

**Cultural Diversity – Europe's  
Wealth.  
Bringing the UNESCO  
Convention (2005) to Life.  
Signposts for European Action<sup>1</sup>**

**Time to Act: Results of the Essen /  
RUHR.2010,  
Bellini workplace on Cultural  
Diversity  
26-28 April 2007**

*Kunst ist schön, macht aber viel Arbeit*  
**Karl Valentin**  
(Art is beautiful but it's a lot of work)

1. For the first time, there is a major and comprehensive international treaty on cultural policy, on the protection and promotion of the diversity of cultural expressions. The 2005 UNESCO Convention has a strong potential to influence the state of play in the globalisation process by reaffirming culture as an essential global public good.

---

<sup>1</sup> This paper is a synthesis report of the Essen conference. It presents elements of the analysis of risks and opportunities of the Convention as well as the recommended "doables" for action in a short, medium and longer term perspective, as identified by conference speakers and participants. The report builds on the Conference Policy paper of March 21, 2007, drafted by Danielle Cliché/ERICarts and Christine M. Merkel, German Commission for UNESCO. It integrates the working results of the conference plenary sessions and thematic fora. Any mistakes are solely the responsibility of the editor

The Convention can, should and will play a major role as a catalyst for international cooperation in the field of culture. It is in the process of being established as the "Magna Charta for International Cultural Policy". This can not, however, happen on its own. It will largely depend on the political will, skill and resolve of the State parties to give real life to the rather soft language expressed in Chapter IV of the Convention outlining the rights and obligations of parties.

2. Bringing the Convention successfully to life will involve ongoing dialogue and partnership between State parties and many different non-governmental actors around the world including artists' organisations, cultural producers, civil society platforms, research organisations, culture industries, development agencies etc. The Essen conference has been a first important step in this direction.

### **An excellent platform for networking**

3. This conference offered one of the first opportunities internationally to examine ways and means of bringing this UNESCO Convention to life. “The Essen Conference can rightly be regarded as a milestone in the life of the Convention: something important has happened here” (Françoise Rivière, UNESCO’s Assistant Director General for Culture<sup>2</sup>). It contributed to the development of a European agenda for culture which incorporates voices of the global community and the Global South. Resource persons and speakers from Europe, the Americas, Africa, Asia and the Arab region shared important insights and proposals with up to 500 participants from a total of 60 different countries.

4. Participants came from “Greater Europe” in the sense of the region Europe in United Nations (which includes the 27 member states of the European Union) and the Council of Europe, as well as from Australia, Brazil, Burkina Faso, Chile, China, Gabon, India, Japan, Kenya, Nigeria, Peru, South Africa, Tunisia, Uruguay and the United States. Among the conference participants were members of the EU Committee on Cultural Affairs, the Steering Committee on Culture of the Council of Europe, UNESCO’s National Commissions, of the world-wide network of Coalitions for Cultural Diversity, international associations and unions of artists, cultural workers and producers in the fields of music, film, literature, theatre, dance, video, audio-visual content etc, cultural policy and development researchers, cultural policy administrators, representatives of municipalities, parliamentarians (national, state level and European), representatives of the European Union, the Council of Europe, UNESCO and UNCTAD among others. In today’s world, any European agenda needs to resonate with the global community and seek inspiration from good and best practice emerging on these issues in other parts of the world.

---

<sup>2</sup> Full text of the speech by UNESCO Assistant Director General **Françoise Rivière** under [www.unesco.org](http://www.unesco.org) and [www.unesco.de](http://www.unesco.de) (French and English)

## **Conclusions of the Essen / RUHR.2010, Bellini workplace on Cultural Diversity: Six major signposts for European action 2007/2009 (paragraphs 5-45)**

### **I. The implementation of the Convention needs a strong start 2007-2009:**

5. For the long term political success of the Cultural Diversity Convention, there is a critical time window between the first (June 2007) and the second Conference of Parties (June 2009). While the currently 63 State Parties to the Convention (as of 31 July 2007) represent more than half of the World’s population, many countries from the Asia-Pacific and the Arab region and from parts of Africa and Greater Europe are still to embark on the ratification process.

6. **Goals for 2007/2008** are a minimum of 100 State Parties, **by 2009/2010** 150 State Parties, to ensure energetic implementation, based on a well anchored and regionally balanced composition of the Conference of Parties and the other bodies of the Convention, especially the Intergovernmental Committee.

#### **Doables 2007/2009:**

7. For State Parties: Engage in active dialogue and consultation with would-be state parties

8. For Governments and Parliamentarians: Promotion of ratification, bilaterally where appropriate as well as on the EU-level and internationally through cooperation networks.

9. For the UNESCO-Secretariat: Pro-active information about the Convention, specific briefing and promotion activities of UNESCO and their regional offices with priority in those currently underrepresented regions.

10. For international and regional networks of cultural organisations, coalitions for cultural diversity and civil society: to continue their vigorous campaigning for ratification, based on the appraisal of cultural diversity as a source of wealth and development of societies.

11. For the EU group at UNESCO: to pay special attention to the ratification process in the currently underrepresented regions and seek actively consultation and input from experts, civil society and representatives of the countries concerned.

## **II. International cooperation to promote the diversity of cultural expressions**

(Articles 12-18, Article 21) will be a key to establish the Convention as a successful catalyst in the field of international cultural policy.

### **Doables 2007/2009:**

12. Pledges by EU-Member States to conclude new co-production and co-distribution agreements (Article 12-e) and comparable cooperation agreements, including with lesser or least developed countries from the Global South.

13. Nationally and on the EU level: de-bureaucratise co-production modes and procedures.

14. Strengthen cultural producers in the South (Article 10-c); strengthen viable local and regional markets of cultural industries (Article 14-a, 14-d) including by adequate financing mechanisms such as micro-credit-schemes, low interest loans and public-private-partnerships (Article 12-c).

15. Enable and facilitate cultural exchanges with developing countries by preferential treatments (Article 16, granted to artists and cultural professionals and practitioners, cultural goods and services) and by exchange of lessons learned from cultural policies

16. For the EU to include the objectives of the Convention in the agreements with African Caribbean and Pacific (ACP) countries and to organise a High-level discussion on Cultural Diversity with African Caribbean and Pacific (ACP) members at latest by early 2008.

17. Promote the Human Rights Basis of this Convention coherently and actively (preamble, Article 2.1); the EU to help push policies for cultural diversities especially in those countries which might have “difficulties”.

18. For the State Parties: Set up the International Fund for Cultural Diversity (Article 18) rapidly (“put our money where our mouth is”), as well as the Cultural Fund for cooperation between the European Union and the African Caribbean and Pacific (ACP) countries<sup>3</sup>.

19. For the State Parties: Promote the objectives and principles of this Convention actively in other international forums (Article 21), especially the World Trade Organisation and the World Intellectual Property Organisation.

## **III. Successful implementation of the Convention in the European Union as a regional economic integration organization fully bound as a Party to this Convention:**

20. For successful implementation in the European Union, it is vital to understand the Convention as a transversal legal obligation and attune the Community’s instruments of trade-, internal market and cultural policy in a way that they reaffirm both the economic and cultural nature of cultural activities, goods and services, as stated in the Convention’s preamble.

21. It is important to balance shortages of market mechanisms and prevent future market failures. Article 151, paragraph 4 of the European treaty, needs to be interpreted in this understanding both for the European policy internally as well as from the point of view of European foreign cultural policy.

22. Framework policies in the field of taxation, social security systems, rights management and licensing, trade regulations and the granting of visa to artists and cultural professionals are as important to achieve the Convention’s objectives as are public Cultural programmes and grant making.

### **Doables 2007/2009 and recommendations:**

23. For the EU-Commission: to make the transition from the current planning phase to energetic implementation of the Convention and to create an inter-sectoral Task Force to this end.

24. For the EU-Commission and the EU-Parliament: involve the expertise of artists, cultural workers and producers early in the planning process of cultural programming.

25. For the EU-Commission: to stop the draft European guidelines on harmonising the copyright collecting societies; the current draft will do harm to cultural diversity subsidy

---

<sup>3</sup> Announced on April 27, 2007 in Essen by **Mme Odile Quintin**, Director General for Education and Culture, European Commission, Brussels; the full text of her speech is available on [www.unesco.de](http://www.unesco.de) (French);

---

compare also the Communication on Culture by the EU Commission of May 10, 2007

schemes as they have been good practice in many European countries.

26. Analyse market failure, i.e. concentration processes in internet, audiovisual industry, music etc and monitor activities of large cultural companies and multinationals.

27. Strengthen independent and sustainable cultural industries, in particular small and medium enterprises and the mixed sector (“Creative Europe”).

28. Strengthen the networking of artists and cultural workers (transparency with a minimum of bureaucracy), improve their working conditions (taxation, social security) and strengthen their legal position vis-à-vis distributors.

29. Continue to make no liberalisation concessions for cultural products and services in international trade negotiations, be it bilaterally or in the World Trade Organisation.

30. for EU-Member States to swiftly create the national information sharing contact point (Article 9), with a structured involvement of civil society (Article 11) and a capacity to reach out to the broader public (Article 10).

31. Use the EU Year 2008 on Intercultural Dialogue for broad-based information activities about the goals and ideas of this Convention, about the concept of Cultural Diversity and for the promotion of multilingualism (i.e. through television and broadcasting).

#### **IV. Civil Society as a key partner for protecting and promoting the diversity of cultural expressions:**

32. Civil society with its manifold organisations and with the involvement of committed individuals – also beyond the specific field of culture – will continue to place the protection and promotion of the diversity of cultural expressions prominently on the political agenda. Article 11 expresses this change in paradigm and the increasing awareness of the necessity of multi-stakeholder cooperation.

