



Deutsche UNESCO-Kommission e.V.

German Commission for UNESCO

Commission allemande pour l'UNESCO



Kulturelle Vielfalt – Unser gemeinsamer Reichtum Cultural Diversity – Our Common Wealth

Das Essener/RUHR.2010 Bellini Handbuch
zu Perspektiven Kultureller Vielfalt

The Essen/RUHR.2010 Bellini Manual
On Prospects of Cultural Diversity

Deutsche UNESCO-Kommission
German Commission for UNESCO

Inhaltsverzeichnis Table of Contents

Grußwort des Bundesministers des Auswärtigen	8
Message of Greeting by the Federal Minister for Foreign Affairs	9
<i>Frank-Walter Steinmeier</i>	
Vorwort des Präsidenten der Deutschen UNESCO-Kommission	10
Preface by the President of the German Commission for UNESCO	11
<i>Walter Hirche</i>	

Einleitung Introduction

Cultural Diversity – Our Common Wealth	
Introduction to the Manual	15
<i>Christine M. Merkel</i>	
Auszug aus dem Arbeitspapier der Essener Konferenz.....	19
Excerpt from the Essen Conference Policy Paper	22
<i>Extrait du document de travail de la conférence d'Essen</i>	25
<i>Danielle Cliche / Christine M. Merkel</i>	

Kapitel I: Keynotes Chapter I: Keynotes

A Risk Analysis of Cultural Diversity	
Priorities for Governments and Civil Society –	
Flight of the Flamingos.....	31
<i>Kader Asmal</i>	
Five Points about Cultural Liberty and Cultural Diversity.....	39
<i>Sakiko Fukuda Parr</i>	
Risques pour la diversité culturelle – Priorités pour la	
Commission européenne jusqu'à 2010.....	41
<i>Odile Quintin</i>	
Globalisierung. Vielfalt. Mischung. Identität. Exklusivität.	
Anmerkungen aus außenpolitischer Sicht	49
<i>Georg Boomgaarden</i>	
Rede anlässlich des Empfanges auf der Zeche Zollverein in Essen	57
<i>Hans-Heinrich Grosse-Brockhoff</i>	
Protéger et promouvoir la diversité des expressions culturelles :	
Un cadre pour réflexion, éthique et coopération.....	61
<i>Françoise Rivière</i>	
Homo Ludens – The Art of Playing:	
Kunst und Schach, Spiel und Schönheit.....	71
<i>Ugo Dossi</i>	
Statement of the Presidency of European Union Member States	
on the Occasion of the First Conference of State Parties of the	
Convention of Cultural Diversity, Paris, 18 June 2007	77
<i>Günter Overfeld</i>	

Kapitel II: Konferenzbericht Chapter II: Conference Report

Cultural Diversity – Europe's Wealth

- Bringing the UNESCO Convention (2005) to Life: Signposts for European Action. Time to Act: Results of the Essen/RUHR.2010
Bellini workplace on Cultural Diversity, 26 – 28 April 2007 83
Christine M. Merkel

Kapitel III: Kulturelle Vielfalt konkret Chapter III: Cultural Diversity in Practice

FILM FILM

- European Priorities for Film Policy – Proposals for Visual Diversity 137
Carole Tongue/Holly Aylett

- Enjeux et défis de la diversité culturelle : L'exemple africain 149
Cheik Oumar Sissoko

MUSIK MUSIC

- Mehr als eine Ware auf globalisierten Märkten: Europäische Musik 155
Thomas Sternberg

NORD-SÜD NORTH-SOUTH

- Promoting International North-South Cooperation in the Framework of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions: First Steps 2007-2010 163
Sabine von Schorlemer

- Dans le monde entier : Coopération Nord-Sud et politique commerciale : Afrique 173
Rasmané Ouedraogo

- Talk around the World – Talk around Europe:
Perspectivas latinoamericanas 181
Maria Eliana Arntz Bustos

ZIVILGESELLSCHAFT CIVIL SOCIETY

- La Convention sur la diversité culturelle reste à mettre en œuvre ! 189
Quatre tâches prioritaires pour la société civile 189
François de Bernard

- Ten Small Contributions to a Manual for Cultural Diversity Activists 197
Christine von Weizsäcker

- From Essen to Action: A Letter from the International Federation
of Coalitions for Cultural Diversity (IFCCD) 203
Jim McKee

URBANER ÖFFENTLICHER RAUM URBAN PUBLIC SPACE

- RUHR.2010 – Kulturelle Vielfalt und urbaner öffentlicher Raum 209
Oliver Scheytt

- Intercultural Dialogue Challenges Local Cultural Policies 215
Jordi Pascual i Ruiz

MEDIEN MEDIA

- Die UNESCO-Konvention im Blick auf den audiovisuellen Sektor
im Europapolitischen Kontext 223
Fritz Pleitgen

- Media Policy – Media Economy: The Issue of Linguistic Diversity 229
Leonard Orban

BILDUNG & ÖFFENTLICHKEIT

- ### **EDUCATION & PUBLIC AWARENESS**
- Kulturelle Bildung und Bewusstseinsbildung in der Öffentlichkeit 235
Max Fuchs

- Kulturelle Vielfalt und Bildung für nachhaltige Entwicklung 241
Ute Stoltenberg

- 21 May – World Day for Cultural Diversity for Dialogue
and Development 247

PERSPEKTIVEN 2010 PROSPECTS 2010

- Cultural Diversity in the European Public Space – Perspectives for 2010 249
Robert Palmer

- Cultural Diversity and Public Service Broadcasting 2010:
A Marriage of Interests? 253
Giacomo Mazzone

- Cultural Diversity – A Learning Journey: Pre-View 2010 261
Christine M. Merkel

Kapitel IV: U40 – Kulturelle Vielfalt 2030

Chapter IV: U40 – Cultural Diversity 2030

- A Pilot Programme of Young Professionals on Cultural Diversity 271
Anna Steinkamp

Kapitel V: Daten und Fakten Chapter V: Facts and Figures

- The Conference of Parties..... 284

- Kalender: Politische Eckdaten des Übereinkommens
zur Kulturellen Vielfalt 286
Calendar: Political Benchmark Data of the
Convention on Cultural Diversity 288

- Ausgewählte Materialien und Dokumente 290
Selected Resources and Documents

- Autorenverzeichnis Index of Authors 298**



Grußwort

Europa ist nicht allein Wirtschaftsaustausch. Auch die Künste, die Künstlerinnen und Künstler tragen einen großen Teil zur europäischen Einigung bei. Sie waren schon immer Wegbereiter und Vordenker des europäischen Gedankens über alle Grenzen hinweg. Kultur steht in Europa für Vielfalt und Dialog gleichermaßen. Deshalb freue ich mich sehr, dass das UNESCO-Übereinkommen über den Schutz und die Förderung der Vielfalt kultureller Ausdruckformen am 18. März 2007 während der deutschen EU-Ratspräsidentschaft in Kraft getreten ist.

Damit haben sich die Europäische Union und Deutschland ausdrücklich zum kulturellen Reichtum bekannt. Deutschland ist sich der besonderen Verantwortung bewusst, die es durch seine Wahl in den Zwischenstaatlichen Ausschuss für die nächsten vier Jahre übernommen hat. Wir freuen uns darauf! Mit unseren Partnern wollen wir Hand in Hand vorangehen und dieses Abkommen mit Leben erfüllen. Besonderes Augenmerk werden wir auf die Einbindung der Zivilgesellschaft legen. Der lebendige Gedankenaustausch zwischen Politik und Kulturschaffenden hat für uns größte Bedeutung.

Ein erster wichtiger Schritt ist bereits getan. Die Deutsche UNESCO-Kommission – seit Jahren erfolgreicher Mittler unserer Auswärtigen Kultur- und Bildungspolitik – hatte dazu im April dieses Jahres die internationale Konferenz „Kulturelle Vielfalt – Europas Reichtum. Das UNESCO-Übereinkommen mit Leben füllen“ in Essen durchgeführt. Von diesem Treffen gingen wichtige Impulse zur Umsetzung der UNESCO-Konvention aus. Die Ergebnisse können Sie in dieser Broschüre nachlesen.

Den Teilnehmerinnen und Teilnehmern dieser Konferenz und denen, die diese Publikation erst möglich gemacht haben, danke ich sehr herzlich für ihr Engagement. Den Leserinnen und Lesern wünsche ich eine anregende Lektüre.

Frank-Walter Steinmeier

Dr. Frank-Walter Steinmeier
Bundesminister des Auswärtigen

Message

Europe is not just a matter of economic exchange. The arts and artists themselves also play a key role in European unification. They have always been the pioneers and guiding intellectual force behind the European spirit across all borders. In Europe, culture stands for both diversity and dialogue. That is why I am delighted that the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions entered into force during the German Presidency of the EU on 18 March 2007.

With this step, the European Union and Germany have made a clear commitment to cultural wealth. Germany is aware of the particular responsibility it has assumed for the next four years with its election to the Intergovernmental Committee. We look forward to it! Together with our partners, we want to move forward hand in hand and bring the Convention to life. We will focus particularly on involving civil society and attach the utmost importance to the vibrant exchange of thoughts between politics and people engaged in cultural activities.

We have taken the first major step. The German Commission for UNESCO – which for years has been a successful vehicle for our cultural relations and education policy – extended an invitation to the international conference in Essen “Cultural Diversity – Europe’s Wealth. Bringing the UNESCO Convention to Life” held in April this year. This meeting provided important momentum for the implementation of the UNESCO Convention. You can read more about the results in this brochure.

Turning to the participants of this Conference and to those who made this publication possible, I would like to express my thanks for their commitment. I hope those who leaf through the brochure have a stimulating read.



*Dr Frank-Walter Steinmeier
Federal Minister for Foreign Affairs*



Vorwort

Dieses Buch basiert auf der internationalen Fachkonferenz „Kulturelle Vielfalt – Europas Reichtum“, die im April 2007 in Essen/RUHR.2010 im Rahmen der deutschen EU-Ratspräsidentschaft stattfand. Die Vielfalt der Lebensbilder und Lebenswege der Menschen dieser Region drücken das Leitmotiv Kulturelle Vielfalt aus. Damit wollten wir einen praktischen Impuls für die Vorbereitung zur Kulturhauptstadt setzen und die Region „RUHR.2010“ bei unseren Gästen aus nah und fern bekannter machen.

International war diese Konferenz eine der ersten Veranstaltungen, welche die Umsetzung des UNESCO-Übereinkommens zur Kulturellen Vielfalt themisierte. Gut fünfhundert Teilnehmer aus über sechzig Ländern Europas, Nord- und Südamerikas, Afrikas, Asiens und der arabischen Region haben dazu fachkundige Analysen und wichtige Impulse beigetragen. Die Fachkonferenz stellte das Leitbild Kulturelle Vielfalt breit zur Diskussion, mit fünf Plenardebatten und insgesamt acht Foren zu Film, Musik, zur Rolle der Zivilgesellschaft und des urbanen öffentlichen Raumes, zu Fragen der Nord-Süd-Kooperation, Medienpolitik und Medienökonomie, Bildung und Bewusstseinsbildung sowie mit einem Forum U40/Kulturelle Vielfalt 2030, Ergebnis eines mehrmonatigen Mentoring-Programms.

Das neue Kulturübereinkommen der UNESCO soll die öffentliche Verantwortung zur Erhaltung und Förderung von Vielfalt langfristig stärken. Wir wollen sicherstellen, dass auch bei sich öffnenden Märkten und fortschreitender Deregulierung im Rahmen der Welthandelsorganisation (WTO) Kulturpolitik möglich bleibt. Vielfalt ist eine unverzichtbare Ressource für Freiheit. Die intensiven Konsultationen im Rahmen der Bundesweiten Koalition für Kulturelle Vielfalt sollen in der seit Juni 2007 begonnenen Umsetzung des Übereinkommens fortgesetzt werden.

A handwritten signature in black ink, appearing to read "Walter Hirche".

Minister Walter Hirche
Präsident der Deutschen UNESCO-Kommission e.V.

Foreword

This book is based on the international conference “Cultural Diversity – Europe’s Wealth”, which took place in Essen/RUHR.2010 in April 2007 in the context of the German EU Council Presidency. The diversity of life histories and backgrounds of the people in this region illustrate the guiding principle of Cultural Diversity. By hosting the conference we wanted to give real momentum in the run up to the city’s role as European Capital of Culture, and to introduce the region of ‘RUHR.2010’ to our guests from home and abroad.

The Essen Conference was one of the first international conferences on the implementation of the 2005 UNESCO Convention on Cultural Diversity. Around five hundred participants from over 60 countries in Europe, North and South America, Africa, Asia and the Arab region contributed their expert analyses and gave new impetus to the discussions. The conference programme offered a broad platform for discussions on the overall concept of cultural diversity with five plenary sessions and a total of eight debate fora on film, music, the role of civil society, urban public space, North-South cooperation, media policies and economics, education and awareness raising, and last but not least the forum “U40/Cultural Diversity 2030”, the result of a several-month mentoring programme.

This new UNESCO Convention is to enhance in the long term public responsibility concerning the protection and promotion of cultural diversity. We want to ensure that cultural policy remains possible alongside continuously opening markets and deregulation in the framework of the World Trade Organization (WTO). Diversity is an indispensable resource for civil liberty. The intensive consultations in the context of the Federal Coalition for Cultural Diversity, are to be continued, in the implementation phase of the Convention, which started in June 2007.



*Minister Walter Hirche
President of the German Commission for UNESCO*

Einleitung

Introduction

Dieses Handbuch ist Ergebnis eines weltweiten Arbeitsprozesses, gebündelt in der Essener Konferenz vom April 2007. Es bietet in fünf Kapiteln Orientierungslinien, analytische Beiträge und Handlungsvorschläge zu den Perspektiven von kultureller Vielfalt. Die ersten vier Jahre, 2007 – 2010, werden für die Umsetzung des UNESCO-Übereinkommens von 2005 entscheidend sein. Das Buch ist eine Regenbogenausgabe: Alle Texte sind in der Konferenzsprache abgedruckt, welche die Autoren gewählt haben, mit Kurzfassungen in den beiden anderen Konferenzsprachen. Kapitel I enthält acht zentrale Redebeiträge zur Essener Konferenz. In Kapitel II, Zeit zu Handeln, ist der vollständige Konferenzbericht abgedruckt. Kapitel III untersucht Kulturelle Vielfalt konkret für die Bereiche Film, Musik, Nord-Süd-Kooperationen, Zivilgesellschaft, urbaner öffentlicher Raum, Medien sowie Bildung und Öffentlichkeit. Kapitel IV wertet das internationale Nachwuchsprogramm „U 40“ aus. Wichtige Daten und Fakten, u.a. zur Vertragsstaatenkonferenz, sind in Kapitel V zusammengestellt.

Le manuel présent est un résultat d'un processus de travail global, lié à la conférence d'Essen en Avril 2007. Il offre dans cinq chapitres des lignes d'orientations, des contributions analytiques et propositions d'actions par rapport aux perspectives sur la diversité culturelle. Les quatre premières années, 2007 – 2010, seront décisives pour l'implémentation de la Convention de l'UNESCO de 2005. Ce livre est une édition d'arc en ciel: Tous les textes sont édités dans la langue de la conférence choisie par les auteurs, avec des résumés dans les deux autres langues de conférence. Chapitre I comprend huit discours centraux; chapitre II, Temps pour agir, présente le rapport entier de la conférence; chapitre III examine la diversité culturelle en pratique dans les secteurs du film, de la musique, de la coopération Nord-Sud, de la société civile, de l'espace public urbain, des médias, ainsi que de l'éducation et de la sensibilisation du public. Chapitre IV évalue le programme international de mentee « U40 ». Le livre conclue avec le chapitre V Dates et Faits importants, entre autre sur la Conférence des Parties.

Cultural Diversity – Our Common Wealth

The Essen/RUHR.2010 Bellini Manual On Prospects of Cultural Diversity

Introduction

Christine M. Merkel

This book is the result of a world-wide joint effort. The Essen/RUHR.2010 Conference mobilised much of the best thinking about prospects for the diversity of cultural expressions. With the 2005 UNESCO Convention in force and its governing bodies fully established, this manual offers orientation, analytical baggage and clear action points for the transition from negotiating and campaigning to the planning and implementing stage. The first four years, 2007 – 2010, will be very important for a strong start. The task ahead is bringing this UNESCO Convention to Life in everyday practice.¹

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 Carta for International Cultural Policy”. *How* this will happen, however, will largely depend on the political will, skill and resolve of the State Parties and on their capacity to engage in meaningful and substantial cooperation with all stakeholders, including artists’ organisations, cultural producers, civil society platforms, research organisations, cultural industries, development agencies and the public at large who enjoys the wealth of culture and creation.

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

¹ In this respect, “Cultural Diversity – Our Common Wealth” continues the debate, initiated by the Culturelink Volume „UNESCO’s Convention on the Protection and Promotion of the Diversity of Cultural Expressions: Making It Work” edited by Nina Obuljen and Joost Smiers (Institute for International Relations, Zagreb, 2006), published with the support of the Croatian National Commission for UNESCO and the Utrecht School of the Arts.

parts of the world. Of the 55 conference speakers, over a third came from the Americas, Africa, Asia, Australia and the Arab region. They discussed action proposals and scenarios of futures for cultural diversity with more than 500 participants from a total of 60 different countries, based on the Essen Conference paper, an excerpt of which is reprinted in this manual in the three conference languages German, English and French.

The language concept of this book is a rainbow version. UNESCO uses six official languages. The European Union recognises 23 official languages, in addition to some 40 additional languages spoken on the continent of Europe, out of the world's approximately 6.000 languages. In order to represent linguistic diversity the following texts are printed in the language chosen by their authors, with abstracts in the other conference languages at the beginning of each article. If the original text exists online in additional language versions, this is indicated.

Chapter I presents eight keynotes and speeches, starting with *Kader Asmal's* Risk Analysis of Cultural Diversity. In her reply, *Odile Quintin* of the European Commission sets priorities for successful implementation of the Convention in the European Union. *Georg Boomgaarden* of the German Federal Foreign Office addresses the promotion of cultural diversity from a foreign policy perspective, as part of the emerging global governance: Art and creativity are dynamic forces in society, hence necessarily challenging and unpredictable. *Hans-Heinrich Grosse-Brockhoff* of the Land of North-Rhine Westphalia comments on the diverse nature of the Ruhr region and on the enhanced commitment of his government to arts education as a driving force for change and reconstruction. In today's world of 200 states with approximately 5.000 ethnic communities, there are diverse ways of understanding cultural diversity, as *Sakiko Fukuda-Parr*, formerly with UNDP, points out. Cultural liberty has been suppressed through history and continues to be so. However, the principles and ethics of the 2005 UNESCO Convention provide very firm ground for human development. In her analysis of the ethical and political framework of the Convention, UNESCO's Assistant Director General for Culture, *Françoise Rivière* underlines the creation of a new legal space and the paradigm shift in international cooperation. From the point of view of a visual experimental artist, *Ugo Dossi* introduces the art of playing, with beauty and intensity as the main ingredients of cultural diversity in the short 35.000 years of human history. The first chapter concludes with the Statement of the Presidency of European Union Member States on the occasion of the First Conference of Parties of the Convention of Cultural Diversity (Paris, 18–20 June 2007), delivered by Ambassador *Günter Overfeld*.

Chapter II, Time to Act, consists of the complete report of the Essen Conference: The executive summary presents six major *Signposts for European Action*, with urgent and/or doable action elements for 2007/2008 as well as important and/or feasible action points from 2007 through 2010 for State Parties, civil society and private sector actors. The report also reflects upon long term scenarios for the futures of cultural diversity (2017/2020/2030) and summarises the plenary debates. While the report addresses specifics of the European region, many elements might be equally useful for the work of colleagues and State Parties in other regions of the world.²

Among the 500 conference participants were members of the EU Committee on Cultural Affairs; of the Steering Committee on Culture of the Council of Europe; of UNESCO's National Commissions; 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; festival and fair organisers; cultural policy administrators and cultural educators; representatives of municipalities; parliamentarians (national, state level and European Parliament); representatives of the European Union, the Council of Europe, UNESCO and UNCTAD, among others.

Chapter III, Cultural Diversity in Practice, assembles selected contributions to seven of the conference fora on film (*Carole Tongue/Holly Aylett; Cheik Oumar Sissoko*), music (*Thomas Sternberg*), North-South cooperation (*Sabine von Schorlemer; Rasmané Ouedraogo; Maria Eliana Arntz Bustos*), the role and place of civil society (*François de Bernard; Christine von Weizsäcker; Jim McKee*), urban public space (*Oliver Scheytt; Jordi Pascual I Ruiz*), media policy/media economy (*Fritz Pleitgen; Leonard Orban*) and education and public awareness (*Max Fuchs; Ute Stoltenberg*)³. The chapter concludes with notes on prospects of cultural diversity 2010 in the European public space (*Robert Palmer; Giacomo Mazzoni; Christine M. Merkel*).

For reasons of space and resources available, the Essen Conference had to limit the number of thematic fora. Important aspects of artistic creation and cultural content, such as literature, dance, theatre, design, architecture etc., could not be dealt with. Other seminars and conferences will hopefully continue to contribute more in-depth

2 French and German language versions of Chapter II can be downloaded from www.unesco.de.

3 Additional contributions to the debates of the Essen Conference can be retrieved from www.unesco.de.

analysis of the state of cultural diversity in these and other important fields of creative expressions.

In *Chapter IV*, Anna Steinkamp describes the international mentee-programme of “Under Forties” (U40), with the perspective of Cultural Diversity 2030. The programme was organised from January to July 2007 in connection with the Essen Conference. It led to an interdisciplinary network of committed young professionals who have developed action ideas for the year 2008 and beyond.

Chapter V contains facts and figures, including information on the Conference of Parties, a calendar 2007 – 2010 and a list of selected resources and documents. In addition, interesting information, e.g. *on the 2007 Creative Economy Report, the 2008 World Report on Cultural Diversity, the Creative Africa Initiative, and the World Day for Cultural Diversity (21 May)* is presented in special boxes throughout the book.

The fast and successful negotiation and ratification process of this Convention has rightly raised high expectations among creators, artists, civil society, small and medium independent producers, politicians and administrations around the globe. The text of this Convention offers a powerful vision of a future with more power for creativity. It is an invitation to overcome fears and encourage openness. While the implementation will necessarily require a lot of work on the level of details and technicalities, this common horizon should not be forgotten. This manual has the ambition to be a good travel companion on the promising and certainly also bumpy road of cultural diversity for the years to come.

Christine M. Merkel is the Head of the Division for Culture and Communication (Memory of the World) of the German Commission for UNESCO, Coordinator of the German Coalition for Cultural Diversity and Member of the Bureau of the Council of Europe Culture Committee. She designed the concept of the Essen Conference and was the responsible project leader.

Auszug aus dem Arbeitspapier der Essener Konferenz

Danielle Cliche / Christine M. Merkel

Das UNESCO-Übereinkommen mit Leben erfüllen erfordert Dialog und Partnerschaft zwischen den Vertragsstaaten und vielfältigen nichtstaatlichen Akteuren weltweit, darunter Künstlerorganisationen, zivilgesellschaftliche Plattformen, Kulturindustrien, Forschungsnetzwerke, Entwicklungsgesellschaften etc. Die Konferenz versteht sich als erster Schritt in diese Richtung.

Rundgang durch das Programm: Fünf Stopps

Stopp 1: Kulturelle Freiheit – Kulturelle Vielfalt I:
Eine Kontroverse (Plenum)

Stopp 2: Risikoanalyse Kulturvielfalt: Prioritäten für Regierungen
und Zivilgesellschaft (Keynote)

Worin bestehen die Risiken für die kulturelle Vielfalt? Welchen Handlungsspielraum bietet das Übereinkommen? Mit welchen konkreten Ergebnissen kann man bis zum Jahr 2010 rechnen? Auf der Grundlage der Arbeit von Amartya Sen¹ könnte eine Risikoanalyse der Vielfalt kultureller Ausdrucksformen, Güter und Dienstleistungen folgende Faktoren berücksichtigen:

Acceptability (Akzeptanz)	Availability (Verfügbarkeit)
Accessibility (Zugänglichkeit)	Adaptability (Anpassungsfähigkeit)

¹ Dieser Vorschlag basiert auf einem innovativen Denkansatz zum „Recht auf Bildung“. Auf Basis der Arbeit des Wirtschaftswissenschaftlers Amartya Sen werden 47 Indikatoren zu vier Dimensionen des Bildungssystems betrachtet: Acceptability, Adaptability, Availability und Accessibility. UNESCO Institute for Lifelong Learning (ed.), Measuring the Right to Education. Paris, Februar 2007.

Dieser Qualitätstest mit den vier A's spiegelt die Menschenrechtsbasis der UNESCO-Konvention (2005) wider.

Stopp 3: Das UNESCO-Übereinkommen mit Leben füllen:
Was ist erreicht? Was ist zu tun? Was ist machbar?
Was können wir gemeinsam tun? (acht Foren)

In allen Foren werden zwei Leitfragen behandelt: Welche Prioritäten sollen die europäischen Regierungen und Zivilgesellschaften 2007–2010 in der Vertragsstaatenkonferenz verfolgen? Wie kann die Zivilgesellschaft konkret zur Erreichung der Ziele Schutz und Förderung der Vielfalt kultureller Ausdrucksformen beitragen?

Stopp 4: Kulturelle Freiheit – Kulturelle Vielfalt II: Talk around the World –Talk around Europe (Plenum)

Stopp 5: Panel 2010: Kulturelle Vielfalt im öffentlichen Raum Europa (Plenum)

Das Panel wird bei seiner Erörterung von Szenarien mit Blick auf die Zukunft die Amartya-Sen-Risikoanalyse mit den vier A's (Acceptability, Adaptability, Availability und Accessibility) erneut aufgreifen.

1) Aufgaben und Verantwortung der Interessens- und Akteursgruppen bis 2010/2011:

- Staatenberichte an die UNESCO
- Bericht der Europäischen Gemeinschaft
- Berichte der Zivilgesellschaften – zu ihren eigenen Beiträgen zum Erreichen der von der Konvention festgesetzten Ziele – und/oder in der Form von „Schattenberichten“, die den Bericht der eigenen Regierung kritisch kommentieren

2) Erreichen einer regional ausgewogenen Zusammensetzung der Vertragsstaatenkonferenz bis 2010

3) Die internationale Lage kultureller Vielfalt bis 2010/2030 – vier mögliche Szenarien:²

- „Vogel Strauß“: Regierung(en), die nicht sehen will/wollen, nicht fliegen kann/können, jedoch schließlich doch ihren Kopf aus dem Sand heben muss/müssen;
- „Lahme Ente“: Ein Vogel mit einem gebrochenen Flügel. Trotz aller Bemühungen kann er sich nicht von der Erde erheben und sieht daher einer äußerst ungewissen Zukunft entgegen;
- „Ikarus“: Ein populistisches Szenario, in dem eine Regierung versucht, in zu kurzer Zeit zu viel zu erreichen (zum Beispiel durch enorme Sozial-/Kulturausgaben, was Einschränkungen und Unausgewogenheiten zur Folge hätte);
- „Flug der Flamingos“: Ein Szenario geprägt von umfassender Demokratie und Wachstum. Flamingos erheben sich typischerweise langsam vom Boden, steigen hoch in die Luft auf und fliegen in Scharen.

4) Kommunikation ist entscheidend

- Die Thematik über die „Kulturszene“ hinaus verbreiten
- Kulturelle Vielfalt ist mehr als Kulturpolitik
- Kreative Ideen für den „Flug der Flamingos“ kultureller Vielfalt...
- Eine breit ausgerichtete „Slow-Food-Bewegung“ für kulturelle Vielfalt...
- 1000 + 1 Bilder kultureller Vielfalt...
- Zwei-Minuten-Spot für den Welttag der kulturellen Vielfalt (21. Mai)...
- Meine Lieblingsüberschrift zur kulturellen Vielfalt: „...“

Danielle Cliche ist Research Managerin beim Europäischen Institut für vergleichende Kulturforschung (ERICarts).

Christine M. Merkel ist Kulturreferentin der Deutschen UNESCO-Kommission.

Die vollständige Version dieses Textes ist in Deutsch, Englisch, Französisch unter www.unesco.de verfügbar.

2 Angeregt von den Mont-Fleur-Szenarien zur Zukunft Südafrikas aus dem Jahr 1992 – natürlich unter Berücksichtigung der Grenzen der Vorhersagbarkeit!

Excerpt from the Essen Conference Policy Paper

Danielle Cliche/Christine M. Merkel

Bringing the Convention successfully to life will also involve dialogue and partnership between State Parties and many different non-governmental actors around the world including cultural industries, artists organisations, civil society platforms, research organisations, development agencies, etc. The meeting intends to take a first step into this direction.

Guided Walking Tour through the Programme: Five Stops

Stop 1: Cultural Liberty-Cultural Diversity I: A Controversy
(Plenum)

Stop 2: A Risk Analysis of Cultural Diversity: Priorities for
Governments and Civil Society (Keynote)

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 Sen¹, a risk analysis of the diversity of cultural expressions, goods and services could consider:

Acceptability	Availability
Accessibility	Adaptability

¹ 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.

