had access to collected information which has been officially approved by designated contact points and responsible authorities.

There are several challenges that need to be highlighted prior to proceeding with the analysis of collected questionnaires. The major one refers to the fact that individuals invited for the seminar represented both public sector and civil society. For those from the public sector, it was probably easier to have access to necessary information but they were limited in responding to analytical questions which requested analytical assessment or personal judgements of specific situations. On the other hand, those respondents that represented civil society might have been less reluctant to express their personal opinion but it was more difficult for them to have access to official information and data unless it has already been published somewhere<sup>2</sup>. While detailed information is not available, the author of this analysis was informed by the ATI team that some countries expressed dilemma about filling the questionnaire due to the fact that the national contact points are subordinated to different ministries, agencies or government bodies. This is why analysed questionnaires cannot be regarded as official replies by represented states but rather as a collection of useful information gathered from different sources.

### **General overview of collected responses**

Ten participating countries submitted questionnaires: Albania, Austria, Czech Republic, Georgia, Latvia, Macedonia, Poland, Romania, Serbia and Ukraine<sup>3</sup>.

Seven participating countries did not submit questionnaires but for different reasons. I.e. German Commission for UNESCO have just published a few weeks

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<sup>1</sup>Martina Černá, Pavla Petrová and Eva Žáková.

<sup>2</sup>The answers to most questionnaires were prepared by the National Contact Points for the UNESCO Convention or Ministries of Culture.

<sup>3</sup>Austria, Latvia and Poland submitted periodic reports to UNESCO in 2012; Albania, Romania and Serbia submitted their periodic reports to UNESCO in 2013 while Czech Republic, Macedonia and Ukraine have not yet submitted their periodic reports.

ahead of the meeting the Action Plan 2013 so the German participants expressed their belief that this document gave answers to all questions from the questionnaire – of course, in a more detailed way<sup>4</sup>.

Collected questionnaires vary in length. Some include between five and ten pages while some include more than 30 pages together with official statistics and data. Several questionnaires lack responses to ten or more questions or in some cases, questions are responded with just „yes“ or „no“ without offering any additional information. Just as the methodological challenges highlighted above, this limits the scope of the study which is why the analysis will be limited to highlighting some examples of good practice without drawing many conclusions or identifying prevailing trends.

### **Section 1: General questions**

The first section of the questionnaire includes general information about priorities of national cultural policies in the context of the implementation of the Convention. This section includes eleven questions requesting general information about cultural policies with specific references to the implementation of the Convention.

The first question is the one on the existence of an official cultural policy aimed at promoting cultural diversity. Although it is obvious from other responses in the questionnaire that cultural diversity is regarded as an important topic in all analysed countries, only three out of ten analysed countries reported on the existence of some official document (one country in which national strategic document explicitly refers to cultural diversity, another one which indirectly includes cultural diversity and one national strategy that is still in the process of adoption). It is important to note that even though only three countries reported on explicit strategic cultural policy documents, majority of countries responded positively to the question *whether there have been any changes to cultural policy in your country since the adoption of the Convention*. These changes include drafting of strategic documents (i.e. Albania, Austria, Latvia), introduction of new policy measures including reform of funding mechanisms and schemes (Albania, Romania), strengthening international cooperation (i.e. Austria), promoting cultural participation, drafting strategic documents and introducing new measures in order to support creative industries including setting-up task forces for creative industries (i.e. Serbia) etc.

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<sup>4</sup> Several countries that participated in the seminar did not respond to the questionnaire but they have submitted their periodic reports to UNESCO, i.e. Germany, Hungary, Slovenia or Slovakia.

In this section countries also reported on *the date of the ratification of the Convention* in each respective country as well as on *bodies responsible for implementation* and the *existence or non-existence of specific guidelines for the implementation of the Convention* in each respective country. Countries were also asked to give information about *the percentage of the budget reserved for culture*. However, information provided in majority of questionnaires neither permits to establish any trends regarding increase or decrease of financing of culture nor it enables drawing any conclusions on potential linkages of those changes with the adoption of the Convention. Respondents also described ethnic structure of their countries but information gathered is not sufficient to draw conclusions on possible cultural policy changes with respect to the promotion of cultural diversity and intercultural dialogue within each particular society/country.

Another interesting question in this section of the questionnaires refers to *the role of civil society in implementing the Convention*. While some countries did not observe or were not aware of any particular activity of civil society, majority of countries report on the important involvement of civil society in implementing the Convention including creation of specialized consultative bodies or task forces focussing on specific goals of the Convention.

The last question from this section of the questionnaire that needs to be highlighted is the one on *specific measures to support cultural policies in developing countries*. As anticipated, only one country (Austria) reported on the specific projects designed to support cultural policies in developing countries. However, several countries recognize the potential of cultural cooperation as an important segment of their overall development policies. In this context bilateral programmes of cultural cooperation were evoked.

## **Section 2: Promoting cultural diversity in the arts**

Second section of the questionnaire refers to measures for the promotion of cultural diversity in the arts. Answers in this section vary greatly in length – while several countries provided very detailed information on specific cultural policy measures, larger number of countries offered very simple and short answers that do not give much information about specific cultural policy measures for the promotion of cultural diversity.

Out of ten questions in this section none requested from the respondents to establish any direct linkages between the described measures/policies and the text of the Convention. When asked to *describe how they understood the promotion of cultural diversity and what it meant to them*, the respondents mostly quoted the Convention or made general statements on the importance of cultural diversity.



However, even without direct reference to the Convention, this section of the questionnaire offers basic description of cultural policy systems with a number of interesting examples of good practice in particular when it comes to *support measures and prizes for young artists* and/or grants and programmes aimed to support the *cultural and artistic projects of ethnic minorities*. This section of the questionnaires includes also questions on *territorial division and relevant responsibilities for cultural policy between central and local/regional authorities* as well as basic information about regional and local authorities and their role in promoting the arts as well as information of different sources of financial support other than from public budgets for promoting cultural diversity.

Examples of good practice include specific programmes and grants in favour of national minorities in all ten countries as well as interesting examples of support schemes for young artists (i.e. mentoring programmes for female artists, setting-up institutional support in the form of providing spaces for work or short-term bursaries; providing specific prizes and setting up festivals aimed at the promotion of young artists etc.). Countries also reported on diversified sources of financing (national and international, public or private, direct and indirect support measures).

### **Section 3: Support for the production and distribution of cultural goods and services (cultural and creative industries)**

The third section includes nine questions aimed at identifying different support measures for the production and distribution of cultural goods and services (cultural and creative industries).

This section starts with the questions on the *definition of the concept of cultural and creative industries/sectors*. Answers to this questions range from those countries where the concept has not yet been introduced, those countries that report on rather recent inclusion of the term in the official cultural policy documents to those countries which have more elaborate policies introduced more than 10 years ago. Majority of respondents answered that there was no official definition or specification of cultural and creative industries/sectors in their countries. Consequently, without the existence of official definition, majority of countries report on the non-existence of appropriate statistical data necessary to monitor how cultural and creative industries benefit from the economy.

Austria reported on specific programmes of support for the development of cultural and creative industries (i.e. programmes on federal level such as *evolve* initiative, *impulse* funding programme, *go international* funding programme or



Creative Industries Cheque; establishment of centres/networks of competence on federal level). Serbia and Latvia reported extensively on national programmes for mapping and development of creative industries. Romania reports on the current efforts to finalize the draft of a public policy aiming to foster and to promote the cultural and creative industries and entrepreneurs.

Several countries mentioned the important role played by the British Council in launching national debates and mapping projects in the field of creative industries.

#### **Section 4: Promoting cultural diversity in the form of cultural mobility and international cooperation**

The last section of the questionnaire includes set of questions with regard to the promotion of cultural diversity in the form of cultural mobility and international cooperation. Respondents were asked to report on *cultural mobility schemes* in their countries, existence of *residencies, bursaries and travelling grants*. Respondents were also asked to give their opinion on the importance of funding cultural mobility in the context of the promotion of cultural diversity as well as to describe prevailing understanding of the meaning of international cultural cooperation in their respective countries. The questionnaire in this section also includes questions about *priority sectors* in the context of funding of cultural mobility; *percentage of state budgets* earmarked for financing of cultural mobility; *most important countries of destination* for the outgoing mobility funded projects; relationship between funding schemes and the implementation of policies for the promotion of cultural diversity etc.

While majority of respondents gave information about support measures for cultural mobility and international cooperation it is not possible to draw direct link between these programmes and explicit aim to promote diversity of cultural expressions in the context of the Convention. It is obvious that many countries lack appropriate data and public information about international cooperation and cultural mobility programmes as many questions were left unanswered. In majority of cases countries reported on existing or new programmes of international cultural cooperation conceived before the adoption of the Convention. However, it is important to note that several countries reported on their participation in regional or international mobility programmes. Even though joining those programmes might have been motivated by national interest (promotion of your own artists and culture abroad); participation in these programmes contributes to the effective implementation of the Convention.



## **Conclusions**

As mentioned in the opening remarks, small number of collected questionnaires and initially elaborated methodological challenges determined the scope of this analysis. While collected information was not sufficient to permit us to draw conclusions on the implementation of particular priority goals such as they were elaborated in the Convention, questionnaires offered interesting overview of cultural policies of selected countries. It is obvious that, while some key concepts of the Convention still need to be translated in concrete policies at national levels, Convention is already having an important impact on the development of cultural policies. As the reporting process continues, there will be more transfer of knowledge and good practice examples spreading from one country to another thus contributing to more effective implementation of the Convention.

Countries of Central and Eastern Europe that participated at the Prague meeting and that sent their questionnaires proved that they all follow similar European tradition of development of cultural policies. Results of the discussions held during the October meeting in Prague as well as this analysis of submitted questionnaire show that such exchanges on the implementation of the Convention are useful tools that can contribute to the development of cultural policies aimed at the promotion of cultural diversity and development of culture such as it was conceived and agreed upon in the UNESCO Convention on the The Protection and Promotion of the Diversity of Cultural Expressions.

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# Questionnaire on the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions Implementation



This questionnaire is solely intended for the purposes of a meeting of an international working group convened by the Ministry of Culture of the Czech Republic in cooperation with the Arts and Theatre Institute. The aim of the meeting is the exchange of information and experiences on the specific tools used to promote the diversity of cultural expressions, especially in the areas of promoting art, the mobility of artists, and the production and distribution of cultural goods, and thus the use of such experiences towards introducing new tools for promoting cultural diversity.

## Instructions:

The questions below are presented either with a selection of response options, in which case the respondent should circle the response s/he prefers or fill in a response, or they are open questions, in which case the respondent has space to fill in the specific features of the cultural policy of his/her state.

In addition to the three thematic areas that will form the main agenda of the meeting of the working group, the questionnaire also contains more general questions that seek to obtain a more comprehensive picture of the given issue:

## 1. General questions

**1.1** Does the government in your country have an official cultural policy aimed at promoting cultural diversity?

Yes

No

**1.2** When was the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* (hereinafter just 'the Convention') ratified in your country?

**1.3** What office/institution is responsible for implementation of the Convention?

- a) a ministry – if so, which one?
- b) Ombudsman / Cultural Diversity Minister
- c) some other office – if so, which one?

**1.4** Do any guidelines for the implementation of the Convention exist in your country?

**1.5** Have there been any changes to cultural policy in your country since adopting the Convention? If so, what changes?

**1.6** What are the priorities of your cultural policy? Please briefly describe them:

**1.7** How much state budget funding is reserved for culture? Has this amount increased since the Convention was adopted in your country?

**1.8** In what way is civil society involved in the implementation of the Convention in your country?

**1.9** What branches of culture receive the most generous support from the state?

- a) professional arts
- b) non-professional arts, traditional and folk culture
- c) literature and libraries
- d) cultural heritage (heritage conservation)
- e) the media and the audiovisual sphere
- f)

**1.10** Does your office/institution or some other office/institution in your country support cultural projects in countries in the developing world? If yes, describe how:

**1.11** Please briefly describe the ethnic structure of your country:

## **2. Promoting cultural diversity in the arts**

**2.1** How does promoting cultural diversity in the arts mean to you?

**2.2** If your country is divided into provinces, regions, districts, cantons, etc., do any public authorities exist on any of these levels that have been assigned with responsibility for issues of cultural diversity and the promotion of diversity in the arts?

*Yes – please name them...*

No

**2.3** Do any regional and local initiatives exist to promote the arts?

Yes – *please name them...*

No

**2.4** Are there any sources of financial support other than the public budget for promoting artistic diversity? (*if there are, name sources other than general grant forms of support*)

**2.5** How is artistic creativity (the process of creating a work of art) supported (through grants, specific programmes) in your country?

**2.6** Are there any programmes (grants) in your country that aim to support young artists (e.g. artists under the age of 30, ‘starters’)?

Yes – *please name and describe them...*

No

**2.7** Are there any prizes specifically for young artists?

Yes – *please name and describe them...*

No

**2.8** Are there any programmes (grants) that aim mainly to support the cultural and artistic projects of ethnic minorities?

Yes – *please name them...*

No

**2.9** Are there any projects that support disabled artists?

Yes – *please name them...*

No

**2.10.** Are there any programmes / projects in your country that support cooperation between artists and schools (artists, people working in the cultural sector, scientists)? If yes, can you describe them briefly?

### **3. Support for the production and distribution of cultural goods and services (cultural and creative industries)**

**3.1** Does cultural policy at the state or regional levels in your country work with the concept of cultural and creative industries / sectors?<sup>1</sup>

Yes – *how?*

No

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<sup>1</sup> Cultural and creative industries are defined and described, for instance, in The Green Paper on cultural and creative industries.

**3.2** Does any official definition or specification of cultural and creative industries / sectors exist in your country? If yes, what is it?

**3.3** Are there any statistical data that monitor how cultural and creative industries benefit the economy?

*Yes - please describe them*

*No data exist*

**3.4** Do any specific programmes of support for the development of cultural and creative industries exist? (here we mean mainly strategies supporting the commercial activities of cultural and creative industries). If yes, what are they?

**3.5** If any such programmes exist, which ministry(ies) or other state agencies operate them?

**3.6** If any such programmes exist, briefly describe their main objectives, activities, operating and funding methods.

**3.7** Are there any current plans (of the Ministry of Culture, Finance, etc.) to develop programmes in the area of cultural and creative industries (or any plans to advance existing programmes)?

**3.8** Are there any programmes in your country designed to support sectoral priorities? If yes, please describe them, and if no, please give the reasons why not.

**3.9** Are there any sector-specific programmes of strategic support for specific cultural sectors (e.g. the film industry, design, architecture, video games, new media, the arts market, the music industry, applied arts)? If yes, briefly describe their main objectives, activities, method of administration and funding.

**3.7** Are there any specific measures that support the diversity of cultural expressions in the framework of providing general support for the commercial activities of cultural and creative industries (e.g. reduced VAT, etc.)?

**3.8** Are there any state-funded or regionally-funded agencies that support cultural and creative industries? If yes, briefly describe their basic objectives and activities.

**3.9** Are there any studies or projects designed to identify the needs of representatives of cultural and creative industries (market and non-market activities)? If yes, who implements and funds them? How are they used in political practice?



#### **4. Promoting cultural diversity in the form of cultural mobility and international cooperation**

**4.1** Please indicate in ONE sentence why you think it is important to fund cultural mobility in relation to cultural diversity:

**4.2** Only representatives of NGOs need answer the following question:

To what extent is cultural mobility the main focus of your organisation's mission?

- a) Cultural mobility funding is the core mission of my organisation.
- b) Cultural mobility funding is one sector within my organisation.
- c) The funding of cultural mobility is only a minimum part of my organisation's mission.
- d) Our organisation contributes to cultural mobility funded out of public budgets.

**4.3** Please mention the cultural mobility schemes in your country (national, regional, thematic level):

**4.4** Does the state support artistic residencies:

- a) domestically – if so, what kind?
- b) abroad – if so, what kind?

**4.5** Does the state offer artistic residencies within the state to foreign artists?

Yes – if so, what kind?

No

**4.6** Does the state provide support that enables artists to travel abroad? Is there any such support on the regional or local level? If so, please describe this support.

**4.7** What is the prevailing understanding of the meaning of international cooperation (e.g. promoting the state, bilateral cultural cooperation, mobility of individual artists and cultural managers...)? Please describe this cooperation:

**4.8** Do the following special programmes in support of mobility exist in your country:

- a) short-term 'travel' grants
- b) grants for exploring the market – exploring grants

**4.9** Please name the three disciplines of cultural mobility most funded in your country:

- a) performing arts (theatre, dance, opera, circus, street arts etc.)
- b) visual arts (painting, sculpture, photography, installation, applied arts, graffiti etc.)
- c) music; literature (including translation and the publishing sector)
- d) cultural Heritage (tangible heritage, movable heritage, intangible heritage, archives)



- e) multi - or cross-disciplinary arts
- f) research
- g) cultural management
- h) cinema; video/new media
- i) cultural journalism, criticism, curatorship

**4.10** How much of the state budget (what share of the budget for culture) goes to financially supporting cultural mobility? Try to describe this:

**4.11** Please name the first five countries of destination for the outgoing mobility funded by your organisation.

**4.12** Please name the first five countries of origin for the incoming mobility funded by your organisation.

**4.13** Please mention the cultural mobility schemes your organisation is funding and if possible how many people have benefited from these mobility schemes.

**4.14** Are funding schemes in your country in some way related to the topic of cultural diversity?

**4.15** Are funding schemes in your country open to all, or do specific categories (nationality, age, etc.) apply?

**4.16** Have you developed other types of partnerships to fund or support cultural mobility (for instance with the social or environmental sectors)?

**4.17** How is cultural mobility supported using public funding assessed in your country in terms of its economic impact and its impact on cultural diversity? Please describe:

**Thank you for taking time to complete this questionnaire.**

# *Working Groups Findings from the International Meeting on the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and its Implementation Possibilities in Central and Eastern European Countries*

The contents of the International Meeting on the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and its Implementation Possibilities in Central and Eastern European Countries (Prague, October 14 – 15, 2013) was examining both shared notions and differences in the understanding of the diversity of cultural expressions in the Central and East European area, finding examples of best practice in implementing the Convention and defining the manner and system of its implementation with a view to the aforementioned specific features. To facilitate engagement of the participants, we formed discussion working groups where we divided the participants into three groups. The division took place according to the following 2 keys: nationality and representation of an official or independent organization – our task was the national and institutional diversity of the groups. Each of the groups attended three blocks of discussions moderated by two speakers. To hold possibly intensive and specific discussions, we presented the following topics for the working groups:

1 – Support of artistic creation in CEE countries

Moderators: Jana Návrátová (Czech Republic) and Péter Inkei (Hungary)

2 – Support of production and distribution of cultural goods and services in CEE countries

Moderators: Blanka Marková (Czech Republic) and Mario Kubaš (Czech Republic)

3 – Support of cultural mobility and international cooperation in CEE countries

Moderators: Anna Galas Kosil (Poland) and Martina Černá (Czech Republic)

# Public Support of Production and Distribution of Cultural Goods and Services in CEE Countries

by Mario Kubaš and Blanka Marková



The countries of Central and Eastern Europe share the same basis for their cultural policies. Generally speaking, at the core is a cultural heritage drawing significant attention from the state; in the following layers, we find a supporting system for so-called elite culture.

During two days of discussions we consistently came across the same issue relating to this orientation of cultural policy. Namely, the majority of public supporting systems are devoted to the big, established cultural institutions run by governmental bodies (e.g. the Ministry of Culture) regional or municipal bodies.

Another issue closely linked to the previous one is a reconciliation of the concepts of high-brow culture, cultural heritage and national identity with the highly dominated concept of cultural and creative industries. We greatly appreciated the presence of several voices questioning whether this concept is not followed blindly. For instance, the original cultural infrastructure in some German cities has reportedly been harmed by the strong financial intervention of European funds supporting the creative industries. As a consequence, public money increasingly goes towards the co-financing rather than direct support of core cultural subjects.

Needless to say, most conference participants strongly believe in the potential and vitality of the cultural and creative industries.

Having this kind of perspective, we have been looking for the answers to the following questions. How to promote diversity between these two competing concepts? Can cultural and artistic diversity be used as a tool to bridge the gap between them? What are the priorities for promoting diversity? Which cultural sectors and regions in the CEE countries should be promoted?