#### **Doables 2007/2009 and recommendations:**

33. Active communication and information about Cultural Diversity to broader and diverse audiences in the media, in science and academia, in associations and public societies,

also beyond the specific field of culture, through civil society organisations, National Commissions for UNESCO and Coalitions for Cultural Diversity.

34. Continuation of the vigorous international campaign for ratification (i.e. go for 150 state parties in 2009/2010).

35. Self-organisation of the Coalitions for Cultural Diversity as an International Federation (September 2007) to enable registration at UNESCO and active cooperation in the Conference of Parties and the Intergovernmental Committee.

36. Initiation and spreading of North-South cooperation projects through the world associations of artists; use best practice for advocacy on international partnerships and for effective cultural policy.

37. Develop a sense of ownership of the Convention’s objectives and become active part of the implementation process.

38. Develop a methodology to monitor the implementation of the Convention on national, regional and international level.

#### **V. Research Needs**

39. For already established networks of cultural policy researchers, to reflect on the issues of global cultural policy governance and meaningful indicators to establish an empirically grounded base-line.

40. For the cultural policy governance networks of the Council of Europe (Compendium, Audiovisual Observatory, HEREIN):

- to analyse their own mode of functioning in the perspective of the implementation of the Convention
- to develop an integrated framework of indicators on cultural diversity
- to team up with the UNESCO Institute on Statistics, with the European Commission and with UNESCO in order
- to establish a methodology for the international database of best policies for Cultural Diversity

41. For the academic community:

- to monitor intellectual property rights and how they might prevent the

promotion and protection of cultural diversity

- to provide elements of independent cultural policy for civil society to be able to play their role in this Convention, e.g. a sound empirical base for cultural diversity programs

42. For UNESCO to commission research studies on the economy and social impact of the Convention and on the effects of climate change for the state of cultural diversity and its medium and long term scenarios.

## VI. Effective working methods for the governance of cultural diversity

43. For State Parties: to assure action by the appropriate state department. Unless priority for action is taken by the government of a member state, line function ministers (here, the culture minister) will have enormous problems, especially with the ministers of trade and industry, in initiating proposals for co-operation or partnership and the identification of budgets for these activities.

This is even more the case for states with federal structures, which need to assure policy coherence of their different decision making levels which affect the protection and promotion of cultural diversity.

44. For the European Union, UNESCO and the Council of Europe: assure structured and coherent cooperation for the implementation of this Convention, beyond single interesting programs, especially to collect cases of positive policy action on cultural diversity in a systematic way.

45. For Civil Society: Study and adapt the lessons learned from already existing modes of civil society participation in functioning treaty bodies (e.g. The Biodiversity Convention, the Human Rights Governance Structures, Anti-Corruption Initiatives).

---

The following pages summarise both the plenary discussions and the in-depth work in eight thematic fora which have led to these conclusions. The specific sections which report on the fora on film, music, the role and place of civil society, urban public spaces, north-

south cooperation, media politics/media economy, public awareness and education and the forum Under 40ies/Cultural Diversity 2030 contain a lot of food for thought. They are highly recommended reading for all those who have a mandate and/or a commitment to bringing this Convention to life in the interest of a vast number of human beings around the globe. Any inaccuracies in the text are the sole responsibility of the editor.

---

## A Risk Analysis of Cultural Diversity: Priorities for Governments and Civil Society

46. What are the risks for cultural diversity? What is the scope of action offered through the Convention? What are some possible tangible results by 2010? Inspired by the work of Amartya Sen<sup>4</sup>, a risk analysis of the diversity of cultural expressions, goods and services should consider the acceptability, the availability, the accessibility and the adaptability of those expressions, goods and services:

Acceptability	Availability
Accessibility	Adaptability

This “quadruple-A” quality test reflects the human rights basis of the 2005 UNESCO Convention.

47. The **Keynote address** by Professor Kader Asmal, M.P.,<sup>5</sup> advocated in favour of the

---

<sup>4</sup> This proposal is inspired by an innovative approach for the observation and analysis of the "Right to Education", based on the work of the economist Amartya Sen, grouping 47 indicators designed to measure the four capabilities of the education system: acceptability, adaptability, availability and accessibility. Source: UNESCO Institute for Lifelong Learning (ed.), Measuring the Right to Education. Paris, February 2007

<sup>5</sup> Full text of **Kader Asmal's** speech under [www.unesco.de](http://www.unesco.de) (English); Kader Asmal is currently

„Flight of the Flamingos” scenario as a priority for governments and civil society. ‘Flight of the Flamingos’ is a scenario of inclusive democracy and growth. Flamingos characteristically take off slowly, fly high, and fly together (*compare the four scenarios on page 24*). He urged participants “to bear in mind that the Convention represents a dynamic and creative, rational approach to the protection and enhancement of the various expressions of cultural diversity”, stating that “conscious and deliberate assistance to those who produce the fruit of culture is vital”.

48. In today’s globally connected but very uneven world, “small and marginalised countries must be enabled to work out their vital cultural expressions, for only then can there be real and effective interaction.” <How can we create an enabling local *and* global environment for the flourishing of cultural diversity> is the second challenge, Professor Asmal insisted. “Cultural diversity can only be protected and promoted by the recognition of certain human rights and, very important, a guarantee by the state of the ability of individuals to choose cultural expressions”. In addition, he underlined that “the Convention cannot be invoked to infringe or limit the scope of human rights”.

49. Pressures of globalisation have given many communities, individuals and cultures a feeling of threat and marginalisation. There is no point in denying this, according to Professor Asmal. More seriously, and no less dangerously, the issue of unresolved minority integration in Europe keeps coming up as a set theme in threat analysis. This pluralist and multicultural vision does not involve a denial of difference.

50. ‘Participation by civil society’ is a most far-reaching provision in the Convention, Asmal reaffirmed. The challenge for

governments and the European Union is how to provide support to civil society bodies in situations where there are no financial or other forms of assistance to ensure these organs are viable and strengthened to enable them to fulfil this fundamental role.

51. Recently, many bilateral trade agreements between unequal partners have been concluded. One of the challenges, therefore, is to try to ensure that trade agreements are negotiated on a multilateral basis, taking into account the special nature of cultural goods and the undertaking in Article 21 of consulting each other to promote the objectives and principles of the Convention at other international forums. “This is an important undertaking”, Professor Asmal stressed.

52. The last challenge is related to the way governments work: the risk here is that initiatives to begin dialogues between states for co-operation will have to be taken by the appropriate state department. Professor Asmal’s experience of government compels him to say that unless priority for action is taken by the government of a member state, line function ministers (here, the culture minister) will have enormous problems, especially with the ministers of trade and industry, in initiating proposals for co-operation or partnership and the identification of budgets for these activities. In his view, the European Union can assist in identifying priorities for co-operation, areas for partnerships and raising the consciousness of all states concerning the importance and value of these provisions in the Convention.

53. In her **reply to this keynote**, Mme Odile Quintin of the European Commission, Brussels<sup>6</sup>, praised the Convention as an instrument of high quality and ambition whose potential needs to be fully “brought to life” and developed politically. What is at stake is nothing less than to strive for more balanced cultural exchanges at world level and for the

---

Member of the South African Parliament and Professor at Western Cape University. A former Minister for Education and former Chairman of the World Commission on Dams, he presided over the intergovernmental negotiations on the UNESCO Convention on the diversity of culture expressions (2003-2005) and over its First Conference of State Parties (Paris, June 2007)

---

<sup>6</sup> **Mme Odile Quintin**, Director General for Education and Culture, European Commission, Brussels; the full text of her speech is available on [www.unesco.de](http://www.unesco.de) in French

emergence of a true policy of cultural cooperation with developing countries, making full use of preferential treatment options (Article 16).

54. For the European Commission, culture and cultural diversity are at the heart of the European project and its value base. “Our differences are our wealth”, Mme Quintin stated, “if they are understood, appreciated and valued”. Successful implementation of the Convention in the European Union is a transversal obligation for all internal policy instruments of the Community, as envisaged in Article 151.4 of the Maastricht Treaty. This implies to work on an adequate balance between the rules of the internal market and competition and the respect of cultural diversity, she underlined. Concluding she reaffirmed the personal commitment of both President Barroso and Commissioner Figel to cultural matters and cultural diversity in particular.

## Cultural Liberty – Cultural Diversity: Talk around the World – Talk around Europe<sup>7</sup>

---

<sup>7</sup> This chapter is based on elements of the plenary sessions with contributions by **Sakiko Fukuda-Parr** (Japan/New York), Professor at the New School/New York and former director of UNDP in conversation with **Chris Marcich** (USA/Brussels), Senior Vice-president and Managing Director for Europe, Middle East and Africa of the Motion Picture Association of America, with comments by **Carlos de Andrade**, Brazil, **Barbara Gessler**, Germany and **Tiang Xiaogang**, China, moderated by **Ingrid Scheithauer**, isip communications, Bonn, the panel debate with **Monika Griefahn**, Member of Parliament, Co-chair of the German French Group of Parliamentarians for Cultural Diversity, Germany, **Pia Raug**, Composer, Chair of CIAM (World Composers Council within CISAC), Secretary General of ECA (European Council of Artists) Denmark, **Péter Inkei**, Cultural Policy specialist, Hungary and **Jörn Rösen**, President of the Institute for Advanced Study in the Humanities, Essen/Germany, moderated by **Hansjürgen Rosenbauer**, Berlin/Cologne, a reflection from the Foreign Policy Perspective by **Georg Boomgaarden**, State Secretary of the Federal Foreign Office the welcome speech by **Hans-Heinrich Grosse-Brockhoff**, State Secretary for Culture of the Land of North-Rhine Westphalia and  
• Talk around the world – Talk around Europe, a panel of

55. In today’s world of 200 nation states with approximately 5 000 ethnic communities, there are diverse ways of understanding cultural diversity:

- Is it a possible source of conflict?
- A pretext for denying civil liberties?
- A driving force for the democratic management of globalization?
- A mainspring for sustainable development and wealth?