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

Stop 3: Bringing the UNESCO Convention to life: What has been achieved? What must be done? What is doable? What can we do collectively? (Eight Fora)

In all eight fora two key questions will be addressed: Which priorities should be followed by the European governments and civil societies from 2007 to 2010 during the Conference of State Parties? How can civil society contribute concretely to the achievement of the goals of the protection and promotion of the diversity of cultural expressions?

Stop 4: Cultural Liberty – Cultural Diversity II: Talk around the World –Talk around Europe (Plenary)

Stop 5: Panel 2010: Cultural Diversity in the European Public Space (Plenary)

Revisiting the “quadruple A” risk analysis of Amartya Sen (acceptability, adaptability, availability and accessibility) the panel will discuss scenarios for the future addressing four main themes.

1) Roles and responsibilities of stakeholders in 2010 including:

- National government reports to UNESCO
- European Community Report
- Civil society reports on their own contributions to achieving the goals of the Convention or as “shadow reports” monitoring their own governments’ report

2) Achieving a regionally balanced composition of the Conference of State Parties by 2010

3) The international state of cultural diversity by 2010/2030. Four possible scenarios²:

- ‘Ostrich’: government(s) that do(es) not want so see, cannot fly, but has (have) to lift its (their) head(s) in the end;

² Inspired by the 1992 Mont Fleur Scenarios on the future of South Africa – of course taking into account the limits of predictability!

- ‘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.

4) Communication counts

- Reaching out beyond the cultural community
- Communicating beyond cultural policy
- 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...
- Two-minute messages for the World Day for Cultural Diversity (21 May) ...
- My favourite headline on cultural diversity “...”

Danielle Cliche is Research Manager for the European Institute for Comparative Cultural Research (ERICarts).

Christine M. Merkel is the head of the division for Culture and Communication at the German Commission for UNESCO.

The full version of this text is available in English, German, and French at www.unesco.de.

Extrait du document de travail de la conférence d'Essen

Danielle Cliche/Christine M. Merkel

Faire vivre la Convention avec succès impliquera également un dialogue et un partenariat entre les Etats parties et de nombreux différents acteurs non gouvernementaux du monde entier, y compris les industries culturelles, les organisations d'artistes, les plateformes de la société civile, les organisations de recherche, les agences de développement etc. La conférence a pour objet de franchir une première étape dans cette direction.

Visite guidée du Programme : Cinq arrêts

Arrêt 1 : Liberté culturelle – Diversité culturelle I :
Une controverse (Plénière)

Arrêt 2 : Une analyse des risques de la diversité culturelle :
priorités des gouvernements et de la société civile (Keynote)
Quels sont les risques de la diversité culturelle ? Quel est le champ d'action offert par la Convention ? Quels sont les résultats tangibles possibles d'ici à 2010 ? Inspirée du travail d'Amartya Sen¹, une analyse des risques de la diversité des expressions, biens et services culturels doivent prendre en compte :

Acceptability (Acceptabilité)	Availability (Disponibilité)
Accessibility (Accessibilité)	Adaptability (Adaptabilité)

¹ Cette proposition est inspirée d'une approche innovante pour l'observation et l'analyse des « droits à l'éducation », basé sur le travail de l'économiste Amartya Sen, regroupant 47 indicateurs visant à mesurer les quatre potentiels du système éducatif : acceptabilité, adaptabilité, disponibilité et accessibilité. Source: UNESCO Institute for Lifelong Learning (ed.), Mesurer le droit à l'éducation. Paris, février 2007.

Ce test de qualité «quadruple-A» reflète la base des droits de l'homme de la Convention de l'UNESCO 2005.

Arrêt 3 : Faire vivre la Convention de l'UNESCO :

Quels objectifs ont été atteints ? Que reste-t-il à faire ?

Qu'est-ce qui est réalisable ? Que pouvons-nous faire collectivement ? (Huit forums)

Dans tout les huit forums deux questions de clé seront discutés : Quelles sont les priorités suivis par les gouvernements européens et sociétés civiles pour 2007 à 2010 pendant la conférence des états membres ? Comment peut-elle la société civile contribuer concrètement à l'obtention des buts de la protection et de la promotion de la diversité des expressions culturelles ?

Arrêt 4 : Liberté culturelle – Diversité culturelle II :

Discussion autour du Monde – Discussion autour de l'Europe (Plénière)

Arrêt 5 : Panel 2010 :

Diversité culturelle dans l'espace public européen (Plénière)

En reprenant l'analyse des risques «quadruple A» d'Amartya Sen (acceptabilité, adaptabilité, disponibilité et accessibilité), le panel débattra des scénarios pour l'avenir en abordant quatre principaux thèmes.

1) Rôles et responsabilités des parties prenantes 2010 incluant :

- Les rapports des gouvernements nationaux à l'UNESCO
- Le rapport de la Communauté européenne
- Les rapports des sociétés civiles sur leurs propres contributions pour atteindre les objectifs de la Convention ou comme «rapports fantômes» surveillant le rapport de leur propre gouvernement

2) Réalisation d'une composition régionalement équilibrée de la Conférence des Etats parties d'ici 2010

3) L'état international de la diversité culturelle d'ici 2010/2030. Quatre scénarios possibles :²

- <Autruche> : le(s) gouvernement(s) qui ne veut (veulent) pas voir, ne peut (peuvent) pas voler, mais doit (doivent) en fin de compte relever la tête ;
- <Canard boiteux> : un oiseau avec une aile cassée. Quels que soient les efforts qu'il déploie, il ne peut pas quitter le sol et a donc un avenir extrêmement incertain ;
- <Icare> : un scénario de populisme dans lequel un gouvernement tente d'en faire trop et trop vite (p. ex. par des dépenses sociales/culturelles considérables qui engendreraient des contraintes et des déséquilibres) ;
- <Vol des flamands roses> : un scénario de démocratie et de croissance globale. De manière caractéristique, les flamands roses s'envolent lentement, volent très haut et ensemble.

4) Comptes des Communications

- Aller au-delà de la communauté culturelle
- Communiquer au-delà de la politique culturelle
- Idées nouvelles pour le «Vol des flamands roses» pour la diversité culturelle...
- Un vaste «slow food movement» pour la diversité culturelle...
- 1000 + 1 images de la diversité culturelle...
- Messages de deux minutes pour la journée de la Diversité Culturelle (21 mai)...
- Mon titre préféré sur la diversité culturelle «...»

Danielle Cliche est manager de recherche à l'institut européen pour la recherche culturelle comparée (ERICarts).

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La version complète est disponible en français, allemand et anglais sur www.unesco.de.

² Inspirés des scenarios Mont Fleur de 1992 sur l'avenir de l'Afrique du Sud – en tenant bien sûr compte des limites de la prévisibilité !

Kapitel I: Keynotes

Chapter I: Keynotes

In seiner Risikoanalyse spricht sich Kader Asmal für die Umsetzung der Konvention im Sinne des Szenarios „Flug der Flamingos“¹ aus: eine Priorität für Regierungen und Zivilgesellschaft, mit umfassender Demokratie und Wachstum. Die Konvention ist ein dynamischer, kreativer und rationaler Ansatz zum Schutz und zur Bereicherung mannigfaltiger Ausdrucksformen Kultureller Vielfalt, der auf der aktiven Unterstützung der Kulturschaffenden basiert. In der global vernetzten, aber extrem ungleichen Welt müssen kleine und marginalisierte Länder befähigt werden, ihre vitalen kulturellen Ausdrucksformen zu entfalten. Nur dann ist wirkliche Interaktion möglich. Diese benötigt eine konstruktive, lokale und globale Umgebung für die Entfaltung kultureller Vielfalt. Es ist nicht möglich, unter Berufung auf diese Konvention Menschenrechte zu verletzen oder zu begrenzen. Ziel ist es, Handelsabkommen auf einer multilateralen Basis zu verhandeln, welche die besondere Natur kultureller Güter und die Verpflichtung der gegenseitigen Konsultierung und Koordinierung (Art. 21) anerkennt.

Dans son analyse de risque Kader Asmal s'explique sur l'implémentation de la Convention dans le sens du scénario du «vol des flamands roses»², en tant que priorité pour des gouvernements et la société civile avec une démocratie et développement stable. La Convention est une approche dynamique, créative et rationale pour la protection et la promotion des multiples expressions de la diversité culturelle, qui est basée sur l'appui actif des praticiens culturels. Dans un monde globalement connecté mais fortement inégal, des petits pays marginalisés doivent être en mesure de développer leurs expressions culturelles vitales – Ce n'est ainsi qu'une interaction devient possible. Cette interaction exige un environnement constructif, local et global. Il n'est pas possible en se référant à cette Convention de violer ou restreindre les droits humains. L'objectif est de négocier des accords commerciaux sur une base multilatérale, laquelle reconnaît la nature particulière des biens culturels et l'engagement de la consultation et coordination mutuelles (Art. 21).

1 Vgl. Arbeitspapier der Essener Konferenz in der Einleitung dieses Buches.

2 Cf. le document de travail de la Conférence d'Essen dans l'introduction de ce livre.

A Risk Analysis of Cultural Diversity

Priorities for Governments and Civil Society – Flight of the Flamingos¹

Kader Asmal

1. Introduction

When I was approached in November 2006 by the German Commission for UNESCO to speak at this conference, I should have listened to the clever advice of Lewis Carroll's young man, when he addressed his father:

'You are old, Father William', the young man said,
'And your hair has become very white;
And yet you incessantly stand on your head –
Do you think, at your age, it is right?'

'In my youth', Father William replied to his son,
'I feared it might injure the brain;
But now that I'm perfectly sure I have none
Why, I do it again and again'.

However, I am here with you to provide what is described in the programme as a keynote address. I don't know what shape or form the "key" to the "address" should take. But I will try to identify the challenges we all face once I have chosen the scenario for my speech.

But I am going too fast. The reason why I am delighted to be here and why I continue to frustrate Lewis Carroll's young man is for two reasons:

¹ Keynote address by Professor Kader Asmal, at the Essen Conference on 27 April 2007.

First, as a tribute to the contribution of the Federal Republic of Germany in its support for this Convention during the difficult nine months of negotiations and, especially, the contribution of Ambassador Wrede who was then the German Ambassador to UNESCO.

Second, the extraordinary enthusiasm for the Convention by member states of UNESCO, by the European Union which represented all the then 25 member states, and by civil society organisations world-wide as this is the first attempt ever to provide a legal basis for the enhancement of culture in international law. The Convention was agreed to by a remarkable majority² and after only nine months of negotiations; it has been ratified by more than fifty states in a short period of time and the first meeting of the Conference of Parties is on the horizon³, as the Convention has come into force.

2. The Challenges

The scenario I have chosen is the ‘flight of the flamingos’. I intend to look at some issues arising out of the Convention, with a different slant. The first challenge to Governments and civil society is to ensure that the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions is not only established as soon as possible⁴ but it also begins to exercise the powers attributed to it by the Convention, especially in relation to the setting up of the International Fund for Cultural Diversity which will be enormously important for the North-South co-operation. The Convention has important provisions on international co-operation, and on assistance to countries where cultural expression could be in danger.

By 2010, the majority of UNESCO’s members would have acceded to the Convention. To ensure that the Convention works well will require strong political will and commitment from member states. Civil society could therefore play an important role in ensuring this.

2 Adopted on 20 October 2005 by 148 of UNESCO’s Member States, with one vote against and three abstentions [note of the editor].

3 The Conference of Parties has been held on 18 to 20 June 2007 in Paris with the participation of 57 State Parties, three months after its coming into force on 18 March 2007 [note of the editor].

4 The Intergovernmental Committee has been established in June 2007, with a calendar of a total of four sessions 2007–2009 [compare the section “facts & figures” in this book].

Once again, I would like to urge you 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. We are all aware that our world is not a global village. I presume that no one in this conference realistically envisages a homogenous world. Conscious and deliberate assistance to those who produce the fruit of culture is vital. We also recognise that interaction between societies is vital for human development. Indeed, as national cultures – expressed through the constellation of its local forms and voices – are further enriched, the greater and the more effective the interaction between states and societies for shared human development. Small and marginalised countries must be enabled to work out their vital cultural expressions, for only then can there be real and effective interaction. It cannot be right to say that every country must open its frontiers; if this were so there would be no equality in the relationship. If we want effective interaction of states and societies for shared human development then we must accept that uneven development militates against this. Therefore cultural creativity needs to be nourished and enhanced. And it is precisely this crucial issue that the Convention addresses. In other words, ‘How can we create an enabling local and global environment for the flourishing of cultural diversity?’ This is the second challenge. How will the European Union fit into this dimension or will international co-operation be left to member states?

As a human rights lawyer, I must draw your attention to two aspects of the Convention which require special attention which they have not received up to now.

First, the Convention adopts as the first Guiding Principle the principle of respect for human rights and fundamental freedoms. It recognizes that 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, the Convention cannot be invoked to infringe or limit the scope of human rights. This provision of Article 2 specially resonates where minorities and the rights of indigenous people are concerned.

I found at the negotiation stage, some inhibition by a limited number of states about dealing with this topic, including the specific mentioning of women as worthy of special consideration. However, these were not the views of the overwhelming majority of participants. Minorities are especially vulnerable and we must recognise that minorities are not found in the South only but require special treatment in Europe also. Globalisation has also accentuated feelings of isolation and alienation. Globalisation, while no doubt an ugly word, has enormously shaped this new terrain.

Pressures of globalisation have given many communities, individuals, and cultures a feeling of threat and marginalisation. There is no point in denying this. These forces cannot be turned back. We need to define, just as we have in terms of individual rights, a balancing new concept of cultural diversity, liberty and rights. We need to do this not only because of risks – from radically new patterns of international migration, for example – but because ‘identity’ politics is an intense exercise in many countries to identify so-called ‘core values’ faced by ‘alien forces’. Issues of ‘us’ and ‘them’ remain a razor sharp division embedded, all too often, in the landscape of nations and the wider international community.

Second, more seriously, and no less dangerously, the issue of unresolved minority integration in Europe keeps coming up as a set theme in threat analysis. The rejection of multiculturalism – overwhelmingly accepted since 1945 as the basis for living together in a democratic country – is closely tied up, in some quarters, with a demand for assimilation. Governments and civil society must understand that compelling other people to conform to a particular form of ‘national identity’ or insisting that everyone must subscribe to certain ‘non-negotiable national values’ violates not only this Convention’s ideas of cultural diversity but also runs counter to basic human rights assumptions dealing with equality and the right to dignity.

This pluralist and multicultural vision does not involve a denial of difference. We are free to celebrate it but without it determining the right resources and level of care to which they are due. Of these goods, we are each guaranteed equal claim, irrespective of our difference. We all should have, as identified by a judge of South Africa’s Constitutional Court, the right to be the same and the right to be different. Therefore, multiculturalism everywhere is to be valued not only because we recognise that life in our modern world makes for multiple allegiances and loyalties that are enriching and because individuals require different means to develop their fullest abilities. But it is to be valued because a society in which each individual is able to demonstrate her difference and diversity equally is a society more likely to encourage its members to see beyond signifiers of religion, race or ethnicity as the sole markers of identity. This approach is fortified by the provision in Article 1 of the Convention where one of its objectives is to give recognition to the distinctive nature of cultural activities, goods and services as vehicles of identity, values and meaning. The challenge for all states, regional organisations and civil society is how to ensure that minorities characterized by their gender, religion, race or life-style such as gypsies, are not only adequately protected but also are free to pursue their own cultural expressions.



Françoise Rivière and Kader Asmal at the First Conference of Parties (June 2007).
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Before we deal with international co-operation it is necessary to refer to a provision which I consider to be unique in treaty law. I refer here to Article 11, described as ‘participation by civil society’ where ‘parties acknowledge the fundamental role of civil society in protecting and promoting the diversity of cultural expressions. Parties shall encourage the active participation of civil society in their efforts to achieve the objectives of this Convention. This is a most far-reaching provision. 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 that these organs are viable and strengthened and able to fulfil this ‘fundamental role’.

It has been suggested that apart from the recognition of the sovereign right of states to formulate their cultural policies, the provisions relating to international co-operation are the most significant as they provide for substantial areas of interaction between parties to the Convention. Most of the actual provisions dealing with co-operation are aspirational, rather than normative. However, treaties have to be interpreted in good faith so that genuine attempts should be made to strengthen bilateral, regional and international co-operation in order to achieve the goals identified in Articles 12 to 17.

By 2010, if the Convention is to have any meaning for the parties to the Convention, co-operation agreements between parties should be in place. Civil society and the European Union face the challenges of maintaining the momentum for co-operation. The Convention strengthens the special feature of cultural goods and services in that both have an economic and cultural nature and must not be treated as solely having commercial value. However, we must recognise that bilateral agreements are very rarely negotiated between equals. One striking example is the recently concluded free trade agreement between the United States and the Republic of Korea⁵ where the former had stated that a condition for the negotiations was the abolition of, or at least the lessening of the local content rule for films for cinemas. The United States got its way. 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.

Finally, in relation to monitoring the implementation of the Convention, the Convention provides an important role for civil society, apart from the usual entitlements of governments and institutions.

The Convention is a tool for international solidarity and support for cultural diversity. One of the priority actions of the parties to the Convention is to strengthen international co-operation policies in the cultural field. Apart from the areas of audio-visual materials in which the developed countries in general and the countries of the European Union have a special interest and where the Convention permits states to take special measures to protect and enhance this and other areas, the Convention encourages the following measures:

- Access for cultural goods and services from developing countries;
- Encouragement of the conclusion of film and/or audiovisual co-production agreements;

5 The free trade agreement between the USA and the Republic of Korea, the KORUS FTA was concluded on April 1, 2007. On June 30, 2007 it has been signed by both states. The full text is available at http://www.usit.gov/Trade_Agreements/Bilateral/Republic_of_Korea_FTA/Final_Text/Section_Index.html. An info text of the Korean Coalition for Cultural Diversity in Moving Images as their contribution to the Essen Conference on the ratification of the KORUS FTA and its effects on the cultural industry in Korea is available at <http://www.unesco.de/1383.html?&L=1>.

- Encouragement of the conclusion of cultural co-operation agreements: the Parties to the Convention could commit themselves to supporting the development and enhancement of skills and institutional capacity in cultural production, in particular by providing training for creators and cultural professionals, assistance to professionalise local cultural industries and support for the organisation of events that promote cultural production;
- Providing for preferential treatment for developing countries for cultural practitioners, cultural goods and services;
- The integration of culture into their development policies at all levels;
- Capacity building, especially in areas such as management capacities, policy development and implementation, promotion and distribution of cultural expressions.

The Convention also provides for other areas of co-operation and the formation of partnerships.

The risk here is that initiatives to begin dialogues between states for co-operation will have to be taken by the appropriate state department. My experience of government compels me 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. Here, 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.

3. Conclusion

It is the political aspects of this Convention which are the most striking, namely, the recognition of the special nature of culture, the sensitive way by which this Convention has to be treated in relation to other treaties and the victory, as one writer puts it, of the principle which contests the World Trade Organisation's competence as regarding culture and the need to assert that of UNESCO. There is a large agenda before us for states, international organizations, non-governmental bodies and other organs of civil society. So, our work has not ended; it has only begun to bring life to the Convention.

Remember the words of the renowned Nigerian writer, Ben Okri:

They are only the exhausted who think
That they have arrived
At their final destination
The end of the road
With all their dreams achieved
And no new dreams to hold.

We must therefore continue to hold high the dreams of this Convention of maintaining and developing the cultures of all of us in such a way that we are all enriched by the experience.

Kader Asmal, M.P. is Professor at the University of Western Cape, Member of the National Assembly and former Minister for Education of South Africa. Between 2003 and 2005, Kader Asmal presided over the intergovernmental negotiations on the UNESCO Convention on the Diversity of Cultural Expressions. His leadership was critical for the success of these negotiations. He was elected to preside over the First Conference of Parties (Paris, 18 – 20 June 2007).

Five points about Cultural Liberty and Cultural Diversity

Sakiko Fukuda-Parr

1. 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.
2. Cultural liberty should not be confused with protecting tradition. Culture is always evolving and changing.
3. Cultural liberty has been suppressed through history and continues to be – today about 900 million people (1 in 7 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 employment, schooling, and in political life.
4. 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 efforts to suppress diversity. This is based on myths:
 - i) People's ethnic or religious loyalty competes against loyalty to the state so diversity is divisive.
 - ii) Cultural diversity requires trade off with progressive values of human rights, democracy and equality because it requires defending traditional practices such as honour killings.
 - iii) Ethnically diverse countries do not develop economically and socially, and are prone to civil war.
5. Individuals have multiple identities and ethnicity or race is not the only one nor the only important.

Sakiko Fukuda-Parr (Japan) is Professor at the New School / New York and former Director of the Human Development Report Office / Cultural Liberty in Today's Diverse World (HDR 2004). She is member of UNESCO's expert panel for the 2008 World Report on Cultural Diversity.

In ihrer Antwort auf die Rede Kader Asmals lobt Odile Quintin von der Europäischen Kommission die Konvention als ehrgeiziges Instrument, dessen Potenzial politisch erschlossen und mit Leben gefüllt werden muss. Auf dem Spiel stehen die Bemühungen um einen ausgeglichenen weltweiten Kultauraustausch und die Schaffung einer Politik der wahren kulturellen Zusammenarbeit mit Entwicklungsländern einschließlich der in Artikel 16 vorgesehenen Vorzugsbehandlung. Für die Europäische Kommission ist kulturelle Vielfalt die Grundlage des Projektes Europa. Unsere Unterschiede sind unser Reichtum, wenn sie verstanden und geschätzt werden. Laut Artikel 151.4 des Maastrichter Vertrags müssen alle innenpolitischen Instrumente der Gemeinschaft der erfolgreichen Implementierung der Konvention in der EU verpflichtet sein. Darum arbeitet die Europäische Kommission an einem angemessenen Ausgleich zwischen den Gesetzen des Binnenmarktes und des Wettbewerbs und des Respekts für kulturelle Vielfalt.

In her reply to Asmal's keynote, Odile Quintin of the European Commission, praises the Convention as a high-quality and ambitious instrument whose potential needs to be fully 'brought to life' and developed politically. What is at stake is nothing less than the striving for more balanced cultural exchanges at world level and for the emergence of a true policy of cultural cooperation with developing countries, making full use of preferential treatment options (Article 16). For the European Commission, cultural diversity is at the heart of the European project and its value base. Our differences are our wealth, if they are understood, appreciated and valued. Successful implementation of the Convention in the EU is a transversal obligation for all internal policy instruments of the Community, as envisaged in Article 151.4 of the Maastricht Treaty. This implies working on an adequate balance between the rules of the internal market and competition, and respect for cultural diversity.

Risques pour la diversité culturelle

Priorités pour la Commission européenne jusqu'à 2010¹

Odile Quintin

C'est avec grand plaisir que je participe aujourd'hui à cette importante conférence consacrée à la diversité culturelle, à un moment où, de plus en plus, en Europe et dans le monde entier, cette diversité est reconnue, revendiquée et perçue comme une richesse. Je crois d'ailleurs que grâce à l'UNESCO et aux parties prenantes aux récentes négociations, nous avons aujourd'hui franchi un cap décisif. Nous sommes passés en peu de temps d'un intérêt poli mais peu effectif de la Communauté internationale à une véritable consécration juridique. Je souhaiterais commencer par un satisfecit: nous avons ensemble très bien travaillé! Certains n'hésitent pas à dire que la Convention de l'UNESCO sur la diversité culturelle, c'est un peu le «*protocole de Kyoto*» de la culture!

Pour la Commission européenne, la culture et la diversité culturelle sont au cœur du projet européen qui repose sur le respect des valeurs communes de liberté d'expression et de dignité humaine, et la diversité culturelle comme composante de ces valeurs. Dans ce contexte, l'existence de cette Convention est une plus value certaine. Depuis Maastricht², la culture est devenue une préoccupation importante de la Communauté européenne. Même si les Etats membres restent souverains dans ce domaine, la Communauté a été très active, dans le cadre qui nous a été fixé par les Traités. Nos initiatives ont visé à promouvoir la culture ou plutôt les cultures européennes, ainsi qu'à célébrer la diversité culturelle et aujourd'hui à mettre l'accent sur le dialogue interculturel. Avec les Etats membres, nous avons beaucoup progressé. Et notre approche commune, basée sur le respect et la valorisation de la culture de l'autre, fait aujourd'hui l'objet d'une reconnaissance internationale. Tout au long des négociations, l'Union européenne s'est exprimée d'une seule voix et a

1 Discours d'Odile Quintin pendant la Conférence d'Essen, le 27 Avril 2007. Ce discours représente une réponse au discours d'introduction de Kader Asmal.

2 Le traité sur l'Union européenne, appelé à l'origine traité de Maastricht et signé en 1992, a inclus la coopération culturelle dans les compétences communautaires (Art 151). Cf. http://ec.europa.eu/culture/eac/sources_info/official_doc/article151_fr.html

ainsi contribué à faire aboutir ce processus ambitieux et complexe. Cet engagement reflète notre propre conception de la diversité culturelle dans le projet européen, telle que transcrit dans notre Traité constitutif.

Aussi, je me réjouis du large soutien dont a bénéficié la Convention, qui a réuni autour d'elle une part très significative de la Communauté internationale. Ce que j'appellerais cette «famille progressiste» du monde de la culture partage avec nous une vision commune de la culture et a largement souscrit aux nouveaux principes et aux nouvelles règles, qui doivent régir les relations internationales dans le domaine culturel.

Cette Convention se voulait ambitieuse. Elle met en place un certain nombre de principes et de jalons qui nous permettront à l'avenir de mieux préserver et de promouvoir la diversité culturelle, en Europe et de par le monde. Nous avons désormais entre les mains un instrument de grande qualité et il nous appartiendra d'en tirer tout son potentiel. «Bringing the UNESCO Convention to life»: C'est précisément notre défi!



Odile Quintin at the Essen Conference
une initiative, soutenue par le Parlement européen et le Conseil, et dont la portée symbolique est forte. L'année 2008 sera l'année européenne du dialogue interculturel.³
J'en dirai quelques mots ultérieurement.

Passer du rêve évoqué par Kader Asmal à la réalité! La Convention constitue ainsi un pari pour l'avenir. Il sera de notre responsabilité de transcrire ces principes de manière transversale, dans le cadre des politiques internes de l'Union, en mettant en avant l'importance de la diversité culturelle et du dialogue interculturel. A titre d'exemple, la Commission a pris

3 Cf. http://ec.europa.eu/culture/eac/dialogue/year2008/year2008_fr.html

A mon sens, une des grandes ambitions de la Convention doit porter sur son volet externe. Quel est l'enjeu ? Rien de moins qu'un meilleur équilibre dans les échanges culturels au niveau mondial, ainsi que l'émergence d'une véritable politique de coopération culturelle avec les pays en voie de développement. Nous devons profiter pleinement des opportunités offertes par l'article 16 de la Convention qui permet l'utilisation du traitement préférentiel pour les biens et services culturels provenant de ces pays.

Je note avec satisfaction que le processus de ratification de la Convention évolue très favorablement. Il faut le voir comme un très bon signe et comme une garantie pour sa mise en œuvre effective, à l'avenir. A ce jour 57 pays⁴, ainsi que la Communauté européenne ont ratifié le texte. Je tiens d'ailleurs à remercier tout particulièrement M. Kader Asmal ainsi que les autorités sud-africaines, qui nous ont constamment soutenu lors des négociations à Paris. Vous avez été parmi les premiers à ratifier le texte sur le continent africain, dès le mois de décembre 2006. Certains partenaires, parmi les plus importants, ont également ratifié la Convention. Sans être exhaustive, je peux citer le Canada, le Mexique, le Brésil ou bien plus récemment l'Inde et la Chine. Que ceux que je n'ai pas cités me pardonnent !

Au niveau communautaire, cette Convention aura un impact très concret. Depuis son entrée en vigueur le 18 mars 2007, celle-ci est devenue partie intégrante de notre «acquis communautaire». Elle fait désormais partie de notre socle juridique commun, applicable à tous. En plus de la Communauté et des 20 Etats membres⁵ ayant déjà ratifié la Convention, je me réjouis de voir que la plupart des pays candidats ou potentiellement candidats à l'adhésion à l'UE nous ont emboîté le pas dans cette même direction.

Ce démarrage rapide nous amène à une réflexion sur la mise en œuvre concrète de la Convention. Je pense en particulier à la place de la diversité culturelle dans les relations extérieures et les politiques de développement de l'UE. Là aussi, nous avons bien avancé. Un fonds culturel dans le cadre de coopération de l'Union Européenne avec les pays d'Afrique, des Caraïbes et du Pacifique (ACP) sera prochainement

⁴ 69 États parties ont ratifié la Convention (15 Octobre 2007).

⁵ De 27 États membres de l'UE, 22 ont ratifié la Convention (15 Octobre 2007).

proposé par la Commission.⁶ Ce fonds soutiendra la diffusion des biens et œuvres culturels ainsi que la production et la promotion de ces biens, afin d'encourager l'émergence des marchés régionaux et locaux.

J'ai noté avec intérêt la volonté des organisateurs de la Conférence de dégager des propositions qui aient une implication au quotidien. C'est le but de telles conférences et je dois dire que pour la Commission le moment est particulièrement approprié.