Before focusing on these questions, let's specify our key words using the text of the Convention.

*“Cultural activities, goods and services”* refers to those activities, goods and services, which at the time they are considered as a specific attribute, use or purpose,



embody or convey cultural expressions, irrespective of the commercial value they may have. Cultural activities may be an end in themselves, or they may contribute to the production of cultural goods and services (Convention).

“*Cultural industries*” refer to industries producing and distributing cultural goods or services. The Convention states that “cultural activities, goods and services have both an economic and a cultural nature, because they convey identities, values and meanings, and must therefore not be treated as solely having commercial value”.

## Framework

For the roundtable we prepared a framework providing a basic orientation of the areas of contention previously mentioned.

<b>Value Production Chain</b>	<b>Public Sector/</b> (NGOs, cultural institutions, schools, libraries etc.)	<b>Private Sector</b> (Freelancers, SMEs, big companies)
CREATION		
PRODUCTION	e.g. Grant system (diversity, multiculturalism versus highbrow culture)	e.g. Direct/Indirect measures (VAT, financial support, training, networking)
DISTRIBUTION	e.g. Promotion of the export of cultural goods e.g. Inter-ministerial cooperation	e.g. Centres for the promotion of a given industry, internationalisation
CONSUMPTION		

As we can see, there are various measures supporting non-profit cultural activities and institutions (theatres, libraries, etc.) along with measures that support cultural and creative industries (freelancers, SMEs, etc.). Therefore, we divided our discussion framework into “*measures in the public sector*” and “*measures in the private sector*” referring to the reasoning noted at the beginning of the text.

Furthermore, there is another aspect of this division. The public sector refers to culture as a factor of education or socialisation; the latter refers to culture as an input in profit-making activities.

On the vertical level, we can find a classic production chain widely used in the cultural statistics and economics. This approach enables a clear divide of the complex and multi-layered process of creating cultural goods or services. In this way we can follow each phase and concentrate on the aspects affecting a given sector. The crucial topic of our three meetings was how to encourage diversity in this cultural milieu? It is worth noting that diversity in CEE is not linked primarily to ethnicity but rather to geography – and art in itself. Diversity formulated in this way generates several kinds of tensions.

First is the tension between geographical centres and peripheries, between affluent regions with well-established cultural infrastructure and regions struggling with basic questions as to whether, how and why to finance cultural activities.

Second is the artistic tension, which was raised by all participants in the conference. Given that the principal actors who create and preserve diversity are situated at the bottom of the cultural universe, why pay so much attention and invest the majority of public finance into big public institutions? These institutions play, without a doubt, an essential role in conserving and transmitting cultural values which are sine qua non of every nation and state in the world. On the other hand with diversity as a key concept, should we not reshape our cultural policy so that we promote minor expressions hitherto not so visible?

The third tension is ethnic. Although as noted this topic is not among the major ones, we must keep in mind the crucial role of ethnical diversity in the formulation of future concepts of cultural policy throughout Europe.

On the basis of our discussion we have determined two groups of states in terms of the implementation of cultural policy into the cultural and creative life in their broadest sense.

The first group (former post-Soviet countries) concentrates on the support of creating and producing cultural and creative goods and services. The common denominator of the cultural policies of this group is manifested in direct measures such as public financing support, grants, etc., without paying much attention to distribution and consumption issues.

The second group (Austria, Germany), having already a well-developed cultural infrastructure, is focussing on transmitting, distributing issues, and therefore is a step ahead. These countries promote intercultural cooperation and take into account local actors – freelancers, SMEs, etc.

On the other hand it does not mean that second group does not struggle with the common problem of balancing the public budget in terms of promoting small, local, independent players as well as the bigger institutions.

### **Problems & Measures**

As a result of the working group focussed on the support of the production and distribution of cultural goods and services, it is clear that the participants feel there is a significant imbalance between the support of production and distribution in favour of production (confirmed by e.g. Austria, Serbia and Macedonia).

Another very important barrier regarding support of production – and mainly distribution – stems from complicated (or non-existent) inter-ministerial cooperation in this particular topic. Cooperation between the Ministries of Culture and Foreign Affairs can be found in terms of promoting artists and their work abroad or in the support of foreign artists in residence programmes. But this is more or less the exception proving the rule. Latvia sees a big opportunity in 2015 when it shall host the European Union Presidency to start the inter-ministerial cooperation targeting the support of culture and creative industries. Inspiration for the support of cultural goods and services might come from Austria, where the Ministry of Culture cooperates well with the Ministry of Economy.

The promotion of the consumption of cultural goods and services is missing in many countries; there should be some tools to create demand for them. This task is also connected with the concept of audience development, as recently introduced by the European Union. According to participants, distribution tools are not linked sufficiently with production, and there is great confusion also due to the continuing financial and economic crisis that has led to cuts in the cultural sector.

When speaking about distribution, international cooperation is crucial. Many participants see the EU as important actor in developing and maintaining international cooperation within member states and other countries. Nevertheless, this is hardly possible given the under-developed infrastructure in some countries (e.g. a set financial system, especially in Eastern countries) or with problems with visa policies. Another common feature of many countries is a lack of data on their cultural and creative industries. It is very difficult to make comparisons or create strategies without knowing which creative industries sectors are strong or weak and what kind of support would be needed.

Generally speaking, there are big differences between Central European countries and those further to the east. Countries with limited budgets and high cul-

tural diversity face big challenges: for example in Macedonia, a multi ethnic country (60% Macedonians, 30% Albanians, 10% different nationalities) where cultural policy is needed to create adequate space for artists and to open the market. Many cultural goods are produced and consumed only in the capital, Skopje. So there should be some measure how to distribute these goods to other parts of the country. Participants discussed the idea of “touring theatre” or “moving festivals” that would get governmental support not only to be produced but also distributed.

Within the discussion other best practices and measures how to support production and distribution of cultural goods and services arose:

- Creating a special self-financing agency run by a public authority for the promotion of artistic creation. For example in Slovakia, 2% of an artist’s gross taxed income goes to a fund for the supporting of the arts;
- Building up networks for sharing knowledge within core art sectors and outside of it as a tool for cooperation with a private sector;
- Supporting freelancers. For example in Austria this group receives only 1% of public budgets although it reaches 15% of audiences;
- Promoting artistic residencies as a tool for the internalisation of culture;
- Example of good praxis: Latvia. Music Export Initiative (multi-source financing, copyright companies, music companies and the Ministry of Culture). This initiative is the first of its kind in Latvia, and they are looking for a best model how to support the export of music, which could then be implemented also in other area (design, etc);
- Reduced VAT on books (mainly textbooks, artistic literature);
- Examples of good praxis: Germany:

Touring artists – the travel companion from Germany. Two institutions in Germany, Internationale Gesellschaft der Bildenden Künste and Internationales Theaterinstitut – Zentrum Deutschland, published a handbook for touring artists that complements the online information portal. It collects initial key information on relevant topics (visas, transport, taxes, copyright, etc.) for artists who work and exhibit abroad or realise cross-border projects.

Creative Industries Centres in Germany was established thanks to an initiative of the Ministry of the Economy and Ministry of Culture and Media. The aim is to provide information how to get support; it is also a platform for exchange.

- Frankfurt book fair: cooperation invitation programme; editors, publishers (listed in the OECD) can apply, have access to the fair – meetings, workshops – opening market to other countries.
- Clusters are used as a tool for the internationalisation of cultural goods and services. For example, there are two in Serbia working to establish creative industry products on the global market;
- Digitalisation, alternatives to big US companies such as Amazon;
- Almost every country has an Audio-visual/Film fund to support the production and distribution of movies;
- Public institution to promote local culture (such as the Czech Centres, Adam Mickiewicz Institut in Poland);
- Last, but not least. Develop audiences and create demand for the arts – which could be a topic of a following conference.

## **Summary**

The discussions on the topic of “Public Support of Production and Distribution of Cultural Goods and Services in Central and Eastern European Countries“ touched on exploring different measures for supporting independent culture and cultural and creative industries and the different approaches countries take as regards the creative industries, even how they conceive of them. As confirmed by almost all participants, there is a big gap between the support of the production of cultural goods and services and the support of distribution, in favour of the latter. The distribution channels are underdeveloped internationally and in many individual countries; missing cultural and even financial infrastructures in some CEE countries create barriers to international cooperation and the internationalisation of cultural products and services.

In summary, there was consensus that the cultural policies in states should create favourable frameworks for fostering the production and distribution for both independent culture and cultural and creative industries. The balance between production vs. distribution and independent vs. business-oriented culture, highlighting the aspect of cultural diversity, should be taken into account in cultural policies and measures.



**Blanka Marková** holds a master's in Geography and Regional Development from the Faculty of Science, University of Ostrava. At the Department of Human Geography and Regional Development she is currently finishing her Ph.D. studies in Political and Cultural Geography. Blanka has done research internships in cultural and regional policy in Austria and Germany. She was project developer for the city of Ostrava's candidacy for European Capital of Culture 2015. She was also president of the NGO Institute for Sustainable Development of Settlements and works as researcher at the Centre of City and Regional Management. Her articles on cultural governance and events and culture-led urban regeneration have been published in national and international books and journals.

**Mario Kubaš** is arts manager, culture policy researcher and media specialist. He studied esthetics, arts and journalism. The doctoral thesis *Creativity and Creative Industries: Paradigm Shift of Culture and Economy* defended at Charles University (2012). He acquired the scholarship for studying at Sciences Po Paris (2006-7) and at the New York University (2013). After working at Czech Television as a redactor, moderator and editor, he started to collaborate with numerous cultural organizations as Arts manager. He is a regular guest of various public discussions where he discusses the problems of financing culture in the Czech and European context. Mario Kubaš is a lecturer at Arts Management Department of the University of Economics in Prague.



# Support of Artistic Creation in CEE Countries

by Jana Návratová and Péter Inkei



Support of artistic creation is an integral part of the UNESCO Convention. The title of the high-level agreement expresses balance between the Protection and promotion: Convention on the *The Protection and Promotion of the Diversity of Cultural Expressions*. (In fact, the word “promote” occurs more often than “protect”, at a ratio of 37 to 29.) As the term “support” suggests, the main emphasis in the discussion during the conference in Prague was on the proactive aspect of how the Convention relates to artistic creation.

Besides its general spirit and message, the Convention contains parts where obligations of the adhering parties – the national governments – towards the support of artistic creation are clearly formulated. Above all in the next two sections:

## Article 6 – rights of parties at the national level

1. Within the framework of its cultural policies and measures as defined in Article 4.6, and taking into account its own particular circumstances and needs, each Party may adopt measures aimed at protecting and promoting the diversity of cultural expressions within its territory.

2. Such measures may include the following:

... (g) **measures aimed at nurturing and supporting artists and others involved in the creation of cultural expressions;**

## Article 7 – measures to promote cultural expressions

1. Parties shall endeavour to create in their territory an environment which encourages individuals and social groups:

(a) **to create, produce, disseminate, distribute and have access to their own cultural expressions**, paying due attention to the special circumstances and needs of women as well as various social groups, including persons belonging to minority and indigenous groups of people; ...



2. Parties shall also endeavour to **recognise the important contribution of artists and others involved in the creative process, cultural communities, and organisations that support their work**, and their central role in nurturing the diversity of cultural expressions.

Sections in the questionnaires that arrived from various governments upon the request of the Ministry of Culture of the Czech Republic have also confirmed the relevance of the diversity Convention to the support of artistic creation.

The discussion on the theme of support of artistic creation was done along the lines of a tripartite scheme:

1. How to discern and encourage talented artists and support their development through education
2. How to support professional artists; how to create conditions for creativity
3. How to create a stimulating environment for experiencing art – the role of the media, critics, professional and political debates.

The Convention is formulated in a general style. The paragraphs do not contain specific prescriptions or guidelines for the governments, not especially in the question of the promotion of artistic creativity. One reason for the general character of the text is that the Convention is addressed to the approximately 150 countries. Some requirements (including those cited above) may be taken as natural daily practices in European countries. This circumstance represented a challenge in answering the questionnaires, as well as in composing the regular government reports to UNESCO of which the website of the conference contained few specimens. But at the same time, the loosely formulated requirements in the Convention made it difficult to define concrete statements in discussing the tasks regarding artistic creation in the three channels of discussion as described above. The deliberations revealed, however, the probably fundamental importance of the Convention by offering an opportunity for civil society, including professional circles in the cultural sector, to demand higher levels of support of artistic creation and novel solutions in this regard. Opportunity was the key word in the discussion, a chance that can be taken, and examples have been quoted where the Convention has been successfully used as a reference for achieving progress in a number of areas, linked to conditions for creation.

This theme (the support of artistic creativity) offers little scope for underlining the Convention's cross-border and cross-culture dimension. The issue of cultural minorities occasionally popped up during the discussion; treatment of creation

in other cultures, including those in developing countries, was mentioned less frequently.

The discussion provided an opportunity for mutual inspiration through the exchange of experience and for raising awareness about various issues across the world related to the status of art and culture, as well as to the implementation of the Convention itself. The participants came from different parts of Europe and the rest of the world, as well as from different social and political backgrounds, which was reflected in the wide range of discussed topics.

Some of the issues which the participants wanted addressed included:

- to define the problems concerning artistic production and creativity
- to clarify the potential of the Convention to benefit minorities, e.g. the Roma
- to state the importance of art for civil society; to find ways to present young artists in public and to set up government programmes and culture policies to benefit them (proposed by Albania)
- to define the status of an art professional (proposed by Slovakia)
- to list the problems concerning the implementation of the Convention and to share experiences in its promotion and implementation in different parts of the world
- to set up professional networking for the Convention on the international level
- to define what diversity means in the context of Europe

## **Brainstorming I**

**Subject: How to discern and encourage talented artists and support their development through education.**

Two fundamental models of how to support artistic literacy as well as individual creativity of children and youth were presented during the discussion:

- 1) a curricular model
- 2) an extra-curricular model

The first model was illustrated with several examples – e.g. a programme for elementary and high schools which focuses on cultural diversity as a means to prevent violence and intolerance in Austria. Slovakia has a programme of subsidies to support creativity at elementary and high schools; the programme, however, does not cover entrance fees or tickets, for instance.

It was noted that Roma children and youth often do not have access to art due to a lack of money for theatre or cinema tickets or to pay gallery entrance fees.

An expert study conducted with two groups of high-school students and presented during the discussion proved that the group which regularly visited cultural events, exhibitions, etc. soon acquired significantly better general knowledge than the other group which did not follow the art scene.

Other discussed topics included the relationship between “talent” and “institution”; and an excessive standardisation and institutionalisation of education which could hinder free creativity.

In response, examples of the co-operation between artists and schools were cited, fostered by the concept of creative partnership developed by Great Britain and successfully implemented, for example, in Sweden (where this partnership became a national priority). The concept involves, for instance, regional artists coming to schools, presenting students with creative challenges – themes or projects –, offering new approaches to various phenomena, supporting creativity and overseeing improvisation. This practice is very successful outside centres and big cities, where art is not presented and distributed as widely. In Austria, every school is partnered with a specific cultural institution.

The financial side of the creative partnership is carried by the state, in some cases with the help of European Structural Funds. In Lithuania, for example, 45 per cent of schools are supported thanks to the ESF.

The second model for the support and development of talented artists was represented by artistic schools. The Czech Republic has a well-developed network of centres called “elementary artistic schools” that offer a wide range of artistic disciplines to school children outside the standard curriculum. These centres have a long tradition and a clearly defined educational programme.

Diversity of artistic disciplines and methods is by no means present everywhere – arts schools in Lithuania, for example, focus solely on music and the visual arts; in Hungary arts centres prefer these two areas as well. It was noted that the support of artistic creativity cannot be limited to professional artists; non-professional art also needs to be supported, not least because usually it is centred around non-profit organisations, which form an important part of civil society.

**The participants agreed that the efficiency of financial support can be ensured only with the help of multi-source funding.**

In many countries, cooperation between education and art is hampered by the lack of communication between the ministries of culture and education. That is true for the Czech Republic as well as Poland and Serbia, where ministerial management limits potential cooperation. Culture is a complex field, which includes,



among others, educational, economic and scientific elements; the politicians in charge should be able to communicate about it without any restrictions and the ministries should work together.

Differences in infrastructure and development were highlighted by the example from Albania, where arts centres are not available, leaving children outside academic institutions to learn on their own.

## **Brainstorming II**

### **How to support professional artists; how to create conditions for creativity**

Most participants say their countries have certain tools to support the creativity of professional artists, mainly funds, programmes and grants. Due to the current economic crisis, however, often those projects that rely on state support have seen their funds cut. The fragility of the system based solely on government grants can be illustrated by the following example: with the crises and changes in national politics, the Netherlands severely cut its culture budget, which almost immediately led to the disappearance of a number of arts and cultural institutions.

Recent years have shown that art and culture in Europe is funded mostly from municipal budgets, whereas national budgets are increasingly lowered. Based on greater independence of the cities in this respect, can we expect greater cultural diversity? This question led to others: shouldn't economic growth be reflected in culture policies, and if so how? And shouldn't it be more visible especially in the cultural development of rural areas?

With the economic crisis in mind, the participants considered a role the Convention could play in the the Protection and promotion of contemporary art and the development of cultural life, which the Europeans see as a part of their lifestyle. The Convention must not become just an official and formal tool for funding projects that would formally suggest greater diversity. The successful implementation of the Convention cannot be measured only by how many projects are carried out related to its content and message. We have to ask: what is the meaning of culture? How does it relate to our mundane lives? It turns out that if art responds to everyday problems and topics, it is quite naturally supported on the local as well as individual levels – as has been proven by the successful development of crowdfunding, individual sponsorship, etc. It was suggested that the private sector should be given some kind of incentive to support culture, for instance in the form of tax deductions. One participant used a comparison with sports, where funding from private as well as corporate sources was given a green light – could

art adopt the same tools as sports? Are there, by any chance, other tools outside the current system which have been so far overlooked? These possibilities have to be actively explored.

**The participants agreed that the synergy of all system levels (federal, state, regional, local as well as private funding, foundations, individual donors, etc.) provides the most efficient diversification of sources used to support art and the only way to ensure relative stability of the arts and culture sector.**

The discussion also focused on the the Protection of artists. What is their social status? How can an individual artist be supported when he or she has to compete with big institutions? It was noted that social issues faced by independent artists were usually overlooked and left unsolved. It is essential to clarify the position of independent artists on the labour market and to consider their prospects when they are no longer able to work in their field, for example, due to their age (e.g. dancers).

The situation differs from country to country – Lithuania, for instance, has been working on a systemic solution of the social security of the artists. In the Czech Republic, there has been some discussion about the “transition”, or the second career of certain artists (new circus, music interpretation). In Hungary, those artists who are linked to the academia and considered established and “official” are paid monthly salaries; however, in this way, support goes to conservative art, whereas young artists receive no money. French performing artists are in a unique position as they are given money during the “intermission”, the time when they are not working on any projects; foreign nationals must prove how long they have stayed in the country to be eligible. The French system aims at giving artists creative freedom free of economic pressure.

Social security can be also provided by various forms of scholarships and lifelong learning programmes as well as by programmes supporting international cooperation and exchange programmes – these are used in many countries.

### **Brainstorming III**

**How to create a stimulating environment for experiencing art – the role of the media, critics, professional and political debates, etc.**

The discussion reflected experiences of the participants and examples from their respective countries.

In multi-ethnic Macedonia, for example, minorities show no interest in the art of other minorities living in the same territory. For that reason, it is important to

create a common arts space. To this end, the media should encourage production in minority languages; non-verbal artistic disciplines, such as photography, visual art, etc. should be supported; media-attractive multi-ethnic projects should be fostered. Art in Macedonia is supported primarily from abroad, which leads to better understanding of foreign cultures but does nothing to kindle interest in the diversity within the country. This situation is exacerbated by the language barrier, with the exception of theatres, where directors work together with actors of different nationalities. Yet another problem is posed by mainstream-minded audiences split into different interest groups, such as theatre-goers, concert-goers, etc. – the cultural sector in Macedonia and elsewhere faces the challenge to diversify audience interest.

With frequent changes in the political system, Georgia has a very “dynamic” and unstable cultural policy with strong ties to its cultural heritage and tourism.