56. The Convention has the potential of a “Magna Charta of International Cultural Policy”, hereby firmly establishing the field of culture as part of global governance.

Imagining the future of governance and co-operation, what are priorities for a cultural diversity strategy?

- What are the limits to market regulations?
- What is the role for the public sector?
- What type of relationships between individuals, communities and society has to be developed?
- How to increase the range of choices?
- How to strengthen shared responsibilities?

57. In order to do away with wrong polemics about cultural liberty and cultural diversity, the following clarifications are in order (Fukuda-Parr):

- Cultural liberty – not cultural diversity - is what we value as part of freedom and dignity. Cultural liberty is about the freedom of identity and life style.
- Cultural liberty should not be confused with protecting tradition. Culture is always evolving and changing.
- Individuals have multiple identities and ethnicity is not the only one nor the only important.
- Cultural liberty has been suppressed through history and continues to be. Today about 900 million people – one in seven people in the world - belong to groups that face some form of suppression of language, religion, or discrimination based on their ethnicity or religion in

---

women leaders from different continents (see footnote 9)

employment, schooling, and in political life.

- A dangerous fear of cultural diversity is spreading around the world that diversity is bad for social peace and progress. This fear feeds opposition to multiculturalism and supports efforts to suppress diversity.
- This assumption is based on three myths:
  - people's ethnic or religious loyalty competes against loyalty to the state, so diversity is divisive
  - cultural diversity requires trade off with progressive values of human rights, democracy and equality because it requires defending traditional practices such as honour killings
  - ethnically diverse countries do not develop economically and socially, and are prone to civil war

None of these myths hold water. However, people re-introduce them into the debate for different reasons. These myths need to be dispelled again and again. The principles and ethics of the 2005 UNESCO Convention provide very firm ground in this respect. This is one additional reason why the text should be disseminated and read as widely and as thoroughly as possible.

58. The unresolved challenge is how to bring back balance into markets which are being dominated by few players. A major problem is the imbalance of resources with huge market advantages for few and with unequal partnerships (e.g. WTO partnerships). Small countries with small markets don't find themselves on a level playing field. Asymmetries need to be rectified through cultural governance (Fukuda-Parr). The convention encourages solidarity among countries to exchange cultural expressions (Inkei).

59. Market regulations are necessary (Fukuda-Parr) and of course justified (Marcich). The debate and dissent is about the limits to those regulations. <The UNESCO Convention spells out clear norms which might make it easier in the future to apply commercial rules. Liberty is the precondition for all (cultural) activities.

Cultural diversity is crucial in the sense to create a positive, enabling environment in which all talents can count>, stated Marcich. However, state intervention can on the other hand cause problems (e.g. censorship) by keeping out new ideas from public space. The set of norms of the 2005 UNESCO Convention are of paramount importance here (Fukuda-Parr).

60. New opportunities emerge through digitisation and global alternative networks which help to increase accessibility. These global social networks help to spread ideas and can increase the flows of cultural goods and services, especially where flows are impeded by dominant players or monopolies (Fukuda-Parr).

61. <Cultural Ecology> might be a concept to accommodate cultural economy with other values. This is exactly what the Convention is about: about the dire need to find balances as in ecology and to preserve and nurture the cultural system (Griefahn).

62. The role of public broadcasters could be a crucial factor in balancing markets. The demand that they comply fully with the provisions of the Convention and assure the availability of diverse programmes could balance the power of the media markets and of rights management (Raug, Griefahn).

63. Europe's wealth is the historic process of European unification: diversity and unity have never been competing concepts, on the contrary, the European experience has been a productive synthesis of unity in diversity, or even unity *through* our rich diversity, a productive mixture of diversity and belonging which has been able to civilise ethnocentricities (Rüsen).

64. Arts and Culture play a key role for the development of Europe's regions, e.g. the Region of North-Rhine-Westphalia, which has to cope with fundamental structural change. Intercultural projects in urban spaces and arts education for young people are of high priority here. This valorisation of cultural diversity is a

strategic approach to integration and regional development (Grosse-Brockhoff).

65. From a foreign policy perspective, cultural diversity is of universal value. It needs promotion and protection because it is under pressure – because of

- internal undermining and of pressures to conform
- external pressures, leading in the worst case to the destruction of cultures, as e.g. in the period of colonialism and
- financial pressures which weigh heavily for small cultural communities

From its very beginning, the cultural diversity debate has been a global and an international debate and it requires global answers. Europe has the unique experience that unity and diversity, that cultural liberty and cultural diversity *can* be in harmony. It is culture which enables us to project our lives and the development of our societies into the future. This culture of understanding is a political conversation in the truest sense – about climate change and energy, about war and peace. The conversation about linguistic and cultural diversity cannot but be an international one, not to be led among Europeans only (Boomgarden<sup>8</sup>).

66. The panel debate of women leaders from different continents<sup>9</sup> identified the following elements of positioning Europe in the Convention process and expressed some clear expectations towards EU action in this respect:

- It is very important to belong to a group of countries from all over the world willing to

---

<sup>8</sup> The complete text of the speech of **Georg Boomgarden**, State Secretary of the Federal Foreign Office, Germany, is available online under [www.unesco.de](http://www.unesco.de) in German

<sup>9</sup> the panel debate with **Danielle Gattegno Mazzonis**, Undersecretary of State, Ministry of Culture, Italy, **María Eliana Arntz**, Undersecretary for Culture, Ministry of Culture, Chile, **Dorota Ilczuk**, CIRCLE President, Poland, **Lucky Belder**, Assistant Professor of Intellectual Property Law and Art Law at the University of Maastricht, Dutch Commission for UNESCO, Netherlands, **Khadija Chérif**, President of Femmes Démocrates, Tunisia and **Verena Wiedemann**, Secretary General, ARD, Germany was moderated by **Ruth Hieronimi**, MEP, Rapporteur to the European Parliament on the directive “Television without Frontiers”, Germany

promote the values of social inclusion, cultural integration and solidarity. These values can be pursued effectively only at international level. In perspective, these values should become the basic rules of our daily lives and govern the plurality of identities living together in European societies (Mazzonis).

- The adoption of this Convention is thus a starting point on the path for the creation of an effective intercultural environment, a strengthening of interaction between different identities (Mazzonis), involving also the private sector (Ilczuk).
- There will be diversities of cultural policy for cultural diversity, the interests of lesser and least developed countries will need to better be taken into account, e.g. by protecting cultural industries in Latin America vis a vis Free Trade Agreements (Arntz).
- The cultural diversity debate needs to be developed to establish a socio-economic dialogue beyond the cultural sphere, also with the World Organisation on Intellectual Property (WIPO) and the World Trade Organisation (WTO) (Arntz).
- The Convention broadens the notion and scope of cultural diversity by including creativity, heritage, education and public awareness and cultural economy. This will lead to a renewed idea of citizenship which will include the dimension of <cultural belonging> (Ilczuk).
- Governments of European state parties (e.g. the Netherlands) need to develop <cultural diversity> as an overarching principle in internal and external policies and release a regular national report about the state of cultural diversity (Belders). In line with this idea, article 151.4 should be interpreted from the point of view of foreign cultural policy as well (Wiedemann).
- An international observatory should collect those reports and monitor the state of cultural diversity in different countries actively (Chérif), hereby learning from the experiences of the international human rights movement. The European Union should help push for cultural diversity policy especially in those signatory

countries which might have “difficulties” in implementing letter and spirit of the convention (Chérif).

- The focus on cultural production will help to broaden the debate - e.g. the women’s movement is also a cultural movement, engaged in processes of change (Chérif).

Concluding, Moderator Hieronymi reaffirmed the strong commitment of the Members of the European Parliament to the cultural diversity agenda and their pledge to strive to reconcile internal market and culture policy so that market considerations do not override cultural and linguistic diversity.

### **Bringing the UNESCO Convention to life: What has been achieved? What must be done? What is doable? What can we do collectively?**

A broad-based debate on the notion of cultural diversity was organised by means of **eight thematic fora** on film, music, the role and place of civil society, urban public spaces, north-south cooperation, media politics/media economy, public awareness and education and a forum Under 40ies “Cultural Diversity 2030”.<sup>10</sup>

67. When formulating key messages / recommendations / proposals, participants **in all eight thematic fora** considered **five different sets of stakeholders**:

- state parties (governments);
- private sector (e.g. artistic / cultural producers);
- non-governmental / non-profit organisations;
- the European Community (as a regional economic integration organization fully bound by the provisions of the Convention);
- the UNESCO Secretariat (as the Secretariat to the 2005 Convention)

<sup>10</sup> Reporting on the fora used elements of the terms of references and the framework offered in the conference draft policy paper of March 2007. Diversities in style and detail were kept in the editing process.

and the following **horizons of time and space**:

- 1) Urgent and/or doable action 2007/2008, e.g. proposals for the 1<sup>st</sup> (2007) and 2<sup>nd</sup> (2009) conference of state parties
- 2) Important and/or feasible action 2007/2010
- 3) Scenarios for the future (2007/2017/2027)

### **Forum 1: I See Something You Don't See: Film<sup>11</sup>**

**Issues addressed:**

- **International cooperation, co-production, co-distribution**
- **Cultural policy for cultural diversity from a film director’s perspective**
- **European priorities for film policy – proposals for visual diversity**

**General Contexts – risks and opportunities analysis: elements of the quadruple A quality test (acceptability-adaptability-availability-accessibility)**

68. Film and Audiovisual media are the most important medium of communication and transmitter of values, meaning and identity. For the majority of our populations, screens represent the most important window on the world. For young people, screen content - irrespective the channel of delivery - represents a second curriculum in their education.