Comme vous le savez déjà, la Commission prépare actuellement une Communication sur la culture, qu'elle adoptera le 10 mai 2007.⁷ Il s'agit d'un document historique pour notre domaine, qui pour la première fois va donner une vue d'ensemble de la vision communautaire en matière de culture. La Commission, et notamment son président y attachent une importance particulière. Nous ne voulons pas d'un document théorique qui n'aurait aucun impact sur nos concitoyens et qui n'intéresserait ni les Etats membres ni nos partenaires du monde de la culture. Il ne s'agira pas d'un «papier» ésotérique sur la culture. Au contraire, dans ce document, qui sera né de larges consultations, figurera un certain nombre de propositions concrètes quant à des nouvelles étapes d'actions et de développement politique dans le domaine de la culture.

L'objectif de cette communication est multiple : c'est un manifeste politique sur le rôle de la culture. Elle vise à renforcer la coopération en matière de culture autour d'un nombre d'objectifs communs dont la diversité culturelle est une composante majeure.

Nous entendons aussi engager un dialogue structuré et régulier avec la société civile et notamment avec nos partenaires du monde de la culture. Par ce dialogue, il s'agit de favoriser une approche citoyenne de la culture, une approche qui intègre les

⁶ La commission européenne a publié la «communication relative à un agenda européen de la culture à l'ère de la mondialisation» le 10 May 2007 (http://ec.europa.eu/culture/eac/communication/comm_fr.html) qui contient la proposition du fonds culturel UE-ACP (Afrique, Caraïbes, Pacifique) pour soutenir la diffusion des produits culturels des pays ACP. La Commission européenne propose de doter le fonds d'une subvention communautaire d'environ 30 millions d'euros pour la période 2007 – 2013, et invite les États membres à alimenter ce fonds en contributions complémentaires. La communication sera adoptée probablement le 13 Décembre 2007 par le Conseil européen.

⁷ Cf. notes 6.

grands enjeux politiques tout en prenant en compte les attentes concrètes de nos concitoyens.

Il s'agit surtout pour nous d'affirmer le rôle central de la culture dans le projet européen, et de proposer un agenda pour la culture en Europe et dans les relations de l'Union avec les pays tiers. Cette communication fait une large place à la diversité culturelle. Le nivellation et l'uniformisation sont aux antipodes de nos objectifs : nos différences sont nos richesses, si elles sont comprises, appréciées et mises en valeur. C'est précisément notre but.

Nous entendons enfin prendre en considération la culture et la diversité culturelle dans toutes les politiques pertinentes comme prévu par l'Article 151.4 du Traité.

Nous savons qu'il est parfois difficile de concilier plusieurs impératifs du Traité, notamment ceux qui définissent l'application des règles du marché (marché intérieur et politique de concurrence) ; il s'agit de trouver un équilibre adéquat entre mise en œuvre de ces règles et respect de la diversité culturelle. Le récent débat sur la copie privée en est un bon témoignage.

Le panel de discussion de ce matin, intitulé « Une analyse des risques pour la diversité culturelle – les priorités pour les gouvernements et la société civile » est une excellente opportunité pour moi d'adresser un message à toutes les parties prenantes. Il est impératif que la diversité culturelle trouve une place au sommet de l'agenda politique. C'est de plus en plus le cas. Cependant, la partie n'est pas définitivement gagnée et toutes les initiatives innovantes sont les bienvenues. Je salue le point de vue de M. Asmal qui a souligné avant moi l'importance du Fonds pour la diversité culturelle, et ce surtout pour la coopération Nord-Sud.

Un dernier mot pour vous confirmer toute l'importance que nous attachons à Bruxelles à la culture. Je souhaite vous confirmer l'engagement personnel du président BARROSO et du commissaire FIGEL dans ce domaine. Ceux qui suivent de près l'agenda communautaire savent que les initiatives se sont multipliées. J'ai déjà évoqué l'année 2008. Cependant, je souhaiterais insister sur cette initiative car elle est significative de notre philosophie dans le domaine de la diversité. L'année 2008 a en effet été désignée comme « Année européenne du dialogue interculturel ». En résumé, une année européenne repose traditionnellement sur deux piliers : des messages politiques et le financement de projets. Dotée d'un budget global de € 10 millions, cette Année permettra le financement d'actions susceptibles de valoriser le

dialogue interculturel. Dans mon esprit, elle devra permettre de mobiliser la société civile et de multiples acteurs au niveau européen, national et local. Les domaines de la culture, de l'éducation, de la jeunesse, du sport et de la citoyenneté seront les principaux domaines concernés, mais pas les seuls. Cette initiative se concentrera en particulier sur le dialogue interculturel partout où il pourrait contribuer à la construction d'un mieux « vivre ensemble ». Vous savez comme moi que le besoin de dialogue résulte de la diversité culturelle croissante dans nos sociétés. Le dialogue que nous souhaitons promouvoir doit impliquer toutes les dimensions de cette diversité culturelle entre et dans les Etats membres, y compris la diversité des religions et des croyances.

Nous voyons cette année non comme une fin en soi mais comme un moment fort d'orchestration et devant générer une politique durable.

Rappelons également qu'un programme CULTURE plus ambitieux portant sur la période 2007 – 2013 vient d'être adopté par le Parlement et le Conseil, à l'initiative de la Commission.⁸ Les capitales européennes de la culture⁹ constituent également un succès jamais démenti. Née en 1985 grâce à Méline Mercouri, cette initiative s'est enrichie sans perdre pour autant son objectif premier : mettre en valeur la richesse, la diversité des cultures européennes et leurs traits communs, améliorer la connaissance que les citoyens européens ont les uns des autres, favoriser la prise de conscience de l'appartenance à une même communauté « européenne ». Depuis 1985, 32 villes ont porté le titre, de Stockholm à Gênes, d'Athènes à Glasgow, de Cracovie à Porto. Cette année [2007], deux villes sont concernées : Luxembourg et Sibiu en Roumanie. Et bien entendu, Essen sera capitale de la culture en 2010.

Le programme MEDIA a vu également ses moyens renforcés substantiellement.¹⁰ Il a pour objectif de développer les industries de l'audiovisuel et de favoriser les échanges. En accroissant la diversité de l'offre audiovisuelle, il offre des moyens d'accroître la diversité des produits et donc la diversité culturelle.

⁸ Pour l'information générale sur le programme CULTURE 2007 – 2013 voyez http://ec.europa.eu/culture/eac/culture2007/cult_en.html. Des points de contact Culture sont établis dans chaque États membres et dans la plupart des autres pays participant au programme. Ils sont chargés d'informer sur le programme et d'en faciliter la participation, entre autre (cf. http://ec.europa.eu/culture/eac/culture2007/contacts/national_pts_fr.html).

⁹ http://ec.europa.eu/culture/eac/ecocs/cap_en.html

¹⁰ http://ec.europa.eu/information_society/media/index_en.htm

Enfin, je mentionnerai juste qu'à la fin du mois [avril 2007], le Conseil Education, Jeunesse et Culture aura à son programme de travail plusieurs sujets culturels. Sans vouloir faire de scoop, sachez que l'aspect «économie de la culture» suscite désormais un intérêt majeur. Nous venons de publier une étude sur ce thème qui montre l'importance en termes de croissance et d'emploi des industries créatives.¹¹ Il est important que le monde de la culture et le monde de l'économie se parlent : il n'est pas choquant de parler du rôle économique de la culture, même si bien entendu, la culture et la diversité culturelle vont bien au-delà. D'ailleurs pour la première fois, le Conseil européen des chefs d'états et de gouvernements a souligné le rôle des industries culturelles dans le contexte de la stratégie de Lisbonne.

Autant de pas donc, mais il ne s'agit pas de se satisfaire de ces quelques progrès : nous avons de grands défis devant nous et il faut les résoudre ensemble. Et cette conférence est un signe de plus que nous avançons dans la bonne direction.

Odile Quintin est depuis 2005 directrice générale pour l'éducation et la culture auprès de la Commission européenne.

11 „L'économie de la Culture“, publié par KEA European Affairs, le Media Group (Turku School of Economics) et le MKW Wirtschaftsforschung GmbH (http://ec.europa.eu/culture/eac/sources_info/studies/economy_fr.html).

Georg Boomgaarden of the German Federal Foreign Office addresses the promotion of cultural diversity from a foreign policy perspective, as part of the emerging global governance: The diversity of cultural expressions is of universal value. They need promotion and protection because they are under pressure from internal undermining and from pressures to conform; from external pressures, leading in the worst case to the destruction of cultures, as in the period of colonialism, for example; and from financial pressures which weigh heavily for small cultural communities. The challenge of cultural diversity 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.

Georg Boomgaarden du Ministère Fédéral allemand des Affaires étrangères fait état de la promotion de la diversité culturelle d'un point de vue des Affaires étrangères, comme une partie de la gouvernance globale émergente : La diversité des expressions culturelles est une valeur universelle. Elles ont besoin de protection et de promotion car elles subissent les pressions internes de la discrimination interne, et de se conformer, et des pressions externes, menant dans le pire cas à la destruction des cultures – comme pendant le colonialisme par exemple, et les pressions financières qui pèsent énormément sur les petites communautés culturelles. Le défi de la diversité culturelle requiert des réponses globales. L'Europe a l'expérience unique que l'unité et diversité, que la liberté culturelle et la diversité culturelle peuvent exister en harmonie. C'est la culture qui nous permet de projeter nos vies et le développement de nos sociétés dans le future. Cette culture de compréhension est la conversation politique dans sa signification la plus vraie.

Globalisierung. Vielfalt. Mischung. Identität. Exklusivität.

Anmerkungen aus außenpolitischer Sicht¹

Im Programm sind außenpolitische Anmerkungen von mir angekündigt – ich lege das sehr weit aus, denn das Reden über Kultur zur Kultur ist Kultur und wenn über den Zaun nationaler Grenzen hinweg geredet wird, ist Außenpolitik im Spiel.

Nun zuerst eine Verbeugung vor der Kulturhauptstadt Europa 2010 – dem Ruhrgebiet. Das Dasein als Kulturhauptstadt dauert ein Jahr und damit doppelt so lange wie unsere gegenwärtige Ratspräsidentschaft in der EU – ich weiß, dass da viel Arbeit auf Sie zukommt.

Wir haben im März 2007 den 50. Jahrestag der Römischen Verträge in Berlin und ganz Europa gefeiert. Was als Integration begonnen hat, ist inzwischen ein breit angelegtes Zusammenwachsen Europas geworden und – das sollten wir nie vergessen – ein großartiges Friedensprojekt in unserem Kontinent, der so oft geteilt und von Kriegen geschunden war.

Heute gehört auch die Kultur zu den selbstverständlichen Themen der EU. Die Vielfalt der Sprache und Kultur ist unser reiches Erbe – wir müssen das bewahren. Auch der Kommission in Brüssel wird es nicht gelingen, aus Bequemlichkeit ein Ein-Sprachen-Regime gegen diese lebendige Vielfalt durchzudrücken, auch wenn sie sich mit Übersetzungen ins Deutsche schwer tut.

Was die kulturelle Vielfalt ist, braucht man in Europa nicht umständlich zu erklären. Sie gehört zu unserer Lebenswelt und wir wissen auch, dass sich Vielfalt als Summe der Teile eigentlich gar nicht summieren lässt. Wozu dann noch eine Konvention zur Erhaltung der kulturellen Vielfalt?

1 Rede von Staatssekretär Georg Boomgaarden auf der Essener Konferenz am 26. April 2007.

Die Regierungen der über 190 UNESCO-Mitgliedstaaten haben sich hier zusammengetan, um gemeinsam einen Text auszuhandeln, der erstmals völkerrechtlich verbindlich feststellt, dass kulturelle Vielfalt ein universeller Wert ist, den die Vertragsstaaten schützen dürfen und schützen müssen, weil kulturelle Vielfalt bedroht ist

- durch innere Aushöhlung und Konformitätsdruck;
- durch äußeren Druck; ein Beispiel dafür, dass Kulturen zerstörbar sind, war der Kolonialismus in der Vergangenheit;
- durch finanziellen Druck, vor allem bei kleinen Kulturgemeinschaften.

Verhandlung und Ratifizierung der Konvention verliefen in Rekordzeit. Mittlerweile haben schon fast 60 Staaten ratifiziert², darunter auch Deutschland. Mit der Unterzeichnung der Ratifizierungsurkunde durch das Staatsoberhaupt und der Hinterlegung dieser Urkunde in Paris (und sobald die Mindestzahl der Urkunden bei der UNESCO hinterlegt sind) sind diese Regelungen für alle, also für Bund, Länder und Gemeinden, rechtsverbindlich. Das hat sich vielleicht noch nicht überall herumgesprochen. Vielleicht klingen jetzt jemandem in Dresden die Ohren.³

Am 18. März 2007, nicht einmal dreieinhalb Jahre nach Beginn der Verhandlungen, ist die Konvention in Kraft getreten. Eine langjährige Debatte über die kulturelle Vielfalt ging den Verhandlungen voraus. Im Februar 2005, mitten in der heißen Phase der Verhandlungen um das UNESCO-Übereinkommen, hatte das Auswärtige Amt gemeinsam mit der Deutschen UNESCO-Kommission zum Vierten Forum Globale Fragen – kompakt „Vielfalt statt Einfalt. Muss die Kultur vor der Globalisierung geschützt werden?“ eingeladen. Der Philosoph Peter Sloterdijk stellte dazu fünf

2 69 Staaten sind dem Übereinkommen als Vertragspartner beigetreten (15. Oktober 2007); die laufend aktualisierte Liste der Vertragsstaaten findet sich unter www.unesco.org.

3 Staatssekretär Boomgaarden bezieht sich hier auf den Konfliktfall um die UNESCO-Welterbestätte Dresdner Elbtal. Im Zuge der Auseinandersetzung um den Bau der Waldschlösschenbrücke bei Dresden wurde u.a. der Anwendungsbereich des UNESCO-Übereinkommens zum Schutz des Kultur- und Naturerbes der Welt (1972) in Frage gestellt.

Thesen zur Diskussion, die er mit den Stichworten Globalisierung, Vielfalt, Mischung, Identität und Exklusivität übertitelt hatte.⁴

Vergleiche sind nicht immer gut. Aber der Vergleich der kulturellen mit der biologischen Vielfalt ist nicht abwegig, denn die Vielfalt ist es, die Evolution, die Fruchtbarkeit erst ermöglicht. Monokultur ist biologisch wie kulturell unfruchtbar. Jetzt geht es darum: Wie können wir diese Konvention über den Schutz und die Förderung der Vielfalt kultureller Ausdrucksformen „mit Leben füllen“?



Georg Boomgaarden at the Essen Conference

Die Diskussion um die kulturelle Vielfalt war von Anfang an eine globale, eine internationale Debatte. Und anders als global kann diese Frage deshalb auch gar nicht beantwortet werden. Deshalb war es gut und richtig – auch gegen manche Widerstände – die UNESCO-Konvention auszuhandeln und zu zeichnen. Wir sollten uns zugleich weiterhin bemühen, mit den Kritikern der Konvention im konstruktiven Dialog zu bleiben. Ihre Argumente müssen Bestandteil der Debatte bleiben.

Es ist die Kultur, die überhaupt erst eine Verständigung darüber ermöglicht, wie wir in der Zukunft leben wollen und wie sich unsere Gesellschaft entwickelt. Die Kultur der Verständigung ist zugleich hochpolitisch – ohne sie werden wir uns weder verstehen noch verständigen können, nicht über Klima und Energie, nicht über Krieg und Frieden.

Kultur wird tradiert. Etwas, das man schützen will, muss vorhanden und auf gewisse Dauer angelegt sein. Kultur ist zugleich dynamisch, ständig in Bewegung, die Arena der Kreativität. Vor zwei Jahren hatte die Frankfurter Allgemeine Zeitung den Bericht zur Annahme der Konvention überschrieben mit: „Artschutz für Schönes“. Heißt das nun, dass wir die postmoderne „Welt als Text“ nunmehr durch die „Welt als

4 Prof. Dr. Peter Sloterdijk hielt am 16. Februar 2005 die Eröffnungsrede „Fünf Topoi und ein Versuch, uns unsere Zeit zu erklären.“ des vierten Forum Globale Fragen – kompakt. Der Text ist in deutscher, englischer und französischer Sprache unter www.unesco.de verfügbar.

Museum“ ersetzen sollen, wo überall Etiketten angebracht sind: „nicht anfassen, nicht berühren“? Nein, das heißt es auf keinen Fall. Und das will auch diese UNESCO-Konvention nicht: Kultur muss Freiräume haben, sich in lebendiger Debatte entwickeln zu können, aber zugleich auch frei sein, an Traditionen anzuknüpfen und die Chance zum Eigenen zu behalten.

Deshalb ist auch Auswärtige Kulturpolitik nur erfolgreich, wenn sie an die Begegnung zwischen Menschen mit ihren verschiedenen Kulturen anschließt. Aus der Begegnung kann Neues entstehen und die Welt bereichern. Auswärtige Kulturpolitik wird in Deutschland als ein wichtiger Teil der Außenpolitik bezeichnet. Es wird Zeit, dass sich das endlich auch wieder in entsprechenden Haushalts-Ansätzen widerspiegelt.

Das UNESCO-Übereinkommen hat kulturelle Vielfalt als Teil globaler Regierungsführung völkerrechtlich verankert. Wir schaffen durch Vertragsrecht automatisch bindende Regeln. Wo Recht herrscht, dort sind diese Regeln auch durchsetzbar. Neben ihrer globalen Dimension hatte die Diskussion über die kulturelle Vielfalt aber zugleich immer auch eine lokale Dimension.

Wir müssen uns also auch fragen, ob unser eigenes Haus gut bestellt sei, und ob die Vielfalt kultureller Ausdrucksformen für die Menschen in unserem Lande und in unseren Städten sichtbar und spürbar sei. Die Umsetzung der Konvention beginnt bei jedem von uns selbst zu Hause. Das ist nicht trivial und bedarf des Dialogs miteinander.

Diese örtlichen Debatten in Deutschland haben die Ausarbeitung der Konvention und den Verhandlungsprozess außerordentlich bereichert. Vertreter der Zivilgesellschaft – Künstlerorganisationen, Kulturverbände, Wirtschaft, Kommunen, Wissenschaft und Medien – haben in hohem Maße an der Beratung des Textentwurfs mitgewirkt. Ein Dankeschön geht in diesem Zusammenhang an den Organisator auch dieser Konferenz: an die Deutsche UNESCO-Kommission. Sie hat die „Bundesweite Koalition für Kulturelle Vielfalt“ als Netzwerk der Zivilgesellschaft ins Leben gerufen und koordiniert. Von diesem Netzwerk erwarten wir nun auch wichtige

Impulse zur Umsetzung des Übereinkommens.⁵ Diese Fachkonferenz in Essen ist insofern eine logische Fortsetzung der breit angelegten innerstaatlichen Beratungen.

Wir in Europa – und darüber bin ich sehr froh – waren schnell einig über die Idee, den Schutz und die Förderung der kulturellen und sprachlichen Vielfalt festzuschreiben: Alle EU-Mitgliedstaaten haben der Konvention zugestimmt, ebenso die Europäische Gemeinschaft.

Das legt den Schluss nahe: Die EU weiß um ihre Grundlagen und um ihr vielfältiges kulturelles Erbe.

Wir nutzen die aktuelle Ratspräsidentschaft zu zahlreichen öffentlichen Veranstaltungen und Fachkonferenzen zu Kultur und Medien. Und zu dieser Öffentlichkeitsarbeit gehört eben Beides – und hier zitiere ich die „Berliner Erklärung“, die die europäischen Staats- und Regierungschefs zum 50. Geburtstag der EU verabschiedet haben: Zum einen zu sagen, dass uns „die offenen Grenzen und die lebendige Vielfalt der Sprachen und Kulturen und Regionen bereichern“. Zum anderen aber auch zu sagen: Wir Bürgerinnen und Bürger der EU sind „zu unserem Glück vereint“.

Und es ist das Einzigartige an Europa, dass sich Einheit und Vielfalt eben nicht widersprechen. Das Gespräch über den Schutz der sprachlichen und kulturellen Vielfalt muss aber ein internationales, ein globales Gespräch bleiben: Es reicht nicht, wenn wir Europäer es nur untereinander führen!

John Stuart Mill hat in seiner berühmten Ausarbeitung über die Freiheit die kulturelle Vielfalt als so hohen Wert gesehen, dass hier ein Individuum dem anderen nicht hineinreden dürfe, solange nicht andere geschädigt würden. Wir erleben heute eine seit damals anhaltende Debatte über individuelle Freiheit des Denkens und Handelns – und das ist der Kern unseres Freiheitsverständnisses – und über kollektive Identitäten, die als geschützter Raum die Erhaltung von Kultur erst sichern.

5 Die Deutsche UNESCO-Kommission initiierte im Juni 2004 die Bundesweite Koalition Kulturelle Vielfalt und organisierte seither fünf Konsultationen (www.unesco.de/kkv-koalition.html). Die Bundesregierung nominierte die Deutsche UNESCO-Kommission im Sommer 2007 als Kontaktstelle für Deutschland für den Informationsaustausch im Zusammenhang mit der UNESCO-Konvention zur Kulturellen Vielfalt.

Das ist keine harmonische Debatte, sondern konflikträchtig: Individuelle Kreativität und z.T. verordnete kollektive Identität stimmen nicht automatisch zusammen. Freiheit des Glaubens kann beispielsweise in einem Spannungsverhältnis zur Identität von kollektiven Glaubensgemeinschaften stehen. Kulturelle Vielfalt ist Reichtum, kann aber auch anstoßig, irritierend sein. Deshalb ist die kulturelle Freiheit – die in den Debatten der Konferenz zu Recht hervorgehoben wurde⁶ – so wichtig.

Die Konvention zur Kulturellen Vielfalt fordert uns in ihrem Artikel 10 sehr deutlich dazu auf, die Aufgabe von „Bildung und Bewusstseinsbildung in der Öffentlichkeit“ ernst zu nehmen. Das schließt auch das Bewusstsein für die Freiheit als Grundlage jeder kulturellen Entwicklung und die Offenheit für Tradition ebenso wie für Wandel ein. Deshalb kann ich Sie alle nur ermutigen, Kultur im demokratischen Sinne als Grundlage eines offenen und öffentlichen Dialogs zu benutzen.

Gemeinsam fahren wir gleich zur „Zeche Zollverein“. Sie war einst die größte Zeche Europas. Heute ist die Zeche ein Zeichen für Wandel und Beispiel für Umgang mit der Industriegeschichte, die zur Identität dieser Region gehört.⁷ Sie ist nicht nur „Weltkulturerbe“, sondern auch Ort für Kulturveranstaltungen aller Art. Einen praktischen Sinn im Umgang mit Kultur, wünsche ich auch uns allen bei den Überlegungen zur Umsetzung der Konvention zur Kulturellen Vielfalt – auf dieser Konferenz und darüber hinaus.

Georg Boomgaarden ist seit 2005 Staatssekretär des Auswärtigen Amts.

⁶ Vgl. hierzu besonders die Keynote von Kader Asmal sowie den Beitrag „Cultural Liberty – Cultural Diversity“ von Sakiko Fukuda-Parr in diesem Band, Kapitel I.

⁷ Vgl. dazu auch die Rede von Staatssekretär Grosse-Brockhoff in diesem Band, Kapitel I.

World Report on Cultural Diversity 2008

The World Report aims at addressing the manifold aspects of cultural diversity, at reviewing critically some of the received wisdom and at proposing policy-oriented recommendations. Intended for the scientific, intellectual and academic communities, public at large and political decision-makers, the World Report is to inform on the current issues of cultural diversity. The World Report will draw up an inventory of knowledge and deficiencies on the matter of cultural diversity at will submit some of this "received wisdom" to international scrutiny. It aims at proposing pilot methodologies to examine new research areas that still need to be signposted. On the basis of the best practices that will be identified, the Report will suggest policy recommendations to decision-makers.

The preparation of the World Report is based on the work of an Advisory Committee of 15 experts and contributions from a Board of Trustees and on extensive consultations with civil society and academic communities. The World Report will be launched in May 2008.

Source and further information: http://portal.unesco.org/culture/en/ev.php-URL_ID=31986&URL_DO=DO_TOPIC&URL_SECTION=201.html

Hans-Heinrich Grosse-Brockhoff of the Land of North-Rhine-Westphalia comments on the diverse nature of the Ruhr region, which is a home to people from over hundred nations, and on the enhanced commitment of his government to arts education. Arts and culture play a key role for the development of Europe's regions, in particular in a region like the Land of North-Rhine-Westphalia, which has had to cope with fundamental structural change. Intercultural projects in urban spaces and arts education for young people ("one musical instrument for each child") are of high priority here. This valorisation of cultural diversity is a strategic approach to integration and regional development and has led to the nomination as Cultural Capital of Europe in the year 2010.

Hans-Heinrich Grosse-Brockhoff du Land de la Rhénanie de Nord/Westphalie commente la nature diverse de la région de la Ruhr qui est le domicile de personnes venant de plus de cent nations et l'engagement de son gouvernement pour l'éducation artistique. Les arts et la culture ont un rôle décisif dans le développement pour les régions de l'Europe, en particulier dans une région comme le Land de la Rhénanie de Nord/Westphalie, qui a du faire face à des changements structurels fondamentaux. Des projets interculturels dans l'espace urbain et dans l'éducation artistique pour les jeunes (« un instrument musical pour chaque enfant ») sont la priorité majeure. Cette valorisation de la diversité culturelle est une approche stratégique pour l'intégration et le développement régional. Elle a débouché sur les nominations en tant que Capitale Européenne de la Culture en 2010.

Rede anlässlich des Empfanges auf der Zeche Zollverein in Essen¹

Hans-Heinrich Grosse-Brockhoff

Im Namen der Landesregierung Nordrhein-Westfalens begrüße ich Sie ganz herzlich in den Räumen der UNESCO-Weltkulturerbestätte Zeche Zollverein. Es ist mir eine große Freude, dass dieser Kongress in unserem Land stattfindet, denn Nordrhein-Westfalen (NRW) hat ein ganz besonderes Interesse an der Umsetzung der UNESCO-Konvention.

Diese Konvention sichert die Souveränität der nationalen Kulturpolitiken und kultureller Dienstleistungen und somit die Vielfalt und die Qualität kulturellen und künstlerischen Schaffens insgesamt. Kulturelle Identitäten sind überlebenswichtige Faktoren bei der Bewältigung der Globalisierung, sie geben uns Orientierung und die Möglichkeit, Standorte und Werte zu bestimmen. Aus diesem Grund hat die Europäische Union die Vorbereitung der Konvention einstimmig unterstützt und auf diese Weise wesentlich zu ihrer Verabschiedung beigetragen.

Die Landesregierung in NRW unterstreicht die Rolle der Kultur und der Künste für die Entwicklung und die Entwicklungsfähigkeit der Regionen Europas. Nordrhein-Westfalen setzt einen Schwerpunkt auf die kulturelle Entwicklung des Landes, indem besondere Programme sich um Erhalt und Weiterentwicklung der Kultur kümmern. So wird beispielsweise aus meinem Hause die Initiative zum Substanzerhalt vorangetrieben, mit der der weitere Zerfall und Verlust von Kulturgütern verhindert wird. Ein Programm zur Interkulturellen Arbeit unterstützt integrative Projekte besonders im urbanen Raum. Ganz besonders kümmern wir uns um den Bereich kultureller Bildung bei jungen Menschen. Ein Ansatz dabei ist es, die künstlerische Praxis in den Erlebnishorizont weiter Teile der Schülerinnen und Schüler zu rücken. Die Initiative „Künstler an Schulen“ vermittelt künstlerische Fähigkeiten und Sichtweisen durch direkten Kontakt der Kinder und Jugendlichen mit Künstlerinnen und Künstlern am Lernort Schule und erweitert den Bildungshorizont der jungen

¹ im Rahmen der Essener Konferenz am 26. April 2007



Reception at the Zeche Zollverein

Menschen um diese besondere ästhetische Komponente. Im Ruhrgebiet wurde Anfang 2007 das bislang größte Projekt dieser Art angeschoben: In den kommenden Jahren soll in der gesamten Region jedem Kind die Möglichkeit geboten werden, ein Musikinstrument zu erlernen („Jedem Kind ein Instrument“). Wir sind sicher, dass dieses Projekt, das erhebliche Anstrengungen – finanziell wie organisatorisch – erfordert, die kommende Generation bereichern und fördern wird. Nicht zuletzt der Erhalt des kulturellen Erbes hängt vom Verständnis und der Aufnahmefähigkeit der nachwachsenden Generationen ab.

Die kulturelle Vielfalt der gesamten Region Ruhr hat bekanntermaßen dazu geführt, dass der Titel der Kulturhauptstadt Europas 2010 hierher vergeben wurde.

Die Zeche Zollverein befindet sich im Herzen einer nicht von feudalem Erbe gekennzeichneten Gegend, sondern einer Metropolregion mit rund fünf Millionen Bewohnern, geprägt von Bergbau und Stahlindustrie, eine Region, die sich wie kaum eine andere der Welt neu definieren muss, um die Hinterlassenschaft einer schwerindustriellen Geschichte zu bewältigen und Konzepte für die Zukunft zu entwickeln. Erstmals tritt eine gesamte Region als Kulturhauptstadt Europas an –

ein konsequenter Schritt, der den Aufbruch nicht einer einzelnen Kommune, sondern einer Großregion verdeutlicht. Für diese Region ist der Strukturwandel nur gemeinsam zu schaffen, und eine Klammer hierzu ist das gemeinsame (industrie-)kulturelle Erbe und die zukünftige Rolle der Kultur und Künste bei der Entwicklung einer neuen Identität.