Slovenia stressed the relationship between art and education. A new culture policy is focused on the cooperation of these two sectors. In many countries, for example in the Czech Republic, art and education fall under two separate ministries with little or no fruitful cooperation; Georgia strives for the two ministries to be interconnected via legislative measures. Slovenia responded to idle political talk on culture and education and implemented such tools and objectives in its culture policy that can be clearly evaluated.

Citing an example of how education could promote art, Albania praised the programme which supports schools in visiting theatres and exhibitions. This model is used in some other countries as well.

**Politicians are aware that art is conducive to learning and personal development, but their awareness does not materialise in the form of support of cultural projects. According to an expert study, presented during the discussion, people who attend cultural and arts events live and work longer and spend less on health care.**

Discussing the relationship between art and education, some participants pointed out that few politicians have backgrounds in art or art history, or even the humanities. Generally speaking, highly-educated people are hard to find in politics, which is reflected in the culture of both domestic and foreign politics. One key problem lies in the lack of an expert approach to culture. The content or even the existence of the Convention, for example, is largely unknown to both the politicians and the artists. The politicians attend cultural events as formal representatives, without being able to evaluate or promote their significance, seemingly ignorant of the fact that culture is the key tool for the development of society, and therefore it is prudent to understand its impact. Some concern about art and

culture being used as a political tool and the lack of political criticism in the state-controlled media was voiced as well.

A lot of attention was given to a national culture canon – could it foster or rather hinder diversity? Would it undermine the importance of contemporary art? How could contemporary art become a part of this canon? Is it an outdated concept, even though every artistic expression is always informed by cultural identity? Cultural life in most eastern European countries is concentrated in cities. Why is it so? Should the politicians become more involved in the support of regional culture? Should the regions attract or educate cultural managers and strategists?

## **Conclusions**

- All three channels of the discussion noted a need for mapping – support of artists, productions, arts education as well as other areas must be realised based on data, relevant analysis and evaluation.
- The Convention must be presented in the media; all-around promotion must be arranged for. This agreement is the only internationally binding document given over to the the Protection of contemporary art and culture.
- The key to realising the principles of the Convention is the cooperation between authorities on the national as well as local level, in the non-profit and business sectors, as well as the adherence to the principles of civil society.
- The main conclusion of the Prague deliberations was that among the many objectives that the UNESCO Convention on the The Protection and Promotion of the Diversity of Cultural Expressions targets, the support of artistic creation is among the most important. The positive effects of the intergovernmental agreement are unleashed if the engaged groups in the society – artists’ associations, cultural operators and civic communities – realise the potential inherent in the Convention, and if the authorities in charge are partners in the endeavour.

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**Péter Inkei** is the director of the Budapest Observatory and was formerly deputy to the Minister for Culture of Hungary between 1996 and 1998. He has also been a consultant for the Council of Europe (Mosaic project, cultural policy review on Albania etc.), the Open Society Institute, the World Bank and other organisations. Between 2000 and 2006 he was a board member of CIRCLE (Cultural Information and Research Centres Liaison in Europe), and between 2004 and 2006 a member of the Steering Committee of the LabforCulture. He is the Hungarian expert of the Compendium on Cultural Policies and Trends in Europe and has authored several books and articles on cultural policy, cultural management and the impact of the EU's cultural policies and programmes in Central and Eastern Europe.



# Support of cultural mobility and international cooperation in CEE Countries

by Martina Černá and Anna Galas Kosil



## **Convention on the Protection and Promotion of Diversity of Cultural Expressions and international cultural cooperation**

The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions underlines the importance of cultural diversity and cultural expressions. An important aspect of the promotion and protection is international cooperation, as noted in the Convention, Article 12 of which calls for the strengthening of “bilateral, regional and international cooperation for the creation of conditions conducive to the promotion of the diversity of cultural expressions”. The Convention lists the following ways to achieve this goal:

- a) facilitate dialogue among Parties on cultural policy;
- b) enhance public sector strategic and management capacities in cultural public sector institutions, through professional and international cultural exchanges and the sharing of best practices;
- c) reinforce partnerships with and among civil society, non-governmental organisations and the private sector in fostering and promoting the diversity of cultural expressions;
- d) promote the use of new technologies, encourage partnerships to enhance the sharing of information and cultural understanding, and foster the diversity of cultural expressions; and
- e) encourage the conclusion of co-production and co-distribution agreements.

Strengthening international cooperation in order to achieve the purposes of this Convention ranks among the basic duties of its signatories, with the principle of solidarity among the countries being the essential one in the field of international cooperation (Principle 4.: Principle of international solidarity and cooperation) and openness to other cultures of the world (Principle 8.: Principle of openness and balance).



An important factor of plurality and cultural exchange is their integration into international policies and specifically international cultural policies (see Article 12) and the possibility of an easy mobility in order “to develop and promote the free exchange and circulation of ideas, cultural expressions and cultural activities, goods and services, and to stimulate both the creative and entrepreneurial spirit in their activities” (Article. 6, 2.e) on a national and international level, including the mobility of artists from the developing world (Article 14, a v.). The Convention gives a fundamental role not only to public and private institutions, but primarily to civil society (Article 11) to play a role in its implementation. Central and Eastern European countries are young democracies, where even 25 years after the political changes the civil society, especially in the cultural sector, is still not strong enough and is in fact still forming. To facilitate the international cultural dialogue, we should articulate clear and unambiguous objectives of our cultural policies and facilitate cultural mobility, with clear information and common rights.

### **Sub-topics for the field of international cultural cooperation and cultural mobility**

International cooperation was one of the issues analysed in the questionnaires sent to the participants before the International Meeting on the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and its Implementation Possibilities in Central and Eastern European Countries held in Prague on October 14 - 15, 2013. The questions focussed on mobility schemes; money allocated for the support of international cultural cooperation and its division among fields of art; the destination and specification of the support of international artistic cooperation and its links to national, regional and local levels as well as to official foreign policy. Although the intensity of international cooperation and cultural mobility can be easily measured, unlike artistic production, it is quite surprising that this segment of the questionnaire lacked a lot of data: in the majority of cases there were only brief answers given or none at all.

Nina Obuljen Korzinek states in her analysis: “While the majority of respondents gave information about support measures for cultural mobility and international cooperation, it is not possible to draw a direct link between these programmes and explicit aims to promote the diversity of cultural expressions in the context of the Convention. It is obvious that many countries lack appropriate data and public information about international cooperation and cultural mobility programmes, as many questions were left unanswered.”



It was then logical that we returned to the topics in the discussion working groups during the Prague meeting. We divided international cultural policy and cultural mobility into the following sub-topics:

- Destinations of cultural mobility
- Thematic calls for support of artistic mobility
- Branding of countries through cultural mobility and international cooperation
- Visa issues and artists' rights as regards their mobility
- Financial support for artistic mobility
- Residencies and cultural infopoints.

The participants were asked to choose three of the most challenging topics facing their respective countries and to give one example of good practice and one example of an obstacle/ challenge/ problem. The structure of the support of international cultural cooperation, obstacles regarding visas and work permits, and artists' awareness about the support itself ranked among the most common issues, which opened the discussions.

### **International cultural cooperation and cultural diplomacy**

It was clear from the questionnaire and the following discussions that culture in Central and Eastern European countries is not conceptually integrated in the foreign policies and intentional "image-making" of the countries. Awareness of cultural diplomacy is very weak in general. The exceptions are only Germany, Austria and to a degree Poland as countries with a strong network of foreign cultural centres, special branding strategies or calls for cooperation with selected countries in connection with their foreign policy priorities. German representatives spoke about a complete shift in international marketing of Germany based on its cultural diversity and multiculturalism.

The curatorial idea of the German pavilion at the international art exhibition Biennial in Venice 2013 is such an example because it was completely focussed on this strategy in its presentations of artists and topics. Another example of good practice comes from Poland: it is the Adam Mickiewicz Institute, the organization of the Ministry of Foreign Affairs. It interconnects Polish foreign policy and promotion of Polish culture abroad. Its existence does not diminish the role of foreign Polish centres and international activities of professional organisations established for documentation and promotion (theatre, dance, music); however, it is a field for realisation of specific claims of Polish international policy for cooperation among regions or states (e.g. special calls and projects focussed on cooperation with Turkey or Brazil).

There is low synergy regarding support of international cultural cooperation among the regions' Ministries of Culture, Foreign Affairs, Industry and Trade and Education and their institutions and organisations. One reason is that Central and Eastern Europe includes mainly small countries with limited possibilities for establishing networks of foreign cultural institutes promoting their respective national culture. The burden of cultural diplomacy is then on embassies, which have limited often budgets and staff to allocate (the positions of cultural attachés are usually joined with other agenda or there is no such a function in the embassy of the country concerned). The potential of cultural agenda is not used to the maximum.

Another important negative factor is that cultural agenda does not have the required social status despite strong cultural tradition in the region – and this is another reason for the lack of connection among different resorts, which leads to the absence of private sponsoring e.g. (sport is in a different situation in this respect).

### **Schemes of cultural mobility programs, thematic challenges and regional cooperation**

All countries participating in the meeting support international cultural cooperation – officially. However, there are big differences between the structure of the support schemes and transparency of their allocation. Open calls for the support of cultural mobility are missing in some countries (Romania, Macedonia) or the professionals are not satisfied with non-transparent decision-making in the field of cultural export (Georgia, Armenia). Even Austria, which enjoys a high level of diversity in programmes to support cultural mobility and large budgets allocated in this field, is not happy about the balance between the support of the export Austrian artistic production and the import of foreign cultural programme to Austria. But, in fact, reciprocity is one of the key principles of international cooperation.

Specification of calls in the programmes for the support of cultural mobility is one of the unique tools to present countries abroad, such as the support of young artists (Germany) or increasing the export of music (Hungary), which has become a priority of the current foreign cultural policy. Regional cooperation in Central and Eastern European countries is then more frequent. One such tool is the International Visegrád Fund, which supports art and research cooperation in the V4 countries (the Czech Republic, Slovakia, Poland and Hungary); another is the Nordic-Baltic Mobility Programme, which supports individual mobility, residencies and cooperation among cultural operators in Scandinavia and the Baltics. Regional cultural cooperation is also an issue among Albania, Macedonia and Kosovo.



## **Visa issues and artists' rights in artists' mobility**

Visa and advocacy issues were among the most important for participants during all discussions. Most talked about a lack of information in this field. There are no clear rules for artists about visa issues, work permissions and tax regulations in different countries. Even for a better developed country like Austria the main problem is not a lack of money (they have very specialised grant schemes for mobility founding) but a lack of specific guidelines on how to get a visa, living abroad, tax issues, etc.

Information about visa procedures, as well as work permissions, is not structured. Many times such information is very hermetic, written by the lawyers and policy makers and it is not comprehensible for artists. There is a need for international documentation or online guides and trainings that would provide information about this specific area. It is an important issue to make the international cooperation more effective, also in exchanges in the direction of West to East.

However, it is also an important issue to build a clear, simple and international system that would help artists to get visas more easily. A key need is to build links between cultural organisations and cultural attachés in Embassies who should be directly responsible for implementing measures to make such procedures easier for artists, as well for maintaining contacts with the cultural sector. The visa process is often very arbitrary and depends on individual clerks. Absurd exceptions, for example when only half of an orchestra gets Schengen visas for its international tour, are evidenced.

Another problem often arises during in-residency programmes when artists need work permission for long-term stays abroad. This is often a big obstacle. Also custom procedures can pose difficulties for artists who are travelling with a piece of art as there are no clear rules about its declaration. The lack of an information service for artists is another obstacle to the cultural exchange and promotion of cultural diversity.

At the end an interesting idea came for Moldova, which suggested creating an environment for more exchange of information between artists themselves; civil society could support such an interrelation in lieu of or in addition to governmental systems.

## **Financial support for cultural mobility**

All the countries have recently had to face big cuts in budgets for culture, which is not treated as an important field to support. In many Central and Eastern European countries, no official mobility policy exists, which is a challenge for those who look for programmes to cover travel costs. In many cases, the system of supporting mobility is very chaotic, divided between state programmes and local

grants. The main problem underlined by nearly all participants is that no special grants for mobility exist. Artists and organisations can apply for this type of support in the framework of seeking wider grants and general subsidies for culture. The disproportion between supporting mobility for big institutions and independent ones and individuals was also noted by participants. The majority of travel grants are appointed for big state institutions and small companies do not reach this kind of support.

We got many examples of financial support for mobility on different levels (state, local governments). In most countries the most common way to support mobility is in the framework of festivals (inviting artists or performances for different festivals) and residencies. The projects that have very good financial systems for international exchange are all educational programmes that exist at universities. There is an important example of good practice of theatres mobility in Poland: a programme that promotes theatres mobility within one country. The Theatre Institute in Poland is running a programme “Teatr Polska” (“Have Theatre, Will Travel”) that since 2009 is supporting the mobility of Polish theatres with their performances to small towns where typical theatre infrastructures do not exist (in 2012 there were 175 presentations of 15 performances presented at 88 different sites). Another example of good practice is the programme for individual mobility established by the Czech Arts and Theatre Institute in 2013. This programme supports artists, cultural managers and critics/theoreticians for their travels to international meetings, festivals, conferences and other events in order to improve their professional capacity and contribute to the development of the field they represent. This programme is opened for performing arts, literature and visual arts.

### **Residencies and cultural infopoints**

Residencies are the most popular programmes for longer international cooperation. We evidenced residency programmes in all countries participating during the Prague meeting; they are run mostly by state and local organisations. The biggest obstacle for residencies organisers are all issues related to work permissions and tax regulations.

A recurring issue was the lack of structured information prepared for the field of culture in understandable language (rather than legal jargon). A good option can be an idea of mobility infopoints or a separate bodies that could be dedicated to mobility issues within Cultural Contact Points. As artists many times do not know where to look for all specific mobility information, it is a big role for cultural operators to provide answers for this need.

## Summary

Although international cooperation and cultural mobility should rank among the key fields in the implementation of the Convention, the outputs of the International Meeting on the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and its Implementation Possibilities in Central and Eastern European Countries focus more on obstacles and deficiencies – rather than examples of good practice – in the field of cultural policy and schemes of culture mobility support in Central and Eastern European countries. All discussions regarding access, dissemination and production of international cultural cooperation contained the following issues:

- **the lack of synergy** among local, regional and national supporters of international cultural cooperation and cultural mobility and the lack of synergy among the public, private and independent sectors and official institutions;
- **the need for continuous dialogue** in information about the field of support of international cultural cooperation and cultural mobility concerning the lack of awareness, consultations and trainings for the recipients as well as the transparency of the system for support allocation and evaluation of the results;
- the **balance** between the support of international cultural cooperation in public institutions and the independent sector/for individual artists.

The participants to the Prague meeting agreed that the moral support of official bodies is important but it is necessary to set transparent rules and priorities for specific schemes of cultural mobility and cooperation. The field of culture should experience the shift from representation mode to communication mode. We should now focus on a “new agenda for old institutions”. And we hope this paper will be small step towards its fulfilment.



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*Examples of Experience in the UNESCO  
Convention on the Protection and Promotion  
of the Diversity of Cultural Expressions  
Implementation in Selected Central  
and Eastern European Countries*



# Constitution of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions in the Czech Republic

by Mariana Kalinová



## Introduction

If we want to develop diversity in Czech society, it is necessary for the Czech Republic to be protective of its cultural values. The current trend of globalisation results in easier interconnection between various cultures than ever before. Modern technologies allow us to learn about cultural societies we had no idea about, and we can also present our own cultural traditions and skills. I think that we are more open to accepting new cultures nowadays thanks to the current state-of-play. However, we must keep trying to accept these cultures without destroying their nature and values. Therefore, we need great tolerance for others and must avoid the shallow adoption of artificially produced values. We do not aim at creating one universal culture, but we focus on inspiration and preservation of details of diverse cultural expressions through dialogue.

“The dialogue of cultures usually results in verification of one’s culture and tradition through knowledge and understanding the attitudes towards the ‘image’, which the others create about us. It may come to the state where the image constructed by the others is confronted with our existing self-image. Then we look at ourselves like in a mirror that the others hold up to us. The intercultural dialogue should bring mutual exchanges and reconstructions of one’s own image and the image of the others.”<sup>5</sup>

We can reach this complicated goal if we allow young people and future generations to gain stronger intercultural skills, which will help the coexistence with various cultural societies and self-enrichment.

Our intention is to find ways and means to use the potential of cultural diversity most effectively. Due to the the Protection of diversity of cultural expressions and movable and immovable cultural heritage, culture strengthens bonds be-

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<sup>5</sup> Taylor, Charles. The politics of Recognition. Multiculturalism. Praha: EPOCH, 2004.



tween the past and the future. It helps us rise above the potential conflicts and shows us possibilities to refrain from causing them. We must try by all means to prevent social exclusion of the individuals or groups of citizens and become involved in the social life. And culture should help.

Speaking of the ethnic point of view of the population the cultural diversity is closely connected with, the situation differs in various countries. Some are ethnically diverse, such as France, the USA or Canada; others, such as the Czech Republic, belong to the group of less ethnically diverse ones.

The biggest minorities in our country are the Slovaks, Ukrainians, Polish, Vietnamese, Hungarians, Roma people and Russians. Nevertheless, they do not represent large groups. Therefore, we must support these groups to get involved in society and to present their cultures. However, the interpretation that cultural exchange and enrichment remains within the borders of one state is completely wrong. Cross-border cooperation is essential for cultural exchanges and sharing knowledge and experience. We should cooperate with countries from the whole world with the emphasis on third-world countries, where we can find artistic expressions with a high degree of authenticity and uniqueness.

### **Tangible steps of the constitution of the 2005 Convention in the Czech Republic**

The Convention on the The Protection and Promotion of Diversity of Cultural Expressions came into force in the Czech Republic on 12 November 2010. Therefore, we may assume (and we could see it at many meetings) that we do not have as much experience as countries that acceded to the Convention in 2005 and 2006. The degree of experience oscillates even among these countries and is defined by a number of factors. Our model countries are Germany, Switzerland or Canada as far as our present cooperation goes. In these countries, we may find Coalitions engaged in cultural diversities with representatives of the public administration, private sector and civic society. Back in August 2012, it was decided that the 2005 Convention would be managed by the Ministry of Culture, the Department of Arts, Literature and Libraries. For the time being, the records are not very well kept, and it is necessary to hire more staff in the near future.

The Policy Statement of the Government of the Czech Republic on 4 August 2010 says: “The government will endeavour to use the UNESCO Convention on the The Protection and Promotion of the Diversity of Cultural Expressions to promote the sovereignty of Czech cultural policy and the enrichment of cultural opportunities for the citizens of our country. It will also make use of the par-



ticipation of the Czech Republic in international treaties and agreements and membership of inter-governmental organisations to present abroad our cultural heritage and our care of it. It will support international expert cooperation.”

The Czech Republic uses various ways to support different forms of international cooperation, stimulation of the intercultural dialogue, support of artists’ international mobility as well as exchanges and mobility of artworks and cultural projects. We speak mostly of the support of two fields: projects based on cooperation (exchanges of artists and artworks, collective production of artists from various countries, coproduction, tours and festivals) and supporting projects (networking, new information, sharing know-how, education, training courses).

Despite the limited number of staff, the Ministry of Culture has made great progress since the ratification of the Convention in August 2010. It helps effective fulfilment of the objectives of the Convention and foreshadows the future direction. However, it is necessary to realise that the plans in the Convention are actually being implemented. Therefore, we may speak about other possibilities. The document has a great importance for cooperation with countries that currently lack cultural policies and other tools connected with the field of culture with a great impact on the prevention of poverty, and promoting sustainable development, social inclusion and economic development. The Ministry of Culture offers possibilities of financial support for cultural cooperation with third-world countries; however, it does not attach any special importance to it.

### **Ministry of Foreign Affairs**

The development cooperation is administered by the Ministry of Foreign Affairs. Yet it deals with the field of culture only marginally, except for the agenda of the Czech Centres, which present the Czech Republic abroad, especially in the field of culture, business and tourism. They ensure the participation of the Czech Republic at world exhibitions, provide high-quality information services about the Czech Republic, support external economic relations and the country’s export policy. Czech Centres are located in 20 countries, including in some that are geographically, historically and culturally more remote than neighbouring European countries, for instance (Israel, Japan, South Korea, etc.).