Film thus has a large potential for furthering cultural diversity and cross-cultural understanding, in short, for developing a practice of cultural diversity (acceptability).

<sup>11</sup> Based on contributions by **Cheik Oumar Sissoko**, Film director, Minister of Culture, Mali, **Dieter Gorny**, Chairman of the Supervisory Board, Film foundation NRW, Artistic Director, Ruhr 2010 GmbH, Germany, **Alberto Durant**, Film director, ‘Agua Dulce’ films, Peruvian Coalition for Cultural Diversity, Peru, **Audrius Juzenas**, Film director, Lithuania, **Vesna Čopić**, Cultural Policy researcher, Slovenia and **Carole Tongue**, Chair, The Independent Film Parliament, United Kingdom, moderated by **Caroline Robertson-von Trotha**, ZAK, University Karlsruhe, Scotland/Germany (also Rapporteur)

This is even more the case in Non-European contexts, e.g. in Africa, where oral traditions are strong and a large portion of over 15-year olds are functionally illiterate (adaptability).

69. Europeans need to see more of their own lives on screen and the lives of others around the world if we are to increase mutual understanding as a basis for peace, and in order to inform integration/exchange between European countries (availability). The moving image can reach people emotionally and offer an image of 'the other' who then becomes no longer the unknown or the threatening (accessibility). Producing films in local languages is a must in this respect. At the same time, this presents a major challenge for co-production partners (acceptability, accessibility).

70. There is currently a huge imbalance, worldwide, in favour of cultural works made in the U.S.: the EU-US audiovisual trade deficit stands at \$8 billion; over 85% of all TV film screened in EU is produced in the US, although Europe produces more films than the USA. 80 – 97% of box office takings of nearly all European countries are from US films, with the exception of France (availability).

71. (European) Policy makers need to overcome post-colonial and post-cold war tendencies and spheres of influence so that existing and new policies benefit the whole of Europe and maximize the potential of north-south cooperation (acceptability).

72. The digital revolution can enhance accessibility and availability of moving images while at the same time increasing the individualization of both film production and consumption (availability, acceptability, adaptability). With budget levels further decreasing, new questions of market entry and distribution structures are raised (accessibility).

### **European Community/ EU policy**

73. EU must strive to reconcile internal market and culture policy so that market considerations do not override cultural and linguistic diversity. Culture must be mainstreamed throughout EU policy.

74. A EU Action Plan to implement the Convention must be developed for the audiovisual sector and with the input of civil society, artists, producers and creators. Film culture develops within its own technological and economic structures.

75. Offering visual diversity to children should be given the priority they deserve as the audience/citizenry of the future.

76. EU legislation like the Television Without Frontiers (Audiovisual Media Services) directive should favour support by all TV channels and video on demand providers or the indigenous audiovisual industry.

77. Support schemes like the EU Media program and the Council of Europe's Film Fund Eurimages need far greater resources.

78. Schemes to support for translations for digital distribution in several languages are needed

79. Mobility of Artists: the relevant paragraphs in the Amsterdam Treaty haven't yet been fully implemented.

80. Labyrinthine co-production policies for film must be rationalized. Mechanisms for applying for co-productions need to be simplified drastically, taking into account the economic, technical and social conditions of film directors and producers, especially freelancers, and other cultural workers.

### **EU/Developing World – International Cooperation Policy**

81. EU policy and funds should engage with local leadership in audiovisual industries and be responsive to its priorities. This should include an understanding of the wider issues of funding and distribution.

82. Local policy in the Global South should not be directed from the top but developed with input from filmmakers, the media, the public sphere, and the government, building on the specific conditions of filmmaking and for the development of cultural goods.

83. EU policy should stimulate partnerships between public and private sectors to build infrastructures and exchanges of activities and services with the developing world.

84. EU policy should enable wider access in European countries to film and audiovisual material from the developing world. It should also provide support to enable greater

circulation and stronger internal markets within the countries/continents themselves.

85. EU Policy should increase sustainability of production i.e. encourage local business infrastructures and training for the audiovisual industries.

86. Co-production rules and bureaucracy should be revised to unify and speed up the process of support

87. Funding initiatives should work in the interests of the countries they seek to benefit and not give preference to the European co-production partners

88. EU policy should affirm the importance of rights management for creators, artists and local producers

89. Closer and systematic cooperation between the EU, the Council of Europe and UNESCO is needed on all the abovementioned elements as fit.

## **Forum 2: Unheard of before: Music<sup>12</sup>**

### **Issues addressed:**

- **The state of art in music industry – strategies to promote diversity**
- **Arts education – the example of music: learning the sound of diversity**
- **European Priorities for music policy – sounds of diversity**

**General context/ risks and opportunities analysis: the quadruple “A” screening (acceptability-adaptability-availability-accessibility)**

90. European integration and the celebration of European and international musical diversity

---

<sup>12</sup> Based on contributions by **Michel Lambot**, Co-Founder of the Pias Label and the Impala Coalition, Belgium, **Fruszina Szép**, Roots&Routes, Music Export Office Hungary, **Carlos de Andrade**, President, Brazilian Independent Music Association, Brazil, **Annamaija Saarela**, Executive Director UMO Jazz Orchestra, Jazz House and Festival, Finland, **Talia Bachir**, Ph.D student in World Music, Algeria/France, **Beat Santschi** (also Rapporteur), Musician and Conductor, Swiss Coalition for Cultural Diversity, International Federation of Musicians, Switzerland, **Jean-Francois Michel**, European Music Office, Belgium, moderated by **Thomas Sternberg**, Member of Parliament, North-Rhine Westphalia. This forum was organised in cooperation with the Music Council of North-Rhine Westphalia

is already happening through numerous cooperation projects of musicians, composers, ensembles, bands and festival organisers (availability-accessibility-acceptability).

Stronger connections for East-West cooperation are needed, however (adaptability).

91. The UNESCO Convention has helped to make politicians and decision makers aware of the special role of small labels for assuring musical diversity in the (international) market and for strengthening diverse local and regional creative industries.

92. The position of big record labels and music majors has been made even stronger through the trading of copy rights and licenses; small labels and regional musicians find themselves in a weakening position in this respect (availability-accessibility).

93. The dismantling of existing bodies financed publicly hitherto (e.g. Germany, regional orchestras, broadcasting choirs and orchestras) is also weakening the cultural infrastructure for musical diversity

94. The internet age has made music available ubiquitously, with ample free download options (availability). As a result, users and music consumers are increasingly unwilling to honour the artistic product and pay for services (acceptability). New legal frameworks are needed to ensure sustainable livelihood for musicians (adaptability).

95. The main threat to musical diversity comes increasingly from the aggressive commercial policy of Internet Access Providers (acceptability).

### **Doables for stakeholders – Short, medium and Long term perspectives**

#### **National Governments/State Parties: Short- and medium term.**

96. To promote publicly the value and valorisation of music and the artistic creation. of musicians.

97. To use the Convention for Cultural Policy measures which assure musical diversity, especially in the programming of both public

and private broadcasting stations (e.g. Brazil, pay radio only, with a very reduced scope of titles played, e.g. Belgium, public broadcasting, but only 5% of program presents domestic titles).

98. To strengthen music education in public schooling and in life-long learning, including exposure of listeners to the variety of music cultures in Europe and around the Globe (accessibility, acceptability, availability) (e.g. Germany/North-Rhine Westphalia, programme 2007-2010 “a musical instrument for every child”, e.g. Switzerland, music education in school has de facto been abolished).

99. To improve social security and other framework conditions for musicians (and other artists), taking into account that fact that international mobility is a reality for the majority in this profession (e.g. granting of visa, work permits).

100. To set positive incentives for small, medium and mixed producers of the creative industries in relation to the objections of the Cultural Diversity convention.

101. To strengthen copy-right regimes

102. **Long-term scenario (2010/2015):** to launch an orchestrated advocacy in order to convince the US government to become a state party to the Convention.

#### **Private Sector (artistic/cultural producers): Short term**

103. Some European countries (France, Italy) have developed interesting local risk sharing schemes for small and medium producers (reduced taxation for profit, burden sharing in case of losses). Similar schemes should be developed in other countries as well.

104. Publicly supported music export offices have often been created as a result of civil society initiatives. They are important intermediary structures which promote the diversity of musical expressions and enable market access for small and medium producers and countries (e.g. Brazil, France, Hungary); engage systematically with similar initiatives in Latin America, Africa and Asia and assure the transfer of knowledge and know-how.

105. Strengthen the self-organising structures of small and medium producers, in Europe and in the Global south; assure the transfer of knowledge and know-how.

#### **Short and medium term**

106. Promote publicly the value and the valorisation of music as an art and profession with a strong capacity to make cultural diversity a living experience for broad audiences.

107. Work on professional standards for broadcasting companies (“play 70.000 different songs per day instead of repeating the same odd 60 songs over and over again”).

108. Work on ways and means to create a sustainable creative economy for cultural diversity.

109. Producers and organisers of musical events to encourage each other to experiment with unconventional marketing strategies (blending of popular and classical music, pop music strategies etc).

#### **Non-governmental / Non-profit organisations: Short and medium term**

110. Promote publicly the value and the valorisation of music as an art and profession.

111. Strengthen the networking and organising among musicians (e.g. trade unions, e.g. International Federation of Musicians, e.g. European Music Council), engage actively in dialogue and advocacy on diversity issues, and inform governments and the European Commission systematically.