Hans-Heinrich Grosse-Brockhoff

In den vergangenen Jahren ist es bereits gelungen, vielen verlassenen Orten der Schwerindustrie durch kulturelle Nutzung neue Funktionen zu geben und dadurch die Identitätsbildung der Menschen vor Ort positiv zu beeinflussen. Die Kulturhauptstadt-Bewegung wird den „Wandel durch Kultur“ zum Programm machen und die strukturelle Entwicklung, auch im Hinblick auf die ökonomische Zukunft, durch kulturelle Projekte, durch eine starke kulturelle Infrastruktur und durch die künstlerische Qualifizierung der Menschen vorantreiben.

Das Programm für die Kulturhauptstadt Europas des Jahres 2010 ist im Entstehen¹, und ich möchte Sie herzlich einladen, mit offenen Augen und wachen Sinnen im Jahr 2010 hierher zurückzukehren. Im Ruhrgebiet können Sie unerhörte und unerwartete Entdeckungen machen und Zeugen sein, wie eine Region sich über eine neue kulturelle Identität zukunftsfähig macht. Kommen Sie, und bringen Sie Ihre Freunde mit – das Ruhrgebiet mit seinen rund hundert Nationalitäten freut sich auf Sie!

Hans-Heinrich Grosse-Brockhoff ist Staatssekretär für Kultur der Landesregierung von Nordrhein-Westfalen/Deutschland.

¹ Informationen zum aktuellen Stand des Programms sowie Konzept und Hintergrund von RUHR.2010 können unter www.ruhr2010.de eingesehen werden.

Françoise Rivière, Beigeordnete UNESCO-Generaldirektorin für Kultur, analysiert den ethischen und politischen Rahmen der Konvention.¹ Sie betont die Schaffung eines neuen Rechtsraums und den Paradigmenwechsel in der internationalen Zusammenarbeit. Die Konvention stellt neue Regeln für den internationalen Strom von Kulturgütern und -dienstleistungen auf: Wirtschaftliches Gleichgewicht allein ist nicht ausschlaggebend, es gilt weltweit ‚cultural governance‘ zu entwickeln und zu betreiben. Die UNESCO-Konvention ist vor allem ein Instrument zur Stärkung der internationalen Zusammenarbeit im Bereich Kultur. Die Konvention behandelt fünf untrennbare Elemente zeitgenössischen Schaffens: die Fähigkeit, Ausdrucksformen kultureller Vielfalt zu schaffen, zu produzieren, zu verbreiten, Zugang zu ihnen zu sichern und sie zu genießen. „Die Essener Konferenz ist zu Recht ein Meilenstein im Leben der Konvention: etwas Bedeutendes ist hier passiert.“

In her analysis of the ethical and political framework of the Convention², UNESCO’s Assistant Director General for Culture, Françoise Rivière, underlines the creation of a new legal space and the paradigm shift in international cooperation, in the sense that the Convention induces new rules for the international flows of cultural goods and services: It is not enough to strike an economic balance, cultural governance needs to be developed and nurtured internationally. UNESCO disposes of a total of seven Conventions governing international cooperation in the field of culture and heritage. The 2005 Convention addresses contemporary creation, with five inseparable elements, being the knowledge to create, to produce, to distribute, to assure access and to enjoy those diverse cultural expressions. “The Essen Conference can rightly be regarded as a milestone in the life of the Convention: something important has happened here.”

1 Der Volltext der Rede ist auf Englisch und Spanisch verfügbar unter www.unesco.org und www.unesco.de.

2 The full text of this speech is available in English and Spanish at www.unesco.org and www.unesco.de

Protéger et promouvoir la diversité des expressions culturelles

Un cadre pour réflexion, éthique et coopération¹

Françoise Rivière

Avant tout, permettez-moi de remercier la Commission nationale allemande pour l'UNESCO de son invitation, tellement bienvenue, pour cette conférence qui illustre, une fois de plus, le rôle fécond et dynamique de la vaste « famille UNESCO » dans la marche des idées.

Pourquoi ai-je employé le mot « famille UNESCO »? Parce que les quelques 500 participants venus de 60 pays de toutes les régions du monde représentent tout à la fois la riche diversité des parties prenantes de la Convention sur la protection et la promotion de la diversité des expressions culturelles et celle des institutions, organisations et mouvements qui inspirent l'action de l'UNESCO et la font vivre. L'occasion leur a été offerte de débattre en profondeur sur les voies possibles de la mise en œuvre de cette Convention. Les discussions ont été passionnantes. Je suis particulièrement heureuse qu'aient été réunis ici, à Essen, des producteurs et des artistes, des représentants des organisations non gouvernementales, la Communauté européenne, l'UNESCO, sans oublier les représentants des États. Et, initiative originale, la présence des décideurs de demain a été sollicitée. Tous les acteurs de la société civile engagés dans l'action ont ainsi pu s'exprimer. On peut affirmer que cette Conférence d'Essen est un jalon qui fera date dans la vie de la Convention: il s'est passé ici quelque chose d'important qui répond aux vœux des organisateurs, que je voudrais féliciter et remercier.

Il est clair qu'un pas décisif a été franchi avec l'adoption, quasiment à l'unanimité, de la Convention par les Etats membres en 2005 lors de la 33e session de la Conférence générale de l'UNESCO. Cette adoption marque la volonté des Etats de ne pas laisser à d'autres institutions que l'UNESCO le soin de remplir ce mandat.

¹ Discours de Françoise Rivière, Sous-Directrice générale pour la culture, à l'occasion de la Conférence sur la « Diversité culturelle – La richesse de l'Europe. Faire vivre la Convention de l'UNESCO », Essen, Allemagne, 28 avril 2007.

La rapidité sans précédent de l'entrée en vigueur de la Convention, qui a battu tous les records dans le domaine de la culture, nous amène à nous interroger sur les raisons d'un tel succès. La première raison est certainement liée à l'actualité des idées. Les Etats membres, par cette Convention, ont souhaité reconnaître la diversité créatrice comme un élément essentiel du développement. De la sorte, la Convention est le premier instrument normatif qui relie, de manière aussi évidente, la culture et le développement, ce dernier étant compris au sens large, dans son acceptation aussi bien symbolique qu'économique. Certes il y avait eu des conférences, des déclarations, des plans d'action, mais jamais encore de convention, c'est-à-dire d'instrument ayant force contraignante. Or cette Convention aborde de front ce qui s'avère être l'un des enjeux majeurs du XXIe siècle : la place des expressions culturelles dans le développement, compte tenu de la transformation des modes de création, de production et de distribution de la culture.

Une autre raison est sans doute que cette Convention est l'un des premiers, et l'un des seuls, instruments internationaux qui tout à la fois prend acte de la mondialisation et s'efforce de l'orienter, d'en maîtriser les processus pour qu'ils assurent non seulement la protection mais aussi la promotion de la diversité des expressions culturelles. Il n'est pas indifférent que l'élaboration de cette Convention ait été confiée à l'UNESCO : d'une part, parce qu'il s'agit de mieux gérer les aspects culturels, et non pas seulement économiques, des activités, biens et services culturels ; mais aussi parce que son but n'est pas tant de «réguler» les échanges, c'est-à-dire de les ordonner en fonction d'une certaine règle du jeu, mais bien de les développer, de les encourager, de les faciliter, répondant en cela à la vocation propre de l'UNESCO.

Avec cette Convention, la Communauté internationale dispose désormais d'un socle normatif quasiment complet dans le domaine de la promotion de la diversité culturelle. En effet, sept conventions internationales ont été adoptées depuis les années 50 pour préserver et promouvoir les formes multiples de la diversité. Parmi ces dernières, trois en particulier constituent les piliers de la diversité culturelle : la Convention concernant la protection du patrimoine mondial, culturel et naturel, adoptée en 1972, la Convention pour la sauvegarde du patrimoine culturel immatériel adoptée en 2003, et la Convention sur la protection et la promotion de la diversité des expressions culturelles adoptée en 2005.

Chacune d'entre elles couvre un aspect spécifique de la question. La Convention de 1972 vise à protéger le patrimoine matériel le plus prestigieux du génie créateur. La Convention de 2003 a pour but de protéger l'aptitude à recréer en permanence et à

retransmettre aux générations futures le patrimoine immatériel. La Convention de 2005 se démarque des autres conventions en ce qu'elle est dédiée à la diversité des expressions culturelles telles que véhiculées par ces outils contemporains que sont les activités, biens et services culturels. Elle consiste à renforcer les cinq maillons inseparables de la même chaîne, à savoir la création, la production, la distribution/diffusion, l'accès et la jouissance des expressions culturelles. Pris dans leur ensemble, ces textes représentent le cadre réflexif, éthique et stratégique élaboré et adopté par les États membres de l'UNESCO pour appréhender les principales facettes de la diversité culturelle.

La Convention sur la protection et la promotion de la diversité des expressions culturelles est avant tout dédiée aux activités, biens et services culturels. Pour la première fois leur nature spécifique, en tant que porteurs d'identité, de valeurs et de sens, est proclamée. C'est pourquoi le texte reconnaît aux États le droit – à travers leurs politiques culturelles – d'encourager l'accès équitable à toutes les expressions culturelles et, son corollaire, l'obligation d'assurer l'ouverture aux expressions des autres cultures du monde, tant il est vrai que les échanges, à l'intérieur comme à l'extérieur des frontières, constituent les conditions sine qua non de la diversité et du dialogue.



Françoise Rivière at the Essen Conference

Les principes directeurs de la Convention garantissent que cette dernière ne sera pas appliquée à des fins qui ne sont pas les siennes. Ils reprennent les valeurs fondamentales de l'UNESCO: droits de l'homme, libertés fondamentales, souveraineté, égale dignité et respect de toutes les cultures, solidarité internationale, développement, accès équitable, ouverture et équilibre. Autant d'éléments qui ont guidé l'action de l'UNESCO depuis sa création.

On pourrait dire que la Convention a en fait deux grandes finalités. En premier lieu, la création d'un espace juridique dans lequel les activités, biens et services culturels seront considérés pour leur contenu culturel et feront l'objet de mesures et de politiques spécifiques ne se limitant pas à leur caractère de «produit» commercial.

Cet espace juridique permettra aux États de prendre les mesures appropriées pour fournir à leurs citoyens un accès véritable aux moyens de production, de diffusion, et de distribution. En second lieu, la Convention rappelle la place de la culture dans le développement et trace les contours de mécanismes de coopération internationale novateurs au service de l'essor des industries culturelles dans le monde, et partant, au service du développement. De ces deux finalités, quelle sera celle qui prévaudra ? En d'autres termes, quelles seront les principales modalités d'application de cette Convention ? Il n'appartient pas au Secrétariat de l'UNESCO de le dire, mais aux Parties à la Convention, à travers notamment leurs organes directeurs.

Ces organes sont au nombre de deux. La Conférence des Parties est l'organe plénier et suprême. La première Conférence des Parties aura lieu au Siège de l'UNESCO du 18 au 20 juin prochain [2007]. Elle aura à adopter son Règlement intérieur, à élire les membres du Comité intergouvernemental et à créer le Fonds international pour la diversité culturelle, pilier, au titre de l'article 18, de la coopération internationale. Les OIG et ONG impliquées dans le processus de négociation de la Convention vont être invitées par le Directeur général à participer aux travaux de cette première session en qualité d'observateur, tout comme les experts indépendants ayant rédigé l'avant-projet de Convention. Néanmoins, la répartition géographique des Parties est encore déséquilibrée et très peu d'Etats de la région Asie-Pacifique et de la région arabe ont déjà rejoint la Convention. Certes, beaucoup d'États ont lancé leur processus interne de ratification. Mais la démarche est parfois longue et complexe. Nous sommes confiants que les mois qui viennent vont voir la liste des Parties s'allonger. La solidarité internationale, qui est au cœur de ce texte, ne peut, en effet, fonctionner pleinement que si les partenaires sont multiples et variés, à l'image du monde lui-même.

Le Comité intergouvernemental, constitué de 24 membres, élus par la Conférence, se réunit une fois par an. La première réunion de ce Comité pourrait avoir lieu en décembre 2007² et, afin de permettre à la Convention de prendre son envol plus rapidement, deux réunions extraordinaires du Comité pourraient être organisées en 2008 – 2009.³ C'est en effet au Comité qu'il reviendra de proposer à la Conférence des Parties, et donc d'imaginer, le mode de fonctionnement qui sera celui de la Convention. A cet effet, des réunions d'experts seront organisées dans les mois qui

² Le comité intergouvernemental tendra sa première réunion du 10 au 13 décembre 2007 à Ottawa au Canada [note de l'éditeur].

³ Suite à la décision de la Conférence des Parties deux réunions extraordinaires se tiendront en automne 2008 et au printemps 2009 à Paris [note de l'éditeur].

viennent, afin d'aider les Etats à parvenir à une compréhension cohérente du texte de la Convention sur certains points qui demandent à être explicités, tels que ceux qui concernent la coopération internationale, ceux qui ont trait aux «expressions culturelles menacées» ou ceux qui se rapportent à la mesure de la diversité culturelle. Leurs travaux devraient aider le Comité intergouvernemental dans l'élaboration des directives opérationnelles pour mettre en œuvre la Convention. Il va sans dire que l'agenda est ambitieux et que le calendrier est très serré, si l'on se donne comme objectif que d'ici deux ans, c'est-à-dire pour la deuxième Conférence ordinaire des Parties, en 2009, les principaux mécanismes opérationnels de mise en œuvre auront été adoptés.

L'UNESCO quant à elle, conformément à l'article 24, assure le secrétariat de la Convention. C'est une tâche d'envergure. Il ne s'agit pas seulement d'assister les organes directeurs, en préparant leur documentation, conformément aux ordres du jour qu'ils auront établis. Au titre de l'article 19, l'UNESCO se doit de faciliter la collecte, l'analyse et la diffusion de toutes les informations, statistiques et meilleures pratiques sur la diversité des expressions culturelles et de constituer une base de données regroupant les informations sur tous les acteurs du domaine des expressions culturelles. La tâche est pressante, en même temps qu'elle est particulièrement difficile, puisque cette collecte d'information permettra de mesurer l'impact de la Convention sur le réel.

On le voit bien, la Convention couvre un champ vaste et complexe, raison pour laquelle des choix sont à faire. Je le répète : ce n'est pas au Secrétariat de l'UNESCO d'opérer ces choix mais aux Parties. Nous sommes conscients du vif intérêt suscité par la Convention et du nombre impressionnant de publications et de conférences concernant celle-ci, et nous sommes à l'écoute de tout ce qui se dit. C'est pourquoi cette réunion revêt une telle importance pour nous.

D'ores et déjà, néanmoins, je voudrais souligner trois axes qui méritent que l'on s'y attarde. Le premier axe concerne le devoir d'information et de transparence dans la mise en œuvre de la Convention. A cet égard, les rapports que les Parties doivent remettre tous les quatre ans au Secrétariat, lesquels feront état des mesures prises par ces dernières pour protéger et promouvoir la diversité des expressions culturelles tant à l'échelle nationale qu'internationale, sont d'une importance capitale. De plus, ces rapports vont être la source d'informations indispensables pour mesurer la diversité des expressions culturelles, dans ses aspects tant qualitatifs que quantitatifs. Il est donc primordial que le contenu de ces rapports soit établi de manière à permettre la collecte

de données servant à une mise en œuvre efficace de la Convention. D'autant plus que les données relatives à la culture – participation aux activités culturelles, contribution au PNB, part du budget national – font, on le sait bien, cruellement défaut. De plus, quand elles sont collectées – ce qui est partiellement le cas des pays européens, et dans une bien moindre mesure, celui des pays africains ou même asiatiques, elles ne sont pas souvent comparables. La mesure de la diversité des expressions culturelles est donc un chantier entièrement nouveau et extraordinairement important. Nous avons posé les premiers jalons pour progresser dans cette voie en entreprenant, avec l'Institut de statistiques de l'UNESCO, de mettre à jour le standard des statistiques culturelles (FCS) et en développant de nouveaux outils méthodologiques pour pouvoir, à terme, collecter des données comparables.

Le deuxième axe, encore plus fondamental, est la place centrale accordée à la coopération internationale dans la Convention. En effet, pas moins de sept articles (12 à 18) lui sont consacrés, mettant en exergue le devoir de coopération auquel les Parties se sont engagées. La Convention part d'un constat : nous sommes tous bénéficiaires de la diversité culturelle, nous devons donc, tous, nous sentir responsables de son avenir. Or, certains pays, dont beaucoup de pays en développement, connaissent une situation très critique au regard de leurs expressions culturelles. S'il en est ainsi, c'est notamment parce que ces pays manquent de capacité de production et de diffusion de leurs industries culturelles et qu'ils n'ont pas encore un accès suffisant aux nouvelles technologies. Ces expressions culturelles ne doivent pas disparaître ni être marginalisées, sous peine d'une perte irréparable pour l'humanité, car elles sont pour le genre humain aussi nécessaires qu'est la biodiversité dans l'ordre du vivant. En ratifiant cette Convention, les États ont assumé un devoir de solidarité. Il importe aujourd'hui de passer de la déclaration d'intention à la mise en œuvre active, au niveau national et international.

La coopération dont parle la Convention peut prendre des formes multiples – bilatérale, régionale ou internationale – et s'attacher à créer des situations propices à l'épanouissement de la diversité des expressions culturelles et au renforcement des industries culturelles. La recherche de partenariats novateurs, les échanges d'informations et d'expertise, le développement des capacités, le partage des bonnes pratiques, en s'appuyant au besoin sur les nouvelles technologies, le soutien financier, sont autant d'outils énumérés dans le texte de la Convention. Les orientations opérationnelles élaborées par les organes directeurs devront notamment préciser les critères d'octroi et les modalités de soumission des requêtes au Fonds international pour la diversité culturelle. Je voudrais ici mentionner la généreuse contribution du

Gouvernement espagnol, qui finance notre première réunion d'experts à Madrid, en juillet 2007⁴, sur le thème de la coopération internationale. Les experts auront à s'interroger sur les implications possibles des mécanismes énumérés dans la Convention en vue de favoriser l'émergence d'un secteur culturel dynamique.

Cette coopération internationale se rapproche, sous certains aspects, du programme de l'Alliance globale pour la diversité culturelle, lancé par l'UNESCO en 2002 pour une durée de six ans, lequel soutient les industries créatives, encourage le développement de partenariats avec la société civile et le secteur privé, expérimente des voies permettant de faciliter les échanges, de soutenir les industries créatives, de leur donner accès à des réseaux d'expertise et de renforcer leurs capacités. Le partage des savoir-faire et des expériences est ici au centre de la dynamique. Convertir la créativité des cultures des pays en développement en industries créatives durables, c'est en effet tout à la fois nourrir la diversité culturelle et le dialogue, et contribuer au développement économique. L'Alliance globale est un mécanisme flexible, accessible à la société civile ainsi qu'au secteur privé. Elle peut apparaître comme complémentaire du Fonds international pour la diversité culturelle qui sera mis en place au titre de la Convention.

Le troisième axe, point essentiel quand il s'agit d'expressions culturelles, concerne la création et la créativité, qui contribuent à l'émergence de nouvelles visions du monde ainsi qu'au dynamisme de l'innovation. Les créateurs sont les premiers agents de la diversité culturelle. Soutenir la création et appuyer les créateurs, c'est-à-dire assurer leur protection, est un devoir collectif et les États, tout comme la société civile, doivent impérativement collaborer sur cette question. Cette coopération étroite aura nécessairement des répercussions positives sur le droit d'auteur et participera également au renforcement des capacités de production et de distribution des industries culturelles.

Au sein des instruments normatifs de l'UNESCO, plusieurs permettent d'aborder la créativité et d'en assurer la protection. Il s'agit en particulier de la Recommandation relative à la condition de l'artiste (1980), à laquelle est venu se greffer un mécanisme de suivi périodique destiné à accroître sa diffusion. Ce mécanisme est l'Observatoire

⁴ La première réunion d'experts sur la coopération internationale s'est tenue à Madrid (Espagne) du 10 au 12 juillet 2007 (<http://portal.unesco.org/culture>) [note de l'éditeur].

mondial sur la condition sociale de l'artiste qui permet de mesurer les avancées, et de comparer les démarches adoptées pour que la créativité puisse s'épanouir.

Un autre instrument est la Convention universelle sur le droit d'auteur (1952) qui est gérée conjointement par l'UNESCO et par l'OMPI. Sans le respect de la propriété intellectuelle et artistique, constamment menacée par le piratage, aucun créateur ne peut s'épanouir, se faire connaître ni même survivre. La piraterie est un fléau qui pèse très lourd sur la diversité des expressions culturelles et sur la vitalité de la créativité. Bien au contraire, la lutte contre la piraterie encourage le développement de la création et des industries culturelles dans le Sud puisqu'elle contribue à l'éradication des supports culturels piratés tout en autorisant une plus juste rémunération des créateurs, ce qui stimule la créativité. Sur ce sujet encore, l'échange, le renforcement des capacités, la sensibilisation et l'information sont les maîtres-mots. L'UNESCO, à travers l'Observatoire sur la lutte contre la piraterie, instrument phare de la Convention universelle du droit d'auteur, donne des informations essentielles sur les arts et les industries créatives.

Ce troisième axe, qui a trait à la protection et à la promotion de la créativité et de la création, requiert une étroite coopération entre gouvernements et société civile. Etrange paradoxe que cette Convention, qui par définition s'adresse à des Etats, mais qui suppose pour sa mise en œuvre une implication très active de la société civile.

La société civile est évoquée plus particulièrement dans l'article 11 de la Convention. Les Parties reconnaissent son rôle fondamental dans la mise en œuvre du texte. Incitatrice, analyste, partenaire, critique aussi, elle participe à la formulation des politiques, à la consultation, à la planification et à l'action. La société civile apparaît ainsi comme une courroie de transmission et un levier incontournable pour tous les projets concernant la diversité des expressions culturelles. Comme telle, la Convention de 2005 est certes un outil politique d'importance pour les Parties, mais est également un outil de plaidoyer capital pour la société civile.

L'UNESCO, à cet égard, semble bien placée pour encourager le lien entre gouvernements et société civile. La société civile est en effet un partenaire de toujours pour l'UNESCO. Son autonomie, sa flexibilité et sa mobilisation, la grande diversité de ses acteurs, de ses perceptions et de ses structures, en font un compagnon de route prioritaire en démocratie. L'UNESCO a toujours agi en étroite osmose avec la société civile, comme en témoigne le nombre important d'ONG en liaison avec notre Organisation. Ces liens indéfectibles se reflètent aussi par l'absence de forum

parallèle lors des congrès mondiaux que nous organisons, que ce soit par exemple à Dakar [World Education Forum, April 2000] ou à Stockholm [Intergovernmental Conference on Cultural Policies for Development, April 1998].

En conclusion, je voudrais d'abord souligner la nécessité de mieux faire connaître et comprendre la Convention, que ce soit auprès des décideurs ou auprès des jeunes. Rappeler ensuite qu'il convient de favoriser les échanges à tous les niveaux et de poursuivre le dialogue. Et enfin réaffirmer qu'il importe de générer des liens constructifs entre la société civile et les gouvernements.

Pendant ces deux jours, nous avons tous goûté au plaisir du partage, et la diversité des thèmes comme l'éventail des participants nous a considérablement enrichis. Nous avons pu constater l'extraordinaire diversité des attentes émanant notamment de la société civile. Comment faire en sorte que les Etats et les Parties signataires prennent en compte ces attentes? Ce sera l'objet des travaux qui nous occuperont dans les mois et les années à venir. Au moment de repartir, prenons l'engagement d'en tirer profit au service de la Convention, afin qu'elle vibre de l'élan de la vie.

Françoise Rivière est depuis May 2006 sous-directrice générale pour la culture auprès de l'UNESCO.

From the point of view of a visual experimental artist, Ugo Dossi introduces the art of playing into the debate about cultural diversity, with beauty and intensity as the main ingredients of cultural diversity in the short 35.000 years of human history. He developed the video-installation FROZEN DANCE which transformed the famous blindfolded chess-game between World Champion Vladimir Kramnik and the Bulgarian Great Master Topalow of the year 2003 into graphics, with the help of all colours of the rainbow, making the otherwise invisible choreography visible, and a zone where art and playing meet. FROZEN DANCE is contrasted by another chess game of Kramnik, of the year 2006, against the currently most performing chess computer with the name DEEP FRITZ, which was won by the computer. While DEEP FRITZ does not commit errors, it is unable to develop a culture of playing, of creative visions and intuitions. One of the challenges of cultural diversity is to stay open for human errors and weaknesses which might lead to innovative solutions and create beauty.

Du point de vue d'un artiste expérimental visuel, Ugo Dossi introduit l'art de jouer dans les débats sur la diversité culturelle, avec beauté et intensité comme ingrédients principaux pour la diversité culturelle dans les 35.000 courtes années de l'histoire humaine. Il a développé une installation vidéo « Frozen Dance » qui transforme la partie d'échecs les yeux bandés entre le champion du monde Vladimir Kramnik et le grand maître bulgare Topalow de l'année 2003 en graphiques, avec l'aide des couleurs de l'arc en ciel, faisant la chorégraphie visible et une zone où l'art et le jeu se rencontrent. « Frozen Dance » est contrasté par un autre jeu d'échec de Kramnik, de l'année 2006, contre l'ordinateur d'échecs actuellement le plus performant appelé « DEEP FRITZ », qui a été vaincu par l'ordinateur. Si DEEP FRITZ ne fait pas d'erreurs, il est incapable de développer une culture de jeu, des visions créatives et intuitions. Un des défis de la diversité culturelle est de rester ouvert vis-à-vis des erreurs et faiblesses humaines qui pourraient mener à des solutions innovantes et créatrices de beauté.

Homo Ludens – The Art of Playing

Kunst und Schach, Spiel und Schönheit

Ugo Dossi

Gerne habe ich die Einladung der Deutschen UNESCO-Kommission angenommen, zum Abschluss der Tagung „Kulturelle Vielfalt – Europas Reichtum“ zum Thema Kunst und Schach, Spiel und Schönheit zu sprechen und meine Videoarbeit FROZEN DANCE vorzuführen.

Besonders hat mich gefreut, dass man mich als Künstler dazu eingeladen hat. Das deutet daraufhin, dass auch die UNESCO von der Kunst und von den Künstlern noch kreative Impulse zur kulturellen Vielfalt erwartet. Und sei es auch nur, dass sie weiterhin an der Produktion der Elemente Schönheit und Intensität beteiligt ist, mit denen die Evolution seit mindestens 35.000 Jahren die Menschheit ködert – wie die Motten mit dem Licht – und damit in eine Richtung zu lenken versucht. Diese Abschlussphase der Tagung steht unter dem Motto „Carte blanche“ und ist mit dem Untertitel „the art of playing“, dem Homo ludens, dem spielenden Menschen, gewidmet, der damit als Antipode des Homo faber, des arbeitenden Menschen, dargestellt wird. Tatsächlich assoziiert man mit Spiel und Kunst automatisch einen größeren Spielraum und größere Freiheiten, als mit Pflicht und Arbeit. Meine Muttersprache Italienisch kennt allerdings das Wortspiel gioco/giogo, das heißt Spiel und Joch. Und jedes Spiel ist auch ein Joch, dem man sich unterstellt, eine Spielregel, der man sich unterwirft. Die Regel macht das Spiel. Kein Spiel ohne Regel und vielleicht auch keine Regel ohne Spiel. Jede Freiheit ist immer eine relative. Aber: Unser Motto „carte blanche“ ist ein weißes Blatt, ein unbeschriebenes Blatt, kein schwarzer Peter. Auch keine gelbe und keine rote Karte.

Das Video, das Sie auf der Projektionsfläche sehen, ist ein Schachspiel. Es ist die berühmte Blindpartie des Schachweltmeisters Wladimir Kramnik gegen den bulgarischen Großmeister Topalov, gespielt 2003 in Monte Carlo. Es ist die Visualisierung der Partie durch eine Vorgehensweise, die ich für eine Ausstellung 2005 in der Tretjakow Galerie in Moskau ausgearbeitet hatte, um die Berührung und die Überschneidung von Spiel und Kunst sichtbar zu machen. Jeder einzelne Spielzug wird hier in eine spektralfarbene Spur übersetzt, in eine Passage durch

die sieben Farben des Regenbogens. Dabei entsteht in der Art einer sich dynamisch aufbauenden Langzeit-Belichtung das Bild einer ansonsten unsichtbaren Choreografie, die rückblickend gesehen, das Spiel bestimmte.