“The strategic objective of the Czech development policy is to eradicate poverty and promote security and prosperity through effective partnership, enabling poor and undeveloped nations to realise their development goals. The starting



point is the Millennium Development Goals – MDGs. The key incentives for the development are democratic governments, sustainable economic growth, engagement of developing countries in international business, social development and environmental care”.<sup>6</sup>

### **Ministry of Culture**

The Ministry of Culture’s main tools to help protect and promote diversities of cultural expression are state cultural policy, other conceptual governmental and departmental materials linked to the field of culture, as well as documents produced on lower levels of the state administration. The documents are regularly updated, and the topic of cultural diversity is now frequent in the state cultural policy and other conceptual materials.

Other important tools used by the Ministry of Culture to support expressions of cultural diversities are grant selection procedures and scholarships for creative and study purposes. The grants are provided in various fields: professional art, media and audio-visual production, preservation of monuments, museums and galleries, non-professional art, literature and libraries, churches, research and development and international cooperation.

Subsidising via the Ministry of Culture is specified by the structure of the office. Grants are provided by the departments. It is quite common that professional visual art, for instance, is supported by three departments: the Department of Art, Literature and Libraries; the Department of Conservation of the Movable Cultural Heritage, Museums and Galleries; and the Foreign Relations Department. All these departments (and some others) provide grants under the programme of Cultural Activities. Support of professional visual art projects can be provided by the State Fund of Culture.

### **International Cooperation**

International Cooperation represents the key activities that guarantee the development of diversity of cultural expressions, especially through exchanges of artists and other professionals from the field of culture, artists-in-residence, knowledge and know-how and various forms of coproduction cooperation. All the forms of fulfilling the international cooperation are shielded by a number of international treaties, cultural conventions or specific programmes of cooperation. The Foreign Relations Department provides grants for: projects from the field of performing arts and literary projects to be sent abroad, projects from the field

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<sup>6</sup> Ministry of Foreign Affairs [online] 2007. Available here: <[http://www.mzv.cz/jnp/cz/zahranicni\\_vztahy/rozvojova\\_spoluprace/index.html](http://www.mzv.cz/jnp/cz/zahranicni_vztahy/rozvojova_spoluprace/index.html).

of cultural heritage to be sent abroad, projects from the field of contemporary visual arts, architecture and design to be sent abroad, and projects focused on important Czech cultural and historical anniversaries to be sent abroad. The grant procedure at the Foreign Relations Department in 2012 spent CZK 10,079,000 (about € 403,160) on art project exchanges (not including UNESCO projects).

### **Professional art**

The grants are also provided via the Department of Art, Literature and Libraries. Exchanges and presentation of authors and professionals from the field of book culture and translations of literature with the emphasis on developing countries are among the ways cultural diversity is supported. New technologies and digitalisation of the literary fund make it possible to open up diverse cultural expressions for as many readers as possible.

Projects of classic and alternative music, theatre, dance, non-verbal and physical theatre and visual arts are also supported via grants and endowments for creative and study scholarships. A number of supported programmes take place internationally, such as international music and theatre festivals and year-round exhibitions.

The programmes are focused on the support of non-governmental community projects of professional art, such as festivals, showcases, concerts, new projects, production and presentation of music pieces, exhibition projects, year-round activities, workshops, courses, artists-in-residence, competitions, conferences, seminars and periodical and non-periodical publications. One criterion when assessing the project is its contribution from the point of view of the preservation and development of artistic diversity.

In 2012, the Department of Literature and Libraries provided CZK 28,315 (€1,132,600) in the field of professional theatre, CZK 12,345 (€493,800) for professional dance, physical and non-verbal theatre, CZK 51,220,000 (€2,048,800) for professional music and CZK 42,070,000 (€1,682,800) for professional visual arts. Professional theatres received CZK 55,100,000 (€2,204,000) and permanent symphonic orchestras and choirs received CZK 6,627,000 (€265,080) from the Programme of the State Support of Professional Theatres and Permanent Professional Symphonic Orchestras and Choirs.

Professional art also covers scholarships for the support of natural persons – authors and performing artists in particular – when creating and producing works and performances, other professionals and their art and professional production or experience and background for art, research and other activities in the field of culture. The Art Department provided CZK 2,493,000 (€ 99,720) in 2012. The Arts



and Theatre Institute is authorised by the Ministry of Culture to provide endowments for creative residencies as well.

### **Non-professional art**

An important tool for the support of cultural diversity is grants in the field of cultural heritage: non-professional art and informal art education. There are specific grants, such as the Support for Cultural Activities of National Minority Members, Support for the Roma Community Integration and the Support of Foreign Contacts in the Area of Non-Professional Artistic Activities Support. Projects focused on art activities (theatre, museums, galleries, libraries, concerts, showcases, festivals), cultural educational activities (seminars, lectures, talks), essays on popularisation and research about Roma culture, traditions and history, documentation of ethnic culture, non-periodical publications, cultural events for the elimination of negative expressions of extremism, racial and national discrimination and xenophobia can receive the support as well.

### **Film**

The field of cinematography is no exception and the Convention objectives are fulfilled mostly through grant-selection procedures, with an important factor being new technologies because the diversity of cultural expressions can then develop. A number of cinematographic and audiovisual projects are supported from public funds, and the emphasis lies on diversity of the programme and non-commercial genres. Money is also distributed through the Programme of Support for Disseminating and Receiving Information in Languages of National Minorities, which undoubtedly helps the diversity of cultural expression in the Czech Republic.

### **Cultural heritage**

One quite important field, which develops the fulfilment of the 2005 Convention, is the the Protection of cultural values, i.e. museum management, preservation of monuments and nature conservation. Conservation of movable and immovable cultural heritage is an effective tool to support the value and attractiveness of the area. It is also a reflection of the specific social identity. It is necessary to contribute to the preservation and renewal of cultural heritage, improve and consolidate the outlook of citizens towards cultural heritage. Natural cultural expressions passed from generation to generation are one of the basic features of a specific group of people, provide a sense of belonging, create its identity and strengthen and maintain social cohesion in society.



## **Awards**

Various awards in the field of culture are designated to promote diversity of cultural expressions. The Ministry of Culture recognises exceptional endeavours (the Award of the Ministry of Culture for the Contribution in Theatre, the Award of the Ministry of Culture for the Contribution in Visual Arts, the Award of the Ministry of Culture for the Contribution in Architecture, the Award of the Ministry of Culture for the Contribution in Cinematography and Audiovision, the Award of the Ministry of Culture – the Award for the Feature Film of the Visegrád country, the Award of the Ministry of Culture for the Contribution to the Development of Czech Culture, the State Award for Literature, the State Award for Translation, the Most Beautiful Czech Book, the Library of the Year, the Award of the Ministry of Culture for Preservation of Monuments, the Award of the Ministry of Culture at the Brno Biennial, the National Museum Competition – Gloria musaealis, the Award for the Best Preparation and Realisation of the Programme of the Regeneration of Urban Monument Reserves and Urban Monument Zones, the Bearer of Folk Craft Tradition, the Award of the Ministry of Culture for Non-Professional Artistic Activities and Traditional Folk Culture, Artis Bohemiae Amicis).

## **State-funded institutions**

The Ministry of Culture supports diversity of cultural expressions and administers 29 state-funded institutions, including the National Heritage Institute, preserving and protecting cultural heritage, and the National Theatre, which stages productions abroad and brings foreign performances to the Czech Republic. The Arts and Theatre Institute is engaged with the topic of creative industries, which is closely connected with the performance of the Convention.

## **Specific activities of the Ministry of Culture**

Inspired by other Convention states, the Ministry of Culture started working on the formulation of the Plans and Recommendations for the Fulfilment of the Convention on the The Protection and Promotion of Diversity of Cultural Expressions (2005). The document was consulted at the Ministry in early 2013 and it will soon be completed and amended with comments from a range of professionals. We are now in the stage when civic society can help the Ministry and give advice on how to effectively fulfil the Convention. However, it is not the beginning of the civic society involvement in the whole process. The non-governmental organisations are supported by the Ministry of Culture and actually fulfil the Convention objectives.



The document Plans and Recommendations for the Fulfilment of the Convention of the The Protection and Promotion of Diversity of Cultural Expressions summarises the tools the Ministry of Culture uses for implementation and the ways activities can be developed further. It also includes recommendations for local public administration.

Another important activity the Ministry of Culture co-financed was the organisation of the International Meeting on the UNESCO Convention on the The Protection and Promotion of Diversity of Cultural Expressions and its Implementation Possibilities in Central and Eastern European countries. The meeting was organised by the Arts and Theatre Institute, a state-funded institution (under the Ministry of Culture). The project's aim was the exchange of experience with the implementation of the Convention and recommendations in relation to offices in countries in Central, South-Eastern and Eastern Europe. The outputs of the meeting will be used for the coordination, inspiration and formulation of other possible activities.

In October 2013, the Ministry of Culture sent the very first contribution of the Czech Republic (CZK 60,000, about €2,400) to the International Fund for Cultural Diversity. The Fund invests in creativity and supports projects focused on transformative changes in developing countries. Since 2010, the Fund has invested \$ 4 million to governmental activities, public institutions projects and non-governmental non-profit organisations in 40 countries. The projects embrace a number of fields, from the development and implementation of cultural policies to capacities of cultural representatives, mapping the cultural industries and new models of cultural industries.

### **Participation in the meetings**

The Ministry of Culture follows the development of the Convention's implementation in other contracting countries and attends meetings of executive bodies of the Convention, i.e. the Intergovernmental Committee and the Conference of the Contracting Parties. The Czech Republic has not stood as a candidate for membership in the Intergovernmental Committee because its implementation of the Convention is at the very beginning due to the late ratification, and we prefer to gain experience from states where implementation is more developed.

### **Activities in the Future**

The Ministry of Culture now has several essential tasks to perform in connection with the Convention's agenda. Apart from the need to finish the document called Plans and Recommendations for the Fulfilment of the Convention of the



The Protection and Promotion of Diversity of Cultural Expressions (2005), work on a periodical report is necessary. It must be submitted to the secretariat of the Convention by 30 April 2014. The report has been submitted already by 50 states that ratified the Convention in 2005-2009.

## **Conclusion**

As noted in this paper, the Czech Republic acceded to the Convention only three years ago. However, it does not mean that it has not fulfilled the objectives of the Convention. After 1989, much has been done to allow us to learn about new cultural values beyond our borders. We came to better realise that there are groups of people in our country with different cultures that we must not suppress but respect and get inspired by. I consider this aim to be among the most important in our country. I am not thinking only of the majority population having respect for and sharing other cultural expressions but of fostering and providing conditions for the regular presentation of minorities. There are still many examples of minorities who do not believe in themselves and do not want to start a conflict, a reflection of past rather than present experiences. Yet there is always something to improve.

We need to realise that the support of cultural diversion is necessary to strengthen democratic values and contributions towards social and economic cohesiveness. A cultural environment shaped by traditions, which change over time, is a propelling force of the development of cultural values, which shape the behaviour of individuals and form our society. We strengthen the freedom and creativity of an individual by acknowledging cultural diversity, and we retroactively allow new cultural identities to arise.

The Convention on the The Protection and Promotion of Diversity of Cultural Expressions is a very important tool for emphasising the position of culture and its diversity but also an important element in fighting poverty, social exclusion and other threats and conflicts. Related activities are important for fostering sustainable development and healthy environments occupied by varied societies. We should put great emphasis on the developing countries with the aim of preserving and developing their cultural expressions and support their presentation in the socio-economic context.

I believe that results of our cooperation will be more visible in the long run, which is very important for lives of future generations.



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# In the Czech Republic, We Still Do Not Understand that Culture Is Not Only a Pearl Necklace on the Neck of the State

Interview with Michal Beneš by Martina Černá



*Note: The following texts presents Michal Beneš's personal points of view, not the official statement of the Czech Commission for UNESCO or the Ministry of Culture.*

*MČ: How come UNESCO felt it was necessary to articulate the Convention on the Protection and Promotion of Diversity of Cultural Expressions? What were the circumstances?*

MB: The articulation of the Convention was a natural development against the backdrop of the global economy and pressure from globalisation since the 1980s. These trends have influenced culture as well, and I would briefly describe it as “Cats would buy Whiskas (if they could)”. Sadly, it started to look like this in culture. It was clearly seen in the field of the audio-visual industry. It is no secret that national audio-visual industries, for example, were simply destroyed under the pressure of the competition. The mandate defined by the Constitution obliges UNESCO to propose international treaties in the field of culture and the exchange of cultural values in their diversity. This is its essential mission as well as an exchange of ideas, expressed verbally or orally. UNESCO reacted quite quickly to the process of globalisation in that it adopted the Universal Declaration on Cultural Diversity back in 2001, and two years later started drafting the text of the Convention.

*MČ: What were the topics first discussed?*

MB: At the beginning, there were four different versions which I consider very valuable despite the fact the three of them were abandoned. The first one was the consolidation of the Florence Convention. It is an old UNESCO Convention on the international exchange of cultural values, i.e. the Convention reflects the time when it was written, as well as the bipolar division of the world. The second version counted on the establishment and articulation of co-called cultural rights. We have the Declarations of human rights and the international pact, of



social and economic rights, but there is no document that would establish the specific cultural rights.

*MČ: Cultural rights are mentioned in the Convention, but not many people know about it...*

MB: They are foreshadowed there, but they could be formulated more precisely. The third option was to transform the present international UNESCO instrument “The Recommendation on the Status of Artists” on social rights, copyright and political rights of artists into the Convention. The fourth option was the actual one we have on the table, i.e. the Protection of Diversity of Cultural Contents and Art Expressions (the old name), which the expert meetings summarised to protection and promotion of diversity of cultural expressions, where cultural expressions are sustained by the diversity of cultural goods and services.

*MČ: How did the shaping and adopting the Convention proceed?*

MB: The negotiation on the Convention was carried out in a normal, defined progression. The General Conference authorised the President to submit the draft of the Convention. The group of fifteen experts “ad personam” (philosophers, cultural anthropologists, international lawyers and economists) was then summoned. They prepared the draft, which was then commented on by the government experts of the UNESCO member states. The result was the birth of the Convention in 2005, and it was adopted by the UNESCO General Conference at which point the process of its ratification could start.

*MČ: How do you evaluate the Convention’s final text in relation to proposed options?*

MB: I have several remarks about it. The first one is the term “protection”. It is necessary to understand protection in a different context than the care of cultural heritage – for instance, when you cannot change a cathedral and damage its authenticity and integrity, therefore you protect it. In this case, you must not do any harm to cultural diversity, but it does not mean you would not let it develop. You cannot drain cultural diversity in one stream, but it is necessary to let it live and support it. The English and French word “promotion” is more accurate than the Czech word “podpora/support”.

In my opinion, the important thing is that it is the only such document that can be legally enforced in the whole world acknowledging the specificity of cultural possessions and services. The Convention says they are goods. However, the rider – “the distinctive nature of the goods” – is very important. As I have said before, the recognition of the importance of cultural diversity for the identity of any national community is very important as well.

The confirmation of the sovereign right of states to articulate their cultural policies on the protection of cultural diversity and the adoption of the corresponding



legal, financial and other tools is a very important section and a safety measure against the cancellation of specific measures taken against production and distribution of cultural goods and services. An interesting example for our context is the support of the translation of small languages. This sovereign law is also important from the point of view of another pillar of the Convention: the Convention expressly says that it fully respects human rights and nothing must be interpreted against the international documents that shape human rights. This is very important because one country, whose cultural situation was largely discussed in UNESCO on an informal level, said of the adoption after several years: it said it was the private matter and the situation concerns its culture and cultural policy. And the country referred to the Convention. Not a hope! The counterargument is that nothing in the Convention can be interpreted against human rights. For the Czech Republic, I see the main importance of the Convention in another pillar: the section on international cultural cooperation. The Convention envisions international cooperation helping less developed and developing countries, but I also interpret it in the way we should help disabled people or disadvantaged groups.

*MČ: You have mentioned the Charter of Fundamental Rights and Freedoms. What is the position of the Convention in relation to other international documents and organisations?*

*MB: An important moment when negotiating about the text of the Convention was the fact that the UNESCO President also held talks with the World Intellectual Property Organization because they needed to discuss sensitive issues such as copyright. The Convention also concerns cultural industries, and we are now in the field of industrial property and business. This is the reason for the negotiation primarily with the World Trade Organization. At the time when the Convention was being discussed, there were intensive negotiations on removing all exceptions in order to facilitate its circulation in the world. But it would not be very beneficial for culture because it would bring great pressure from very strong national cultural industries to the detriment of weaker ones, such as crafts. This is the reason why the consultations were essential.*

*MČ: Can the Convention really help signatories face global and economic pressures?*

*MB: Speaking of the economic crisis, the Convention proved to be a very clever idea. You can face global pressure only with a global tool. You cannot face the financial crisis or world pollution on the national level, and autarchy in the 21<sup>st</sup> century is nonsense. Cultural diversity is in a similar situation as the preservation of immovable cultural heritage, where we see the source of cultural diversity. We do not understand it in this way because we have the strange line drawn between high and folk art. They do not ask this question abroad.*



*MČ: What is the importance of the Convention for the Czech Republic in particular?*

MB: We tend to succumb to egocentrism and parochialism and conceitedness, but we do not actually have a great purview. The Convention should open the door to the penetration of cultural diversity to our country to better know and understand the others, and we owe a lot to the rest of the world.

*MČ: Is this linked to the fact that the Czech Republic is a small country and do not have a lot of experts and so everybody has to do everything?*

MB: When I do not have an expert, I can ask any expert from any country. We live in Europe without borders.

*MČ: So why is the Czech Republic so isolated?*

MB: You are asking me something I am not able to answer. You need to ask cultural organisations why they are so isolated. What do we know about contemporary Arabian literature, visual arts in Latin America and so on? I am only saying that the Convention opens the door for us...

*MČ: Are there financial aspects involved?*

MB: And now we have come to the topic of the endowment policy from public sources. But this is the problem everywhere. I absolutely understand that the Czech artistic community is interested in outer mobility; they want to export themselves and their work because it is business and living; it cannot be helped. Cultural possessions are goods. But it has to work the other way around, too. It is mostly about filling in grey areas: I can see the space for the intellectual growth of Czech citizens and tools against their xenophobia. Lamenting the fact that Czechs are xenophobic is pointless. What have we done to get rid of xenophobia?

*MČ: How did the process of ratification proceed in the Czech Republic?*

MB: I must say that the Czech Republic is very careful about the accession to international conventions. It is a philosophy and has its reasons. It was completely logical that we were waiting for the attitude of the other countries of the European Union. After complicated negotiations, the EU eventually got the right to become the party to the contract. However, we cannot hold our tongue about the third reason, which was probably the indifference of top politicians to international conventions and treaties in general. There was another circumstance – there was almost no pressure from below, the culture professionals.

*MČ: Indifferent to international conventions or to the field of culture?*

MB: Indifferent to international conventions if they were not of a general military or political nature. Each international treaty is a certain restraint of absolute sovereignty of the state. Therefore, it may contain this awareness and egoism I spoke about.

*MČ: Was there some awareness of economic impacts of culture involved?*



MB: It was the time when people started to talk about cultural and creative industries in the Czech Republic. Czech decision-makers do not yet fully understand that culture is a very important economic field and it is not a pearl necklace on the neck of the state that you have to clean using a lot of money and a luxury with which you can actually do without. This is not the way the world goes. The world acknowledges culture as an important economic branch. I intentionally ignore what people know about culture: it is a significant sector for education, development of creative human potentials, social inclusion etc.

*MČ: And what about the influence culture can have on society?*

MB: Understanding culture as subversion or propaganda is a relic of the past regime, I would not foist it on our top politicians. But you are basically right because culture is linked to codified human rights in the Convention. They concern culture but if you take the International Covenant of Economic, Social and Cultural Rights, you may be surprised by the field of culture, I think that it would be useful to have defined cultural rights as the UN has economic or social rights. The cultural rights in the Covenant include only protection of intellectual property and the right to cultural heritage. It is mostly about the attitude and availability towards culture. However, this is a matter of discussion among experts. This is why I said it would be interesting to have an international discussion and instrument on human rights in particular.

*MČ: What did the independent experts say about the Convention in the Czech Republic?*

MB: As I have said, there was absolutely no pressure from below. Unlike many countries, we in the Czech Republic have never had a powerful civic initiative or association for cultural diversity. I have noticed individual actions of some active individuals, but there was no goal-directed objective when artists and cultural managers would fight for the adoption of the Convention. This may also explain the delay in the adoption of the Convention. The farther to the east, the weaker is the tradition of civic society.