112. Artistic organisations of different sectors need to communicate and connect across specialised sectors and develop a common understanding of their role in public (urban and rural) space.

113. Engage further in North-South pilot projects (e.g. Africa, creating cooperatives of musicians, e.g. Uganda, creating a micro health insurance scheme for musicians).

## **The European Community:**

### **Short term**

114. Intensify the already started dialogue with artists' organisations on social security conditions (avoid paying fees to 27 different European security schemes).

115. The EU-Commissioner for Internal Market should not jeopardize the diversity of cultural expressions and continue the current system of remuneration of private (music) copies. The funds collected in this way (collecting societies) are largely used in funding schemes for the promotion of cultural diversity.

116. The top-down harmonisation of the European Collecting societies – as promoted by the EU Commission – poses a risk to the diversity of musical expression in Europe; the project should be stopped.

117. The Commission to draft an action plan with positive incentives for small, medium and mixed producers of the creative industries.

### **Short and medium term**

118. EU to create a program for the promotion of European music <MUSICA>, similar to the already existing MEDIA Program for screen content, including especially live music and performances and networking structures (festivals, clubs).

## **Forum 3: North-South Cooperation and Trade Policy<sup>13</sup>**

---

<sup>13</sup> Based on the contributions by **Sabine von Schorlemer**, University of Dresden, expert in international law, Chairperson Development and Peace Foundation, member of UNESCO's expert group for drafting the Convention, negotiator for the German Foreign Office, Germany, **Rasmané Ouedraogo**, Secretary General, African Coalitions for Cultural Diversity, Burkina Faso, **Ranesh Ray**, Designer, Curator, Conservation Architect, Member of the Central Advisory Board for Culture, Ministry of Culture, India, **Richard Harris**, Australian Coalition for Cultural Diversity, Australia, **Edna dos Santos-Duisenberg**, UNCTAD, Geneva and **Christa Prets**, MEP, Rapporteur to the European Parliament on the UNESCO-Convention on Cultural Diversity, Austria, moderated by **Kimmo Aulake**, Ministry for Education and Culture, Chair of the

## **Issues addressed:**

- **How to implement the development provisions of the 2005 Convention including North-South cooperation and regional development? What are the first steps 2007 – 2010?**
- **The vision of truly inclusive international cultural exchange and sharing is pursued, i.a. by preferential treatment of developing countries. Which are the main priorities?**
- **How to assure international consultation and coordination of the Parties to the Convention, including in other multilateral organisations (e.g. the WTO)?**
- **Poverty alleviation and sustainable development are key objectives of the Convention. What type of action can be taken in this regard?**

## **Risks analysis for cultural expressions, goods and services:**

119. The number of accessions is critical for a balanced implementation of the Convention and for genuine wide-scale development and cooperation; accessions may not stop at the current level (von Schorlemer).

120. Fear of the Convention being used as an instrument of developed countries only, neglecting the needs of the State Parties from the Southern Hemisphere.

121. International Fund for Cultural Diversity: fear of lack of sustainable and sufficient financing (Ouedraogo).

122. Insufficient reconciliation of trade and cultural policies, leading to neglect of the special character of cultural goods and services (Harris and dos Santos).

123. Limited appreciation of the potential of culture and creative industries to also boost economic growth and create jobs.

---

Council of Europe Culture Committee, Finland (also Rapporteur)

### **Doables in a specific space and time horizon**

124. Continuing awareness-raising to increase the number of accessions to the Convention

125. Including culture into development policies.

126. Developing and consolidating knowledge base on the impact of culture generally, and on the creative economy and trade of cultural goods and services specifically (Ray and dos Santos).

127. Facilitating the mobility of artists and access of cultural goods and services from developing countries to European markets (Ouedraogo and von Schorlemer).

128. Encouraging “South-South” and regional cooperation, for example in the form of co-production agreements.

129. Continuing dialogue with civil society

130. Putting emphasis on public-private partnerships as a way of implementing the Convention.

131. Cultivating a positive understanding on cultural diversity as wealth and resource of society rather than a threat (Ray).

132. Developing an integrated approach to culture and development that takes into account also the social and economic potential of culture.

133. Continuing to discuss issues related to cultural diversity in multilateral and plurilateral fora (Article 21).

134. Try and go beyond the polarisation between trade and culture policies and seek to reconcile their respective measures (dos Santos).

135. As far as the European Community is concerned, seeking ways and means of supporting the implementation of the Convention, including financially, and initiating consultations among the Community and its Member States on how to effectively implement the development and cooperation provisions of the Convention (Prets).

### **Conclusions**

136. There was a consensus that the Convention can, and should, play a major role as a catalyst for international cooperation in the field of culture; it is in the process of being established as the “Magna Charta for International Cultural Policy”.

137. There are important expectations among the developing countries with respect to the concrete impact of the Convention. The swift establishment of the Fund will be of critical importance.

138. It was obvious from the discussions in Forum Three that thinking on what the cooperation provisions in the Convention will actually mean has advanced. However, we are still in a planning phase. Given the leading role of the European Community and its Member States, they should intensify internal consultations with a view to be able to give concrete and substantial contributions at the Conference of the Parties and at the Intergovernmental Committee.

139. Bringing the Convention into life depends on how quickly and effectively the development cooperation provisions of the Convention will be implemented. And if the Convention will be brought to life and it will prove its usefulness, that’s also the best way to guarantee that the maximum number of States will accede to it.

140. The European Union has all the necessary cards, now it’s time to put our money where our mouth is!

### **Forum 4: State and Civil Society in Cooperation<sup>14</sup>**

---

<sup>14</sup> Based on contributions by **Ritva Mitchell**, President, European Institute for Comparative Cultural Research (ERICarts), Finland, **Véronique Guèvremont**, University Laval, expert in international law Canada, **Igor Dobricic**, Dramaturge, Programme coordinator for the arts, European Cultural Foundation, Serbia/Amsterdam, **François de Bernard**, GERM, Paris, **Khadija Chérif**, President, Femmes Démocrates, Tunisia, moderated by **Max Fuchs**, Chairman of the German Arts Council, Germany (also Rapporteur) and by **Anna Danieli**, Publisher, Coalition for Cultural Diversity, Uruguay, **Robert Pilon**, Canadian Coalition for Cultural Diversity, International Liaison Co-Coordinator, Canada and **Christine von Weizsäcker**, Biologist/Author, Civil Society Participant at the Convention on Biological Diversity, Germany, moderated by **Pascal Rogard**, French Coalition for Cultural Diversity, France

#### Issues addressed:

- **The Convention encourages civil society to take an active part in protecting and promoting cultural diversity. What priorities should be pursued from 2007 to 2010, when the Convention enters into force and the Conference of States Parties is called into being?**
- **How can civil society contribute in practical terms to the protection and promotion of the diversity of cultural expressions?**
- **How do civil society stakeholders need to organize themselves – at national, at regional/European and at international level in order to meet these aims?**

#### General Context – Risks and Opportunities analysis

141. Discussions throughout the conference, in and in particular in the Forum on Civil Society and State in cooperation, made it clear that the concept of cultural diversity has several practical and theoretical dimensions.

Logically, “bringing the UNESCO Convention to life” is a multidimensional project as well:

- it is a *theoretical* project insofar as we need to continue clarifying the term diversity of cultural expressions, culture etc, their connotations and their implications
- it is a *legal* project because the Convention creates a new paradigm in trade law and international law
- it is a *political* project, regarding the implementation of the Convention world-wide, on the national level, with international cooperation, and on program base
- it is a *pedagogical* project, as the importance and significance of cultural diversity needs to be understood through educational and public awareness programmes
- it is a project for public scholarly *writing*

- it is a project for *critical reflection* about governance and state structures and it is – last not least –
- a project for the *development of structures* in civil society and in the creative sector, including through capacity building.

#### Conclusions

142. The Convention exists and is needed because there are manifold problems in connection with issues of cultural diversity. The crisis and risks of cultural diversity will continue to be pertinent throughout the decades of the further implementation of this convention. All barriers in this respect will need constant critical analysis and practical attention.

143. The Convention presents a unique opportunity and a challenge for civil society: producers of cultural diversity, people in the distribution sector and persons involved in cherishing diverse form of cultural expressions are also part of civil society. In this respect, civil society is a *direct stakeholder* of this convention, in addition to its role as a critical watch-dog of government and of State Parties.

#### Doables 2007/2009

144. Civil society representatives have to assume full responsibility for bringing the Convention to life, and develop specific action plans in the fields of their competences.

145. For civil society to be able to play their role in this Convention, elements of independent cultural policy research are needed. A sound empirical base for cultural diversity programs is needed for the targeted implementation of the convention and for the development of monitoring systems.

146. Participation of civil society in the implementation of the convention needs to be assured through formal accreditation with UNESCO and by adequate presence in the organs of the Convention.

147. The application of the convention will not be limited to cultural or educational policy, but is also addressed to the other policy areas of relevance to the diversity of cultural expressions, i.e. trade, creation of small and

medium enterprises, licenses and copy right regulations.

148. Civil society actors interpret this as a variation of the EU practice of the “cultural impact assessment clause”. This implies that Coalitions for Cultural Diversity and organisations of artists and cultural producers need to team up with broader groupings of partners in civil society and professional organisations.

### Lessons learned

149. The human rights base of the Convention and its democracy aspiration are essential. In UNESCO, as an intergovernmental UN body, all State Parties cooperate, although it is a known fact that not all of them are pluralistic parliamentary democracies, and not all of them fully respect the UN human rights codes. Democratic governments need to be fully aware of this uneven situation when cooperating with non-democratic states. Uncritical cooperation might jeopardize the efforts of civil society in the respective countries to develop cultures of democracy.