Ugo Dossi at the Essen Conference

Dieses Video wurde zum Anlass einer ungewöhnlichen Veranstaltung Ende 2006 produziert und gezeigt, die Kunst und Schach auf einen gemeinsamen Boden stellte: Es war das World Chess Challenge in der Bundeskunsthalle in Bonn, die Begegnung des Schachweltmeisters Kramnik gegen den derzeit stärksten Schachcomputer mit dem niedlichen

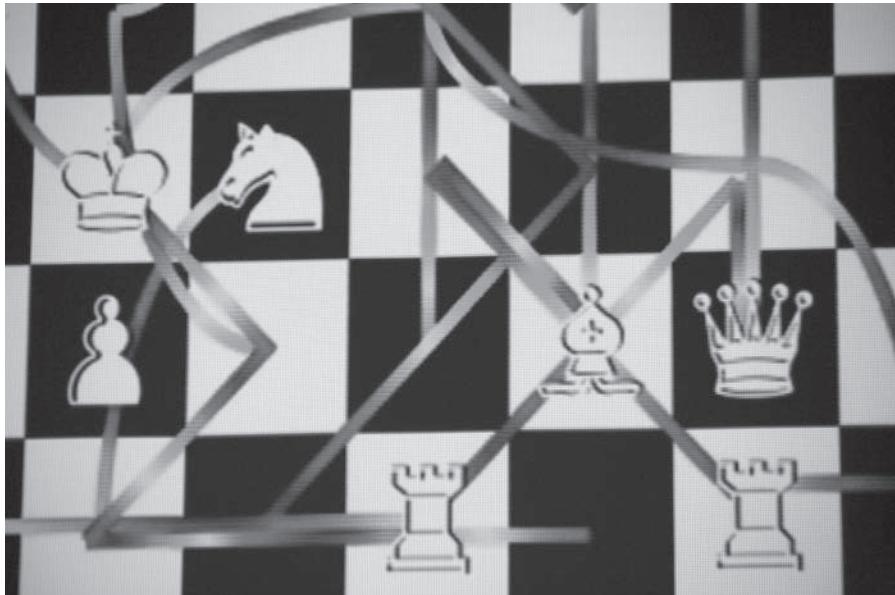
Namen DEEP FRITZ. Dieses Turnier hatte eine enorme Medienpräsenz. Die einzelnen Partien waren live im Internet zu sehen und wurden weltweit von mehr als 25 Millionen Zuschauern verfolgt. Es war die Begegnung zwischen Mensch und Monster. Die gigantische Rechen-Kapazität ermöglichte es dem Computer, in jeder Sekunde 18 Millionen Zugvarianten zu analysieren und durchzurechnen. Dem Menschen blieben als Werkzeug sein hoch entwickeltes Spielverständnis und seine Fähigkeit in diesem Verstehen, in die Tiefe zu gehen. Um es vorwegzunehmen, der Computer hat gewonnen und es wird wohl auch das letzte Mal gewesen sein, dass ein Schachweltmeister in dieser Form einem Rechner gegenüber tritt. Zu groß ist mittlerweile der Vorteil für die Maschine. Das heißt aber nicht, dass der Computer besser spielt. Der Computer spielt nicht. Der Computer hat keine Spielkultur. Er ist nicht kreativ, er hat keine Vision und keine Intuition. Er macht lediglich keine Fehler.

Das Verhindern von Fehlern allein ist allerdings kein Weg zur Kreativität. Oft sind es gerade viele kleine Fehler, die der Evolution neue Wege bereiten. Im lebendigen Spiel vermischen sich Stärken und Schwächen, Aktives und Passives. Stärken verwandeln sich in Schwäche, und Schwächen werden zu Stärken. Dabei sind unsere menschlichen Schwächen seit jeher unsere wirklichen Stärken. Gerade weil wir keine Haifischzähne und keine Tigerkrallen hatten, mussten wir Werkzeuge erfinden, die sich dann weiterentwickelten und verselbstständigten und jetzt unsere Welt prägen mit ihren Vielfältigkeiten. Unsere gesamte Kultur ist ein Geschenk unserer Schwächen, manches daran gelegentlich auch ein Danaergeschenk.

Der Kampf des Schachweltmeisters mit dem Schachcomputer – auch ein Geschenk unserer Schwäche – hat Grenzen aufgezeigt. Als Trainingsgerät ist ein Computer für jeden Schachspieler ein hilfreiches Werkzeug, wie ein Laufband für einen Läufer. Jedes Laufband kann man allerdings so schnell einstellen, dass niemand mehr darauf laufen kann. Dann hat das mechanische Band aber nicht „gewonnen“, sondern lediglich als Trainingsgerät versagt. Kramnik gilt als Ästhet des Schachspiels. Seine Spielweise wird häufig mit Begriffen aus der Sprache der Kunst beschrieben. Schachkommentatoren sprechen von Harmonie, von Fluss und Tiefe, von Strahlkraft, kristalliner Klarheit und Intensität. Ich bat ihn, mir seine „schönsten Partien“ zur Verfügung zu stellen, um sie visuell zu übersetzen und in ihrer auch visuellen Schönheit sichtbar zu machen. Daraus entwickelte sich eine Zusammenarbeit, die mich in meiner Sicht von Spiel und Kunst sehr bereichert hat.

Eine der Partien, die er zu seinen schönsten zählt, ist diejenige, die Sie im Video sehen können. Alles in ihr war anders als in einem Spiel mit einem Computer, beide Parteien spielten mit höchster Kreativität und Konzentration und waren dabei nie gelähmt von der Angst vor möglichen Fehlern, was in der Konfrontation mit einem Rechner das Aufkommen jeder Spielfreude von Anbeginn verhindert. Am Ende der Partie waren beide Spieler wie in einer Art Trance, sie umarmten sich und konnten nur noch stammeln „welche Schönheit, welche Schönheit“. Dabei ist eine Blind-Partie ohnehin eine fast magische Angelegenheit. Die beiden Gegner, vielleicht sollte man besser sagen „Tänzer“, sitzen sich gegenüber ohne Spielbrett und ohne Figuren. Weiß sagt seinen Zug, etwa E2 nach E4, und Schwarz antwortet darauf ebenfalls nur in Worten. Das gesamte Spiel läuft ausschließlich im mentalen Raum der Spieler ab. In einem anderen Raum sitzen die Zuschauer, um das zu sehen, was die Spieler selbst nicht physisch sehen können: ein großes Brett, auf dem nach den Angaben der Spieler die Figuren gezogen werden. Nur Spitzenspieler sind zu dieser Konzentration fähig und steigern sich gegenseitig im Spiel immer weiter in die Tiefe dieses mentalen Raums. Und in dieser Konzentration selbst scheint schon Schönheit zu liegen, denn sie wird lustvoll wahrgenommen. Manche Spieler sagen, sie spielen, um diesen „Kick“ zu erleben.

Starke Spieler brauchen hierfür starke Gegner. Kraft entwickelt sich nur, wo eine starke Gegenkraft ist. Den Amateur und den Meister trennen Welten. Schach hat wie kaum ein anderes Spiel eine abgründige Tiefe, in die das Denken eintauchen kann, und in dieser Tiefe und mentalen Intensität zerfließen die Grenzen zwischen Spiel und Kunst und Rationalität. Diese Tiefe ist die gemeinsame Zone, in die auch gute Kunst hinführen will. Es ist der faszinierende Bereich, in dem sich die



Video presentation: Blindfolded chess-game between Kramnik and Topalov

Prinzipien des rationalen Denkens und der künstlerischen Fantasie im kreativen Spiel ergänzen.

Wie aber kommt Schönheit in ein Spiel? Jeder kennt die Situation, in der man sagt, „das war ein schöner Zug“ oder am Ende einer Partie „das war ein schönes Spiel“. Aber wo ist die Schönheit? Schönheit selbst kann man nicht direkt wahrnehmen, dafür gibt es keinen eigenen Sinn. Wir können nur Elemente wahrnehmen, die in ihrer Mischung, in ihrem Mischungsverhältnis und Zusammenwirken das Gefühl von Schönheit in uns auslösen.

Und um Schönheit erleben zu können, muss sie in uns sein und nicht außerhalb. Schönheit ist nicht auf dem Spielbrett, nicht in einem Sonnenuntergang, nicht in einem Frauenkörper und nicht in einem Gemälde. Wenn ich sie wahrnehme, dann ist sie in mir. Die Neurowissenschaft spricht von Ausschüttungen, von Neurotransmittern, von „feuernden Neuronen“ und reduziert die Wahrnehmung von Schönheit auf chemische und elektrische Prozesse. Das muss nicht ernüchtern. Es kann ein brauchbarer Ansatz sein, um spielerisch dem Phänomen näher zu kommen, dass Schönheit scheinbar in Natur, Kunst und Spiel gleichermaßen wahrgenommen

wird; damit auch dem Hintergrund der Kunst des Spiels und dem geistigen Spiel in Kunst und Wissenschaft. Die Wahrnehmung von Schönheit wäre damit eine Ausschüttung, mit der der Organismus die Intensität oder Konzentration belohnt, die für eine Tätigkeit eingesetzt wird, abhängig von der Tiefe, die erreicht wird. Je tiefer die Tiefe, umso höher die Wahrnehmung von Schönheit. Der Spieler, der in die mentale Tiefe eines Spieles eintaucht, wird offenbar mit der gleichen Ausschüttung belohnt, wie der Künstler, der immer weiter in die Tiefe eines Motivs eindringt, oder der Wissenschaftler, der die Grenzen seines Weltverständens ausdehnt. Und alle drei nehmen ihr Publikum mit in die Tiefe, in der auch sie Schönheit erleben können.

Das ist eine progressive Vorstellung. Eine Vorstellung, die darauf hindeutet, dass die Evolution uns für die Weite und die Tiefe angelegt hat, nicht für den Stillstand. Für ständiges Weitergehen und Weiterentwickeln, tiefer und höher – und uns dafür mit der Wahrnehmung von Schönheit belohnt. Eine Vorstellung, die einer der bizarrsten Künstler und Querdenker der letzten 200 Jahre, ein Till Eulenspiegel, Mullah Nasruddin und Bal Shem in einem, nämlich Karl Valentin, mit einem seiner einzigartigen Sprüche wunderbar auf den Punkt gebracht hat: Es gibt keine Kunst. Denn Kunst kommt von können. Aber wenn man etwas kann, ist es ja keine Kunst mehr. (*Karl Valentin*)

Ugo Dossi ist freischaffender Künstler und lebt derzeit in München / Deutschland.

Informationen zu Ugo Dossi und seinem Werk unter www.ugodossi.de

Bei der konstituierenden Vertragsstaatenkonferenz (18. – 20. Juni 2007, UNESCO Paris) hat Botschafter Günter Overfeld, Ständiger Vertreter Deutschlands bei der UNESCO, das Statement im Namen der deutschen EU-Ratspräsidentschaft vorgetragen. Es benennt kulturelle Vielfalt als Kernprojekt der europäischen Integration, auch mit Blick auf die Rolle des interkulturellen Dialogs für soziale Integration und den aktiven Beitrag der Zivilgesellschaft. Das Europäische Jahr für den interkulturellen Dialog 2008 bietet eine hervorragende Möglichkeit zur breiten Information über das UNESCO-Übereinkommen. Die Förderung kultureller Vielfalt ist zugleich zentrales Anliegen der Außenbeziehungen der EU: Wesentliche Artikel des Übereinkommens beziehen sich auf die Nord-Süd-Zusammenarbeit und auf die Rolle des Übereinkommens als Gegengewicht in wirtschaftliche Verhandlungen, darunter die Verpflichtung zur Vorzugsbehandlung für kulturelle Güter und Dienstleistungen aus Entwicklungsländern. Die (im Juni 2007) 56 Vertragsparteien der Konvention repräsentieren zwar mehr als die Hälfte der Weltbevölkerung, dies jedoch mit erheblichen regionalen Ungleichgewichten. Die EU-Mitgliedsstaaten verpflichteten sich, aktiv für weitere Ratifizierungen zu werben, um bis zur zweiten Vertragsstaatenkonferenz (Juni 2009) hier ein besseres Gleichgewicht zu erreichen. Sie erwarten Gleiches auch vom UNESCO-Sekretariat.

Statement of the Presidency of European Union Member States

On the occasion of the First Conference of Parties¹

Giinter Overfeld

J'ai aujourd'hui le plaisir de représenter la présidence allemande de l'Union européenne et ainsi de prendre la parole au nom des 20 États membres de l'UE qui sont actuellement États parties de la Convention et de ceux qui le deviendront prochainement. J'aimerai tout d'abord remercier le Secrétariat [de l'UNESCO] pour son délicat travail de préparation de cette conférence qui atteste de son profond engagement en faveur de la Convention et de sa mise en œuvre. Permettez-moi de vous assurer que les États membres de l'UE soutiennent pleinement le Secrétariat et autres dans cette démarche.

La culture de même que la protection et la promotion de la diversité sont au cœur du projet d'intégration européenne. Ce projet se fonde précisément sur la prise de conscience de la diversité culturelle. L'ensemble de la Communauté européenne a récemment souligné cette conviction dans une "Communication politique sur le rôle de la culture à l'heure de la mondialisation"² qui fait clairement de la promotion de la diversité culturelle aussi un élément central des relations extérieures de l'Union européenne.

The Convention before us is not of a declaratory nature, it is a practical instrument designed to fulfil an important mandate. It needs a strong start! We must give a clear signal that current State Parties are acting united and with a strong sense of common purpose to put the Convention to life. This is why EU Members have given their full support for a model that would ensure fair and balanced representation of members

¹ The First Conference of State Parties of the Convention of Cultural Diversity, Paris, 18 June 2007.

² La commission européenne a publié la « communication relative à un agenda européen de la culture à l'ère de la mondialisation » le 10 mai 2007 (http://ec.europa.eu/culture/eac/communication/comm_fr.html). La communication sera adoptée probablement le 13 décembre 2007 par le Conseil européen.



Günter Overfeld at the Essen Conference

of all regional groups in the Intergovernmental Committee taking duly into account rotation. We encourage others to do so equally.

Currently 56 State Parties² represent about half of the world population, alas with some strong regional imbalances. EU Members will therefore reach out to others to increase the

number of State Parties and to ensure a better balanced regional representation of the next Conference of State Parties. We also advocate an active role of the Secretariat in this regard.

State Parties cannot bring the Convention to life alone. We need the support and the cooperation of civil society. EU Members are open to look in a flexible and proactive way into the implementation of Article 11 of the Convention. We hope that in 2008, which the EU has declared the European Year for Intercultural Dialogue, we will be able to contribute to this goal by informing the broader public about the Convention and its underlying concept of cultural diversity.

In the light of the ambitious agenda of the Convention we suggest that this Conference of Parties decides on a schedule for the next two years that reflects this ambition. The Intergovernmental Committee should therefore take up its task as suggested by the Director-General in December 2007. His proposal, that is to foresee two meetings of the Intergovernmental Committee in 2008 and one in February 2009, equally finds our support.

We are convinced that future Conferences of Parties should take place in spring in order to facilitate the focus of Member States and stakeholders on the implementation of the Convention. We equally feel that in the interest of efficiency, State Parties and Intergovernmental Committee meetings should in principle take place in Paris.

² 69 State Parties ratified the Convention (15 October 2007).

In order to transform the Convention as soon as possible into an effective instrument, the development of operational directives by the Intergovernmental Committee is a vital task. What guidance should we give to the Intergovernmental Committee? The Convention clearly shows the way. It foresees three major areas of action:

- Rights and obligations of State Parties.
- International cooperation, and
- Complementarity and cohesion in the international arena with regard to other instruments and institutions.

We are convinced that a concerted effort to fill out the areas just mentioned would carry a long way towards the successful implementation of the Convention.

We must be conscious about what is at stake: Nothing less than a better balance in the cultural exchanges at the global level and the development of a genuine cultural cooperation policy across all regions. The EU Member States and the Community as a whole will therefore seek to implement Article 16 of the Convention which allows for preferential treatment of cultural goods and services coming from developing countries.

Development issues, the question of preferential treatment and the international fund for cultural diversity, in other words Articles 14, 16 and 18, have to be tackled in a holistic approach of mutually reinforcing elements to bring the Convention to life. Bearing this in mind, certainly due emphasis must be given to initiatives financed by the funds that focus on developing best practices, politics and programmes as well as promoting the goals of the Convention and the awareness of these goals in the international fora, particularly the United Nations System.

Un programme ambitieux et des défis importants nous attendent. Les États membres de l'UE et la Communauté sont prêts à les affronter dans un esprit de véritable coopération qui guidera également les positions des États membres de l'UE dans les débats lors de cette conférence.

Since January 2007, Ambassador Günter Overfeld is the German Permanent Representative to UNESCO in Paris.

Depuis Janvier 2007, Ambassadeur Günter Overfeld est le représentant allemand permanent auprès de l'UNESCO.

Kapitel II: Konferenzbericht

Chapter II: Conference Report

Der Bericht der Essener Konferenz¹ nennt sechs Wegweiser für einen europäischen Aktionsplan 2007 – 2009 zur Umsetzung der UNESCO-Konvention zur Kulturellen Vielfalt: Die Umsetzung erfordert einen politisch starken Anfang. Der Erfolg der Konvention hängt von der internationalen Zusammenarbeit (Art. 12 – 18, Art. 21) bei ihrer Umsetzung ab. Die EG hat sich als Unterzeichnerin der Konvention zu ihrer Umsetzung im Sinne des internationalen Rechts verpflichtet. Die politischen Instrumente sind so aufeinander abzustimmen, dass die Doppelnatürlichkeit kultureller Güter und Dienstleistungen anerkannt wird. Die organisierte Zivilgesellschaft wird kulturelle Vielfalt ganz oben auf die politische Agenda setzen. Artikel 11 der Konvention erkennt die grundlegende Rolle der Zivilgesellschaft bei der Umsetzung der Konvention ausdrücklich an. Kulturpolitische Forschung ist sinnvoll und nötig, um wirksame Strategien zur Erhaltung kultureller Vielfalt zu entwickeln. Effektive Arbeitsmethoden zur demokratischen Steuerung kultureller Vielfalt sind zu entwickeln.

Le rapport de la conférence² donne six indicateurs pour un plan d'action européen 2007 – 2009 : A part de la nécessité d'un fort début politique de l'implémentation, il s'agit surtout de la coopération internationale (Art. 12 – 18, Art. 21), qui a un rôle clé pour le développement de la Convention en tant que catalyseur dans le domaine de la politique internationale culturelle. La communauté européenne, en tant que signatrice de la Convention, s'est engagée à l'implémenter. La Convention doit être comprise comme une obligation légale globale. Les instruments politiques sont à harmoniser entre eux d'une telle manière que la nature double des biens et services culturels sera reconnue. La société civile organisée va mettre la diversité culturelle en haut de son agenda. Article 11 exprime ce changement de paradigme et la prise de conscience croissante de la nécessité d'une collaboration multi-stakeholder. La recherche culturelle politique est justifiée et nécessaire pour établir une base de données internationale pour des stratégies effectives pour la diversité culturelle ainsi que pour développer des méthodes de travail convaincantes pour la gestion démocratique de la diversité culturelle.

1 Der Konferenzbericht ist unter www.unesco.de in deutscher und französischer Sprache verfügbar.

2 Le rapport est disponible en allemand et français sur www.unesco.de.

Cultural Diversity – Europe's Wealth. Bringing the UNESCO Convention (2005) to Life: Signposts for European Action¹

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

Art is beautiful, but it's a lot of work

Karl Valentin

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 great potential to influence the state of play in the globalisation process by reaffirming culture as an essential 'global public good'.

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 Carta for International Cultural Policy'. This, however, cannot 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.

¹ This paper is a synthesis 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 the short, medium and longer term perspective, as identified by conference speakers and participants. It integrates the working results of the conference plenary sessions and thematic forums. German and French language versions are available online at www.unesco.de. Any mistakes are solely the responsibility of the editor. The report builds on the Conference Policy paper of March 21st, 2007, drafted by Danielle Cliche, ERICarts and Christine M. Merkel, German Commission for UNESCO.



The Bellini Wing of the Messe Essen Complex

2. Bringing the Convention to life successfully 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, cultural 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 at the international level 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 Culture²). It contributed to the development of a European agenda for culture which incorporates voices of

² See the full text of the speech by UNESCO Assistant Director General Françoise Rivière, English and French language versions at www.unesco.org and www.unesco.de

the global community and the Global South. Speakers and specialists 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 line with the definition of the Europe region in the 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; 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.

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 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, there is a critical timeframe between the first (June 2007) and the second Conference of Parties (June 2009). While the current 69 Parties to the Convention (as of 15 October 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 have yet to embark on the ratification process.

6. The Goal for 2007/2008 is a minimum of 100 State Parties, and 150 State Parties for 2009/2010. To ensure energetic implementation, a well-anchored and regionally balanced composition of the Conference of Parties and the other bodies of the Convention, especially the Intergovernmental Committee, is needed.

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 promotional activities by the UNESCO-Secretariat, including the regional offices, with priority given to those regions currently underrepresented.
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 to actively seek 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 to 18 as well as Article 21 will be key to establishing 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 agreements with lesser or least developed countries from the Global South.

13. Nationally and on the EU level: minimise bureaucracy in co-production procedures.
14. Strengthen cultural producers in the South (Article 10-c); strengthen viable local and regional markets for cultural industries (Article 14-a, 14-d) including the use of 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 through preferential treatments (Article 16, granted to artists, cultural professionals and practitioners, cultural goods and services) and through the 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 the latest by early 2008.



Plenary Session

17. Promote the Human Rights basis of this Convention coherently and actively (Preamble, Article 2.1); for 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 rapidly (Article 18) (‘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) countries³.
19. For the State Parties: promote the objectives and principles of this Convention actively in other international fora (Article 21), especially in the World Trade Organisation and the World Intellectual Property Organisation.

III. Successful implementation of the Convention in the European Union as a regional organization for economic integration 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 to attune the Community’s instruments of trade-, internal market and cultural policy in such 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 provide a counter-balance to the limitations of market mechanisms and prevent future market failures. Article 151, paragraph 4 of the European Treaty needs to be interpreted with this understanding, both for 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 visas to artists and cultural professionals are as important in achieving the Convention’s objectives as are public Cultural programmes and grant-making.

³ Announced on April 27, 2007 in Essen by Odile Quintin, Director General for Education and Culture, European Commission, Brussels; the full text of her speech is compare also Chapter I of this volume and the Communication on Culture by the EU Commission of May 10, 2007.



Put in a nutshell – Presentation of the Results of the eight Fora

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 harm cultural diversity subsidy mechanisms which have demonstrated good practice in many European countries.
26. Analyse market failure, i.e. concentration processes on the internet, in the 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-sized 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 concessions on the liberalisation of 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 contact point for information sharing (Article 9), providing structured involvement of civil society (Article 11) and a capacity to reach out to the broader public (Article 10).
31. Use the EU Year of Intercultural Dialogue 2008 for broad-based information activities on 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-stake-holder cooperation.

Doables 2007/2009 and recommendations:

33. Active communication and information about cultural diversity to broader and more 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. for 150 state parties in 2009/2010).

35. Autonomous 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 and North-South-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 play an active part in the implementation process.
38. Develop a methodology to monitor the implementation of the Convention on national, regional and international levels.

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 operation 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 provide elements of independent cultural policy for civil society to be able to play its role in this Convention, e.g. a sound empirical base for cultural diversity programmes;
 - to monitor intellectual property rights and how they might influence the promotion and protection of cultural diversity.

42. For UNESCO: to commission research studies on the economic and social impact of the Convention, and on the effects of climate change on the state of cultural diversity both in the medium and long term.

VI. Effective working methods for the governance of cultural diversity

43. For State Parties: to assure action by the appropriate state department. Unless the lead is taken by the government of a member state, ministers responsible for these portfolios (here, the culture minister) will face enormous problems, coming up against the ministers of trade and industry in particular, in initiating proposals for co-operation or partnership and the identification of budgets for these activities. This is even more relevant for states with federal structures, which need to assure coherence in policy at the different decision-making levels which affect the protection and promotion of cultural diversity.
44. For the European Union, UNESCO and the Council: of Europe to assure structured and coherent cooperation for the implementation of this Convention, beyond individual, relevant programmes. They should also monitor cases of positive policy action on cultural diversity in a systematic way.
45. For Civil Society: Study and adapt the lessons learned from 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 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 number of important commentaries. 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.

For reasons of time, space and resources, the Essen Conference had to limit the number of thematic fora. Important aspects of artistic creation and cultural content, such as literature, dance, theatre, design, architecture etc., could not be dealt with. Other seminars and conferences will hopefully contribute more in-depth analysis of the state of cultural diversity in these and other fields of creative expressions. 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 the tangible results it will be possible to achieve by 2010? Inspired by the work of Amartya Sen⁴, 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.

⁴ This proposal is inspired by an innovative approach for the observation and analysis of the 93 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.

47. The keynote address by Professor Kader Asmal, M.P.⁵ advocated the ‘Flight of the Flamingos’ scenario as a priority for governments and civil society (compare the four scenarios in the last section of this paper, Panel 2010: Cultural Diversity in the European Public Space).

‘Flight of the Flamingos’ is a scenario of inclusive democracy and growth. Flamingos characteristically take off slowly, fly high, and fly together. 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

5 For the full text of Kader Asmal’s speech see Chapter I of the Volume. Kader Asmal is currently 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).

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 have been concluded between unequal partners. 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 made in Article 21 to consult each other to promote the objectives and principles of the Convention at other international fora. ‘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 action is made a priority 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, Odile Quintin of the European Commission, Brussels⁶, praised the Convention as a high-quality and ambitious instrument whose potential needs to be fully ‘brought to life’ and developed politically. What is at stake is nothing less than the striving for more balanced cultural exchanges at world level and for the emergence of a true policy of cultural cooperation

“Cultural assets and human creativity are inexhaustible resources with both cultural and economic value. Coherence between national cultural objectives and international trade policies are needed. The entering into force of the Convention is an important step forward.”

*Edna dos Santos Duisenberg,
UNCTAD / Geneva, Brazil*

⁶ Odile Quintin, Director General for Education and Culture, European Commission, Brussels; for the full text of her speech see Chapter I of this book.

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 working on an adequate balance between the rules of the internal market and competition, and respect for cultural diversity, she underlined. In conclusion she reaffirmed the personal commitment of both President Barroso and Commissioner Figel to cultural matters, and to cultural diversity in particular.

« La diversité culturelle n'existe pas spontanément. Elle est le fruit de politiques que les Etats doivent pouvoir déterminer librement en dehors des contraintes des accords commerciaux internationaux. Chaque Peuple a le droit de préserver ses créations culturelles et de donner à ses artistes les moyens d'exprimer leurs talents. »

Pascal Rogard, SACD, France

Cultural Liberty – Cultural Diversity: Talk around the World –Talk around Europe⁷

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?

7 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,

- A driving force for the democratic management of globalization?
 - A mainspring for sustainable development and wealth?
56. The Convention has the potential to be a ‘Magna Charta of International Cultural Policy’, hereby firmly establishing the field of culture as part of global governance. In envisaging 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 can the range of choices be expanded?
 - How can shared responsibilities be strengthened?
57. In order to do away with false polemics about cultural liberty and cultural diversity, the following clarifications are vital (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 one.
 - Cultural liberty has been suppressed through history and continues to be so. 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 employment, schooling, and in political life.
-
- 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 Rüsen, 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 women leaders from different continents (see footnote 9).



Sakiko Fukuda-Parr at the Essen Conference

- 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 a 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 political debate on cultural diversity policies for different reasons. This is why these myths need to be dispelled over and over again. The principles and ethics of the 2005 UNESCO Convention provide very firm ground in this respect. This is one additional reason why this Convention text should be disseminated and read widely and thoroughly.

58. The unresolved challenge is how to bring back balance into markets which are being dominated by a small number of players. A major problem is the imbalance of resources, with huge market advantages for the few and with unequal partnerships (e.g. WTO partnerships). Small countries with small markets do not 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 suitable for accommodating 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 Land of North-Rhine-Westphalia, which has had 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).

„Als Außenpolitikerin mit dem Schwerpunkt Kulturpolitik und als Sprecherin für Kultur und Medien sind der Schutz der Urheber, der Kreativität und des geistigen Eigentums, die kulturelle Vielfalt und der Dialog zwischen Kulturen und Zivilisationen eine wesentliche Grundlage von Friedensschaffung und Friedenserhalt.“

*Monika Griefahn,
Mitglied des Bundestags, Deutschland*

65. From a foreign policy perspective, cultural diversity is of universal value. The diversity of cultural expressions needs promotion and protection because they are under pressure –
- from internal undermining and from pressures to conform;
 - from external pressures, leading in the worst case to the destruction of cultures, as in the period of colonialism, for example; and
 - from financial pressures which weigh heavily for small cultural communities.

From its very beginning, the cultural diversity debate has been a global one. The challenge of cultural diversity 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 – a conversation about climate change and energy policies, a conversation about war and peace. This conversation about linguistic and cultural diversity cannot but be an international one, not to be led among Europeans only (Boomgaarden⁸).

66. The panel debate of women leaders from different continents⁹ drew the following conclusions and expressed clear expectations for EU action in the implementation of this Convention:
- It is very important to belong to a group of countries from all over the world willing to 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).

⁸ The complete text of the speech by Georg Boomgaarden, State Secretary of the Federal Foreign Office, Germany, is available online at www.unesco.de in German and in Chapter II of this volume.

⁹ 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 Hieronymi, MEP, Rapporteur to the European Parliament on the directive Television without Frontiers, Germany.

- 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).
- 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).
- 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, for instance by protecting cultural industries in Latin America vis-à-vis Free Trade Agreements (Arntz).
- Governments of European State Parties (e.g. the Netherlands) need to develop 'cultural diversity' as an overarching principle in internal and external policies and to release a regular national report about the state of cultural diversity (Belders). In line with this idea, article 151.4 of the EU-treaty 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 the letter and spirit of the Convention (Chérif).
- The focus on cultural production will help to broaden the debate; for example, the women's movement is also a cultural movement for democracy, engaged in processes of change (Chérif).
- 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 with the World Trade Organisation (WTO) (Arntz).