*MČ: Is this the failure of the 1990s, when great attention was paid to the support of civic society during the political transformation?*

MB: I cannot say that civic engagement or civic activities are not developed in the Czech Republic. But there is a connection with the orientation of engagement and civic initiatives: for example those focused on environment are much louder than those focused on the reception of culture.

I expect these initiatives to apply to the Convention as well.

*MČ: How is it possible that the Czech Republic, which is perceived as a cultural country, lacks similar strong and pressing cultural initiatives apart from the top human-right organisations?*



MB: It is still about the issue when culture and cultural goods are considered to be non-essential. I think it is indoctrination from the communist regime, negatively supported by contemporary economy-focused opinions. Culture is also the inability to realise the design of my living room. Take advertising: it is a tool for shaping the taste. I think that the 21<sup>st</sup>-Century person has money, is healthy and breathes fresh air but also wisely spends his/her money. Consideration is connected with wisdom, which is linked to culture.

*MČ: What is the position of the Czech Republic in Central and Eastern Europe, whose representatives met in Prague in October 2013 to exchange experiences with the implementation of the Convention?*

MB: In my opinion, a proper national implementation regulation is absolutely essential for the future of the Convention. The model countries could be Germany or Switzerland. We need the regulation because we do not have money or we do not have much money, therefore we must follow some “map”. If I do not have money, I have to set rules saying: I do not have much money, I do not have much of a workforce, and I have to set priorities and rules for the budget. It is the weakness of the national implementation regulation.

We were among the last countries to ratify the Convention, along with the Netherlands and Belgium. But this is not an essential question. The important thing is that the Convention exists. It is now the art community’s turn and it should advance its interests through the Convention. But the Czech Republic has one problem: fragmentation of the art community. You do not see that in the world. There are associations with different opinions on art, which is perfectly OK, but they are not able to agree on their objectives, which can be linked to the Convention. But this is the same with the public. It is the general public’s interest to have a chance to develop and know about the world and culture of the others. It cannot work without this – we are a small country and we cannot break through without understanding the others behind “the horizon”. The Convention is a tool we have in our hands and we only have to use it. When I speak to the mayors in connection with the World Heritage Convention, I say: Dear mayor, your town is now part of the UNESCO and you have been given the golden key, but you must open the door yourself. And it applies here as well.



**Michal Beneš** was the head of the UNESCO Department at the Ministry of Culture and dealt with the agenda of the United Nations Educational, Scientific and Cultural Organization in the field of culture. He has participated in all 12 successful nominations of the significant monuments in the Czech Republic to the UNESCO World Heritage list. He was an initiator of the international Convention on the Protection of the Intangible Cultural Heritage and led the delegation of the Czech Republic. He has taken part in successful nominations of three elements of the intangible cultural heritage of the Czech Republic to the UNESCO Intangible Cultural Heritage List: *Slovácko verbuňk*, military recruit dances; *Shrovetide door-to-door processions and masks*; and the *Ride of the Kings* in the south-east of the Czech Republic. He has also cooperated on the preparation of the nomination of the Baroque university theses and the Collection of Czech and Slovak émigré periodicals 1948-1989 to the international prestigious Memory of the World register. Michal Beneš led the Czech Republic's delegation for the field of culture at the meetings of the UNESCO governing bodies. Due to his wide professional scope, he was appointed the head of the team, which prepared the draft of the Cultural Policy valid until 2005 and helped prepare other essential conceptual materials. He is an honorary member of the Czech Commission for UNESCO and its Second Vice-Chairman. He has been honoured with the Artis Bohemiae Amicis award and the Honorary Award of the Czech Ethnographic Society.



# Achievements and Problems of the Republic of Armenia when Implementing the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions

by Nazareth Karoyan



The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions is one of the most important and comprehensive normative documents approved for the coordination of international cooperation in the field of culture. It shows deep understanding of contradictory processes of globalisation and explains the need for common governmental policies. Different kinds of cultural expressions – with varieties of their exceptionality and diversity – need to be assessed from the point of view of their relation to one another.

The Convention assumes there will be equal conditions for everyone on individual, collective and national levels. Its implementation aims to protect existing cultural expression and support new forms. Special attention should be paid to the help to those less-developed countries that became independent quite recently.

Armenia joined the Convention in 2007. The subsequent four-year period was summarised in a 2013 report, upon the analysis of which I have articulated my opinion on the process of the Convention's implementation. The procedure is a result of there being virtually no tool for a similar activity in my country. There are no surveys related to this topic because Armenia lacks institutions that would ensure collection of such information. In fact, the analysis is the first step – and it is necessary to bear that in mind.

The report starts with a short overview of the content – the process of preparation (organisation of the questionnaire and monitoring), the research of strategy, data collection, analysis and conclusion. I will clarify the function of the report through an analysis of performed policy fulfilling the Convention objectives. Trends and tasks of cultural policy adopted by the Republic of Armenia when implementing the Convention principles are presented in the report (development and popularisation of modern art in Armenia, language policy aimed at the the Protection of language diversity, promotion of minority culture, active interna-



tional cooperation based on the dialogue of cultures, accessibility and mobility of artworks and cultural services, and directed help for authors and art mediators). The list also refers to activities, programmes and events considered to be well-suited for the realisation of the strategic objectives. The emphasis lies on equal and cooperation among partners of the country, producers and art mediators. The introduction ends with a list of achievements and challenges.

The report is divided into four parts. The first part features general information – about the state, its ratification of the Convention, the work of the intergovernmental commission, Armenia’s contribution to the International Fund for Cultural Diversity as well information about the bodies officially authorised to write the report (the Ministry of Culture of the Republic of Armenia), contact persons (the Deputy Minister of Culture), the date of the report’s preparation and name of the person who signs the agreement (the Minister of Culture of the Republic of Armenia).

The second part specifies measures in various fields: a) cultural policy (support of artists and production of artworks, support of art education ensuring the cultural diversity, access to culture, support of the cultural development of minorities); b) international cooperation (support of the mobility of cultural activities and culture professionals, bi- and multi-lateral international relations, which contribute to spreading artworks and cultural services, the cooperation of Armenia and international organisations (UN, UNESCO, EU, Council of Europe, Organization of Black Sea Economic Cooperation – BSEC, Commonwealth of Independent States, International Organisation of La Francophonie, etc.) and cooperation on the level of non-governmental organisations (ICOM, ICOMOS, ICCROM, IFACCA, IFLA, etc.); c) integration of culture to the policy of a steady development; and d) ensuring the the Protection of endangered forms of cultural expressions.

Parts three and four deal with steps taken in order to enhance citizens’ awareness, their participation, description of achievements and other challenges connected with the fulfilment of the Convention.

It is obvious that the report is formally correct with all the detailed measures taken in order to fulfil the obligation resulting from the Convention. There is a list of tools for the support of cultural expressions not exclusively on an individual level focused on production of artworks and the level of cultural institutions providing cultural production in various fields (film, theatre, music, literature, visual arts and dance).

The list of programmes for the support of diversity of cultural expressions is quite impressive. There are more than 50 international and national festivals and competitions, with the highlight being the Golden Apricot, the biggest festival



of its kind in the region, which develops creative and educational programmes (film schools, directors without borders, film journalism without borders and an Armenian-Turkish film platform). HigFest is the most important film festival, regarding the scope of geographical coverage. We should also highlight music festival 21<sup>st</sup> Century Perspectives and the Aram Khachaturian International Competition.

Events organised in support of cultural mobility have a big impact. There is a list of figures linked to offers for artists and art professionals to participate in international cultural events, festivals, guest performances, joint workshops, exhibitions and markets, including a number of signed contracts and realised programmes. Various organisations (mostly UNESCO) are mentioned as well – they organise conferences and celebrations of important days (for example, Yerevan – World Book Capital City). The chapter also deals with programmes that Armenia cooperated on with the Council of Europe (Stage, Compendium, Kiev Initiative), with the Commonwealth of Independent States (CIS) through the Interstate Humanitarian Cooperation Fund (Youth Games of Delphi, Forums of Art and Scientific Intelligentsia, Youth Symphony Orchestra of the CIS), the International Organisation of La Francophonie and the Organisation of Black Sea Economic Cooperation. The report states that non-material forms of cultural heritage (folk crafts and production of folk music instruments) need help and the Protection.

However, when analysing articles of the Convention, the report looks less convincing. Some wordings and statements are not clear. The part of the report about the integration of culture in the process of the steady development seems to be well-founded. The article starts with the steps (during the given period) in order to appreciate culture as a promise of stable development. The author writes about the exploration of the role of culture when it is necessary to maintain economic stability and national identity, the shaping of civic society and social capital in the country, and the the Protection of peace and cultural diversity. We can also find information about the approved Programme of Steady Development aimed at modernising tax policy and administration, the development of state institutions and infrastructure. There are also other items concerning culture apart from the economy, landscape planning, ecology, medical care and other fields. The steps were performed based on this programme to create the strategy of cultural development 2008-2013 “with the active participation of the general public and professionals” (more on this later). The only thing we can consider sufficiently specific from the above-mentioned parts of the report is the fact that culture has been financially supported in the accord of budget principles. This was introduced as a pilot project of the programme of steady development and



is realised within medium-term three-year programmes of state expenses. If the new cultural project is included in such a programme, it will have a great chance of gaining financial support for three consecutive years.

Let us have a look at conclusions. We should focus on the last part of the report with the list of achievements and challenges. Article 4.2.9 states, “there is a lack of specific knowledge and experience for data collection, or register for statistics and information of previous experience”. We believe that the challenge in the official report is very specific: it reflects the deficiencies that the policy unintentionally deepens. This is the state-of-play. It seems to result from the applied policy focused on fulfilling Convention objectives, yet ignores instruments to measure the impacts. If the policy focused on the the Protection of endangered forms of cultural expressions and the support of artists’ mobility is supposed to have expected (yet immeasurable) results in the output, the policy of the support of individual production of artworks is based on measureable expenses (provable and justifiable). It is not oriented at generating processes linked to developing forms of cultural expressions but towards financial reports. This is why it frequently focuses on events and one-time projects (performances, exhibitions or films). Therefore, the report lacks elements aimed at indirect support (on the administrative and governmental levels and on the level of financial reallocation) and the support of private sector development. The Ministry of Culture forbids or allows things but is constantly engaged in logistics, administration and activities more suitable for a production company rather than for the ministry itself.

It seems that this state of affairs stems from cultural policy exercised before the Convention’s ratification and the context thereof. The early 21<sup>st</sup> Century saw the motto of the cultural policy: “One nation – one culture”. A number of programmes and cultural industry projects originated within the past national-historical context, when Armenians were scattered around the world and there was a big Diaspora, with three times as many people living in Armenia itself. This was reflected in the geopolitical situation as well as in complicated and hostile relations with two out of four neighbouring countries. This was why 80 per cent of the state border was closed and the country was virtually under blockade. People started to organise festivals, pan-Armenian sport games and guest performances of art groups of the Diaspora in Armenia. The word “Diaspora” was considered and used as a synonym for “foreign country”. Only Diaspora contacts were developed instead of foreign and international relations. It was a ridiculous situation: the Armenian people were contemplating real threats like nationalism and xenophobia. In fact, the whole fuss about the ethno-cultural situation was supposed to cover mercantilism of the organisers, who took advantage of rich Armenians of



the Diaspora and sought only personal benefits. The state administration eventually realised it was necessary to regulate relations with the Diaspora and administer them on the governmental level. It resulted in the establishment of a special governmental body – the Ministry of the Diaspora of the Armenian Republic.

The financial reports are then induced by a shift in foreign policy, corresponding with Armenia joining the Convention. These changes have influenced the Ministry of Culture and demanded restructuring within it.

However, whilst the financial reports are not the outputs of the implementation of the Convention on transparency and openness they reflect the departmental and internal way of operation. Let us return to the report on integration of culture in the process of stable development with the strategy of cultural development in 2008-2013 “with active participation of the general public and professionals”. What actually happened? The General Prosecutor’s Office initiated legal proceedings against advisors to the Minister of Culture on 5 February 2010, accusing them of misconduct and misappropriation. One advisor was also the head of the Legal and Inspecting Department of the Ministry and signed a contract on services about legal documents for the Ministry. On the next day, the Minister declared he was innocent: “The Armenian Ministry of Culture approached the Agency for State Supplies in conformity with the law and asked it to organise a tender. However, nobody registered for the tender and it was cancelled. Then a contract with a specific person was signed in conformity with the law. The performance of the contract allowed adoption of the documents concerning the Strategy of the Development of Cultural Policy in 2008-2013 and other proposals.”

We can see that it is the exact cultural development strategy as in the report. In this case, we are not concerned about the misconduct but about the quality of legal documents drafts, especially the Strategy of the Development of Cultural Policy of the Republic of Armenia in 2008-2013, provided that the documents were submitted. In any case, if the report reflects positive changes linked to Convention conditions, its implementation is likely to be problematic in the long run. The report includes known facts about the policy of integration of culture as a necessary element for steady economic development and the development of the cultural industry. Changes in the field will be probably connected with the development of the political system in Armenia towards democratisation and the establishment of an actual civic society. This is the trend that UNESCO had in mind when spreading the Convention of the The Protection and Promotion of Cultural Expressions in the world.



**Nazareth Karoyan** is art critic, free-lance curator and founder and director of ICA. Ever since the 1980s, he has contributed actively to the formation of the contemporary art scene in Armenia. He was affiliated with group the Black Square, and was the co-founder of the 3rd floor movement. Karoyan also initiated several private art galleries in Armenia as well as the first Armenian contemporary art periodical, In Vitro. 2005-2013 he was one of founders and first president of AI-CA-Armenia. Karoyan was the curator of around twenty exhibitions in Armenia and abroad. Last one was the National Pavilion of Armenia in Venice Biennale at 2011. He is among the initiators of the Summer Seminars for Art Curators and the two-year Program for Critical and Curatorial Studies in Yerevan. As an art critic Karoyan's interests focus on the problems of institutionalization of contemporary art, cooperation with Europe and representation of socio-political contexts in contemporary art.



# Challenges, Opportunities and Tools Filling the 2005 Convention on the Diversity of Cultural Expressions with Life

by Anna Steinkamp



The UNESCO's Convention on the The Protection and Promotion of the Diversity of Cultural Expressions is a complex tool to promote cultural diversity, cultural participation and cooperative cultural governance. Stakeholders such as governments, civil society or cultural practitioners are challenged by the task of translating the broad political ideas contained in this international legal instrument into ground realities. Nonetheless, the Convention's immediate and long-term objectives can only be achieved through the active involvement of all its stakeholders. The Convention offers a contemporary platform for international cooperation, the shaping of cultural landscapes for artistic and cultural diversity beyond national boundaries and preferential treatment of cultural goods and services from the so-called 'developing countries'.

This article outlines challenges which stakeholders face when it comes to implement this Convention. It highlights the opportunities that this instrument offers and presents selected practical tools, programmes and networks from relevant fields of the Convention. Finally, it gives insight into German experiences on how to work with this Convention.

## **Opportunities through the Convention**

The 2005 UNESCO Convention on the The Protection and Promotion of the Diversity of Cultural Expressions, hereinafter referred to as the Convention, is not only the most recent cultural convention of UNESCO but also the one with the broadest focus and field of application. This is the reason why it can be considered as the "Magna Charta" of cultural policy. It is shaping the "rules of the game" for globalisation, and points the way towards securing the diversity of cultural goods, services and exchange in the 21<sup>st</sup> century. It is the only legal instrument that focuses on creating a fruitful environment for the creation, production, dissemination and enjoyment of cultural expressions. It therefore



not only concerns artists, cultural professionals and practitioners but also all citizens worldwide.

The Convention is the first UNESCO Convention to deal with contemporary policies for diversity, cooperation and development, instead of cultural heritage. It was adopted in 2005 “because the international community signalled the urgency for the implementation of international law that would recognise the distinctive nature of cultural goods, services and activities as vehicles of identity, values and meaning; that while cultural goods, services and activities have important economic value, they are not mere commodities or consumer goods that can only be regarded as objects of trade.”<sup>7</sup>

Registered under international law, the Convention is a legally-binding instrument for its states parties. As of February 2014, 133 states and the European Union have committed themselves to the principles and rules defined in the Convention. Compared to other legal instruments, this number is remarkably high only eight years after its adoption and reflects the political dynamic and will lying behind the Convention’s objectives.

Beyond the Parties to the Convention, other non-governmental stakeholders have also organised themselves. For them, the Convention means a strong and internationally recognized *argumentaire* and document of reference for their work and activities in the field of contemporary art, international cultural exchange, cultural development and creative economies. The Convention is so far the only international instrument that dedicated a specific article to the role of civil society:

“Parties acknowledge the fundamental role of civil society in protecting and promoting the diversity of cultural expressions. Parties shall encourage the active participation of civil society in their efforts to achieve the objectives of this Convention.”<sup>8</sup>

In so doing, it explicitly opens a platform for civil society action and for dialogue. Civil society players have a fix place in the statutory meetings of the Convention as observers but also as watch dogs in their circle of influence, be it at local, national, regional or international level.

Besides being a window of opportunity for Parties to ensure the right to cultural policies and protecting and promoting their own cultural expressions, the Convention highlights the needs for and benefits of international cooperation:

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<sup>7</sup>Source : [www.unesco.org/new/en/culture/themes/cultural-diversity/diversity-of-cultural-expressions/the-convention/what-is-the-convention/](http://www.unesco.org/new/en/culture/themes/cultural-diversity/diversity-of-cultural-expressions/the-convention/what-is-the-convention/)

<sup>8</sup> Article 11 of the Convention.



“Parties shall endeavour to strengthen their bilateral, regional and international cooperation for the creation of conditions conducive to the promotion of the diversity of cultural expressions [...]”<sup>9</sup>

Special attention is paid to international cooperation for development:

“Parties shall endeavour to support cooperation for sustainable development and poverty reduction, especially in relation to the specific needs of developing countries, in order to foster the emergence of a dynamic cultural sector [...]”<sup>10</sup>

In the spirit of the Convention international cooperation is not only considered to be North-South cooperation but also North-South-South and especially South-South cooperation.

Not only through its cooperative approach but also with regard to its practical implementation, the Convention triggers a community of practice around its values and objectives. This became very clear when drafting the first Periodic Reports<sup>11</sup>. Since the scope of the Convention is respectively broad, various ministries are of relevance. Accordingly, inter-ministerial cooperation is required for drafting the Report. Moreover, the Reports should be consulted with civil society representatives in the respective country.

Another example for the emergence of communities of practice around the 2005 Convention, are the civil society networks at regional and international level that, sometimes in cooperation with the National Point of Contacts of this Convention, the UNESCO National Commissions and/or concerned National Ministries or other governmental actors, are involved in different activities of the Convention, such as the statutory meeting, the International Fund for Cultural Diversity (IFCD) or the joint Cultural Governance programme of UNESCO and EU. These communities of practice enable constant peer review and consultation on current debates relevant for the implementation of the Convention, as the negotiations for a Transatlantic Trade and Investment Partnership (TTIP) between the US and the EU have shown since 2013. In such complex situations, networks and international cooperation matter to ensure coherence of international law and national self-commitments.

This cooperative approach that lies at the heart of the Convention means also a change of perspective(s) towards more cooperative policies for cultural diver-

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<sup>9</sup> Article 12 of the Convention.

<sup>10</sup> Article 14 of the Convention.

<sup>11</sup> Every four years, Parties to the Convention “provide appropriate information [...] on measures taken to protect and promote the diversity of cultural expressions within their territory and at the international level” (Article 9 of the Convention).



sity, beyond the traditional cultural policy scope. It also means viewing cultural activities within a wider picture of sustainable development and social inclusion.

### **Challenges of implementing the Convention**

What is on the one hand an opportunity and potential source for innovation means on the other hand a challenge to known and accustomed practices. The before mentioned inter-ministerial cooperation is an example for such a challenge which is rooted in the fact that ministries are built to work in a traditional sectorial and disciplinary way. An effective implementation of the Convention, however, requires expertise and competence from various ministries. This is for example the case when promoting artist mobility which requires the cooperation of the cultural ministries as well as of internal and external affairs. Another example is the thematic approach of culture and development – two discourses that have been led separately, even though international debates have tried to link them for several decades already. Often, these two fields of action lie in the responsibility of different agencies and ministries which means not only bridging the two discourses but also bridging institutions.