150. Sharing lessons learned from civil society representation with the Convention on Biodiversity, civil society stakeholders were alerted to cooptation strategies by enterprises and by state parties who might want to keep critical thinking and reflections out of the deliberations of the conference of state parties.

### Forum 5: Urban Public Space<sup>15</sup>

---

<sup>15</sup> The results of this Forum are based on four contributions: **Dorota Ilczuk**, President of CIRCLE and Director of the ProCultura Foundation (Poland) presented the results of the study “Metropolis of Europe” (realised with Raj Isar, Paris, President of EFAH) and published by CIRCLE. She reported that the potentialities of cultural diversity are often not tapped in at a local level. **Robert Palmer**, Director of Culture and Cultural and Natural Heritage of the Council of Europe, emphasised the crucial relation between urban policies and cultural diversity, as well as the need for a new architecture of cultural governance at a local and national level. He also introduced the new programme “Intercultural cities” of the Council of Europe. **Oliver Scheytt**, Executive Director of Essen-for-the-Ruhr European Capital of Culture Year 2010, and President of the Kulturpolitische Gesellschaft e.V., explained why cities need to review and perhaps revise their cultural programmes to include the changing population structures and presented the programme of Ruhr2010, the European Cultural Capital

### Issues addressed:

- **According to the EU, culture is the expression of a society's conversation with itself. In this context, what is the role of urban public space for promoting cultural diversity as it is experienced by people?**
- **When considering culture as a common public good, what are the implications for cities, local governments and civil society?**

### Main ideas

151. The **diversity** of cultural expressions is becoming more and more *available* and *accessible* in cinema screens, televisions and computers. More needs to be done in order to increase this diversity. The Convention will become a catalyst.

152. The diversity of cultural expressions is experienced day after day in the **urban public spaces**. Tensions are not rare because some values and lifestyles are seen as self-evident by a diverse population. Despite the evidences of hybridisation in the cultural production of our days, many people still do not believe this diversity is *acceptable* or do not wish this diversity to be *adaptable*, that is, to be dynamic as cultural history proves. The legitimisation of cultural diversity as common heritage of humankind is one of the main challenges of our times, probably equal in magnitude to reducing poverty or climate change.

153. There is a field that connects the diversity of cultural expressions in the screens and on the urban public spaces. It is the realm of **policy**. But culture is still, let's face it, a marginal domain of policy, and a marginal area in the strategies for sustainable development.

---

2010. **Minja Yang**, Director of the UNESCO Cluster Office in New Delhi, explained the development of UNESCO programmes in India that relate heritage, tourism and cultural development and insisted on the idea that cultural diversity has created a momentum that needs to be developed at several levels, chaired by **Jordi Pascual i Ruiz**, Working Group on Culture, United Cities and Local Governments, Institute for Culture Barcelona, Spain (also Rapporteur)

The Convention has created a momentum, a huge window of opportunity that should not be narrowed to cultural industries.

154. The **Convention** is an opportunity for those who believe that:

- Culture needs to become the **4<sup>th</sup> pillar of sustainable development** (Jon Hawkes). The virtuous triangle of sustainable development - economic prosperity, social inclusion, environmental balance - needs to be squared by culture.
- **Public** policies for culture need to be transparent and accountable, based on human rights, elaborated and evaluated through processes of deliberation and participation involving stakeholders and civil society, in the sense of cultural professionals and the public –the citizenry. A **new architecture** of cultural governance is needed.

#### **The doables at mid-term (2010):**

155. At a **local level**, following to the principles of Agenda 21 for culture<sup>16</sup>

(a) A permanent, loyal and strategic cooperation among City Council, large cultural institutions and the bottom-up voices of cultural diversity like NGOs, social movements and others.

(b) Cultural policies that do not stand alone: an ambitious local cultural strategy that has created a solid “cultural framework” to all urban policies.

(c) Cultural indicators and (d) International cooperation in all local programmes for culture.

156. At a **national level**, (a) the Convention is well-known by all citizens, (b) new planning and management frameworks that protect and promote the diversity of cultural expressions, not restricted to cultural industries, are implemented, (c) the civil society, the private sector and the local governments are involved in the elaboration, implementation and evaluation of these frameworks.

---

<sup>16</sup> Compare <http://www.agenda21culture.net>

157. At an **international level**, mainly UNESCO but also United Nations agencies and programmes: A generous implementation of the Convention, not restricted to cultural industries, but connected to the relation culture - human rights - sustainable development, with 10 to 12 emblematic programmes that are operational through partnerships and alliances.

#### **Forum 6: Media Policy – Media Economy. Costs and Benefits, Winners and Losers<sup>17</sup>**

##### **Issues addressed:**

- **Negotiating with a single voice, the EU and its member states incorporated some key elements into the Convention text referring to public-sector broadcasting, media plurality, the principle of the neutrality of the treaty provisions as regards technology and a dispute settlement mechanism.**
- **In this context, what are the priorities 2007-2010 for bringing the Convention to life?**

##### **General contexts – opportunities, risks and threats analysis**

158. The development of information and communication technologies has happened much faster than the efforts of regulating this process of social change.

159. Markets mechanisms alone have proven unable to generate diversity in cultural markets and to protect public spaces.

160. Strong processes of concentration at the international level: Since already 20 years, national producers and owners of licenses/copy rights find themselves confronted with international firms who don't have to respect

---

<sup>17</sup> With introductory speeches by **Fritz Pleitgen**, President, European Broadcasting Union, Executive Director of Ruhr 2010, European Capital of Culture, **Leonard Orban**, Commissioner for Multilingualism, European Commission, Brussels, and a presentation by **Nicoletta Iacobacci**, EBU / UER, Head of Eurovision Interactive, Switzerland / Italy, moderated by **Verena Metz-Mangold**, hr, Frankfurt a.M., Vice-president of the German Commission for UNESCO (also Rapporteur)

international competition control regimes or rules.

161. There is no shared and unified international understanding of audiovisual media in the digital age.

162. However, in the European space – and this is good news – there is progress towards an emerging European model of broadcasting: When revising the “Television Without Frontiers” directive of the EU, political compromise has led to a content based approach and not just a technical approach, as used to be the case hitherto, distinguishing television from other media services. This new content based approach entails a decreasing of regulations for all digitally provided content. This is fully coherent with the letter and the spirit which understands <Cultural Diversity> as a variety of cultural expressions, whatever the means and technologies used for distribution (Article 4.1, definitions). The settlement of the dispute about broadcasting fees with the DG Competition and the loosening of the tight rules and limits for online-services follow the principles of the Convention as well.

163. Internationally, regrettably, there is not yet a shared understanding of the value and nature of audiovisual media, also not in the categorising system as applied by the World Trade Organisation.

#### **European Community/EU policy**

164. EU to continue to make no offers for the audiovisual sector in future negotiations rounds in the international trade system.

165. EU to pledge to use the principles of the Convention when assessing new offers and media services by telecommunication industries and e-commerce providers.

166. EU to keep access to new content on platforms open to ensure access to knowledge and information, a precondition for international competitiveness (especially basket II).

167. Use the framework of the Convention in order to assure coherence of media and invocation policy in Europe (e.g. telecommunication directive, allocation of frequencies).

#### **State Parties/EU policy**

168. Promote multilingualism in Europe with the help of audiovisual media, by prioritising the subtitled original versions of films over fully synchronised language versions.

#### **Private Sector**

169. Use the new digital opportunities for producing multilingual versions of digital services.

170. Use automatic translation programmes to produce three to five different language versions of digital goods.

171. Pledge to fully apply the objective of the Convention (e.g. Code of Conduct, commitments).

#### **EU/Developing World – International Cooperation**

172. Develop co-production agreements and other modes of co-operation (e.g. “produce one – send all”), both within Europe and with other regions of the World; use the European Broadcasting Union as a platform and build on it.

173. Integrate co-production agreement in the North-South Accords and the European Partnership agreements currently under negotiation with the African, the Caribbean and Pacific (ACP) States.

174. Pool already existing European models of co-producing and co-distributing (e.g. World Cinema Fund) and enhance their potential through creating international distribution platforms (e.g. the “e-cinema” platform of UNESCO).

175. Provide case studies on regulations of the control and supervision of cartels internationally.

#### **UNESCO**

176. to make already existing platforms as e-cinema or e-content known to all stakeholders of the Cultural Diversity Convention.

176. to provide the data bank with case studies of audiovisual regulations promotion cultural diversity successfully.

#### **Civil society/Expert community**

177. For proper monitoring and empirical assessment of the state of cultural diversity in a given moment, it is necessary to study cultural

markets and the creative economy in their public and private variations from the perspective of political economy.

178. Continue to work on the unresolved question of diverse traditions in copyright matters in Great Britain and on the continent concerning the rights of producers (e.g. composers, filmmakers) vis-à-vis the rights exploiters.

#### **Conclusions:**

179. The forum focused on the relationship between innovation policy and media policy, including the relationship between public space and private economy. Europe has the chance to use the UNESCO Convention as a framework of reference to understand the role and place of culture for its own development in practical terms (as drafted in Article 11 of the non-adopted European Constitution).

180. This is no less than a new cultural role for Europe, in partnership with other countries of the emerging regions in the Global south, creating a shared culture of co-operation for Cultural Diversity.