In concluding, Moderator MEP Hieronymi reaffirmed the strong commitment of the Members of the European Parliament to the cultural diversity agenda; they pledge to strive to reconcile internal market and culture policy so that market considerations will 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'.¹⁰

67. When formulating key messages/recommendations/proposals, participants in all eight thematic fora considered five different sets of stakeholders:
- State Parties (governments);
 - the private sector (e.g. artistic/cultural producers);



Verena Wiedemann and Ruth Hieronymi at the Essen Conference

¹⁰ Reporting on the eight fora was assured by a team of the German Commission for UNESCO and the moderators, using the terms of reference offered in the draft policy paper of March 2007. Diversities in style were kept in the editing process.

- non-governmental/non-profit organisations;
 - the European Community (as an organization for regional economic integration , fully bound by the provisions of the Convention);
 - the UNESCO Secretariat (as the Secretariat to the 2005 Convention);
- and the following horizons of time and space:
- 1) Urgent and/or doable action 2007/2008, e.g. proposals for the 1st (2007) and 2nd (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: Film¹¹

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 of the channel of delivery – represents a second curriculum in their education. Film thus has strong potential for furthering cultural diversity and cross-cultural understanding: in short, for developing a practice of cultural diversity (acceptability). 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).

¹¹ 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 Copić, 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).

69. Europeans need to see more of their own lives on screen as well as of 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 ceases to be 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 the 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).

Film: European Community/EU policy

73. Offering visual diversity to children should be given the priority it deserves, as children are as the audience/citizenry of the future.
74. An EU Action Plan to implement the Convention must be developed for the audiovisual sector, with the input of civil society, artists, producers and creators. Film culture develops within its own technological and economic structures.
75. The 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.

76. EU legislation like the Television Without Frontiers (Audiovisual Media Services) directive should favour support by all TV channels and video-on-demand providers for the indigenous audiovisual industry.
77. Support schemes like the EU Media programme and the Council of Europe's Film Fund, Eurimages, need far greater resources.
78. Schemes to support translations for digital distribution in several languages are needed.
79. Mobility of Artists: the relevant paragraphs in the Amsterdam Treaty have not 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.

Film: EU/Developing World – International Cooperation Policy

81. EU policy and funds should engage with local leadership in audiovisual industries and be responsive to their 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 professional 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 more systematic cooperation between the EU, the Council of Europe and UNESCO is needed on all the abovementioned elements as appropriate.

Forum 2:

Unheard of before: Music¹²

Issues addressed:

- The state of the 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: quadruple “A” screening (**acceptability-adaptability-availability-accessibility**)

90. European integration and the celebration of European and international musical diversity is already happening through numerous cooperation projects involving musicians, composers, ensembles, bands and festival organisers (availability-

¹² 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.

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 become even stronger through the trading of copyrights and licenses; small labels and regional musicians find themselves in a weakening market position in this respect (availability-accessibility).
93. The dismantling of existing bodies hitherto financed from the public coffers is also weakening the cultural infrastructure for musical diversity (for example, in Germany, regional and local orchestras, choirs and symphony orchestras of broadcasting stations).
94. The internet age has made music ubiquitously available, with ample free download options (availability). As a result, users and music consumers are increasingly unwilling to honour the artistic product and pay for artistic and cultural services (acceptability). New legal frameworks are needed in order to ensure a sustainable livelihood for musicians (adaptability).
95. The main threat to musical diversity comes increasingly from the aggressive commercial policy of Internet Access Providers (acceptability).

Music: Doables for stakeholders:
Short, medium and long term perspectives

Music: 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 a Cultural Policy which assures musical diversity, especially in the programming of both public and private broadcasting stations (for example, Brazil: pay radio only, with a very restricted range of titles played;

Belgium: public broadcasting, but only 5 % of the programmes present 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) (for example, Germany/North-Rhine Westphalia: programme 2007-2010 ‘a musical instrument for every child’; 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 the fact that international mobility is a reality for the majority in this profession (e.g. granting of visas, work permits).
100. To set positive incentives for small, medium-sized and mixed producers of the creative industries in relation to the objections of this Cultural Diversity Convention.
101. To strengthen copyright regimes

Music: National Governments/State Parties

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.

Music: Private Sector (artistic/cultural producers):

Short term

103. Some European countries (France, Italy) have developed interesting local risk-sharing schemes for small and medium-sized producers (venture capital, reduced taxation on profits, 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). To do: engage systematically with similar initiatives in Latin America, Africa and Asia and assure the transfer of knowledge and know-how.

105. Capacity building: Strengthen the self-organising structures of small and medium-sized producers, in Europe and in the Global South; assure the transfer of knowledge and know-how.

Music: Private Sector (artistic/cultural producers):

Short and medium term

106. Promote publicly the value and the valorisation of music as an art and profession which has 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 60-odd 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).

Music: 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 networking and organising among musicians (for example: trade unions, International Federation of Musicians, European Music Council); engage actively in dialogue and advocacy on diversity issues; and inform governments and the European Commission systematically.

"It is the respect and appreciation of different cultures and traditions, which helps increasing understanding and communication. The famous Greek philosopher Aristotle quoted many times in his works that 'From the contradictions comes the most beautiful harmony'. The great Chinese sage Confucius of the same era also advocated 'be different but live harmoniously'."

Tian Xiaogang, National Commissions for UNESCO, China

112. Artistic organisations of different sectors need to communicate and connect across specialised sectors and develop a common understanding of their role in public space (urban and rural).
113. Engage further in North-South pilot projects (for example, Africa: creating cooperatives of musicians; Uganda: creating a micro health insurance scheme for musicians).

Music: The European Community:

Short term

114. Intensify the dialogue already started with artists' organisations on social security conditions (avoid paying fees to 27 different European social security schemes).
115. The EU-Commissioner for the Internal Market should not jeopardize the diversity of cultural expressions and continue the current system of remuneration for 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-sized and mixed producers of the creative industries.

Music: The European Community: Short and medium term

118. For the EU: to create a programme 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 Policy¹³

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 by preferential treatment of developing countries, among other means. 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 that the Convention might be 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).

13 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 Council of Europe Culture Committee, Finland (also Rapporteur).

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

**North-South Cooperation and Trade Policy:
Doables in a specific space and time horizon**

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

125. 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).

126. Developing an integrated approach to culture and development that also takes into account the social and economic potential of culture, and including culture into development policies.

127. Developing and consolidating the knowledge base on the impact of culture generally, and on the creative economy and trade of cultural goods and services in particular (Ray and dos Santos); trying to go beyond the polarisation between trade and culture policies and seeking to reconcile their respective measures (dos Santos).

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

129. Encouraging ‘South-South’ and regional cooperation, for example in the form of co-production agreements.

130. Continuing dialogue with civil society

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

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

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

North-South Cooperation and Trade Policy: Conclusions

134. 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 Carta for International Cultural Policy'.

135. 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 is brought to life and proves its usefulness, this is also the best way to guarantee that the maximum number of States will accede to it.



Robert Pilon and Anna Danieli at the Forum 4

136. 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.
137. It was obvious from the Forum's discussions that the thinking on what the cooperation provisions in the Convention will actually mean has advanced. However, stakeholders are still in a planning phase. Given the leading role of the European Community and its Member States, they should intensify internal consultations in order to make concrete and substantial contributions at the Conference of the Parties and at the Intergovernmental Committee.
138. The European Union has all the necessary cards in its hand – now it is time to put our money where our mouth is!

Forum 4: State and Civil Society in Cooperation¹⁴

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

139. Discussions throughout the conference, 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:

- a theoretical project insofar as there is a need to continue clarifying the terms ‘diversity of cultural expressions’, ‘culture’ etc., as well as their connotations and their implications;
- a transnational norm-setting project because the Convention creates a new paradigm in trade law and international law;
- a political project, regarding the implementation of the Convention worldwide, on the national level, with international cooperation, and on a programmatic base;

¹⁴ 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 Democraties, 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.

- a pedagogical project, as the importance and significance of cultural diversity needs to be understood through educational and public awareness programmes;
- a project for public scholarly writing;
- a project for critical reflection about governance and state structures and – last not least –
- a project for the development of structures in civil society and in the creative sector, including through capacity building.

„Kulturelle Vielfalt und biologische Vielfalt sind Lebensgrundlagen. Es gibt weder den Durchschnittsmenschen, noch die Durchschnittskultur noch das Durchschnitts-Ökosystem. Statistische Mittelwerte vereinfachen die Rechnungen für Kontrollsüchtige und Machtbesessene. Doch nur vielfältige Unverwechselbarkeit schafft Schönheit, Souveränität und Lebenskraft.“

*Christine von Weizsäcker,
Biologin / Autorin, Deutschland*

State and Civil Society in Cooperation: Conclusions

140. 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 to be paid constant critical analysis and practical attention.
141. The Convention presents a unique opportunity and a challenge for civil society: artists, producers of cultural diversity, people in the distribution sector and persons 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 the actions of government and of State Parties.

State and Civil Society in Cooperation: Doables 2007/2009

142. 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.

143. 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 programmes is needed for the targeted implementation of the Convention and for the development of monitoring systems.
144. 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.
145. 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, the creation of small and medium enterprises, licenses and copy right regulations.
146. Civil society actors understand the implementation of this Convention as one dimension of the EU practice of the ‘cultural impact assessment clause’. As a consequence, 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.

State and Civil Society in Cooperation: Lessons learned

147. The Human Rights base of the Convention and its democratic aspirations are essential. In UNESCO, as an intergovernmental UN body, all Parties cooperate, although it is a known fact that not all of them are pluralistic parliamentary democracies, and that 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.
148. Sharing lessons learned from civil society representation in 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 Space¹⁵

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?

Urban Public Space: Main ideas

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

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

15 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 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).

151. There is a field that connects the diversity of cultural expressions on the screen and in urban public space: this is the realm of policy. But culture is still – it must be admitted – a marginal domain of policy, and a marginal area in strategies for sustainable development. The Convention has created a momentum, a huge window of opportunity that should not be narrowed down to a debate about cultural industries only.

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

- Culture needs to become the Fourth 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 as well as the public at large, the citizenry. A new architecture of cultural governance is needed.

Urban Public Space: The doables at mid-term (2010):

153. At a local level, following the principles of Agenda 21 for culture¹⁶

- Permanent, loyal and strategic cooperation among city councils, large cultural institutions and the bottom-up voices of cultural diversity like NGOs, social movements and others.
- Cultural policies do not stand alone: an ambitious local cultural strategy that has created a solid ‘cultural framework’ for all urban policies.
- Cultural indicators and
- International cooperation in all local programmes for culture.

154. At a national level,

- the Convention will be well-known by all citizens,
- new planning and management frameworks that protect and promote the diversity of cultural expressions, not restricted to cultural industries, will be implemented,
- civil society, the private sector and local governments will be involved in the elaboration, implementation and evaluation of these frameworks.

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

155. At an international level, mainly UNESCO but also other United Nations agencies and programmes have to assure a generous implementation of the Convention, not restricted to cultural industries, but connected to the relationship between culture, human rights and sustainable development, with ten to twelve emblematic programmes that are operational through partnerships and alliances.

"The Convention will need the involvement of cities and local governments in order to keep the promise of protecting and promoting the cultural diversity."

Jordi Pascual I Ruiz, United Cities and Local Governments, Spain

Forum 6: Media Policy – Media Economy. Costs and Benefits, Winners and Losers¹⁷

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

156. The development of information and communication technologies has happened much faster than the efforts of regulating this process of social change.
157. Market mechanisms alone have proven unable to generate diversity in cultural markets and to protect public spaces.

¹⁷ 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 Metze-Mangold, hr, Frankfurt a.M., Vice-president of the German Commission for UNESCO (also Rapporteur).



Participants of the Forum 6

158. Strong processes of concentration at the international level: for over twenty years now, national producers and owners of licenses/copyrights have found themselves confronted with international companies who do not have to respect international competition control regimes or rules.
159. There is as yet no shared and unified international understanding of audiovisual media in the digital age. Internationally, regrettably, there is not yet a shared understanding of the value and nature of audiovisual media, nor is this taken account of in the categorising system as applied by the World Trade Organisation.
160. However, in the European space – and this is good news – there is progress towards an emerging European model of broadcasting: When revising the EU's 'Television Without Frontiers' directive, 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.

161. This new content-based EU-approach entails a reduction in regulation for all digitally provided content. This is fully coherent with the letter and spirit of the Convention 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.



Christine M. Merkel at the Essen Conference

Media Policy – Media Economy:

European Community/necessities for EU policy

- 162. To continue to make no offers for the audiovisual sector in future negotiations rounds in the international trade system.
- 163. To pledge to use the principles of the Convention pro-actively when assessing new products and media services by telecommunication industries and e-commerce providers.
- 164. To keep access to new content on platforms open to ensure access to knowledge and information, a precondition for international competitiveness (especially basket II).
- 165. To use the framework of the Convention in order to assure coherence of media and innovation policy in Europe (e.g. telecommunication directive, allocation of frequencies).

Media Policy – Media Economy: State Parties/EU policy

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

Media Policy – Media Economy: Private Sector

- 167. Use the new digital opportunities for producing multilingual versions of digital services.
- 168. Use automatic translation programmes to produce three to five different language versions of digital goods.



Participant discussing at the Essen Conference

- 169. Pledge to fully apply the objectives of the Convention (e.g. Code of Conduct, commitments).

Media Policy – Media Economy:

EU/Developing World – International Cooperation

- 170. 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.
- 171. Integrate co-production agreements into the North-South Accords and the European Partnership agreements currently under negotiation with the African, Caribbean and Pacific (ACP) States.
- 172. 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. UNESCO’s ‘e-cinema’ platform).
- 173. Provide case studies on regulations for the control and supervision of cartels internationally.

Media Policy – Media Economy: UNESCO

- 174. To make already existing platforms such as e-cinema or e-content known to all stakeholders of the Cultural Diversity Convention, and to provide the data bank with case studies of audiovisual regulations promoting cultural diversity successfully.

Media Policy – Media Economy: Civil society/Expert community

175. 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.
176. 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.

Media Policy – Media Economy: Conclusions:

177. 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.
178. 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-operating for cultural diversity.

Forum 7:

Cultural Diversity: Education and Public Awareness¹⁸

Issues addressed:

- The Convention encourages and promotes the understanding of the importance of cultural diversity, for instance through educational and public awareness programmes. How can artists, journalists, content creators, cultural practitioners, producers, educators, life-long-learners and others contribute to achieving this goal?

¹⁸ 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).

- 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

179. 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 to create public awareness and the manifold articles in the Convention which point to strategies for education and capacity building.
180. 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 cultural (e.g. worldview, literacy, knowledge systems, gender, aesthetics etc). In this respect, the concept and practice of cultural diversity has great potential for sustainable development.
181. More specifically, two groups of people need special learning opportunities in order to fulfil the letter and spirit of the Convention: firstly, politicians and political decision-makers; and secondly, civil servants with special responsibilities in areas and structures of relevance to cultural diversity.
182. When bringing the Convention to life, work plans already agreed upon such as the Millennium 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.

Education and Public Awareness: Doables

183. 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, e.g. for the largest possible number of citizens of all ages.

184. ‘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).
185. 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 place and provider of learning for formal education, e.g. the remaining 20%.

Education and Public Awareness: Doables for the school system

Short and medium term

186. Reviewing curricula and learning objectives through the lens of the Cultural Diversity Convention is an important task.
187. An obvious field is the teaching of modern languages, and, more generally, acquaintance with multilingualism.
188. More interesting yet is the cultural diversity approach to subject matters such as (modern) history, but also to mathematics and science education, including the history of the natural sciences.
189. 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.

Education and Public Awareness: Doables for the school system

Medium and long term

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

Education and Public Awareness: Doables – non-formal learning

191. Audience development (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 ethnic composition of society and compare it with the data of their visitors/users (accessibility, adaptability).

192. 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 networks (e.g. music exchange networks, friends of sculpture parks, celebrations of subcultures etc) are also important fields of actions, especially for civil society organisations.

Education and Public Awareness: Doables – informal learning

193. 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 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 children and teenagers.

194. “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 increasingly being integrated into a working-class urban and social environment. The World Day of Cultural Diversity (May 21) is used for get-togethers and cultural events.

195. 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 24-hour interview-marathon under the title “What does it

mean to be a stranger”, conducted 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 cooperates in partnership with the private sector.

Education and Public Awareness:

European Union/Council of Europe – opportunities and doables

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

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

Forum 8:

Forum Under 40ies - Cultural Diversity 2030¹⁹

- 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 the 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?

¹⁹ 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 and in Chapter IV of the volume.



Group 2 during the Forum U40

- 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

198. 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 and emerging talents from arts and culture networks with proven knowledge of and interest in this issue.

Working method

199. The group held two consecutive meetings during the five-month capacity building programme: a kick off meeting, and a pre-workshop on the first conference day. During 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 and 3. Culture and (sustainable) development.

Forum Under 40ies – Cultural Diversity 2030: Results

Results Group 1 Risks and opportunities of the UNESCO Convention

200. 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.

*What does the Convention mean to me?
"Die unverzichtbare European Soft Power."*

Susanne Nies, IFRI, Bruxelles/Paris

201. The group suggested the creation of evaluation mechanisms, which could benefit from existing monitoring tools and the setting up of 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

202. 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.
203. 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.
204. The group also discussed the role of spatial policy and the need 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

205. The group considered culture to be a strategic element in creating an atmosphere which is conducive to development aspects. For this reason, culture needs to be understood as the fourth pillar of sustainable development, besides ecology, economics and society.
206. 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.
207. The participants called for the democratisation of 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.
208. 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.
209. The three groups considered the Convention to be a pillar of international cultural standards, and agreed on the idea that the working process initiated was worth continuing among the forums' participants. Participants also formulated individual visions of cultural diversity 2030 (I have a dream...).
210. The commentators Nina Obuljen and Carlos de Andrade stressed the need to take ownership of the Convention, which is a regulatory framework, and that it needed to be applied in small microcosms 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 Space²⁰

The ‘Magna Carta 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, figures and facts, not just general information, and a documented setting of objectives for the future;
 - A European Community Report;
 - Civil society reports on their own contributions to achieving the goals of the Convention, as well as monitoring their respective governments’ reporting.
- 2) Achieving a regionally balanced composition of the *Conference of Parties* by 2009/2010, and the support of a total of 150 State Parties to the Convention;
- 3) The *international state of cultural diversity* by 2010/2030. Four possible scenarios²¹:
 - ‘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);

20 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.

21 Inspired by the 1992 Mont Fleur Scenarios on the future of South Africa.

- '*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 staying in touch both with 'ostrich governments' and 'lame duck' countries and their civil society networks is essential in a medium-term perspective.

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 world which are available in many languages and transcend the rainbow of cultures. We will not have just one Hollywood, one Bollywood and a bit of Nollywood, but we will have access to many more centres of film production and film industries around the globe (Fukuda Parr);
- Two-Minute-messages for the World Day on Cultural Diversity (21 May)...
- My favourite headline on cultural diversity '...'.



Robert Palmer, Arndt Henze and Nina Obuljen during the Panel 2010

The panellists developed eleven ideas which they would like to see achieved by 2010, once the Conference of Parties has 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 centres 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 has taken place among the State Parties; rules and regulations are in place for 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

Annex

Working method/Methodology

The conference participants were encouraged to:

- take a fresh look into the dynamics of the debate
- arrive at proposals collaboratively, in 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:

- Urgent and/or doable action 2007/2008, e.g. proposals for the 1st and 2nd conference of state parties
- Important and/or feasible action 2007/2010, 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?
- Scenarios for the future (2007/2017/2027), e.g. what will cultures of diversity be in ten years from now? In twenty years?

The main plenary sessions of the conference:

- discussed 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?;
- debated what the concept means for the European integration process;
- addressed ways to understand 'protection' and 'promotion' of cultural diversity in a dynamic rather than diametrical way explore dynamic diversities;
- applied the 'quadruple-A' quality test to cultural expressions, goods and services: acceptability; adaptability; affordability; accessibility ;
- examined 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?
- elaborated ideas and proposals for a European agenda;
- developed practical steps from a global governance perspective;
- delivered comprehensive and durable solutions for the democratic governance of cultural diversity.

Bonn, September 2007

Edited by Christine M. Merkel, Conference Concept and Project Director; Head of Division for Culture and Communication (Memory of the World), German Commission for UNESCO

Kapitel III: Kulturelle Vielfalt konkret

Chapter III: Cultural Diversity in Practice

Carole Tongue und Holly Aylett vom Unabhängigen Filmparlament Großbritanniens entwickeln Prioritäten für die europäische Filmpolitik – Vorschläge für eine visuelle Vielfalt. Sie rufen zu einem mainstreaming „Kultureller Vielfalt“ für die gesamte europäische Politik auf: Ein europäischer Aktionsplan zur Umsetzung der Konvention muss auch den audiovisuellen Sektor einbeziehen, unter Berücksichtigung der Zivilgesellschaft, Künstlern und Produzenten. Anhand bestehender europäischer Initiativen im Filmbereich der EU und des Europarats zeigen die Autorinnen mögliche Umsetzungsfelder der Konvention auf. Die EU-Richtlinie „Fernsehen ohne Grenzen“ sollte Unterstützung von allen Fernsehkanälen, Video-On-Demand-Anbietern und der lokal-ansässigen Filmindustrie erhalten. Bei der Produktion, Distribution und bei Nord-Süd-Kooperationen im Filmbereich sollte Nachhaltigkeit das leitende Prinzip sein. Die Konvention bietet hierfür den rechtlichen Rahmen.

Carole Tongue et Holly Aylett du parlement de film indépendant en Grande Bretagne développent dans leur article des priorités pour la politique de film européen – des propositions pour une diversité visuelle. Elles appellent à une mainstreaming (intégration) de la diversité culturelle pour l'ensemble de la politique européenne : Un plan d'action pour l'implémentation de la Convention doit comprendre aussi le secteur audiovisuel – surtout en respectant la société civile, les artistes et les producteurs. À l'exemple des initiatives existant dans le secteur du film de l'UE et du Conseil de l'Europe, les auteurs montrent des domaines possibles pour l'implémentation de la Convention. La directive de l'UE « Télévision sans frontières » a besoin de l'appui de toutes les chaînes de télévision et des fournisseurs de service vidéo sur demande, ainsi que des industries audiovisuelles locales. Quant à la production, la distribution et la coopération nord-sud dans le secteur du film, le principe du développement durable doit être le principe moteur. La Convention offre pour cela la possibilité et le cadre légal nécessaire.

FILM FILM

European Priorities for Film Policy Proposals for Visual Diversity¹

*Carole Tongue/Holly Aylett
with thanks to Yvon Thiec, Director of Eurocinema²*

Introduction: EU Film Industry and Film Policy

What is the role of the film industry in bringing the UNESCO Convention to life?

The UNESCO Convention on cultural diversity is of great political significance. It is a public statement of respect and recognition for the culture of others. Human rights are ‘mediated by culture’ and we can infer from this that the promotion of cultural diversity, along with economic development and the search for non-violent solutions, can become one of the basic grounds for peaceful co-existence both locally and globally. Feature film is an art form with a particular ability to promote dialogue and hopefully increased mutual understanding between cultures both in Europe and internationally. It is central to our cultural DNA. Its ability to communicate our diverse voices and stories to each other is unparalleled. However, in many countries power of film is given less priority, and by UNESCO too, e.g. in policymaking other than cultural/arts agendas such as heritage or survival of languages. Policies and spending for film and moving images needs to be recognised as a priority for the Intergovernmental Committee.

For the majority of our populations, the content of the small and large screen represents the most important window on the world and for young people the 2nd curriculum after education. Access to a true diversity of film on all screens is therefore essential

1 Paper to inform presentation by Carole Tongue during the Essen Conference forum “I see something you don’t see: Film”

2 Ratification and Implementation of the Convention on the Protection and Promotion of Diversity of Cultural Expressions: Paper to 2nd meeting of ACP Culture Ministers, 11-13 October 2006, Santo Domingo, Dominican Republic.



Carole Tongue at the Essen Conference

north-south exchange and support creators in many countries to be able to tell their stories in their own film language, and to have these stories relayed to audiences at home and abroad. Again mutual access to each others films is critical in underpinning creativity and global understanding.

Policies for Film outlined below would also meet provisions of the Treaty of the European Union³ on cultural diversity, and in particular clause 151.4 which calls for action in general

- to mainstream cultural diversity across all EU policies;
- to give special attention to young people and audiovisual education/media literacy;
- to achieve regulatory clarity;
- to ensure all players that exploit cultural goods and services like telecoms should be encouraged to take part in their financing;
- to resolve problems with conflicting EU policies particularly on internal market and competition in favour of cultural diversity.

The implementation of article 151.4 of the treaty in the EU would be the matching counterpart of the demand for recognition at an international level of the special nature of cultural and audiovisual goods and services in both trade negotiations in WTO and in the new UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions adopted in October 2005.

if Europeans are to enjoy the audiovisual cultural diversity of their continent which in turn can enable them to better understand and appreciate each other. Arguably we are now in the second phase of globalisation where issues of social justice and diversity must be addressed. The EU has a leading role to play. It can demonstrate strategies for

³ The Treaty of the European Union, also known as the Maastricht Treaty has been signed in 1992 and included i.a. cultural cooperation as a new community competency.

How can the Convention be used to advance the role of film?
Key principles to be taken into account across the board

A) Digital landscapes

The next generation is an on-line generation, and new digital technologies are transforming the landscape, offering new threats and opportunities. Ensuring new business models which promote our creators and their work is essential. Technological developments must not dictate policy, but European policymakers can play a critical role in shifting political and economic blocks to maximizing the benefits of the new technologies to achieve diversity of expressions. Developments need to be monitored to ensure that new patterns of ownership do not stifle the possibilities on-line. In new digital era the global archive of film could be put beyond access and disappear, literally, from memory. We need to ensure our film heritage travels with us. We also need to continue the conservation of our archive of film memory which exists on film.

B) The next generation

Connected to this is the right of children and younger generations to have access to a diverse film culture, and to develop skills in media literacy. This requires support in ensuring the development of creative, critical and cultural understanding. It requires collaboration between film programmers and educationalists from Europe, linking schools, colleges and universities to build a longitudinal perspective of film and cultural history

C) Post Colonial/Post Cold-War divides

Policymakers need to be overcome colonial divides and spheres of influence so that existing and new policies can genuinely benefit the whole of Europe, and in other regions such as Africa, the whole continent rather than particular nation states.

Existing Positive European Support for Film Diversity

A) MEDIA Programme

In that respect it was most welcome that Information Society and Media Commissioner Viviane Reding launched the MEDIA 2007 programme at the Berlinale film festival 2007 announcing a €755 million boost over the next seven years to help Europe's film industry. Thanks to past Media programmes, 9 out of every 10 feature films in Europe distributed outside their home country received Media support.

Every 1 euro of Media money generates about 6 euros in private investment from industry. Some 65% of the Media 2007 budget will help screen European works beyond the EU's borders. Around 300 films receive Media backing per annum as well as more than 50 European films distributed outside their countries of origin.

ACTION required

This programme demands constant support and pressure for an increased budget in the future particularly to address the urgent needs of the new Member States. Priorities must be:

- New business model development;
- New strategies for film circulation;
- Co-ordinated strategy for diverse, cross frontier provision for children.

B) Draft Directive on Audiovisual Media Services

This directive underpins nation state legislative obligations on television channels towards public service programming. Importantly it sets a bench mark of over 50% of screen time being devoted to home grown and EU production, particularly in film/documentary/drama. Crucially the directive looks set to include new media players online such as video on demand offered by telecoms operators and others.

Nation States may wish to refer to countries like Canada and France who have recently passed laws that ensure there is ongoing investment in film, drama and documentary from both TV channels and relevant online players.

In particular France Telecom has committed itself to investing 10% of its v.o.d. turnover in French and EU film.

ACTION required

Governments require encouragement and pressure to maintain broadcast quotas for home grown films and programmes and to seek investment in feature film in particular from new media players who wish to benefit from showing film on demand. In this respect I urge new Member States in particular to use regulation to encourage investment by TV channels and video on demand services in your indigenous film industry.

C) Europa Cinemas

EUROPA CINEMAS gives support to theatre exhibitors in order to encourage the programming of European films and particularly European non national films, and to foster initiatives towards Young Audiences. EUROPA CINEMAS encourages the introduction of digital cinema in theatres by offering support for the programming of films in digital format. The EUROPA CINEMAS/MEDIA network intervenes in 345 European cities and supports 637 cinemas totalling 1,538 screens.

ACTION required

Extension of brief from objective of widening cinema audiences for European production. The organisation is well placed to integrate cinemas into the wider educational process. With more resources it could also do archival work to save the worlds' film archives for future generations.

D) Eurimages

Since 2007 Eurimages, the co-production film fund of the Council of Europe comprises 32 member states (plus Lithuania pending). Requests to join are on the table from Georgia, Armenia, and Albania. Since its establishment, EURIMAGES has supported 1129 European co-productions for a total amount of more than 330 million Euros. Eurimages supports by preference films which have difficulty to find market money but which have a substantial cultural and social value.