Due to its interdisciplinary nature and broad scope, implementing the Convention requires a clear understanding and complex thinking of current global flows, discourses and interconnectedness of vectors that determines sustainable development, social coherence and inclusion.

Therefore, technical capacity is crucial which still has to be built to bundle relevant knowledge necessary for the implementation of the Convention, e.g. through new approaches in research or through effective National Point of Contacts: National Points of Contacts, as mentioned in Article 9 of the Convention, are to build capacities, ensure transparency, share and exchange relevant information. For an effective implementation, a well-staffed and trained National Point of Contact is crucial, especially with regard to the complex nature of the Convention.

### **The Convention in Action: Tools and Measures**

Despite these challenges and thanks to the platform for cooperation, the Convention has inspired an astonishingly large number of concrete activities and programmes since its entering into force in March 2007.

### **Good practices**

Through the instruments of the Convention itself, a pool of good, inspiring and innovative practices has been created. Through the International Fund for Cultural Diversity (IFCD) 71 projects from 43 developing countries totalling US\$ 4.6



million have been funded in four years (2011–2013). The fund not only provides seed money to cultural diversity actors in developing countries, and fosters international cooperation among international NGOs. At the same time it also gives others stakeholders an idea what the Convention means in concrete terms, broken down to practical activities.<sup>12</sup>

By analysing the currently 65 periodic reports submitted by 65 Parties to the Convention, further innovative examples have been identified; examples that were not all necessarily inspired by the Convention, but which however represent a concrete step towards implementing the Convention. The examples are featured on the Convention's website<sup>13</sup> and are grouped around the key thematic areas of the Convention:

1. Cultural policies and measures
2. International cooperation
3. Preferential treatment for developing countries
4. Integration of culture in sustainable development
5. Involvement of civil society.

To strengthen the system of governance for culture in developing countries and to reinforce the role of culture as a vector for sustainable development and poverty reduction, the European Union and UNESCO have initiated a technical assistance programme for developing countries in 2011. 13 technical missions have been carried out in 2011 and 2012. Local or national governments have been advised by international experts on how to set up structures or policies in favour of cultural diversity for sustainable development. As one part of this programme, UNESCO created a pool of international experts that carried out these missions. Moreover, this pool is a relevant source of expertise and knowledge for all stakeholders of the Convention.

## **Networks**

Networks are a relevant and contemporary form of organising people's collective action and are a more structured form of communities of practice. Social networks, e.g. policy networks or civil society networks, are gaining more and more importance as proper actors of governance. Civil society now plays a bigger role

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<sup>12</sup> See <http://www.unesco.org/new/en/culture/themes/cultural-diversity/diversity-of-cultural-expressions/international-fund/>.

<sup>13</sup> See <http://www.unesco.org/culture/cultural-diversity/2005convention/en/periodicreport/good-practices/>



in global governance than ever before, as affirmed in Article 11 of the Convention. Networks are “about civil society taking responsibility for itself. Cultural policies, like networks, are not ends in themselves, but vehicles to achieve a greater good” (van Graan 2011: 188) such as working towards a more effective and sustainable implementation of the Convention.

Several civil society networks, of different kinds, have formed around the 2005 Convention. Two of them are shortly presented in the following.

### **The international U40 Network “Cultural Diversity 2030”**

Young people play a crucial role when it comes to the sustainable management of the diversity of cultural expressions. They are more dynamic, daring, innovative and communicative. This is the reason why the German Commission for UNESCO initiated a process in 2007 to involve young experts under 40 into the international debate on the 2005 Convention. Meanwhile, this initiative has – step by step – led to the formation of the international U40 Network. It connects culture experts from all over the world. As a platform for capacity building, innovative ideas, information and knowledge sharing it ultimately fosters a better understanding and implementation of the Convention.

The network aims at exchanging good-practice and knowledge, empowering young experts and building upon their capacities in the field of UNESCO’s 2005 Convention. As such, the network is unique in its kind. It is of strong substance and has highly motivated members, but struggles with leadership, project-based initiatives and has almost no financial resources.

Nevertheless, through creative spirits, personal engagement and innovative partnerships, the U40 Network was the first to compile good practices on how to implement the Convention: “Mapping Cultural Diversity – Good Practices from Around the Globe” was published as a project of the U40 Network by the German Commission for UNESCO and the Asia-Europe Foundation in November 2010. Edited five years after the successful adoption of the Convention the brochure on good practices contributes to the information sharing foreseen by the Convention, and helps to assess the global situation of diversity of cultural expressions.<sup>14</sup>

### **Coalitions for Cultural Diversity**

When the negotiation of the Convention started in 2003, worldwide civil society movements followed this process actively. Some of these movements gathered forces in so called “Coalitions for Cultural Diversity”. The International Federa-

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<sup>14</sup>Download from [www.u40net.org/what-we-do/publications](http://www.u40net.org/what-we-do/publications).



tion of Coalitions for Cultural Diversity (IFCCD) is the global umbrella organisation of currently 43 national coalitions for cultural diversity representing almost all world regions. IFCCD was founded in 2007 following the preceding International Liaison Committee of Coalitions that was assembled in 2003 to contribute to the drafting of the 2005 UNESCO Convention from the perspective of civil society. National coalitions for cultural diversity are civil society platforms that work towards the promotion and effective implementation of the Convention at national level. Their members comprise mostly professional organisations in the cultural field, but also individual culture experts. In some regions, such as Africa or Europe, in addition to IFCCD, there are regional networks of these coalitions. IFCCD is therefore a network of networks.

### **Experiences from Germany**

In Germany, the German Commission for UNESCO has been appointed National Point of Contact for the 2005 Convention by the Federal Government in 2007. This appointment went hand in hand with a financial support to put the Commission in a position to deliver this task properly. Moreover, the German Commission for UNESCO initiated and coordinates the German Coalition for Cultural Diversity as well as the international U40 Network. This combination allows for synergies and more efficiency when executing different tasks. In the following, three examples of this work are presented.

### **White Paper “Shaping Cultural Diversity”**

The White Paper “Shaping Cultural Diversity” is a project of the Federal Coalition for Cultural Diversity, and was compiled by more than sixty experts in 2009; two years after Germany had ratified the Convention. It contains six thematic chapters. Each chapter concludes with political recommendations for action for German and European cultural policies; for cities and local governments; for international co-operation; for the independent culture and creative economy; for media diversity; and for cultural education. In each of these areas of action, the following measures are identified to aid the implementing the Convention: public and institutional awareness-raising, the education and training of relevant professional staff including management, inter-disciplinary research and knowledge-sharing, and empirically supported monitoring of the frameworks for cultural diversity. The objectives and instruments of the Convention have been legally binding for the Federal Government, the *Länder* (states), cities, and local governments since ratification by the Federal Republic of Germany in March 2007. The White Paper is a hand book for all actors in charge for the implementation – governmental and civil society wise.



## **Kaleidoscope of the Diversity of Cultural Expressions**

As a contribution of civil society to the first German periodic report in 2012, the project “Kaleidoscope of the Diversity of Cultural Expressions” gathered projects, initiatives and measures that mirror the diversity of cultural expressions and the implementation of the Convention in Germany: Which chances offers the Convention in Germany? How was it implemented in and through Germany since its ratification? What are the outcomes? What are challenges and weaknesses? How can those be overcome?

Under the motto “Starting to monitor – Learning from experience” associations, groups and players from civil society, publicly financed organisations and institutions as well as political stakeholders were called upon to send in examples that act in accordance with the Convention, persuade and inspire others to replicate. The project aims at demonstrating Germany’s commitment in implementing the Convention. The Kaleidoscope of the Diversity of Cultural Expressions reflects the colourful spectrum of initiatives, measures and projects: successful ones, practices that did not work well; it points out missing structures as well as frameworks that help to foster further action.<sup>15</sup>

### **Action Plan 2013–2016 “Diversity. Cooperation. Action”**

On the occasion of the World Day of Cultural Diversity in May 2013 the German Commission for UNESCO has published the action plan ‘Diversity. Cooperation. Action’ for the further implementation of the Convention on the Diversity of Cultural Expressions in and through Germany during the period of 2013 to 2016. This roadmap proposes recommendations for action from a civil society perspective – based on the evaluation of the first periodic report from 2012. The action plan has been drafted and consulted during a one-year process through the German Federal Coalition for Cultural Diversity, the Programme Committee for Culture of the German Commission for UNESCO and the Advisory Committee of the German National Point of Contact for the 2005 Convention. It provides impetus for a more effective cooperation of those responsible of the Convention’s implementation regarding the ten following aspects: 1) International Cooperation and the Strategic Contribution of Culture to Development, 2) Intensifying the European Debate, 3) The Role of Public Service Broadcasters and Media in Protecting and Promoting the Diversity of Cultural Expressions, 4) Preferential Treatment for Artists and Cultural Professionals and Practitioners from Developing Countries, 5) Mobility of Artists, 6) Culture and Sustainable Development Strategies, 7) Digi-

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<sup>15</sup> See <http://www.unesco.de/kaleidoskop.html?&L=1>.



tal Diversity- How can it work?, 8) Evaluate and Continue the Kaleidoscope of Relevant Practice, 9) Impact Monitoring – Data and Facts, 10) German Contribution to the International Fund for Cultural Diversity.

### **Conclusion**

The short overview on opportunities, challenges, tools and measures with regard to the implementation of the 2005 UNESCO Convention, can be summarised through the following three words: Cooperate, communicate and join efforts. It will depend on these three abilities of the Convention's stakeholder at local, national and international level, whether the Convention will continue to unfold its potential for a more diverse world.



## Sources and resources

Official Website of the 2005 Convention: [www.unesco.org/new/en/culture/themes/cultural-diversity/diversity-of-cultural-expressions/the-convention/](http://www.unesco.org/new/en/culture/themes/cultural-diversity/diversity-of-cultural-expressions/the-convention/)

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Website of the international U4o Network of young experts: [www.u4onet.org](http://www.u4onet.org)



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# Each Small Step Is Important!

## Interview with Birgit Ellinghaus

by Jana Návratová



*JN: During the Workshop on the methods and system of the implementation of the Convention on the The Protection and Promotion of the Diversity of Cultural Expressions held in Prague you presented the German Coalition for Cultural Diversity. Can you kindly explain the mission of this organisation?*

BE: To define the German position on the Convention on the The Protection and Promotion of the Diversity of Cultural Expressions, the German Commission for UNESCO in early 2004 established in cooperation with civil society the Nationwide Coalition for Cultural Diversity. Since then it has accompanied the work on the UNESCO Convention. In the Federal Coalition diversity experts from the field of culture, various associations, political parties, economists, local authorities, public bodies, scientific research and journalism are all represented.

The Federal Government ratified the Convention on 12 March 2007. To give life to the Convention, there is a need for intensive academic curriculum debate. Here experiences and ideas from civil society are needed.

Since its ratification the Nationwide Coalition for Cultural Diversity has drafted ideas things to come for the federal government, states, municipalities and cultural operators related to the 2005 Convention. It accompanies with constructive criticism the implementation nationwide, on the European and international level, including through the preparation of recommendations in the White Paper 2009, the Action Point Plan 2013–2016, as well as through contributions to the first implementation report of the Federal Republic of Germany, 2012.

The Coalition for Cultural Diversity creates a public response to cultural interests. Knowledge of the scope and limits of the international legal instrument on cultural diversity will be disseminated and deepened. A further objective is to provide advice and evaluate public policies and regulations. In addition, impetus for the design and development of the culture conditions should be given.



*JN: What you think is the role of civic society in implementing the Convention on the Diversity of Cultural Expressions?*

BE: The role of civil society in implementing process is to involve (besides the Federal Government, the *Länder*, grant-giving public foundations, municipalities, cultural institutions) all stakeholders who hold a particular responsibility and /or a particular ability to take action: specialist civil society associations, civil society partners organised in other platforms, private foundations, the scientific community, cultural intermediaries and implementing organisations of development cooperation, cultural producers, companies in the cultural industry, etc.

*JN: Could you describe how the implementation process of the Convention on the Diversity of Cultural Expressions took place in Germany?*

BE: It has been a long and complex process from the first debates until today. The documentation of the themes and work of the German Coalition for Cultural Diversity in the past 10 years gives a good/real picture of how the implementation process advanced slowly - and is still underway: to influence the balance of power between culture and trade for the benefit of sustainable cultural (self-)development and to boost freedom of choice regarding artistic and cultural expressions;

- to foster local/regional (self-)development and democratic self-governance, while also correcting the imbalances of the global market, in particular with regard to music, books, films, visual arts, graphic services, IT, games, fashion and other branches of the artistic and creative industries;
- to co-produce and co-distribute products and services of artistic and cultural expressions;
- to create knowledge partnerships, as well as granting preferential treatment to increase mobility.

*JN: The Czech Republic signed the Convention much later than Germany, and that is maybe why the content and meaning of this document is little known to even our country's cultural and intellectual circles. How did you approach the task to spread awareness about this matter? For example, was there any federal campaign in place?*

BE: Here are three examples of campaigns that I had the pleasure to take part in as a civil society member:



## 1. White Paper Campaign

“The rules and regulations of the UNESCO Convention have been legally binding for the German Federal Government, the *Länder* (states), cities and local governments since March 2007. The Federal Coalition for Cultural Diversity (Bundesweite Koalition Kulturelle Vielfalt), which has been following the negotiation process since 2004, agreed upon the compilation of a civil society White Paper. The White Paper is a first contribution from civil society to the discussion. Collaborations on the White Paper project took place in phases: active participation in the 7th Consultation of the Federal Coalition for Cultural Diversity) in Düsseldorf, in May 2009;

- collaboration in thematically-organised working groups;
- development of draft documents;
- participation in the final session in Bonn, in November 2009.

After the publishing of the White Paper in 2010, a campaign started under the umbrella of the Federal Coalition for Cultural Diversity to communicate the UNESCO Convention on a broad basis, to make good political and real-world examples visible, and to develop concepts for the promotion and the Protection of cultural diversity. The White Paper’s recommendations for action are addressed to the players and stakeholders bearing political responsibility for the the Protection and promotion of diversity of cultural expressions and/or who have the particular ability to take action.

It was compiled by more than 60 experts. It contains six thematic chapters. Each chapter concludes with political recommendations for action for German and European cultural policies; for cities and local governments; for international co-operation; for the independent culture and creative economy; for media diversity; and for cultural education. In each of these areas of action, the following measures are needed to implement the objectives of the Convention: public and institutional awareness-raising; the education and training of relevant professional staff including management, inter-disciplinary research and knowledge-sharing; and empirically supported monitoring of the frameworks for cultural diversity.



## **2. Campaign “Mapping Cultural Diversity” by the civil society in Germany: Kaleidoskop der Vielfalt kultureller Ausdrucksformen, 2012** ([www.unesco.de/kaleidoskop.html](http://www.unesco.de/kaleidoskop.html))

Civil society actors, associations and groups, public-funded organisations and institutions, and policymakers submitted examples that act in the spirit of the UNESCO Convention on the Diversity of Cultural Expressions, to persuade, inspire and encourage imitation. The point is to show the commitment in Germany in relation to the Convention on the Diversity of Cultural Expressions.

The Kaleidoscope of the diversity of cultural expressions is intended to reflect the colourful range of initiatives, measures and projects – successful and less successful to non-functioning practice; missing and hindering to beneficial patterns and frameworks.

Examples concern the following areas:

- policies, programmes and structures in the fields of culture, economics, media, IT technologies, etc.
- promotion and the Protection of cultural expressions: visual, performing arts, cultural education, cultural journalism, access to art and culture
- international cooperation: mobility of artists, working with arts and cultural managers from developing countries, capacity-building in the field of management and technology transfer, support of independent cultural and creative industries, technical and financial support, co-production and distribution
- capacity building: professionalization of the arts and cultural sector, networking, information and knowledge transfer
- culture and development: Integration of culture in development policies and projects
- information exchange and analysis: collection and dissemination of data and information on conditions and the situation of the diversity of cultural expressions, support for transparency and accountability at the administrative level, research
- places of cultural diversity

Myself, I contributed with my team the research and the database «Globale Musik in Deutschland – Global music in Germany» to the area of information exchange and analysis (see [www.unesco.de/6798.html](http://www.unesco.de/6798.html); [www.globale-musik.de](http://www.globale-musik.de)).



### **3. Action Plan 2013–2016 Campaign (see attached “Aktionspunkteplan”)**

After Germany’s first periodical report in 2013, the Action Plan 2013–2016 had been defined. It outlines 10 objectives formulated by experts from civil society with the aim of implementing the Convention over the next four years. The working paper aims to provide an impetus for improved cooperation between the various bodies responsible for implementation. This is the actual ongoing process and the 10 objectives are in the focus of the debate in the upcoming 12. Meeting of the German Coalition for Cultural Diversity on 22–23.05.2014 in Mannheim.

*JN: The comprehensive nature of the Convention raises the question – where and how to start asserting its intentions? What is your advice to us as for the level of civic initiatives – what shall we start addressing on this level?*

Through the various best practice examples of how to act in the spirit of the UNESCO Convention, which had been compiled by Coalitions for Cultural Diversity worldwide, you might get inspired for the implementation of the Convention in your country / in your field of art / in your city / in your association or group, etc. I would like to encourage you to find out yourself your next steps to create sustainable self-development and democratic self-governance contributions to the aim of the Convention. Each small step is important!



**Birgit Ellinghaus** has a long record of work in culture and music, supporting, recording, presenting and touring artists from all over the world. She has worked with exiled musicians, directed cultural centres and since 1989 she is the founding director of the arts management agency alba KULTUR. As an advisor she has worked with the NRW Ministry of Culture, various German city councils, the Goethe Institute and many other music and cultural institutions. She is the head of network for Klangkosmos NRW – the network of global music in the Rhine-Ruhr region in Germany (over 1,500 concerts since the year 2000) and a mentor and/or lecturer for colleges and universities in management programmes. In 2009, she was appointed by the German UNESCO Commission as member of the Advisory Board in the National Committee of Culture. Since 2013 Birgit has been an extraordinary member of the “Institut for World Music and Transcultural Studies IWTM” of “Hochschule für Musik und Tanz Köln.”



*Convention on the Protection and Promotion  
of the Diversity of Cultural Expressions*



# CONVENTION

## on the Protection and Promotion of the Diversity of Cultural Expressions

### Paris, 20 October 2005



The General Conference of the United Nations Educational, Scientific and Cultural Organization, meeting in Paris from 3 to 21 October 2005 at its 33rd session,

*Affirming* that cultural diversity is a defining characteristic of humanity,

*Conscious* that cultural diversity forms a common heritage of humanity and should be cherished and preserved for the benefit of all,

*Being aware* that cultural diversity creates a rich and varied world, which increases the range of choices and nurtures human capacities and values, and therefore is a mainspring for sustainable development for communities, peoples and nations,

*Recalling* that cultural diversity, flourishing within a framework of democracy, tolerance, social justice and mutual respect between peoples and cultures, is indispensable for peace and security at the local, national and international levels,

*Celebrating* the importance of cultural diversity for the full realization of human rights and fundamental freedoms proclaimed in the Universal Declaration of Human Rights and other universally recognized instruments,

*Emphasizing* the need to incorporate culture as a strategic element in national and international development policies, as well as in international development cooperation, taking into account also the United Nations Millennium Declaration (2000) with its special emphasis on poverty eradication,



*Taking into account* that culture takes diverse forms across time and space and that this diversity is embodied in the uniqueness and plurality of the identities and cultural expressions of the peoples and societies making up humanity,

*Recognizing* the importance of traditional knowledge as a source of intangible and material wealth, and in particular the knowledge systems of indigenous peoples, and its positive contribution to sustainable development, as well as the need for its adequate protection and promotion,

*Recognizing* the need to take measures to protect the diversity of cultural expressions, including their contents, especially in situations where cultural expressions may be threatened by the possibility of extinction or serious impairment,

*Emphasizing* the importance of culture for social cohesion in general, and in particular its potential for the enhancement of the status and role of women in society,

*Being aware* that cultural diversity is strengthened by the free flow of ideas, and that it is nurtured by constant exchanges and interaction between cultures,

*Reaffirming* that freedom of thought, expression and information, as well as diversity of the media, enable cultural expressions to flourish within societies,

*Recognizing* that the diversity of cultural expressions, including traditional cultural expressions, is an important factor that allows individuals and peoples to express and to share with others their ideas and values,

*Recalling* that linguistic diversity is a fundamental element of cultural diversity, and *reaffirming* the fundamental role that education plays in the protection and promotion of cultural expressions,

*Taking into account* the importance of the vitality of cultures, including for persons belonging to minorities and indigenous peoples, as manifested in their freedom to create, disseminate and distribute their traditional cultural expressions and to have access thereto, so as to benefit them for their own development,

*Emphasizing* the vital role of cultural interaction and creativity, which nurture and renew cultural expressions and enhance the role played by those involved in the development of culture for the progress of society at large,

*Recognizing* the importance of intellectual property rights in sustaining those involved in cultural creativity,

*Being convinced* that cultural activities, goods and services have both an economic and a cultural nature, because they convey identities, values and meanings, and must therefore not be treated as solely having commercial value,

*Noting* that while the processes of globalization, which have been facilitated by the rapid development of information and communication technologies, afford unprecedented conditions for enhanced interaction between cultures, they also represent a challenge for cultural diversity, namely in view of risks of imbalances between rich and poor countries,

*Being aware* of UNESCO's specific mandate to ensure respect for the diversity of cultures and to recommend such international agreements as may be necessary to promote the free flow of ideas by word and image,

*Referring* to the provisions of the international instruments adopted by UNESCO relating to cultural diversity and the exercise of cultural rights, and in particular the Universal Declaration on Cultural Diversity of 2001, *Adopts* this Convention on 20 October 2005.