#### **Forum 7: Cultural Diversity: Education and Public Awareness<sup>18</sup>**

##### **Issues addressed:**

- **The Convention encourages and promotes the understanding of the importance of cultural diversity i.a. through educational and public awareness programmes. How can artists, journalists, content creators, cultural practitioners, producers, educators, life-long-learners and**

---

<sup>18</sup> With an introductory speech on Arts Education and Public Awareness by **Max Fuchs**, project presentations of Microcosm Garden City Atlantic/Lichtburgforum, Berlin, on Cultural Diversity in a Housing Project by **Michael and Rita Wolffsohn**, of the UN Decade for Education for Sustainable Development by **Ute Stoltenberg**, of a international school project by **Marjut Haussila**, music teacher, Finland, as well as of the “CULTURE COUNTS” multi-stakeholder-project of a journalistic network and others, moderated by **Patrícia Salvação Barreto**, Head of Department, International Relations, Ministry of Culture, Portugal (also Rapporteur)

**others contribute to achieving this goal?**

- **How can educational, training and exchange programmes in the field of the cultural industries contribute to the Convention's aims of promoting creativity and strengthening production capacities?**
- **How can the interested public and stakeholders outside the ‘typical’ cultural field be addressed and involved?**

The forum held an in-depth exchange on concepts and relevant case-studies.

#### **Contexts – risks and opportunities**

181. It is a very good opportunity that those who drafted and negotiated the Convention were clearly aware of the fact that the broad public and ideally all citizens need to be invited to protect and promote the diversity of cultural expressions. Hence the explicit reference to the need of creating public awareness and the manifold articles in the convention which point to strategies for education and capacity building.

182. The obligation of State Parties “to integrate culture in sustainable development” (article 13) can also be approached through Education for sustainable development, which spells out the four dimensions of sustainability, economic, ecological, social and culture (e.g. world view, literacy, knowledge systems, gender, aesthetics etc). In this respect, the concept and practice of cultural diversity has a great potential for sustainable development.

183. More specifically, two groups of people need special learning opportunities in order to fulfil letter and spirit of the convention: firstly, it is politicians and political decision makers and secondly, civil servants with special responsibilities in areas and structure o relevance to culture diversity.

184. When bringing the Convention to life, already established structures as the Millenium Development Goals (2000), the UN decade for sustainable development [2005-2014] and the Road Map which resulted from the World Conference on Arts Education (Lisbon, 2006) need to be taken into account.

### **Doables**

185. The Convention offers a systematic approach to education and capacity building: You can take the life-cycle of cultural expressions as an organising grid (see e.g. Article 4), starting with the creativity of artistic producers, the production process itself, the distribution and marketing, ending with the enjoyment and reception by the cultural citizens. Whereas artistic creation, production and dissemination, distribution and marketing are clearly a field for professional capacity building, enjoyment and reception of the diversity of cultural expressions is indeed a matter of cultural and arts education for all, i.e. for the largest possible number of citizens of all ages.

186. “Arts education for All” builds on the same learning modes as identified by UNESCO’s World Education Report (2000): formal education (public schooling system), non-formal (organised learning, diverse settings, all age groups) and informal learning, (i.e. learning through experience in daily life and work).

187. For public awareness and education about cultural diversity it is important to realise that 80% of our life skills are developed through non-formal and informal learning and only 20% in formalised school settings. The public school system, however, is the central learning place and provider for formal education, i.e. the remaining 20%.

### **Doables for the school system – short and medium term**

188. Reviewing curricula and learning objectives through the lens of the Cultural Diversity Convention is an important task.

189. An obvious field is the teaching of modern languages, and, more generally, the acquaintance with multilingualism.

190. More interesting even is the cultural diversity approach to subject matters such as (modern) history, but also to mathematics and science education, including the history of natural science.

191. The artistic education classes deserve special attention in this respect. As a basic requirement, there is empirical evidence that these classes need to be taught by

professionally trained teachers/artists (compare UNESCO 2006, the Lisbon Road Map), otherwise arts education does not only not bear fruit but can even do harm.

### **Medium and long term**

192. The mutual relationship between education for sustainable development, learning in, with and about cultural diversity, human rights and global education need to be integrated into a coherent set of values, ethics and principles

### **Doables – non-formal learning**

193. Audience development (compare the UK approaches and best practices) is an important strategy here, as it compels culture institutions (e.g. libraries, theatres) and learning centres (e.g. music schools) to analyse the ethnical composition in society and compare it with the data of their visitors/users (accessibility, adaptability).

194 Arts and culture education in the context of professional learning, adult education and organised accessible experience in the urban (rural) public space or through like-minded network (e.g. music exchange networks, friends of sculpture parks, celebrations of subcultures etc) are also important fields of actions, especially for civil society organisations.

### **Doables – informal learning**

195. Informal learning of the diversity of cultural expressions is the most challenging field of action, as informal learning happens ‘en passant’, without special organising. In this sense, it points to the more general political questions of the quality of life, the question of the wealth of the urban and rural public space and environment (are these arts-rich places? How diverse are the cultural expressions present?). Media are by far the most important player here and therefore have a special responsibility for the quality and cultural diversity of content, especially for kids and teenagers.

196. Gardencity Atlantic/Lichtburg Forum” (Berlin) was presented as a very interesting example of blending informal and non-formal learning. Aspects of cultural diversity, health services and civic education are integrated in a working class urban and social environment.

The World Day of Cultural Diversity (May 21) is used for get-together and cultural manifestations.

197. The 'Culture Counts' project is another good example for a blending of non-formal and informal learning: "Culture Counts" is a journalistic project which recently organised a 24hours interview-marathon under the title "What does it mean to be a stranger" in the oyster bar of Berlin Main Station. These conversations are available as pod-casts on the homepage of German Railway [www.bahn.de]. As a multi-stakeholder project, this journalistic network co-operates in partnership with the private sector.

#### **European Union/Council of Europe – opportunities and doables**

198. Until now, for creative cultural and educational policy in Europe, the first choice was rather the Council of Europe (Strasbourg) than the European Union (Brussels) which had a clear priority in creating the international market and handling international trade affairs.

199. Bringing the UNESCO Convention to Life is therefore both a challenge and a very great opportunity for the European Union to built Europe wide relationships of trust and use the Year of Intercultural Dialogue 2008 for promoting cultural diversity.

#### **Forum 8: Forum Under 40ies - Cultural Diversity 2030<sup>19</sup>**

---

<sup>19</sup> The **mentees** were identified through a Call for Papers. They had **academic backgrounds** in international law, cultural studies and creative industries, international relations, political and social sciences, heritage studies, languages, media and communication, one had also a background as an artist. Half of the group came from trans-national families and/or had already lived, studied or worked in different (European) countries. The **field of activities** of the young and mid career professionals included the European Parliament, Permanent Representations to UNESCO, the World Trade organisation, university teaching, international research groups or foundations, development projects in Africa and Latin America as well as research and activist projects on integration issues in Germany (Baden-Württemberg, North-Rhine-Westphalia, City of Berlin), working for a State Government and/or with municipalities and civil society groups. A full report of the Forum U40 is available on [www.unesco.de](http://www.unesco.de)

- **What does "cultural diversity" mean, especially for the U 40 generation?**
- **How do U40ies perceive the debate on cultural diversity from the point of view of their differing disciplinary, regional and individual perspectives?**
- **Presentations on risks and opportunities of the UNESCO Convention, on urban areas and cultural diversity and culture and (sustainable) development. What can be expected from the Convention in the five years to come?**
- **How can the U 40ies contribute to the implementation of the Convention and to general debate? What are the current communication processes and cultures of the U 40s?**

#### **Context**

200. The Forum "U 40/Cultural Diversity 2030" was organised by a core group of seventeen mentees.

The mentees were young and mid-career professionals/ PhD students, emerging talents from arts and culture networks with proven knowledge of and interest in this issue.

#### **Working method**

201. The group held two consecutive meetings during the six-month capacity building programme: A kick off meeting and a pre-workshop on the first conference day. In between and after the conference, the participants elaborated their ideas through e-networking.

The forum was organized in three working groups:

1. Risks and opportunities of the UNESCO Convention
2. Urban areas and cultural diversity in 2030
3. Culture and (sustainable) development

#### **Results**

*Results Group 1 Risks and opportunities of the UNESCO Convention*

202. The group underlined that the Convention's preamble provides an ambitious horizon. Its long-term effectiveness will depend on the response to a number of challenges, such as the recognition of human rights, including cultural rights, the complementarity between protection and promotion of measures, new forms of governance, especially regarding the role of the state, bridge-building between the global and the local, the guarantee of access and participation, new North-South multilateral partnerships, the ability to keep the momentum for culture on the trade agenda and to assure proper coordination of (international) policy-making bodies.

203. The group suggested the creation of evaluation mechanisms, which could benefit from existing monitoring tools and set up new ones. To this end, a table for evaluation based on the key issues outlined above was presented. It suggests several indicators and aims to stimulate further discussion. Indicators are grouped into four cluster areas, namely domestic governance of the diversity of cultural expression; the creation of an enabling environment; national and international capacity-building; and international governance and awareness-raising.

#### *Results Group 2 Urban areas and cultural diversity in 2030*

204. The group dealt with cultural diversity as a resource to enrich and develop society, as a process of providing equality of opportunities for all members of a society, and as a task to open up spaces and possibilities for active and equal participation of everyone.

205. It also stressed interdisciplinary ways of thinking within local policies, giving recommendations for cultural policy but also for educational and media policy, emphasizing the crucial role of education and media for raising awareness of the importance of cultural diversity.

206. The group also discussed the role of spatial policy and the necessity to take the diversity of cultural expressions into account when planning urban spaces, enabling people from marginalized cultures to "take their place" in urban public life.

#### *Results Group 3 Culture and (sustainable) development*

207. The group considered culture as a strategic element to create an atmosphere which is conducive to development aspects. For this reason, culture is the fourth pillar of sustainable developments besides ecology, economy and society.

208. The need for symmetry and reciprocity in development cooperation as an alternative to existing (economic) power relations was emphasised. This should include an open international learning atmosphere for the identification and exchange of best practices.