From this year onwards Eurimages starts with a support for digitization of formerly supported films, a support given to the producers. This support does not exist anywhere else and will be enough to support 60 films a year for 80% of the cost of the digitization, in order

What does the Convention mean to me?

"It's a milestone in a long concern for filmmakers from the south who struggle for screen space for our films not only in Europe but also in our own region: Latin America."

Alberto Durant, "Agua Dulce" Films, Peru

to supply the European and world Art House cinemas with high quality European product, ready for VOD, satellite, digital projection, cell phone distribution, etc. Thanks to Eurimages (the co production fund of the Council of Europe) some countries co-produce films although there is little or no cultural or political co-operation, e.g. Turkey & Greece; Turkey & Bulgaria; Croatia, Bosnia, Serbia, and Macedonia: this has an enormous impact on mutual understanding and reconciliation in the region. Furthermore Eurimages supports more than 40 cinemas in Non-

Media-countries to show European films in close collaboration with Europa-Cinema. Eurimages also supports the distribution of hundreds of European films a year in non-Media countries.

ACTION required

The European Union should provide for translation of films in all the official languages of the EU (or Council of Europe) countries for use on the DVD and on the Digital masters of the films. It is problematic that in a continent with over 30 official languages, distribution of DVD is still territorialised: with Dutch subtitles in the right wing corner and with French subtitles in the left wing corner of the shops in Brussels; in Paris only in French, etc. This would greatly support European film distribution inside Europe and in the rest of the world. This would seem an appropriate action as we approach the 2008 EU Year of intercultural dialogue.

Additional Initiatives

A) Production

Development of scripts

Media funded schemes such as EAVE, Eurodocs and Pygmalion, support the development of film projects, and assist in finding production and distribution partners.

ACTION required

Encourage „writers in residence”, and exchange programme for scriptwriters from all over the world to come to Europe to live here and translate their experience, and likewise European scriptwriters to be given the opportunity to take a European vision beyond Europe. Increase the Funds for development of film projects.

Building the sustainability of the production companies:

Production companies often have no consistent investment. The only way they can continue to survive is by making another film and then live from the producers' fee and the overheads in the budget. They have no time to invest in a long term development of the scripts, in the search of really challenging subjects because survival is paramount. The result: an increasingly rapid production speed and an increasingly low quality of the films. The result: 800 European films jostling for an ever decreasing audience.

ACTION required

Develop systems to support companies longer term and not on project by project basis. Ensure this support takes into account relative strengths and weaknesses of different European states, particularly new Member States where traditions of excellence are in danger of being destroyed.

B) Distribution

Denationalising distribution

It is ironic that the one country dealing with the EU as an internal market is the USA. Distribution rights, for example, are still national and language oriented. There is no combined strategy and no dialogue for coordinated release of films. There is also a lack of diversity in both the type of screens and provision across regions and territories.

ACTION required

EU Commission to set up a committee to study how best this might be overcome. Brief should also include encouraging collaboration and flexibility in the development and application of new technologies and standards. One size does not necessarily fit all, and can delay development. New business models should be devised to maximize diversity of access, and opportunity of digital distribution and delivery, as well as ensuring a livelihood of Europe's creators.

"I believe Cultural Diversity is not a right, it's an obligation. In order to be able to revalue our own culture and reinforce our own identity in cultural terms we do not only need to be able to express ourselves but also to be exposed to a diversity of other cultural realities. Getting to know others is the first step in getting to know ourselves."

Alberto Durant, "Agua Dulce" Films, Peru

E.g. the Cybercinema project developed at the European Centre at Babelsberg in the late 1990s: it envisaged a virtual network of cinema spaces acting as a kind of cooperative, initially in the EU, where a range of films could be distributed from a central server to enable a greater diversity of film to reach places no cinema has reached before. Does this idea fit with what Europa Cinema and Eurimages are doing?

Track ownership patterns of digital channels and content to ensure access to greatest diversity of expressions. Boost funding that promotes cross-border film distribution, such as the Europa cinema chain, which has more than 1,000 screens across the continent.

Public Service Broadcasting

PSBs can play a role in broadcasting audiovisual works made from outside the nation state of the broadcaster in question. Governments and civil society must hold PSBs to their remit or mandate of being a window on the world for a country's citizens. That must mean showing a broad diversity of film and documentary and engaging in co-production with a range of countries. Channel Four once showed documentaries originating from outside the UK. How do we encourage this kind of openness, so essential if we are to hear voices from outside our own culture?

In general, going back to TVWF⁴, public service obligations which mandate investment in feature film by all TV channels and video on demand services is going to be critical in the future.

C) North South Exchange and Cooperation

Cultural producers as well as smaller, more economically vulnerable countries remain concerned about the extent to which the Convention will protect their cultural aspirations and policies. In the wider world, where three billion people are now living on less than two dollars a day, the most profitable forms of story-telling seem least able to convey or reflect upon the causes and brutal consequences of such a state of affairs. As an American novelist, responding to the work of an African filmmaker, observed: 'What's the fate of a black story in a white world of white stories?' (Wideman: 1993: 57).

What is to be done?

The Convention devotes an extended article to cooperation for development. This is Article 14 which is part of title IV of the Convention, entitled "Rights and Obligations of Parties". Therefore, the provisions of this article should be read as rights and obligations. So, the recognition of the growing role of cultural industries in the context of development policies is increased.

⁴ The Television without Frontiers (TVWF) Directive of the European Union has been adopted in 1989 and amended for the first time in 1997. The aim is to achieve a modern, flexible and simplified framework for audiovisual media content.

The objectives of development cooperation are as follows:

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

Two possibilities for cooperation are open:

- partnerships between the public and private sectors and associations concerning infrastructures, human resources in general, cultural policies and exchanges of activities, cultural goods and services (Art. 15).
- preferential treatment accorded to developing countries (Art. 16), both to cultural goods and services, and artists and other cultural professionals.

In summary, the Convention provides very interesting mechanisms for implementing the promotion of cultural diversity.

- Art. 14 on cooperation for development;
- Art. 15 public-private partnerships;
- Art. 16 on preferential treatment for developing countries;
- Art. 18 on the International Fund for Cultural Diversity.

Policy to encourage north-south exchange needs to take into account several general contexts to maximise benefits of co-operation.

1. Europe should recognize and work with frameworks which have already been initiated, for instance FEPACI, Federation of Pan African Filmmakers based in South Africa.
2. Territorial distinctions between Francophone and Anglophone areas should not obstruct initiatives for cultural cooperation between signatory states.
3. The Commonwealth should be urged to play a much more active role in developing cultural exchange and cooperation to the benefit of its member states.

SOME IDEAS to be explored:

1. The development of public/private partnerships in the sector of cultural industries should be strengthened. This involves situations where private enterprise makes resources available (infrastructure, sponsorship, human resources) with a view to carrying out a public service mission in the field of culture, with these facilities compensating the lack of resources on the part of the public authorities. European companies with offices or a subsidiary in ACP countries should be contacted more frequently about participating in cultural initiatives.
2. Artists in residence should be more commonplace, involving all cultural activities (music, cinema, books, and drawing) so as to increase the potential of resources and artistic talents within a short space of time.
3. Partnerships between cultural professionals and cultural industries in EU countries and developing countries should be structured by medium-term actions, over five years, in the following fields:
 - development of micro-credit in the sector of cultural small and medium enterprises (SMEs);
 - technological innovation and creation of cultural content (online content, for example);
 - development of structures suited to the needs of managing copyright and related rights of creators, artists and local producers;
 - pooling of resources with a view to promoting, in a common action, literacy and the promotion of cultural diversity;
 - cross continental collaboration on film production and sharing product e.g. 1998 award winning cartoon from Burkina Faso, "Kirikou et la sorcière" was one positive outcome from such collaboration.
4. Let's use the Television Without Frontiers (TVWF) directive to enhance co-productions north south.
5. Dissemination of best practice is essential.
6. Film festivals are a useful tool to showcase work from around the world. They need to be encouraged across the breadth of the EU and across the globe.

UNESCO

The International Fund for Cultural Diversity, created by the UNESCO Convention, constitutes inter alia a test of the will of States Parties to implement, in a sustainable and operational way, the rights and obligations adopted by the Convention. The

European Union should offer to put XXX million euro into the fund for specific actions to promote cultural diversity in developing countries.

It goes without saying that cooperation between UNESCO and the EU as well as other regional bodies is essential. They must develop a two way online resource accessible particularly to creators to network and emulate best practice programmes and projects.

Conclusion

The UNESCO Convention makes important statements about the nature of us as human beings and our societies. Most important is the recognition, now signed up to by over 60 countries⁵, that culture is more than cars, carrots or coffee machines! The Convention provides the basis for greater human cultural production and exchange across frontiers. In an age where the application of game theory has tried to reduce everything in life to the whim of the market, this is a welcome change. It opens up a space for building on and extending existing systems of support and solidarity to ensure a space on our screens for much more diversity in the words of a former Irish Culture Minister, “a space for the unfettered imagination.”

Carole Tonge is former Member of the European Parliament and, Chair of the Independent Film Parliament, United Kingdom.

Holly Aylett is the Director of the Independent Film Parliament, United Kingdom.

⁵ The Convention has been signed by 69 states (15 October 2007).

Cheick Oumar Sissoko, Filmregisseur und Kulturminister Malis, geht der Frage nach, welche Möglichkeiten die UNESCO-Konvention dem afrikanischen Filmsektor eröffnet. Dieser ist ein Teil des Sektors der Kreativindustrie, der in Zeiten der Globalisierung besonders monopolisiert ist. Das Übereinkommen bietet mit dem Schwerpunkt Nord-Süd-Kooperationen und dem Instrument des Internationalen Fonds für Kulturelle Vielfalt vielen afrikanischen Ländern die Chance ungenutzte Potenziale zu fördern und zu entwickeln. Das malische Kulturministerium hat eine Agentur für die Förderung der Kulturwirtschaft eingerichtet. Diese widmet sich vor allem der Ausbildung von Kulturschaffenden. Neben dem Erwerb künstlerischer Fähigkeiten geht es auch um die Vermittlung von Kompetenzen im Projektmanagement.

In his contribution to the Essen Conference the film director and minister of culture of Mali, Cheick Oumar Sissoko, thoroughly discusses the possibilities that the UNESCO Convention holds for the African film sector. The latter belongs to the sector of the creative industry which is especially monopolised in times of globalization. By placing a strong focus on North-South cooperation and the instrument of the International Fund for Cultural Diversity the Convention gives many African countries the chance to foster potentials that are still unused or yet to be developed. In this regard the Malian ministry of culture has established an agency that is to support the cultural industry giving special attention to the education of cultural practitioners: In addition to artistic skills, competencies in project management are emphasised.

Enjeux et défis de la diversité culturelle : L'exemple africain¹

Cheik Oumar Sissoko

L'entrée en vigueur, le 18 mars 2007, de la Convention sur la protection et la promotion de la diversité des expressions culturelles constitue un événement majeur dont il convient de mesurer tous les enjeux, à la lumière de l'actualité. On peut affirmer, sans nul doute, qu'il s'agit d'un des chantiers les plus importants de la décennie en cours, à la fois par les attentes énormes qu'elle suscite à travers le monde et par son impact sur les échanges internationaux. Elle occupe une place essentielle dans le dispositif normatif international de l'UNESCO et du système des Nations Unies.

En reconnaissant la nature spécifique des biens et services culturels et en les protégeant contre toutes formes d'altération ou d'extinction, le nouvel instrument juridique apporte une réponse concrète au problème de l'échange culturel inégal dont les conséquences ne sont pas seulement d'ordre économique mais social et moral. Il est le couronnement, voire la clef de voûte du mécanisme mis en place par l'UNESCO pour la protection et la promotion de la culture.

La Convention offre des opportunités certaines aux pays africains, d'autant qu'elle traite de situations auxquelles l'Afrique se trouve plus ou moins confrontée : cultures menacées d'altération voire d'extinction, en l'occurrence celles de peuples autochtones, de minorités, de groupes sociaux ou d'individus qui ne possèdent pas les moyens de participer à la production et à la diffusion de biens et services culturels, etc. Loin d'être une panacée, elle crée un cadre propice à l'émergence d'un monde pluriel et respectueux des différences : son atout réside essentiellement dans cette capacité à moduler voire à dépasser la vision strictement macroéconomique du développement, en accordant aux phénomènes culturels toute la place qui leur revient dans les politiques nationales, régionales et internationales. Il faudrait donc en mesurer les principaux enjeux pour les pays africains qui évoluent dans un environnement international plein de défis.

¹ Ce texte est une contribution au Forum 1 de la Conférence d'Essen.

On assiste, depuis quelques décennies, à la multiplication d'entreprises et d'industries qui produisent des biens culturels : films, CD, cassettes, livres, journaux, etc. La part des échanges de biens culturels au commerce mondial ne cesse d'augmenter, à la faveur de l'évolution de leurs modes de production et de diffusion, marquée essentiellement par le développement du numérique et du satellite, la baisse des coûts des installations techniques, l'accroissement du commerce électronique, etc. Cependant, les pays africains ne semblent pas profiter du bond spectaculaire qu'a connu l'économie de la culture.

Une des conséquences de la mondialisation a été de provoquer, en Afrique, une déstabilisation du tissu culturel local, sous l'effet conjugué de facteurs économiques et technologiques. Prises dans les turbulences du marché mondial, les cultures traditionnelles africaines subissent l'invasion sélective des produits culturels qui arrivent de l'extérieur. Partout, les transformations techniques et sociales s'accompagnent d'un effort pour canaliser les échanges culturels.

Face à un tel phénomène, les pays africains n'ont d'autre alternative que de se positionner sur l'échiquier international ou de subir passivement la globalisation des marchés qui s'effectue au prix d'une concurrence effrénée et impitoyable.

Ce qui est en jeu, c'est leur capacité à produire leur propre culture et à en assurer la pérennisation. Au regard de la situation actuelle, il apparaît que plusieurs pays africains sont concurrencés sur leur propre marché, pour différentes raisons : faible capacité d'investissement, manque de maîtrise des réseaux et mécanismes de distribution, problèmes d'ordre structurel et institutionnel, etc. Malgré tout, il existe d'énormes potentialités qui sont largement sous-exploitées, comme certains chiffres le dénotent.

Dans l'industrie du livre, le taux de croissance annuel de la contribution à l'offre mondiale pendant la période 2000-2002 est de 39 % pour le Cameroun, de 17 % pour la Côte d'Ivoire et de 44 % pour le Sénégal, d'après les statistiques du Centre du Commerce international (CIC). Au Mali et au Burkina Faso, la production de programmes télévisuels connaît un essor notable.

Dans une étude sur l'évaluation du commerce de l'audiovisuel à travers la musique au Mali, Moussa Diakité constate que la contribution de la musique malienne au PIB est de 4,1 %. Cet exemple paraît édifiant, dans la mesure où le Mali ne dispose que de petites unités de fabrication de cassettes : les potentialités qu'offre la filière musicale sont loin d'être rentabilisées.

Malgré ces indices, le commerce des biens et services culturels est marqué par un déséquilibre patent en faveur des pays occidentaux : 13 pays assurent 80% de la production et des échanges. En guise d'illustration, les statistiques du Centre International du Commerce indiquent que les Etats-Unis détiennent 85% de la production des films et émissions de télévision en 2000. On assiste, d'une manière générale, à la concentration du marché entre les mains des industries culturelles dominantes qui imposent leurs références culturelles et leurs repères identitaires aux publics des pays africains. Dans ces pays dont le marché subit la domination occidentale, les œuvres sont décalées par rapport à l'environnement socioculturel des consommateurs. La situation y est rendue plus difficile par la fragmentation linguistique et culturelle des marchés, le faible pouvoir d'achat des consommateurs potentiels, l'insuffisance de producteurs qualifiés, le manque de capacité pour assurer les activités de marketing, de distribution et de vente, la piraterie, l'alourdissement des coûts de production par les taxes d'importation d'intrants.

C'est, précisément, dans des filières essentielles comme les industries de l'image et de l'écrit que le continent africain est particulièrement entravé.

En Afrique subsaharienne, par exemple, les films locaux, malgré leur succès auprès du public national, ne représentent que 1 à 3% à peu près de la production cinématographique. L'offre télévisuelle y est dominée par les programmes étrangers. Aussi, la situation est-elle aggravée par la baisse de la fréquentation des salles de cinéma, l'absence ou l'insuffisance de studios et de laboratoires de production cinématographique, la quasi inexistence de sociétés spécialisées dans le conseil et l'accompagnement financier des créations artistiques. C'est à juste titre que le Festival Panafricain du Cinéma et de la Télévision de Ouagadougou 2007 (FESPACO) a été placé sous le signe de la diversité culturelle. Il importe, en effet, d'aborder la question de l'offre et de l'accès aux biens et services culturels dans un domaine aussi stratégique que le cinéma où l'Afrique se bat contre vents et marées pour faire entendre sa voix dans la partition internationale, si partition il y a.

L'évolution du cinéma malien donne quelque peu la mesure de l'énorme travail réalisé par les promoteurs du 7e art dans un pays aux moyens et ressources limités où la réalisation de chaque film requiert un trésor d'ingéniosité et de créativité autant pour la recherche de fonds que pour le montage et la mise en œuvre du projet. Les résultats de quatre à cinq décennies de création cinématographique ne manquent pas de surprendre au regard des trophées et distinctions glanés par les cinéastes maliens à travers le monde.

Par delà la qualité technique des films, on peut retenir l'apport des différents auteurs tant au plan thématique qu'esthétique. Ils ont su, à cet égard, relever le défi de la diversité culturelle et linguistique. Aussi, un certain nombre de films ont-ils été tournés dans les langues nationales comme le bamana, le maninka, le songhoi, le soninké, le fulfulde, etc. Comme l'a si bien dit Théodore Mayi-Matip :

« Eléments déterminants, les langues nationales en tant que sources, supports et véhicules des cultures doivent jouer un rôle irremplaçable dans le développement de l'Afrique contemporaine. Leur promotion doit être considérée comme l'une des priorités fondamentales. En effet, si notre volonté est de libérer le génie créateur des peuples africains et de supprimer les ghettos culturels que sont les écoles héritées de la colonisation, alors le plein usage des langues africaines est essentiel. Cela ne remet pourtant pas en cause l'enseignement de nos langues officielles, qui servent de langue de communication, particulièrement indispensables à l'échelon international » (Th. Mayi-Matip, « Le rôle de l'initié dans la transmission des valeurs culturelles », dans Tradition et développement dans l'Afrique d'aujourd'hui, Paris, UNESCO, p.103).

S'il n'existe pas de règle précise en la matière, certains cinéastes, dans leur travail de mise en forme, font recours à des techniques inspirées de la tradition orale pour étoffer le langage cinématographique et, dans une certaine mesure, conférer un cachet d'authenticité à leurs personnages.

Dans le domaine de l'édition, le faible taux d'alphabétisation limite le nombre de consommateurs potentiels de l'écrit. Les contraintes d'ordre linguistique et culturel sont importantes : en Afrique, les livres sont le plus souvent publiés dans les langues de diffusion des anciennes puissances coloniales (anglais ou français). La quantité de films et de livres produits en langues nationales reste encore largement insuffisante par rapport aux besoins. En ce qui concerne la production d'ouvrages et d'écrits en langues nationales la question se pose de savoir s'il existe, en amont, un public alphabétisé et lettré qui en serait le destinataire potentiel. Cette situation varie d'un pays à l'autre, l'alphabétisation et la scolarisation n'étant pas au même niveau dans tous les Etats. Mais le problème le plus sérieux reste la faiblesse de l'édition locale, puisque la plupart des pays africains sont encore tributaires de l'édition occidentale. Il y a certes, ici ou là, quelques tentatives pour consolider l'édition africaine, mais de nombreuses contraintes d'ordre structurel, institutionnel et financier continuent de l'entraver.

Ces difficultés ne doivent pas occulter l'énorme potentiel culturel des pays africains qui est encore très peu exploité et mis en valeur : il existe un vivier d'artistes talentueux dont certains sont amenés à se plier aux exigences d'un marché international dominé par les produits occidentaux, un nombre inestimable de débouchés qui restent vacants faute de moyens et de ressources, un bouillonnement d'initiatives en gestation dans l'informel faute d'un encadrement adéquat.

C'est à ce niveau que la mise en œuvre de la Convention sur la protection et la promotion de la diversité des expressions culturelles revêt une importance capitale pour l'Afrique et pour ses partenaires : les cultures africaines sont fragilisées par un environnement institutionnel, structurel et économique des plus difficiles dont il conviendrait de tirer tous les enseignements pour la mise en place de politiques culturelles plus viables. A cet égard, le Mali a entrepris des réformes audacieuses qui visent à insuffler un nouvel élan aux activités culturelles. Ainsi, le Ministère de la Culture s'est doté d'une Agence pour la Promotion des Industries Culturelles qui a initié une série de formations à destination des créateurs et des opérateurs culturels en vue de les préparer à devenir de véritables professionnels tant du point de vue de la compétence artistique que de la gestion de projets culturels. Ces initiatives auraient, certainement, plus de poids dans le cadre de la solidarité internationale.

Au total donc, l'échange culturel inégal constitue un défi pour la Communauté Internationale qui dispose désormais d'un instrument à caractère contraignant pour en minimiser les effets. La nouvelle convention repose sur une volonté politique nettement affirmée, celle de préserver les droits culturels des individus, des groupes sociaux et des communautés, quelles que soient leur origine et leur appartenance. Elle circonscrit les responsabilités de tous les acteurs : Etats, Organisations Internationales ou Régionales, ONG, Associations, Société civile, etc. Sa mise en œuvre requiert, par conséquent, l'implication de tous ces acteurs dont les rôles sont complémentaires.

Il reste à créer des cadres de concertation en vue de mettre en synergie tous les efforts de promotion et d'appropriation de la convention précitée. De ce point de vue, la Conférence d'Essen, à l'instar d'autres rencontres internationales, suscite de nombreux espoirs. Il faut souhaiter que les débats débouchent sur des résultats à la hauteur des nombreuses attentes qui fusent de partout.

Cheik Oumar Sissoko est ministre de la Culture du Mali. De plus, il est réalisateur du film au Mali.

Europe's identity is very much shaped by her musical tradition, the wealth of European composing is one of the most admired „export-articles“ of Old Europe, states Thomas Sternberg. From the origins of sacred music through the classic period and contemporary composing, this tradition has always been an international one, developing through exchange and cooperation. Today's challenge is the assurance of diversity in global markets. Strategies of small and alternative labels, including internet based ones, are important. Adequate remuneration of the artist's rights is still to be developed. Arts education for listeners of all ages and audience development is the second most important strategy for musical diversity, strongly supported in North-Rhine-Westphalia through new public programmes and increased budgets. The creative force of music enriches human life and empowers alternative thinking. The stimulation and diverse cultural landscape of the globe is our common wealth and needs to be perceived as such.

L'identité européenne est fortement marquée par sa tradition musicale, la richesse de la composition européenne est une des articles d'export le plus admiré de la vieille Europe, déclare Thomas Sternberg. Des origines de la musique sacrée à travers la période du classique et la composition contemporaine, cette tradition a été toujours internationale, développée par l'échange et la coopération. Le défi d'aujourd'hui est l'assurance de la diversité sur des marchés globaux. Des stratégies des petits labels alternatifs, incluant ceux basé sur l'Internet, sont importantes. Une rémunération adéquate des droits de l'artiste doit être encore développée. L'éducation artistique pour tous les auditeurs de tous les âges et le développement de l'audience est la deuxième stratégie la plus importante pour la diversité musicale ; fortement soutenue en Rhénanie Westphalie par des programmes publics et des budgets accrus. La force créative de la musique enrichie la vie humaine et permet une pensée alternative. La stimulation et les divers paysages culturels du globe sont notre richesse commune et doivent être perçus comme telle.

MUSIK MUSIC

Mehr als eine Ware auf globalisierten Märkten: Europäische Musik¹

Thomas Sternberg

Kaum etwas prägt die Identität Europas so sehr wie seine Musik. Der Reichtum europäischer Musik hat weltweite Geltung und gehört zu den bewunderten Exportartikeln der „Alten Welt“. Die Rezeption dieser Musik reicht von japanischer Bach-Rezeption bis zu der Beethoven-Interpretation venezolanischer Jungmusiker. Was Anderes wird an Europa so bewundert wie seine musikalischen Traditionen?

Die Wurzeln dieser Musik sind so unterschiedlich wie die Mythen ihrer Entstehung seit der Antike. Eine der greifbaren Quellen ist die Deklamation liturgischer Texte im christlichen Gottesdienst, die nach Tonhöhe variiert einstimmig von unterschiedlich vielen Sängern vorgetragen wurden. Die Tonfolgen wurden notiert und überliefert. An diesem Primat der Sprache ändert auch die Mehrstimmigkeit nichts, die zu Harmonik und Tonarten führte. Der musikalische Ausdruck von Affekten führt spätestens im Barock zu einem Kanon musikrhetorischer Formeln. Die Lösung von solchen Vorgaben zugunsten des individuellen Gefühlsausdrucks wird zu einem Höhepunkt der europäischen Kunstmusik. Auch wenn sich Programmmusik und absolute Musik in der Moderne gegenüber stehen, bleibt doch die Bindung an den Ausdruck, an das Sprechen die Grundlage der spezifisch europäischen Kunstmusik, die „spricht“, auch wenn sie nichts „sagt“.

Diese Musik ist nie ein nationales Phänomen gewesen. Europäisch-international waren bereits die frühen Klöster, Länder übergreifend die Biografien der größten Musiker von Händel und Purcell über Mozart und Haydn bis zu Liszt und Chopin. Die Nationalmusik war ebenso wie die Konstruktion von „Nationalkulturen“ ein Produkt des 19. Jahrhunderts, aus politischen Abgrenzungsinteressen entstanden.

1 Bericht aus dem Konferenzforum 6 „Unerhört. Musik“ der Essener Konferenz.



Trumpeters of the musikFabrik playing Stockhausen

Allerdings entdeckten die zum Teil im Ausland lebenden Komponisten wie Grieg, Smetana, Bartok und andere in ihren Volksmusiktraditionen Elemente, die neuen Reichtum und Vielfalt in die reiche Einheitlichkeit der Kunstmusik Europas brachte. Auch die einleitende Musik zur Eröffnung des Kongresses „Kulturelle Vielfalt – Europas Reichtum“, ein Teil des Werkes „Licht“ von Karlheinz Stockhausen, steht bewusst in der europäischen Musiktradition.

An offenen Grenzen und weltweitem Austausch haben die Musiker und Musikvermittler Europas ein besonders großes Interesse, doch diese Feststellung bedeutet keine Befürwortung von internationalen Konzentrationsprozessen in der Musikindustrie und einer Eingrenzung der Vielfalt in den Programmen der Konzerte, Verleger und Konzertagenten.

Von Vielfalt war die Rede während des Forums „Unerhört. Musik“ des Essener Kongresses. Die Foren dienten der Fragestellung, wie das inzwischen auch



Beat Santschi, Thomas Sternberg, and Jean-Francois Michel at the Essen Conference

von Deutschland ratifizierte Abkommen² zur kulturellen Vielfalt der UNESCO mit Leben erfüllt werden kann. In dem Maße wie die Kunstmusik in Reservate für wenige Engagierte und Interessierte abgeschoben wird, wird die populäre Musik nicht zuletzt durch wirtschaftliche Methoden international vereinheitlicht und die so genannte „Volksmusik“ Marktgesetzen unterworfen. Musiker und Musikengagierte sind sensibel für die Gefährdungen einer falsch verstandenen Internationalisierung, wo doch nur die Prinzipien des globalisierten Warenverkehrs auf die Erzeugnisse der Kunst ausgreifen. Die weltweite Geltung europäischer Kunstmusik darf nicht Vorwand und Medium eines bewusst reduzierten Kanons verbreiteter Musik sein.

Es gilt, die Diversität musikalischer Traditionen innerhalb Europas und vor allem auch weltweit zur Kenntnis zu nehmen, zu verbreiten und abzusichern. Mit unterschiedlichen Strategien reagiert eine Musikwirtschaft darauf, die sich der Vermittlung alternativer und kleiner Label verschrieben hat. Neue Formen des

2 Deutschland ratifizierte das UNESCO-Übereinkommen zur Kulturellen Vielfalt am 12. März 2007.

Internet sind eine Chance gerade für unbekannte Gruppen und Künstler, die nicht über „Plattenverträge“ gebunden werden. Aus den chaotischen Strukturen dieses Mediums müssen sich allerdings erst noch Methoden der Erwirtschaftung von Einkommen und Urheberrecht entwickeln. Michel Lambot aus Belgien, Präsident von „Impala“ und damit Interessenvertreter kleiner Labels kämpft gegen Fusionen von Musikkonzernen und deren marktbeherrschender Kraft. Für Carlos de Andrade ist sein Einsatz für brasilianische Musik auch eine Sicherung der Eigenheiten südamerikanischer Traditionen wie für Fruzsina Szép die Sicherung der Musik eines relativ kleinen Landes wie Ungarn.