## **I. Objectives and guiding principles**

### **Article 1 - OBJECTIVES**

The objectives of this Convention are:

- (a) to protect and promote the diversity of cultural expressions;
- (b) to create the conditions for cultures to flourish and to freely interact in a mutually beneficial manner;
- (c) to encourage dialogue among cultures with a view to ensuring wider and balanced cultural exchanges in the world in favour of intercultural respect and a culture of peace;
- (d) to foster interculturality in order to develop cultural interaction in the spirit of building bridges among peoples;
- (e) to promote respect for the diversity of cultural expressions and raise awareness of its value at the local, national and international levels;
- (f) to reaffirm the importance of the link between culture and development for all countries, particularly for developing countries, and to support ac-

tions undertaken nationally and internationally to secure recognition of the true value of this link;

- (g) to give recognition to the distinctive nature of cultural activities, goods and services as vehicles of identity, values and meaning;
- (h) to reaffirm the sovereign rights of States to maintain, adopt and implement policies and measures that they deem appropriate for the protection and promotion of the diversity of cultural expressions on their territory;
- (i) to strengthen international cooperation and solidarity in a spirit of partnership with a view, in particular, to enhancing the capacities of developing countries in order to protect and promote the diversity of cultural expressions.

## **Article 2 – GUIDING PRINCIPLES**

### **1. Principle of respect for human rights and fundamental freedoms**

Cultural diversity can be protected and promoted only if human rights and fundamental freedoms, such as freedom of expression, information and communication, as well as the ability of individuals to choose cultural expressions, are guaranteed. No one may invoke the provisions of this Convention in order to infringe human rights and fundamental freedoms as enshrined in the Universal Declaration of Human Rights or guaranteed by international law, or to limit the scope thereof.

### **2. Principle of sovereignty**

States have, in accordance with the Charter of the United Nations and the principles of international law, the sovereign right to adopt measures and policies to protect and promote the diversity of cultural expressions within their territory.

### **3. Principle of equal dignity of and respect for all cultures**

The protection and promotion of the diversity of cultural expressions presuppose the recognition of equal dignity of and respect for all cultures, including the cultures of persons belonging to minorities and indigenous peoples.

### **4. Principle of international solidarity and cooperation**

International cooperation and solidarity should be aimed at enabling countries, especially developing countries, to create and strengthen their means of cultural expression, including their cultural industries, whether nascent or established, at the local, national and international levels.



## **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, which individuals and peoples have the fundamental right to participate in and enjoy.

## **6. Principle of sustainable development**

Cultural diversity is a rich asset for individuals and societies. The protection, promotion and maintenance of cultural diversity are an essential requirement for sustainable development for the benefit of present and future generations.

## **7. Principle of equitable access**

Equitable access to a rich and diversified range of cultural expressions from all over the world and access of cultures to the means of expressions and dissemination constitute important elements for enhancing cultural diversity and encouraging mutual understanding.

## **8. Principle of openness and balance**

When States adopt measures to support the diversity of cultural expressions, they should seek to promote, in an appropriate manner, openness to other cultures of the world and to ensure that these measures are geared to the objectives pursued under the present Convention.

## **II. Scope of application**

### **Article 3 – SCOPE OF APPLICATION**

This Convention shall apply to the policies and measures adopted by the Parties related to the protection and promotion of the diversity of cultural expressions.

## **III. Definitions**

### **Article 4 – DEFINITIONS**

For the purposes of this Convention, it is understood that:

#### **1. Cultural diversity**

“Cultural diversity” refers to the manifold ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies. Cultural diversity is made manifest not only through the

varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used.

## **2. Cultural content**

“Cultural content” refers to the symbolic meaning, artistic dimension and cultural values that originate from or express cultural identities.

## **3. Cultural expressions**

“Cultural expressions” are those expressions that result from the creativity of individuals, groups and societies, and that have cultural content.

## **4. Cultural activities, goods and services**

“Cultural activities, goods and services” refers to those activities, goods and services, which at the time they are considered as a specific attribute, use or purpose, embody or convey cultural expressions, irrespective of the commercial value they may have. Cultural activities may be an end in themselves, or they may contribute to the production of cultural goods and services.

## **5. Cultural industries**

“Cultural industries” refers to industries producing and distributing cultural goods or services as defined in paragraph 4 above.

## **6. Cultural policies and measures**

“Cultural policies and measures” refers to those policies and measures relating to culture, whether at the local, national, regional or international level that are either focused on culture as such or are designed to have a direct effect on cultural expressions of individuals, groups or societies, including on the creation, production, dissemination, distribution of and access to cultural activities, goods and services.

## **7. Protection**

“Protection” means the adoption of measures aimed at the preservation, safeguarding and enhancement of the diversity of cultural expressions. “Protect” means to adopt such measures.



## **8. Interculturality**

“Interculturality” refers to the existence and equitable interaction of diverse cultures and the possibility of generating shared cultural expressions through dialogue and mutual respect.

## **IV. Rights and obligations of Parties**

### **Article 5 – GENERAL RULE REGARDING RIGHTS AND OBLIGATIONS**

1. The Parties, in conformity with the Charter of the United Nations, the principles of international law and universally recognized human rights instruments, reaffirm their sovereign right to formulate and implement their cultural policies and to adopt measures to protect and promote the diversity of cultural expressions and to strengthen international cooperation to achieve the purposes of this Convention.

2. When a Party implements policies and takes measures to protect and promote the diversity of cultural expressions within its territory, its policies and measures shall be consistent with the provisions of this Convention.

### **Article 6 – RIGHTS OF PARTIES AT THE NATIONAL LEVEL**

1. Within the framework of its cultural policies and measures as defined in Article 4.6 and taking into account its own particular circumstances and needs, each Party may adopt measures aimed at protecting and promoting the diversity of cultural expressions within its territory.

2. Such measures may include the following:

- (a) regulatory measures aimed at protecting and promoting diversity of cultural expressions;
- (b) measures that, in an appropriate manner, provide opportunities for domestic cultural activities, goods and services among all those available within the national territory for the creation, production, dissemination, distribution and enjoyment of such domestic cultural activities, goods and services, including provisions relating to the language used for such activities, goods and services;
- (c) measures aimed at 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;

- (d) measures aimed at providing public financial assistance;
- (e) measures aimed at encouraging non-profit organizations, as well as public and private institutions and artists and other cultural professionals, to develop and promote the free exchange and circulation of ideas, cultural expressions and cultural activities, goods and services, and to stimulate both the creative and entrepreneurial spirit in their activities;
- (f) measures aimed at establishing and supporting public institutions, as appropriate;
- (g) measures aimed at nurturing and supporting artists and others involved in the creation of cultural expressions;
- (h) measures aimed at enhancing diversity of the media, including through public service broadcasting.

### **Article 7 - MEASURES TO PROMOTE CULTURAL EXPRESSIONS**

1. Parties shall endeavour to create in their territory an environment which encourages individuals and social groups:

- (a) to create, produce, disseminate, distribute and have access to their own cultural expressions, paying due attention to the special circumstances and needs of women as well as various social groups, including persons belonging to minorities and indigenous peoples;
- (b) to have access to diverse cultural expressions from within their territory as well as from other countries of the world.

2. Parties shall also endeavour to recognize the important contribution of artists, others involved in the creative process, cultural communities, and organizations that support their work, and their central role in nurturing the diversity of cultural expressions.

### **Article 8 - MEASURES TO PROTECT CULTURAL EXPRESSIONS**

1. Without prejudice to the provisions of Articles 5 and 6, a Party may determine the existence of special situations where cultural expressions on its territory are at risk of extinction, under serious threat, or otherwise in need of urgent safeguarding.

2. Parties may take all appropriate measures to protect and preserve cultural expressions in situations referred to in paragraph 1 in a manner consistent with the provisions of this Convention.

3. Parties shall report to the Intergovernmental Committee referred to in Article 23 all measures taken to meet the exigencies of the situation, and the Committee may make appropriate recommendations.

### **Article 9 – INFORMATION SHARING AND TRANSPARENCY**

Parties shall:

- (a) provide appropriate information in their reports to UNESCO every four years on measures taken to protect and promote the diversity of cultural expressions within their territory and at the international level;
- (b) designate a point of contact responsible for information sharing in relation to this Convention;
- (c) share and exchange information relating to the protection and promotion of the diversity of cultural expressions.

### **Article 10 – EDUCATION AND PUBLIC AWARENESS**

Parties shall:

- (a) encourage and promote understanding of the importance of the protection and promotion of the diversity of cultural expressions, inter alia, through educational and greater public awareness programmes;
- (b) cooperate with other Parties and international and regional organizations in achieving the purpose of this article;
- (c) endeavour to encourage creativity and strengthen production capacities by setting up educational, training and exchange programmes in the field of cultural industries. These measures should be implemented in a manner which does not have a negative impact on traditional forms of production.

### **Article 11 – PARTICIPATION OF CIVIL SOCIETY**

Parties acknowledge the fundamental role of civil society in protecting and promoting the diversity of cultural expressions. Parties shall encourage the active participation of civil society in their efforts to achieve the objectives of this Convention.

### **Article 12 – PROMOTION OF INTERNATIONAL COOPERATION**

Parties shall endeavour to strengthen their bilateral, regional and international cooperation for the creation of conditions conducive to the promotion of the diversity of cultural expressions, taking particular account of the situations referred to in Articles 8 and 17, notably in order to:

- (a) facilitate dialogue among Parties on cultural policy;

- (b) enhance public sector strategic and management capacities in cultural public sector institutions, through professional and international cultural exchanges and sharing of best practices;
- (c) reinforce partnerships with and among civil society, non-governmental organizations and the private sector in fostering and promoting the diversity of cultural expressions;
- (d) promote the use of new technologies, encourage partnerships to enhance information sharing and cultural understanding, and foster the diversity of cultural expressions;
- (e) encourage the conclusion of co-production and co-distribution agreements.

### **Article 13 – INTEGRATION OF CULTURE IN SUSTAINABLE DEVELOPMENT**

Parties shall endeavour to integrate culture in their development policies at all levels for the creation of conditions conducive to sustainable development and, within this framework, foster aspects relating to the protection and promotion of the diversity of cultural expressions.

### **Article 14 – COOPERATION FOR DEVELOPMENT**

Parties shall endeavour to support cooperation for sustainable development and poverty reduction, especially in relation to the specific needs of developing countries, in order to foster the emergence of a dynamic cultural sector by, *inter alia*, the following means:

- (a) the strengthening of the cultural industries in developing countries through:
  - (I) creating and strengthening cultural production and distribution capacities in developing countries;
  - (II) facilitating wider access to the global market and international distribution networks for their cultural activities, goods and services;
  - (III) enabling the emergence of viable local and regional markets;
  - (IV) adopting, where possible, appropriate measures in developed countries with a view to facilitating access to their territory for the cultural activities, goods and services of developing countries;
  - (V) providing support for creative work and facilitating the mobility, to the extent possible, of artists from the developing world;
  - (VI) encouraging appropriate collaboration between developed and developing countries in the areas, *inter alia*, of music and film;



- (b) capacity-building through the exchange of information, experience and expertise, as well as the training of human resources in developing countries, in the public and private sector relating to, inter alia, strategic and management capacities, policy development and implementation, promotion and distribution of cultural expressions, small-, medium- and micro-enterprise development, the use of technology, and skills development and transfer;
- (c) technology transfer through the introduction of appropriate incentive measures for the transfer of technology and know-how, especially in the areas of cultural industries and enterprises;
- (d) financial support through:
  - (I) the establishment of an International Fund for Cultural Diversity as provided in Article 18;
  - (II) the provision of official development assistance, as appropriate, including technical assistance, to stimulate and support creativity;
  - (III) other forms of financial assistance such as low interest loans, grants and other funding mechanisms.

#### **Article 15 – COLLABORATIVE ARRANGEMENTS**

Parties shall encourage the development of partnerships, between and within the public and private sectors and non-profit organizations, in order to cooperate with developing countries in the enhancement of their capacities in the protection and promotion of the diversity of cultural expressions. These innovative partnerships shall, according to the practical needs of developing countries, emphasize the further development of infrastructure, human resources and policies, as well as the exchange of cultural activities, goods and services.

#### **Article 16 – PREFERENTIAL TREATMENT FOR DEVELOPING COUNTRIES**

Developed countries shall facilitate cultural exchanges with developing countries by granting, through the appropriate institutional and legal frameworks, preferential treatment to artists and other cultural professionals and practitioners, as well as cultural goods and services from developing countries.

#### **Article 17 – INTERNATIONAL COOPERATION IN SITUATIONS OF SERIOUS THREAT TO CULTURAL EXPRESSIONS**

Parties shall cooperate in providing assistance to each other, and, in particular to developing countries, in situations referred to under Article 8.

## **Article 18 – INTERNATIONAL FUND FOR CULTURAL DIVERSITY**

1. An International Fund for Cultural Diversity, hereinafter referred to as “the Fund”, is hereby established.
2. The Fund shall consist of funds-in-trust established in accordance with the Financial Regulations of UNESCO.
3. The resources of the Fund shall consist of:
  - (a) voluntary contributions made by Parties;
  - (b) funds appropriated for this purpose by the General Conference of UNESCO;
  - (c) contributions, gifts or bequests by other States; organizations and programmes of the United Nations system, other regional or international organizations; and public or private bodies or individuals;
  - (d) any interest due on resources of the Fund;
  - (e) funds raised through collections and receipts from events organized for the benefit of the Fund;
  - (f) any other resources authorized by the Fund’s regulations.
4. The use of resources of the Fund shall be decided by the Intergovernmental Committee on the basis of guidelines determined by the Conference of Parties referred to in Article 22.
5. The Intergovernmental Committee may accept contributions and other forms of assistance for general and specific purposes relating to specific projects, provided that those projects have been approved by it.
6. No political, economic or other conditions that are incompatible with the objectives of this Convention may be attached to contributions made to the Fund.
7. Parties shall endeavour to provide voluntary contributions on a regular basis towards the implementation of this Convention.

## **Article 19 – EXCHANGE, ANALYSIS AND DISSEMINATION OF INFORMATION**

1. Parties agree to exchange information and share expertise concerning data collection and statistics on the diversity of cultural expressions as well as on best practices for its protection and promotion.



2. UNESCO shall facilitate, through the use of existing mechanisms within the Secretariat, the collection, analysis and dissemination of all relevant information, statistics and best practices.

3. UNESCO shall also establish and update a data bank on different sectors and governmental, private and nonprofit organizations involved in the area of cultural expressions.

4. To facilitate the collection of data, UNESCO shall pay particular attention to capacity-building and the strengthening of expertise for Parties that submit a request for such assistance.

5. The collection of information identified in this Article shall complement the information collected under the provisions of Article 9.

## **V. Relationship to other instruments**

### **Article 20 - RELATIONSHIP TO OTHER TREATIES: MUTUAL SUPPORTIVENESS, COMPLEMENTARITY AND NON-SUBORDINATION**

1. Parties recognize that they shall perform in good faith their obligations under this Convention and all other treaties to which they are parties. Accordingly, without subordinating this Convention to any other treaty,

- (a) they shall foster mutual supportiveness between this Convention and the other treaties to which they are parties; and
- (b) when interpreting and applying the other treaties to which they are parties or when entering into other international obligations, Parties shall take into account the relevant provisions of this Convention.

2. Nothing in this Convention shall be interpreted as modifying rights and obligations of the Parties under any other treaties to which they are parties.

### **Article 21 - INTERNATIONAL CONSULTATION AND COORDINATION**

Parties undertake to promote the objectives and principles of this Convention in other international forums. For this purpose, Parties shall consult each other, as appropriate, bearing in mind these objectives and principles.

## **VI. Organs of the Convention**

### **Article 22 – CONFERENCE OF PARTIES**

1. A Conference of Parties shall be established. The Conference of Parties shall be the plenary and supreme body of this Convention.
2. The Conference of Parties shall meet in ordinary session every two years, as far as possible, in conjunction with the General Conference of UNESCO. It may meet in extraordinary session if it so decides or if the Intergovernmental Committee receives a request to that effect from at least one-third of the Parties.
3. The Conference of Parties shall adopt its own rules of procedure.
4. The functions of the Conference of Parties shall be, *inter alia*:
  - (a) to elect the Members of the Intergovernmental Committee;
  - (b) to receive and examine reports of the Parties to this Convention transmitted by the Intergovernmental Committee;
  - (c) to approve the operational guidelines prepared upon its request by the Intergovernmental Committee;
  - (d) to take whatever other measures it may consider necessary to further the objectives of this Convention.

### **Article 23 – INTERGOVERNMENTAL COMMITTEE**

1. An Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions, hereinafter referred to as “the Intergovernmental Committee”, shall be established within UNESCO. It shall be composed of representatives of 18 States Parties to the Convention, elected for a term of four years by the Conference of Parties upon entry into force of this Convention pursuant to Article 29.
2. The Intergovernmental Committee shall meet annually.
3. The Intergovernmental Committee shall function under the authority and guidance of and be accountable to the Conference of Parties.
4. The Members of the Intergovernmental Committee shall be increased to 24 once the number of Parties to the Convention reaches 50.



5. The election of Members of the Intergovernmental Committee shall be based on the principles of equitable geographical representation as well as rotation.

6. Without prejudice to the other responsibilities conferred upon it by this Convention, the functions of the Intergovernmental Committee shall be:

- (a) to promote the objectives of this Convention and to encourage and monitor the implementation thereof;
- (b) to prepare and submit for approval by the Conference of Parties, upon its request, the operational guidelines for the implementation and application of the provisions of the Convention;
- (c) to transmit to the Conference of Parties reports from Parties to the Convention, together with its comments and a summary of their contents;
- (d) to make appropriate recommendations to be taken in situations brought to its attention by Parties to the Convention in accordance with relevant provisions of the Convention, in particular Article 8;
- (e) to establish procedures and other mechanisms for consultation aimed at promoting the objectives and principles of this Convention in other international forums;
- (f) to perform any other tasks as may be requested by the Conference of Parties.

7. The Intergovernmental Committee, in accordance with its Rules of Procedure, may invite at any time public or private organizations or individuals to participate in its meetings for consultation on specific issues.

8. The Intergovernmental Committee shall prepare and submit to the Conference of Parties, for approval, its own Rules of Procedure.

#### **Article 24 - UNESCO SECRETARIAT**

1. The organs of the Convention shall be assisted by the UNESCO Secretariat.

2. The Secretariat shall prepare the documentation of the Conference of Parties and the Intergovernmental Committee as well as the agenda of their meetings and shall assist in and report on the implementation of their decisions.