209. They called for a democratisation of all international development organisations and proposed to create an enabling environment for development, the latter understood as a dialogue involving the whole of society about identity, change and desirable futures.

210. The discussion of concrete measures focused on the participation of the younger generation in terms of youth consultants and the promotion of minority journalists and artists, for example.

211. The three groups considered the convention to be a pillar of international cultural standards, and agreed on the idea that the initiated working process was worth to be continued among the forums' participants. Participants also formulated individual visions of cultural diversity 2030 (I have a dream...).

212. The commentators Nina Obuljen and Carlos de Andrade stressed the necessity to take ownership of the convention, which is a regulatory framework, and that it needed to be applied in small microcosmosms in order to work efficiently.

---

All these specific elements and results of the eight thematic fora present material for the implementation of the 2005 Convention on Cultural Diversity in the short, medium and long term perspective. In addition, a broader reflection upon **the role of context and substance issues** such as climate change (Stern Report, the UN Panel on Climate Change), the role of language and of linguistic diversity

(UN Year of Languages 2008, EU Year of Intercultural Dialogue 2008), the role of intangible knowledge, human security, poverty and the wealth of nations (Millennium Development Goals, GINI index etc) and their relationship to the Cultural Diversity debate will be needed.

---

## Panel 2010: Cultural Diversity in the European Public Space<sup>20</sup>

The “Magna Charta of International Cultural Policy” has also been referred to as the “Cultural Kyoto Protocol”, both to underline this landmark achievement and as a reflection of the political dynamics of the negotiations 2004/2005.

Revisiting the “quadruple A” risk analysis of Amartya Sen (acceptability, adaptability, availability and accessibility), scenarios for the future of Cultural Diversity in the European Public Space will continue to address four main themes:

1) Roles and responsibilities of *stakeholders* 2010 including:

- National government reports to UNESCO, which should include hard data and fact, not just general information, and documented setting of objectives for the future
- European Community Report
- Civil society reports on their own contributions to achieving the goals of the Convention as well as monitoring their own governments’ reporting

2) Achieving a regionally balanced composition of the *Conference of State Parties* by 2009/2010 and the support

---

<sup>20</sup> a panel debate with **Roland Bernecker**, Secretary General, German Commission for UNESCO, **Nina Obuljen**, Research fellow, IMO Zagreb, Assistant Minister for Culture, Croatia, **Richard Harris**, Australian Coalition for Cultural Diversity, Australia and **Robert Palmer**, Council of Europe, Director for Culture, Cultural and Natural Heritage, Strasbourg, moderated by **Arnd Henze**, WDR Television, Cologne

of a total of 150 State Parties to the Convention

3) The *international state of cultural diversity* by 2010 / 2030. 4 possible scenarios<sup>21</sup>:

- ‘*Ostrich*’: government(s) that do(es) not want so see, cannot fly, but has (have) to lift its (their) head in the end;
- ‘*Lame Duck*’: a bird with a broken wing. No matter how hard it tries, it cannot get off the ground, and thus has an extremely uncertain future;
- ‘*Icarus*’: a scenario of populism, in which a government tries to achieve too much too quickly (e.g. by massive social/cultural spending which would lead to constraints and imbalances);
- ‘*Flight of the Flamingos*’: a scenario of inclusive democracy and growth. Flamingos characteristically take off slowly, fly high, and fly together.

The last scenario, the flight of the flamingos, turned out to be the most appealing to the cultural diversity community. However, it became clear that it was essential for the sake of a medium-term perspective to stay in touch both with “Ostrich” governments and “lame duck” countries and their civil society networks.

4) *Communication* counts...

- Reaching out beyond the cultural community, start with culture and trade, involve many more professions and competencies
- Communicating beyond cultural policy as one way to strengthen networking
- Novel ideas for the ‘Flight of the Flamingos’ for cultural diversity...
- A broad based “slow food movement” for cultural diversity...
- 1000 + 1 images of cultural diversity...By 2030, we will have access to films from around the

---

<sup>21</sup> Inspired by the 1992 Mont Fleur Scenarios on the future of South Africa

worlds which are available in many languages and transcend the rainbow of cultures. We won't have just one Hollywood, one Bollywood and a bit of Nollywood, but will have access to many more centres of film production and film industries around the globe (Fukuda Parr)

- Two-minutes messages for the World Day on Cultural Diversity (21 May)...
- My favourite headline on cultural diversity "..."

The panellists developed eleven ideas which they would like to see achieved by 2010, once the Conference of parties will have worked its first 1000 days:

- 1) The text of the Convention is a manifesto against anxieties, offering a powerful vision of the future, enabling creativity, overcoming fear and encouraging openness (Bernecker)
- 2) cultural diversity will be an established paradigm in policy making and research as well as in the economy and trade (Bernecker)
- 3) TV and broadcasting stations will have accepted cultural diversity as the most important principle and will have re-organised their programming accordingly (Harris)
- 4) kids will have much more interesting and culturally diverse content in radio and TV, to start with in Germany...(Bernecker)
- 5) a living social and cultural diversity movement will have developed, connecting people through partnerships and passions (Palmer)
- 6) a vivid conversation about the ideas promoted through the Convention is taking place in all walks of society (Obuljen)
- 7) an international infrastructure with multiple centre for producing and distributing a diversity of films is coming into being, assuring market access for the lesser and least developed countries (Harris)
- 8) a huge international bazaar-type forum with some thousand participants, presenting inspiring examples of cultural policy for cultural diversity (Palmer)
- 9) hard work has been accomplished and a lot of learning happened among the State Parties;

rules and regulations are in place how the Convention should be applied (Obuljen)

10) 150 States, including Australia, have ratified the Convention (Bernecker, Harris)

11) Cultures of cooperation between civil society, government and private sector have developed and strengthened

---

*„I am in favour of paying the relatively small price for maintaining diversity, rather than the large price of its loss”* **Wim Wenders**

---

Bonn, July 2007

Edited by Christine M. Merkel, Culture and Communication (Memory of the World), German Commission for UNESCO.

All possible omissions are the sole responsibility of the editor.

## Annex

### Selected Resources

1. The conference site [www.unesco.de](http://www.unesco.de) continues to be updated (for English and French click the little flags)
2. UNESCO's portal on Cultural Diversity is to be found under [www.unesco.org](http://www.unesco.org), and [http://portal.unesco.org/culture/en/ev.php-URL\\_ID=2309&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/culture/en/ev.php-URL_ID=2309&URL_DO=DO_TOPIC&URL_SECTION=201.html)
3. **music:** [www.music-diversity.org](http://www.music-diversity.org) (result of an international report on musical diversity to UNESCO 2006)

### Political Context of the Conference

- **20 October 2005:** The UNESCO Convention adopted after very fast negotiation, by very broad consensus
- **by 6 March 2007:** 50 ratifications registered by unprecedented speed
- **18 March 2007:** the Convention entered into force
- **1<sup>st</sup> half term 2007:** the German Presidency of the EU Council has put Cultural Diversity, creative industries and cultural policy in Europe prominently on its agenda
- **10 May 2007:** the EU Commission releases its Communication on Culture in Europe
- **18 – 20 June 2007: First Conference of State Parties to the 2005 Convention** convened
- **2<sup>nd</sup> half term 2007:** the Portuguese Presidency of the EU Council convenes a European Cultural Forum (26-27 Sept), with focus on intercultural dialogue, creative industries and cultural diversity
- **18-19 September 2007:** Founding Conference of the International Federation of Coalitions for Cultural Diversity
- **10 -13 December 2007** First Meeting of the Intergovernmental Committee

- **Spring 2008:** the UNESCO World Report on Cultural Diversity will be released
- **Autumn 2008 :** Second Meeting of the Intergovernmental Committee
- **Spring 2009:** Third Meeting of the Intergovernmental Committee
- **June 2009: Second Conference of State Parties**
- **Ca. 2010/2011:** first reporting by State Parties on their implementation of the Convention will be due
- **1.1. – 31.12.2010** Essen and the Ruhr region will be European Capital of Culture 2010

### Working method / Methodology

The conference participants were encouraged to:

- take a fresh look into the dynamics of the debate
- arrive at proposals collaboratively, by a very broad group
- think about scenarios as paths for how the futures might unfold
- ask the right questions and ask the questions right
- search for common language as a common way of understanding the issues
- co-create doable ideas
- think, listen in and out, write, speak

The following **horizons of time and space** were taken into account in each plenary and forum:

- 4) Urgent and/or doable action 2007/2008
- 5) e.g. Proposals for the 1<sup>st</sup> and 2<sup>nd</sup> conference of state parties
- 6) Important and/or feasible action 2007/2010
- 7) e.g. how do you expect state parties to report on policies and measures to promote and protect cultural expressions due in 2010? How would you like to see civil society and private sector actors report on their contributions?
- 8) Scenarios for the future (2007/2017/2027)?

- 9) e.g. what will be cultures of diversity in ten years from now? In twenty years?

The **main plenary sessions** of the conference did:

- discuss the concept of cultural diversity in a critical manner: what does it mean, what are its risks and limits, and where does it offer particular opportunities for the future;
- debate what the concept means for the European integration process;
- address ways to understand "protection" and "promotion" of cultural diversity in a dynamic rather than diametrical way – explore dynamic diversities;
- apply the “quadruple-A” quality test to cultural expressions, goods and services: acceptability; adaptability; affordability; accessibility ;
- examine priorities to be addressed in the coming years in the short term (2007/2008) in the medium term (2010) and in the long term (2030) – by governments? By civil society? By artistic/cultural producers? What can be done collectively?
- elaborate ideas and proposals for a European agenda;
- develop practical steps from a global governance perspective;
- deliver comprehensive and durable solutions for the democratic governance of cultural diversity.