## VII. Final clauses

### Article 25 – SETTLEMENT OF DISPUTES

1. In the event of a dispute between Parties to this Convention concerning the interpretation or the application of the Convention, the Parties shall seek a solution by negotiation.

2. If the Parties concerned cannot reach agreement by negotiation, they may jointly seek the good offices of, or request mediation by, a third party.

3. If good offices or mediation are not undertaken or if there is no settlement by negotiation, good offices or mediation, a Party may have recourse to conciliation in accordance with the procedure laid down in the Annex of this Convention. The Parties shall consider in good faith the proposal made by the Conciliation Commission for the resolution of the dispute.

4. Each Party may, at the time of ratification, acceptance, approval or accession, declare that it does not recognize the conciliation procedure provided for above. Any Party having made such a declaration may, at any time, withdraw this declaration by notification to the Director-General of UNESCO.

### Article 26 – RATIFICATION, ACCEPTANCE, APPROVAL OR ACCESSION BY MEMBER STATES

1. This Convention shall be subject to ratification, acceptance, approval or accession by Member States of UNESCO in accordance with their respective constitutional procedures. 2. The instruments of ratification, acceptance, approval or accession shall be deposited with the Director-General of UNESCO.

### Article 27 – ACCESSION

1. This Convention shall be open to accession by all States not Members of UNESCO but members of the United Nations, or of any of its specialized agencies, that are invited by the General Conference of UNESCO to accede to it.

2. This Convention shall also be open to accession by territories which enjoy full internal self-government recognized as such by the United Nations, but which have not attained full independence in accordance with General Assembly resolution 1514 (XV), and which have competence over the matters governed by this Convention, including the competence to enter into treaties in respect of such matters.



3. The following provisions apply to regional economic integration organizations:
- (a) This Convention shall also be open to accession by any regional economic integration organization, which shall, except as provided below, be fully bound by the provisions of the Convention in the same manner as States Parties;
  - (b) In the event that one or more Member States of such an organization is also Party to this Convention, the organization and such Member State or States shall decide on their responsibility for the performance of their obligations under this Convention. Such distribution of responsibility shall take effect following completion of the notification procedure described in subparagraph (c). The organization and the Member States shall not be entitled to exercise rights under this Convention concurrently. In addition, regional economic integration organizations, in matters within their competence, shall exercise their rights to vote with a number of votes equal to the number of their Member States that are Parties to this Convention. Such an organization shall not exercise its right to vote if any of its Member States exercises its right, and vice-versa;
  - (c) A regional economic integration organization and its Member State or States which have agreed on a distribution of responsibilities as provided in subparagraph (b) shall inform the Parties of any such proposed distribution of responsibilities in the following manner:
    - (I) in their instrument of accession, such organization shall declare with specificity, the distribution of their responsibilities with respect to matters governed by the Convention;
    - (II) in the event of any later modification of their respective responsibilities, the regional economic integration organization shall inform the depositary of any such proposed modification of their respective responsibilities; the depositary shall in turn inform the Parties of such modification;
  - (d) Member States of a regional economic integration organization which become Parties to this Convention shall be presumed to retain competence over all matters in respect of which transfers of competence to the organization have not been specifically declared or informed to the depositary;
  - (e) “Regional economic integration organization” means an organization constituted by sovereign States, members of the United Nations or of any of its specialized agencies, to which those States have transferred competence in respect of matters governed by this Convention and which has been duly authorized, in accordance with its internal procedures, to become a Party to it.



4. The instrument of accession shall be deposited with the Director-General of UNESCO.

#### **Article 28 – POINT OF CONTACT**

Upon becoming Parties to this Convention, each Party shall designate a point of contact as referred to in Article 9.

#### **Article 29 – ENTRY INTO FORCE**

1. This Convention shall enter into force three months after the date of deposit of the thirtieth instrument of ratification, acceptance, approval or accession, but only with respect to those States or regional economic integration organizations that have deposited their respective instruments of ratification, acceptance, approval, or accession on or before that date. It shall enter into force with respect to any other Party three months after the deposit of its instrument of ratification, acceptance, approval or accession.

2. For the purposes of this Article, any instrument deposited by a regional economic integration organization shall not be counted as additional to those deposited by Member States of the organization.

#### **Article 30 – FEDERAL OR NON-UNITARY CONSTITUTIONAL SYSTEMS**

Recognizing that international agreements are equally binding on Parties regardless of their constitutional systems, the following provisions shall apply to Parties which have a federal or non-unitary constitutional system:

- (a) with regard to the provisions of this Convention, the implementation of which comes under the legal jurisdiction of the federal or central legislative power, the obligations of the federal or central government shall be the same as for those Parties which are not federal States;
- (b) with regard to the provisions of the Convention, the implementation of which comes under the jurisdiction of individual constituent units such as States, counties, provinces, or cantons which are not obliged by the constitutional system of the federation to take legislative measures, the federal government shall inform, as necessary, the competent authorities of constituent units such as States, counties, provinces or cantons of the said provisions, with its recommendation for their adoption.

#### **Article 31 – DENUNCIATION**

1. Any Party to this Convention may denounce this Convention.

2. The denunciation shall be notified by an instrument in writing deposited with the Director-General of UNESCO.
3. The denunciation shall take effect 12 months after the receipt of the instrument of denunciation. It shall in no way affect the financial obligations of the Party denouncing the Convention until the date on which the withdrawal takes effect.

### **Article 32 – DEPOSITARY FUNCTIONS**

The Director-General of UNESCO, as the depositary of this Convention, shall inform the Member States of the Organization, the States not members of the Organization and regional economic integration organizations referred to in Article 27, as well as the United Nations, of the deposit of all the instruments of ratification, acceptance, approval or accession provided for in Articles 26 and 27, and of the denunciations provided for in Article 31.

### **Article 33 – AMENDMENTS**

1. A Party to this Convention may, by written communication addressed to the Director-General, propose amendments to this Convention. The Director-General shall circulate such communication to all Parties. If, within six months from the date of dispatch of the communication, no less than one half of the Parties reply favourably to the request, the Director-General shall present such proposal to the next session of the Conference of Parties for discussion and possible adoption.
2. Amendments shall be adopted by a two-thirds majority of Parties present and voting.
3. Once adopted, amendments to this Convention shall be submitted to the Parties for ratification, acceptance, approval or accession.
4. For Parties which have ratified, accepted, approved or acceded to them, amendments to this Convention shall enter into force three months after the deposit of the instruments referred to in paragraph 3 of this Article by two-thirds of the Parties. Thereafter, for each Party that ratifies, accepts, approves or accedes to an amendment, the said amendment shall enter into force three months after the date of deposit by that Party of its instrument of ratification, acceptance, approval or accession.



5. The procedure set out in paragraphs 3 and 4 shall not apply to amendments to Article 23 concerning the number of Members of the Intergovernmental Committee. These amendments shall enter into force at the time they are adopted.

6. A State or a regional economic integration organization referred to in Article 27 which becomes a Party to this Convention after the entry into force of amendments in conformity with paragraph 4 of this Article shall, failing an expression of different intention, be considered to be:

- (a) Party to this Convention as so amended; and
- (b) a Party to the unamended Convention in relation to any Party not bound by the amendments.

### **Article 34 – AUTHORITATIVE TEXTS**

This Convention has been drawn up in Arabic, Chinese, English, French, Russian and Spanish, all six texts being equally authoritative.

### **Article 35 – REGISTRATION**

In conformity with Article 102 of the Charter of the United Nations, this Convention shall be registered with the Secretariat of the United Nations at the request of the Director-General of UNESCO.

## **Annex Conciliation Procedure**

### **Article 1 – CONCILIATION COMMISSION**

A Conciliation Commission shall be created upon the request of one of the Parties to the dispute. The Commission shall, unless the Parties otherwise agree, be composed of five members, two appointed by each Party concerned and a President chosen jointly by those members.

### **Article 2 – MEMBERS OF THE COMMISSION**

In disputes between more than two Parties, Parties in the same interest shall appoint their members of the Commission jointly by agreement. Where two or more Parties have separate interests or there is a disagreement as to whether they are of the same interest, they shall appoint their members separately.

### **Article 3 – APPOINTMENTS**

If any appointments by the Parties are not made within two months of the date of the request to create a Conciliation Commission, the Director-General of UN-



ESCO shall, if asked to do so by the Party that made the request, make those appointments within a further twomonth period.

#### **Article 4 - PRESIDENT OF THE COMMISSION**

If a President of the Conciliation Commission has not been chosen within two months of the last of the members of the Commission being appointed, the Director-General of UNESCO shall, if asked to do so by a Party, designate a President within a further two-month period.

#### **Article 5 - DECISIONS**

The Conciliation Commission shall take its decisions by majority vote of its members. It shall, unless the Parties to the dispute otherwise agree, determine its own procedure. It shall render a proposal for resolution of the dispute, which the Parties shall consider in good faith.

#### **Article 6 - DISAGREEMENT**

A disagreement as to whether the Conciliation Commission has competence shall be decided by the Commission.



*Memo from the International Meeting on  
the UNESCO Convention on the Protection  
and Promotion of the Diversity of Cultural  
Expressions and its Implementation  
Possibilities in Central and Eastern European  
Countries*

(Prague, October 14 - 15, 2013)





The International Meeting on the Implementation Possibilities of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions in Central and Eastern European Countries was held in Prague on 14 and 15 October 2013. Invited to participate were 45 participants (20 persons from the Czech Republic and 25 representatives from Albania, Austria, Armenia, Croatia, Georgia, Germany, Hungary, Latvia, Macedonia, Moldavia, Poland, Romania, Serbia, Slovakia, Slovenia and Ukraine bringing together official authorities (Ministries of Culture or UNESCO National Contact Points) as well as independent participants from the civil sector.

In order to create a thematic concept and structure of the meeting, the participants received before the meeting questionnaires focused on the implementation of the Convention and topics, which are related with the implementation of the Convention: promotion of cultural diversity through support to artistic creation; promotion of cultural diversity through support to the production and distribution of cultural goods and services; promotion of cultural diversity through support of cultural mobility and international cooperation. The questionnaire was created by the Arts and Theatre Institute team, which organized the project: Pavla Petrová, the director of the ATI; Eva Žáková – the head of the Arts Institute; Martina Černá – the head of the International Cooperation and PR Department.

The introduction part of the International Meeting on the Implementation Possibilities of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions in Central and Eastern European Countries took place in the representation rooms of the Ministry of Culture. The participants had the chance to listen to speeches of important personalities taking care of ratification and implementation of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions in the Czech Republic (Jiří Balvín, Minister of Culture of the Czech Republic; Petr Gazdík, President of the National Commission for UN-



ESCO; Dita Limová, head of the UNESCO department – Ministry of Culture Czech Republic) and other speakers (e.g. Nina Obuljen Korzinek, Institute for Development and International Relations, Croatia; Pavla Petrová, Director of the Arts and Theatre Institute as the representative of the organizer).

The contents of the meeting in Prague was examining both shared notions and differences in the understanding of the diversity of cultural expressions in the Central and East European area, finding examples of best practice in implementing the Convention and defining the manner and system of its implementation with a view to the aforementioned specific features. To facilitate engagement of the participants, we formed discussion working groups where we divided the participants into three groups. The division took place according to the following 2 keys: nationality and representation of an official or independent organization – our task was the national and institutional diversity of the groups. Each of the groups attended three blocks of discussions moderated by two speakers. To achieve the most intensive and specific discussions, we presented the following topics for the working groups:

1 – Support of artistic creation in CEE countries Moderators: Jana Návrátová (Czech Republic) and Péter Inkei (Hungary)

2 – Support of production and distribution of cultural goods and services in CEE countries Moderators: Blanka Marková (Czech Republic) and Mario Kubaš (Czech Republic)

3 – Support of cultural mobility and international cooperation in CEE countries Moderators: Anna Galas Kosil (Poland) and Martina Černá (Czech Republic).

The Prague meeting was concluded by the presentation of its findings within a public discussion on the support and promotion of cultural diversity. It was attended by the international guests of the meeting and the Czech cultural community.



**List of Participants of the International Meeting on the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and its Implementation Possibilities in Central and Eastern European Countries (Prague, October 14 - 15, 2013)**

	<b>Country</b>	<b>Name</b>	<b>Organisation</b>
1.	Latvia	Signe Adamoviča	Ministry of Culture
2.	Latvia	Anita Vaivade	The Latvian Academy of Culture
3.	Germany	Birgit Ellinghaus	German point of Contact
4.	Germany	Anna Steinkamp	German Commission for UNESCO
5.	Georgia	Nino Gunia-Kuznetsova	Stage Designer, Curator, Art Critic
6.	Georgia	Maka Dvalishvili	Georgian Arts and Culture Center
7.	Austria	Yvonne Gimpel	Austrian Focal Point for the UNESCO
8.	Austria	Sabine Kock	Austrian Association of Independent Theatres
9.	Slovakia	Nora Slovakova	Ministry of Culture
10.	Slovakia	Jozef Švolík	Ministry of Culture
11.	Slovakia	Józef Švoňavský	Coalition for cultural diversity
12.	Albania	Dorian Koci	Ministry of Culture
13.	Albania	Petrit Saraili	Moving Culture
14.	Poland	Anna Galas	Instytut Teatralny im. Zbigniewa Raszewskiego
15.	Poland	Joanna Cicha-Kuczyńska	Ministry of Culture and National Heritage
16.	Ukraine	Hanna Talalaieva	Ministry of Culture
17.	Hungary	Petér Inkei	Budapest Observatory
18.	Slovenia	Katarina Culiberg	Ministry of Culture
19.	Croatia	Nina Obuljen Koržinek	Institute for Development and International Relations
20.	Macedonia	Nazim Rashid	NGO Diversity Media
21.	Moldova	Margarita Ursu	Ministry of Culture
22.	Armenia	Nazareth Karoyan	Institute for Contemporary Art



23.	Serbia	Hristina Mikić	Modern Business School, Belgrade / Creative Economy Group
24.	Romania	Catalina Pirvu	Ministry of Culture
25.	Croatia	Nina Obuljen Koržinek	Institute for Development and International Relations
26.	Czech Republic	Pavla Petrová	Arts and Theatre Institute
27.	Czech Republic	Martina Černá	Arts and Theatre Institute
28.	Czech Republic	Jana Návratová	Arts and Theatre Institute
29.	Czech Republic	Blanka Marková	Centre of City and Regional Management
30.	Czech Republic	Mario Kubaš	Arts Management Department of the University of Economics in Prague
31.	Czech Republic	Mariana Kalinová	Ministry of Culture / National UNESCO contact point
32.	Czech Republic	Jiří Králík	Culture centre of Kroměříž city
33.	Czech Republic	Libor Kasík	Social centre fo Trutnov area
34.	Czech Republic	Dita Limová	Ministry of Culture
35.	Czech Republic	Jana Janíková	Tomas Bata University in Zlín, Faculty of Multimedia Communications
36.	Czech Republic	Pavel Bednář	Tomas Bata University in Zlín, Faculty of Marketing and Economy
37.	Czech Republic	Nataša Zichová	Ministry of Culture
38.	Czech Republic	Jindřiška Gregorionová	The National Information and Consulting Centre for Culture (NIPOS)
39.	Czech Republic	Věra Skopová	Ministry of Culture
40.	Czech Republic	Martin Soukup	Charles University in Prague, Faculty of arts
41.	Czech Republic	Michaela Přílepková	The National Information and Consulting Centre for Culture (NIPOS)



42.	Czech Republic	Richard Vodička	Tomas Bata University in Zlín
43.	Czech Republic	Filip Pospíšil	Government Council for Human Rights
44.	Czech Republic	Lukáš Matásek	Czech centres
45.	Czech Republic	Fabienne Haber	New web Association



# Program of the International Meeting on the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and its Implementation Possibilities in Central and Eastern European Countries (Prague, October 14 - 15, 2013)

## International Meeting on the UNESCO Convention on the Protection and Promotion of Diversity of Cultural Expressions and Its Implementation Possibilities in Central and Eastern European Countries

14 – 15 October 2013  
Prague, Czech Republic

### Programme

#### Monday 14 October 2013

9.15 ATI assistant will pick you up in the hotel lobby

10.00 - 13.00 The official welcoming at the Ministry of Culture, Maltézské náměstí 1, Prague 1

10:00 - 10:15 Ing. Pavla Petrová, Director of the Arts and Theatre Institute  
PhDr. Jiří Šesták, Senator of Parliament of the Czech Republic, Director of the *South Bohemian Theatre*  
10:15 - 10:30 Mgr. Jiří Balvín, Minister of Culture of the Czech Republic  
10:30 - 10:45 Mgr. Petr Gazdík, President of the National Commission for UNESCO  
10:45 - 11:00 break  
11:00 - 11:20 Doc. PhDr. Martin Soukup, Institute of Ethnology, Faculty of Arts, Charles University in Prague  
11:20 - 11:40 M.Sc. Nina Obuljen Koržinek, Institute for Development and International Relations, Croatia  
11:40 - 12:00 Mgr. Dita Limová, Ministry of Culture of the Czech Republic, UNESCO department

12.00 - 13.00 Networking lunch at the Ministry of Culture, Maltézské náměstí 1, Prague 1

14.00 - 17.30 Discussion panels at the Czech Centre Prague, Rytířská 31, Prague 1

Topics: 1 – Support of artistic creation,  
2 – Support of production and distribution of cultural goods and services,  
3 – Support of cultural mobility and international cooperation

14.00 - 15.15 Group A: Topic 1, Group B: 2, Group C: Topic 3  
15.15 - 15.45 coffee break  
15.45 - 17.00 Group A: Topic 2, Group B: 3, Group C: Topic 1  
17.00 - 17.30 discussion – all participants, interim conclusion

18.00 - 19.00 Dinner at Novoměstský pivovar (The Newtown Brewery), Vodičkova 20, Prague 1

19.30 Cultural event for the evening: Archa Theatre, Na Poříčí 26, Prague 1  
*Attakkalari Centre for Movement Arts - AadhaaraChakra and Dancelogue*

#### Tuesday 15 October 2013

8:15 ATI assistant will pick you up in the hotel lobby

9:00 - 12:15 Discussion panels at the Czech Centre Prague, Rytířská 31, Praha 1

9.00 - 10.15 Group A: Topic 3, Group B: 1, Group C: Topic 2  
10.15 - 10.45 coffee break  
10.45 - 12.15 discussion – all participants, formulation of final conclusions

12.30 - 13.30 Lunch at the Restaurant "U Vejvodů", Jiřská 4, Prague 1

15.00 - 17.00 Public discussion at the Centre for Contemporary Art DOX, Poupětova 1, Prague 7

19.30 Cultural event for the evening: Archa Theatre, Na Poříčí 26, Prague 1  
*Jan Martens & Peter Seynaeve / CAMPO – VICTOR*



# Photos from the International Meeting on the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and its Implementation Possibilities in Central and Eastern European Countries (Prague, October 14 - 15, 2013)



**Jiří Šesták**, Senator in the Senate of the Parliament of the Czech Republic



**Jiří Balvín**, Minister of Culture



**Petr Gazdík**, Member of the Parliament of the Czech Republic, President of the Czech Commission for UNESCO



**Pavla Petrová**, Director of the Arts and Theatre Institute



**Martina Černá**, Head of the International Cooperation and PR Department, Arts and Theatre Institute



**Dita Limová**, Head of the Unesco Department, Ministry of Culture Czech Republic



**Nina Obuljen Koržinek**, Institute for Development and International Relations, Croatia



**Working Discussion Groups**



Moderators **Blanka Marková** and **Mario Kubaš**, public discussion on the support and promotion of the cultural diversity

Moderators **Jana Návrátová** and **Péter Inkei**, public discussion on the support and promotion of the cultural diversity



**Public discussion** on the support and promotion of the cultural diversity

## *Each Small Step Is Important...*

Findings from the International Meeting on the UNESCO Convention on the Protection and Promotion of Diversity of Cultural Expressions and its Implementation Possibilities in Central and Eastern European Countries, 14-15 October 2013, Prague, Czech Republic

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**Translation into English:** Eliška Hulcová

**Proofreading:** Robin Cassling, AZ Translations, s.r.o.

Published by the Arts and Theatre Institute



MINISTERSTVO  
KULTURY



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(Arts and Theatre Institute)

Celetná 17, CZ - 110 00 Praha 1

[www.idu.cz](http://www.idu.cz)

ISBN 978-80-7008-320-8