Dass die Sicherung der Vielfalt die Offenheit für Musik anderer Weltgegenden gerade einschließt wurde von Annamaija Saarela aus Finnland, die sich für den Jazz in allen Formen engagiert, sowie von Talia Bachir, einer jungen Wissenschaftlerin, die sich mit Konzepten von „Weltmusik“ befasst, verdeutlicht. Konsequenzen für eine europäische Musikpolitik zur aktiven Sicherung der Vielfalt sind in Deutschlands Nachbarländern bereits weiter gediehen. Beat Santschi, selbst Musiker, setzt sich in der Schweiz vehement gegen alle Bestrebungen ein, durch Marktöffnungen kulturelle Eigenheiten abzuschleifen und durch Dominanz den Reichtum und die Vielfalt der künstlerischen Traditionen zu verwässern. Jean-Francois Michel arbeitet in Brüssel auf der Ebene der EU für das gleiche Ziel, die Bewahrung der Pluralität, der Europa durch die Ratifizierungen der UNESCO-Konvention ein großes Stück näher gekommen ist. Die Podium-Teilnehmer waren sich einig in der Rückweisung aller Versuche, durch Strategien der globalisierten Märkte zu einer Vereinheitlichung der kulturellen Ausdrucksformen in Europa zu kommen.

What does the Convention mean to me?

« La Convention pour la Diversité culturelle est indispensable pour permettre aux organismes dont j'ai la responsabilité de mener à bien leurs objectifs. Les actions menées par ces organismes contribuent de fait à démontrer concrètement l'impact positif de la diversité culturelle dans le secteur de la musique et des industries culturelles. »

*Jean-François Michel,
European Music Office, Belgium*

Im Einsatz für die Ziele der Konvention geht es gerade nicht darum, protektionistisch nur das Eigene gelten zu lassen, sondern die Offenheit für andere musikalische Ausdrucksformen überhaupt erst möglich zu machen. Um für Grenzüberschreitungen bereit zu sein ist zunächst die Kenntnis des Eigenen wichtig. Fremde Klänge werden nur dann angemessen rezipiert,



Musician playing at the reception at Zeche Zollverein

wenn man sich der Mühe zur genaueren Kenntnis unterzieht und nicht der Tendenz zum gefühligen, unkritischen Hören folgt. „Weltmusik“ ohne genaue historische und geografische Differenzierung bedeutet eine Unterschreitung der tatsächlichen Komplexität musikalischer Traditionen. Dass dies eine Frage an die kulturelle Bildung in allen Lebensphasen ist, ergibt sich von selbst.

Um offen für Anderes und Fremdes sein zu können, bedarf es der Möglichkeit von Pflege und Entwicklung lokaler und stilistischer Traditionen und Musizierweisen und der Möglichkeit, diese wahrnehmen zu können. Dies geschieht über vielfältige Tonträger und Musikverlage, über Rundfunk- und Fernsehprogramme, über die Steuerungsunternehmen des Internet und technische Innovationen. Der Reichtum, der in der Vielfalt musikalischer Formen liegt, darf nicht am „Markt“ durch Konzentration auf das Gängigste kaputt gehen. Auch wenn die Gefahren bei der Musik vielleicht nicht so groß sind wie in der Filmwirtschaft: Die Konzentrationsprozesse von Medien- und Entertainment-Konzernen wie Sony oder die Reduzierung auf einzelne Sätze von wenigen kleinen Stücken aus dem Steinbruch der Klassischen Musik in kommerziellen und leider auch gelegentlich öffentlich-rechtlichen Rundfunkprogrammen behindern nicht allein die Vielfalt auf Seiten der Produktion, sondern durch die immer marginalere Kenntnis der Hörer auch die Vielfalt der Rezeption.

Vielfalt, auch die Vielfalt der Musik braucht Schutz und Förderung und ist nach anderen Kategorien zu beurteilen als Gebrauchsartikel. Die Protektion von Populärmusik nach sprachlichen Kriterien und Quoten, wie sie in Frankreich – durchaus mit Erfolg – praktiziert wird, ist keine Lösung, weil sie eine allzu große Gängelung der Hörer und eine unglückliche Steuerung darstellt. Dass es auch anders geht, zeigt aktuell der Erfolg der deutschen Band „Tokio-Hotel“, deren deutsche Texte sogar zu einer neuen Popularisierung des Deutschen beitragen.

In Nordrhein-Westfalen setzen wir vor allem auf die musikalische Bildung: das Erlernen eines Instrumentes ist der beste Zugang zur Vielfalt der musikalischen Ausdrucksformen. Das Modellprojekt „Jedem Kind ein Instrument“ vom Land gemeinsam mit der Bundeskulturstiftung und privaten Sponsoren an allen Grundschulen des Ruhrgebiets ausgerichtet, ist nicht nur das Startprojekt für die europäische Kulturhauptstadt „Ruhr 2010“, sondern auch eine Pilotstudie für dessen Übertragung auf das ganze Land. Eine Ergänzung der schulischen musischen Angebote ist das mit großem Erfolg bereits laufende Projekt „Schule und Kultur“, das Künstler und Schulen in Zusammenarbeit bringt. Ein anderer Ansatz ist die interkulturelle

Global Alliance for Cultural Diversity

UNESCO's Global Alliance for Cultural Diversity explores new ways to turn creativity in developing countries into sustainable cultural industries. It aims to promote cultural diversity, support economic development and encourage job creation in a range of fields including music, publishing, cinema, crafts and the performing arts. Launched as a pilot project in 2002, the Global Alliance will now use its experience in developing public-private partnerships to support programmes and activities implemented under the Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

http://portal.unesco.org/culture/en/ev.php-URL_ID=24468&URL_DO=DO_TOPIC&URL_SECTION=201.html

Vermittlung von Bildung, die zu den Schwerpunkten der neuen Kulturpolitik des Landes Nordrhein-Westfalen gehört. Dass hierfür auch Geld zur Verfügung gestellt wird, ist eine notwendige Konsequenz der Hochschätzung der Kulturpolitik durch Regierung und Parlament: das Versprechen, den Kulturförderetat des Landes in dieser Legislaturperiode zu verdoppeln, wird Schritt für Schritt mit je zwanzigprozentiger Erhöhung in den Haushaltsjahren umgesetzt.

Wir setzen auf die kreativen Potenziale junger Menschen auch für die wissenschaftliche, technische und wirtschaftliche

Entwicklung des Landes. Diese Potenziale werden am ehesten ausgebildet durch die Beschäftigung mit Kunst und im Falle der Musik mit musikalischer Praxis. Innovation kann dann auch aus der Beschäftigung mit den Welten der Musik – mit der Vielfalt der europäischen Musiktraditionen, den internationalen Tendenzen ebenso wie mit fremden Klängen entstehen: in der Rezeption des Anderen kann alternatives Denken geweckt werden. Die Begründung für den Schutz der Musik liegt aber nicht zuerst in solchen Sekundärargumenten: vor allem sind es die Kräfte der Musik selbst, die menschliches Leben reicher machen. Beat Santschi formuliert: „Die Menschen haben seit Jahrtausenden ihr kreatives Potenzial zur Erweiterung der kulturellen Vielfalt eingesetzt. Das Ergebnis all dieser Anstrengungen ist die phantastische, höchst stimulierende kulturelle Landschaft, die heute den Globus überzieht. Allein schon aus Respekt vor unseren Vorfahren und insbesondere für unsere Kinder und die zukünftigen Generationen sind wir verpflichtet, die bestehende kulturelle Vielfalt zu bewahren und ihre Weiterentwicklung mit allen Mitteln zu fördern.“ Auf der Internationalität der europäischen Musik zu bestehen und sie weltweit zu vermitteln, bedeutet nicht kulturelle Hegemonie, sondern Wahrung der Pluralität. Der Schutz dieser Vielfalt und die Bewahrung des Reichtums weisen immer auch die neuen Wege zu bislang „Unerhörtem“.

Thomas Sternberg ist Mitglied des Landtags Nordrhein-Westfalen und Kulturpolitischer Sprecher der CDU-Fraktion. Er lehrt er als Honorarprofessor Kunst und Liturgie an der Universität Münster.

Die Völkerrechtsexpertin Sabine von Schorlemer, Rechtsberaterin des Auswärtigen Amtes und Mitglied der UNESCO-Expertengruppe zur Ausarbeitung der Konvention zur Kulturellen Vielfalt, stellt in ihrem Thesenpapier erste Schritte für die internationale Förderung der Nord-Süd-Kooperation auf der Basis des Übereinkommens bis 2010 vor. Die Artikel 12-18 der Konvention sind erste Bausteine dafür. Eine deutlich erhöhte Zahl von Ratifizierungen ist für die weltweite Umsetzung der Konvention und eine umfassende Entwicklungszusammenarbeit entscheidend. Hierbei spielen das UNESCO-Sekretariat als clearing house und capacity builder und die UNESCO-Nationalkommissionen als kompetente Partner vor Ort und vorzugsweise auch Kontaktstelle für die Konvention (Art. 9) eine wichtige Rolle. Eine besondere Verantwortung für die erfolgreiche Umsetzung im Feld der internationalen Zusammenarbeit liegt aber auch bei den Regierungen der Entwicklungsländer selbst (Süd-Süd- sowie Nord-Süd-Süd-Kooperation).

Sabine von Schorlemer – Professeur en droit international, conseillère juridique du Ministère fédéral des Affaires étrangères et membre du groupe d’experts de l’UNESCO pour établir la Convention – présente dans sa thèse des premières étapes de la promotion internationale de la coopération nord-sud sur la base de la Convention jusqu’en 2010. Les articles 12-18 en sont les pierres de fondation. Un nombre clairement plus élevé des ratifications est décisif pour une mise en œuvre géographiquement équilibrée et une coopération de développement générale. Outre son rôle du secrétariat de l’UNESCO en tant que clearing house et capacity builder, les Commissions nationales de l’UNESCO en tant que partenaires compétents sur place et de préférence en tant que point de contact pour la Convention (Art. 9), la responsabilité d’une implémentation réussie dans le domaine de la coopération internationale incombe également aux gouvernements des pays en voie de développement (coopération sud-sud et nord-sud-sud).

NORD-SÜD NORTH-SOUTH

Promoting International North-South Cooperation

in the Framework of the UNESCO Convention
on Cultural Diversity:
First Steps 2007 – 2010¹

Sabine von Schorlemer

1. The UNESCO Convention as a building block of international law in the area of development

The provisions on North-South cooperation, particularly Articles 12-18 of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, are a building block of international law in the area of development, pursuing the objective of overcoming development gaps and reducing dependence. Other key elements enshrined in the Convention include the Principle of Solidarity (Art. 2 [4]) and the Principle of Equal Dignity and Respect for All Cultures (Art. 2 [3]), alongside the dualism of economic and cultural development. The role of culture as an engine for sustainable development is now recognised worldwide.

2. The implementation of the UNESCO Convention in the light of the MDG Agenda

In the year 2000, the international community adopted the UN Millennium Development Goals (MDGs), committing itself to halve poverty worldwide and to construct a global development partnership between North and South. The decision to determinedly implement the 2005 UNESCO Convention may be able to make a contribution to achieving these objectives: On the one hand, greater cultural diversity requires the development of cultural capacities and the cultural economy in many countries, and a better balance in the trade in cultural goods and services. On the

¹ Notes prepared for the Conference: „Cultural Diversity – Europe’s Wealth. Bringing the UNESCO Convention to Life“

other, the provisions on North-South cooperation in the text reflect the goals of the Development Partnership agreed on in 2000 (MDG 8).

3. Swift ratification by the countries of the South

A number of Arab and African as well as Asian-Pacific countries in particular are not yet among the States Parties to the Convention. As the Director-General of UNESCO put it in his speech on the occasion of the Convention's entry into force on 18 March 2007: "Malheureusement, la répartition géographique des Etats Parties reste très déséquilibrée."² So that the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions develops into an important instrument also in practice, a timely and comprehensive ratification by all states and the corresponding awareness of parliamentarians, possibly within the realm of the Inter-Parliamentary Union (IPU), is necessary.

4. Regionally balanced composition of the Conference of Parties (COP)

The long-drawn-out ratification process in the South has a direct impact on the composition of the Conference of Parties. At the first COP, held at UNESCO headquarters in Paris on 18 – 20 June 2007, 56 parties were to be present, these being the only countries to have delivered their instruments of ratification by 20 March 2007 (i.e. three months prior to the close of the meeting). Other states, which are not yet States Parties to the Convention, may attend as observers. The COP has the responsibility not only to elect the 24 members of the Intergovernmental Committee and give it a mandate to pursue operational policies, but also to establish the International Fund for Cultural Diversity. This brings with it the danger that important decisions setting the course for the future will be taken now – without the due formal representation of the developing countries in the organs of the Convention. In our view, this makes it all the more important that efforts be made in coming years to ensure the regionally balanced composition of the COP, in order to avoid creating the impression that the UNESCO Convention is an instrument of the 'North'.

² "Unfortunately, the geographical distribution of the States Parties remains very unbalanced", speech of Mr K. Matsuura, Director-General of UNESCO on the occasion of the information meeting on the entry into force of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions with the Permanent Delegates and Observers on March 23 2007, p.2.

5. Appointment of cultural experts to the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions and consultation with developing countries

The protection and promotion of the diversity of cultural expressions requires the input of thorough expertise in a range of cultural fields. Therefore, in the appointment of members to the Intergovernmental Committee attention must be paid to achieving an appropriate geographical balance and ensuring the comprehensive involvement of experts. Because, as has been shown by the experience of the Intergovernmental Committee of the Convention for the Safeguarding of the Intangible Cultural Heritage (2003), governments tend to nominate diplomats or ministerial officials, and only a few qualified cultural experts. Henceforth, the Committee should make full use of its right under Article 23 [7] to invite individuals or organisations for consultation on specific issues. These should include representatives of developing countries.



Sabine von Schorlemer at the Essen Conference

6. Specifying the forms of international support through the Committee

One of the responsibilities of the Intergovernmental Committee is “to promote the objectives of this Convention and to encourage and monitor the implementation thereof” (Art. 23 [6a]). Here, though subject to the approval of policies by the COP, the Committee enjoys considerable room to manoeuvre in terms of the international support to be guaranteed. This could conceivably include the commissioning of studies and expert recommendations on specific aspects of protecting and promoting the diversity of cultural expressions in the countries of the South; in addition, these experts could focus on these countries or play a training role there. The provision of specialist knowledge and technical assistance are worthwhile forms of international support which should be applied as soon as possible.

7. Constitution of the International Fund for Cultural Diversity

So that the UNESCO Convention is not seen as a ‘eurocentric’ protectionist instrument and in order to avoid North-South polarisation in its application, it is essential that developed countries make appropriate financial contributions to the Fund and thereby express their international solidarity. The voluntary contributions to the Fund for Cultural Diversity (Art. 18) – which, contrary to the wishes of the developing countries, is to receive no compulsory contributions – are likely to be seen by many governments in the South as an acid test for the readiness not only to take the concerns of the South on cultural development seriously, but also to see the second pillar of the Convention (the ‘promotion’ of the diversity of cultural expressions) as being of equal importance to the first pillar (the ‘protection’ of the diversity of cultural expressions).

8. UNESCO’s contribution to the implementation of North-South cooperation

For UNESCO, the 2005 Convention represents an exemplary chance to breathe life into all five of the functions of the Organisation³ defined by the UNESCO Executive Board: prior to the drafting of the Convention, and particularly through the adoption of the Declaration on Cultural Diversity, UNESCO functioned as a (1) ‘laboratory of ideas’, setting appropriate strategies and policies; during the drafting stage (2003 – 2005) it took on a clear (2) ‘standard-setting’ function. In accordance with the provisions of the Convention, UNESCO will function in future as a (3) ‘clearing house’ under the terms of Art. 19 [2] and [3], facilitating the collection, analysis and dissemination of all relevant information, statistics and best practices, as well as establishing a data bank on different sectors and organisations. In line with its function

What does the Convention mean to me?

« Je suis très attaché au thème de la conférence et mon pays figure parmi les premiers signataires de la Convention sur la protection et la promotion de la diversité des expressions culturelles. »

Cheik Oumar Sissoko,
Ministre de la Culture, Mali

as a (4) ‘capacity builder’, UNESCO shall also be involved in capacity building in the member states on the basis of Art. 19 [4], placing emphasis on establishing partnerships between the public and private sectors and with non-profit organisations. As part of the restructuring of the

³ Presentation 34 C/4 and 34 C/5 UNESCO Education Sector, IBE Council, January 2007.

cultural sector, the UNESCO Secretariat – as an organ of the Convention – shall be brought into closer contact with the programme of the Global Alliance for Cultural Diversity, founded by UNESCO in 2002, and is in the future to work together with the International Fund as an operational mechanism for the development of cultural industries. If it is successful in so doing, and if UNESCO's efforts show clear and measurable effect, UNESCO could finally fulfil its programmed function as a (5) 'catalyst for international cooperation'.

9. The role of the National Commissions for UNESCO in capacity building

According to Art. 11 of the Convention, the fundamental role of civil society is recognized for the implementation process. The hidden potential of the National Commissions for capacity building in the cultural sector is also immense, also in the countries of the South. This is all the truer in countries where UNESCO itself is not represented. The precondition for this, however, is that the National Commissions extend their operating capacities, continue to build networks with one another, and receive appropriate support through these networks.⁴ In order to allow the National Commissions to assume a leading role in implementing the provisions of the UNESCO Convention, including in the area of North-South cooperation, it would be advisable to name them official national points of contact (Articles 9 and 28), as recently done by Germany. Subsequently, they have the task of supervising the exchange of information with regard to the Convention. In particular, they could initiate consultation procedures and new partnerships at regional, national and local level, as well as contributing to the implementation or evaluation of the Convention.

10. Active contribution of developing countries

Future development will also depend on the attitudes of developing countries towards further investment and trade agreements. As regional and bilateral trade and investment agreements could render the aims and principles of the UNESCO Convention meaningless, it is important for the governments of the South to recognise the full impact and scope of their policies and to receive adequate legal counselling (for instance by UNCTAD). Concessions in the telecommunications sector and e-commerce could have often irreversible effects on audiovisual services or music industries. At the national level, developing countries should thus make full use of

⁴ C.f. UNESCO, Draft Medium Term Strategy. 2002-2007. Contributing to Peace and Human Development in an Era of Globalization through Education, the Sciences, Culture and Communication , UNESCO Doc 31 C/4 (2002), # 37; UNESCO, Draft Medium Term Strategy. 2008-2013, UNESCO Doc 34 C/4 (2007), # 133.

their rights under Art. 6 and adopt measures aimed at protecting and promoting the diversity of cultural expressions within it territory, “as a model for the development of their cultural policies” (INCD, Dakar Declaration). The next steps in implementing the Convention in the developing countries include (among others): the definition and consolidation of local cultural industries, particularly among small and medium-sized enterprises; access of artists and businesses to financing and technology; the development of entrepreneurship and other capacities, including awareness-raising and legal information; the creation of a reliable and transparent legislative and political framework within which businesses and artists can develop; the creation of new Public-Private Partnerships (PPPs) and the development of networks and exchange programmes; the strengthening of institutions (e.g. NGOs) and infrastructure (‘capacity building’), as well as an improvement in electronic communications.

11. Partnerships and co-production agreements: No substitute for Official Development Aid (ODA) and cultural development agreements

As they provide foreign cultural workers with access to resources under the same conditions as nationals, co-production agreements tend to be attractive for the countries of the South. Experience shows, however, that the majority of these agreements are not signed with LDCs, but rather with countries whose markets appear promising for business.⁵ Furthermore, as shown by a study from UNCTAD⁶, the contractual requirements imposed on equal treatment with nationals tend to be extremely stringent. The same is true of partnerships between governments and the private sector: such agreements can be helpful to developing countries in raising the capital they need to invest in domestic cultural industries and to gain access to expertise and knowledge. However, “(...) public-private partnerships have limits. While they are good-will gestures and have symbolic value, their contribution to necessary funding is likely to be very modest.”⁷

Appropriate development financing from the public sector is required in parallel with or in preparation for the establishment of partnerships and co-production agreements

5 For example, Germany has signed co-production agreements with Australia, Brazil, India, Israel, Canada, New Zealand, Switzerland, South Africa and a number of EU countries; negotiations have been under way since 2004 with Argentina, Ireland, Korea, Poland, Russia and Hungary.

6 Study Prepared for UNCTAD XI, High-level Panel on Creative Industries and Development, 13 June 2004, São Paulo, Brazil, by Verena Wiedemann, “Promoting Creative Industries: Public Policies in Support of Film, Music and Broadcasting in Developing Economies” (June 2004), p. 41 ff.

7 Idem p. 44.

(e.g. situation assessment; analysis of needs; feasibility studies for strengthening local and regional markets, Art. 14 [a,d]). Furthermore, the focusing of efforts on the neediest countries (LDCs) and groups (e.g. artists in rural areas) shall be a decisive factor. Moreover, the aims of the Convention, such as the facilitation of cultural exchange with developing countries by preferential treatment (Art. 16), are also to be consistently promoted in other international arenas (Art. 21), for instance in the scope of the Partnership Agreements between the members of the ACP group of states and the European Community (Cotonou Agreement).

12. Preferential treatment

Art. 16, which sets forth that developed countries shall facilitate cultural exchanges with developing countries by granting preferential treatment through the appropriate frameworks, is of paramount importance to the implementation of the Convention. The measures mentioned are based on the principle of positive discrimination which is an exception from the rule of non-discrimination generally applicable in international law (e.g. WTO). It is important to note that the provision contains stronger wording than other articles of international cooperation in the Convention (“shall endeavour” in Art. 12, 13, 14; “shall encourage” in Art. 15). However, Art. 16 is not to be interpreted as an obligation of result. In practice developed countries will have a broad margin of discretion in respect to the preferential action they may wish to take. As the preferential treatment will be granted through the “appropriate institutional and legal framework” (e.g. GATT; GATS; Economic Partnership Agreements; Free Trade Agreements) developing countries are partners to developed countries in these fora, empowered to negotiate preferential treatment as a right under Art. 16, not just as a concession.

What does the Convention mean to me?

„... am Entstehen eines völkerrechtlichen Übereinkommens beteiligt zu sein – über den Entwurf der Präambel und der ersten Artikel, die Tätigkeit als Rechberaterin in der deutschen Regierungsdelegation, bis hin zur Ratifizierung – ist zweifelsohne ein einzigartiges Erlebnis im Leben einer Völkerrechtlerin, für das ich dankbar bin.“

*Sabine von Schorlemer,
TU Dresden, Deutschland*

13. Controversy: Freedom of movement for artists and cultural workers

Experience with the implementation of the GATS has shown that states demonstrate extreme reluctance towards entering into commitments allowing market access to natural persons as service providers.⁸ Similarly, during the negotiations on the 2005 UNESCO Convention, the industrialised nations made it clear no new rights would be granted: although the creative work of artists from developing countries should be supported and their mobility facilitated, this is to take place only ‘to the extent possible’ (Art. 14 [a, v]). Artists, cultural workers and others active in the cultural sector should be given preferential treatment, but only within the ‘appropriate institutional and legal frameworks’ (Art. 16).

In the meantime, ambitious calls have been made on bodies such as the EU to introduce a ‘cultural passport’, giving artists and other cultural workers from ACP states easier access to the EU and granting them equal rights to EU citizens (with regard to remuneration for cultural services).⁹ Such calls make it clear that many LDCs have pinned their hopes on achieving greater mobility for their artists and cultural workers, whom they rightly see as an important resource for their cultural and economic development.

14. South-South cooperation as a platform for implementing the UNESCO Convention

Within the framework of development cooperation, greater advantage should be drawn from the potential of South-South cooperation. The UNESCO Convention stresses the need for a strengthening of regional cooperation and for the creation of viable regional markets (Art. 12; Art. 14 [a, iii]). Also, to the extent that the mobility of artists from developing countries is to be facilitated (Art. 14 [a, v]), aspects of cooperation between the countries of the South could have a role to play.

The UNESCO Convention also presents the chance to develop new prototype projects in the regions of the South, thus furthering the protection and promotion of the diversity of cultural expressions in the Southern dimension.

⁸ GATS Art. I (2) d) “(...) presence of natural persons of a Member in the territory of any other member”

⁹ c.f. Yvon Thiec, Reseau International pour la diversité culturelle, 2^{ème} Réunion des ministres ACP de la Culture, Santo Domingo, République Dominicaine, 11. – 13.10.2006 « Document de Base », Ratification (Oct. 2006), p. 9.

15. Sensitivity towards traditional cultural expressions

The 2005 UNESCO Convention recognises traditional knowledge as “a source of intangible and material wealth, and in particular the knowledge systems of indigenous peoples” (Preamble, paragraph 9). It simultaneously covers the practices of indigenous groups and local communities – as does the Convention on the Intangible Cultural Heritage, which entered into force in April 2006. Traditional knowledge plays an important role in many developing countries. When aspects of this knowledge are commercialised – for example when this knowledge is harnessed in the creation of new sources of income, or when cultural and creative industries appropriate the cultural expressions of local communities and the wealth of their values and symbols – indigenous peoples and members of local communities can be deeply hurt.

Measures such as the strengthening of cultural and creative industries must not thus been seen from a purely economic perspective – they must always show respect for cultural diversity.¹⁰ Neither may the value of traditional cultural expression be reduced to economic profit. An ‘over-economisation’ is to be avoided at all costs.

Prof. Dr. Dr. Sabine von Schorlemer holds the Chair of Public International Law, Law of the EU and International Relations at the Technical University of Dresden. Since 2006 she is chairperson of the Development and Peace Foundation [Stiftung Entwicklung und Frieden]. She has been a member of UNESCO’s expert group for drafting the Convention (2003/04) and negotiated for the German government in Paris (2004/05). In 2007 UNESCO General-Director Matsuura nominated her for the First Meeting of Experts on International Cooperation, Madrid, 10 – 12 July 2007.

Translation: Peter Shepperson

¹⁰ As formulated by Christoph Beat Graber; Martin A. Girsberger, Traditional Knowledge at the International Level: Current Approaches and Proposals for a Bigger Picture that Includes Cultural Diversity, in: J. Schmid/H. Seiler (Eds.), Recht des ländlichen Raums, Festgabe für Paul Richli zum 60. Geburtstag (Zürich 2006), pp. 243-282 (28 f.): “Finding the right balance between the respect for religious feelings of indigenous communities on the one hand, and endeavors fostering poor people’s ability to using [sic] their cultural heritage as a source of income on the other hand, proves to be very difficult.”

Rasmané Ouedraogo, Generalsekretär der afrikanischen Koalitionen für Kulturelle Vielfalt und seit September 2007 auch Präsident der Internationalen Föderation der Koalitionen für Kulturelle Vielfalt, thematisiert Perspektiven für die Kooperation zwischen Afrika und Europa: Der Aktionsplan von Dakar zur Entwicklung der Kulturwirtschaft in Afrika (1992) soll für die Umsetzung der Konvention in Afrika genutzt werden. Die Mobilität von Künstlern und der Zugang kultureller Güter und Dienstleistungen aus Entwicklungsländern zu europäischen Märkten können durch völkerrechtliche Übereinkommen erleichtert werden. Neben der Stärkung der Nord-Süd-Beziehungen müssen auch Süd-Süd-Partnerschaften gefördert werden.

Rasmané Ouedraogo, secretary general of the African Coalition for Cultural Diversity and since September 2007 also president of the International Federation of the Coalitions for Cultural Diversity, discusses perspectives regarding the cooperation between Africa and Europe: The Dakar Action Plan on Cultural Industries in Africa (1992) is to be used actively with regard to the implementation of the Convention in Africa. International agreements can facilitate the mobility of artists and the access of cultural goods and services from developing countries to European markets. In addition to North-South relations, South-South partnerships ought to be strengthened.

Dans le monde entier

Coopération Nord-Sud et politique commerciale : Afrique

Rasmané Ouedraogo

Introduction/rappel

Le 18 mars 2007, la Communauté Internationale s'est conviée en des noces d'une portée particulière, des noces célébrées dans une allégresse légitime, celles qui ont marqué l'entrée en vigueur de la Convention de l'UNESCO pour la protection et la promotion de la diversité des expressions culturelles. Cette Convention, adoptée par 148 Etats le 20 octobre 2005 vient ainsi asseoir en droit, la liberté des Etats d'élaborer librement leurs politiques culturelles, dans le respect des droits de l'homme et des libertés individuelles et collectives. Fruit de luttes âpres, de confrontations identitaires et d'affrontements civilisationnels, la Convention de l'UNESCO fait suite à celle portant sur les produits faisant l'objet de trafic illicite de 1970, celle relative au patrimoine mondial naturel et culturel de 1972, la Déclaration universelle sur la diversité culturelle de 2001 et la Convention sur le patrimoine immatériel de 2003.

Dans le même temps, l'Afrique, zone à laquelle j'ai l'honneur d'appartenir tout au moins culturellement et au nom de laquelle je m'exprime à engager séparément ou conjointement avec ses partenaires un processus de réflexions et d'affirmation des volontés. Je me propose là de vous faire cas de quelques unes d'entre elles.

L'Organisation de l'Unité Africaine (OUA) aujourd'hui Union Africaine (UA), organe politique du continent africain entreprend en 1970, en coopération avec l'UNESCO la sensibilisation et l'alerte des Etats membres sur les aspects positifs de la dimension culturelle du développement, ce qui a abouti à l'organisation d'une conférence intergouvernementale sur les politiques culturelles du 27 novembre au 6 décembre 1975 à Accra au Ghana. L'année qui suit, soit en 1976, l'Afrique adopte sa Charte culturelle et crée simultanément le Fonds culturel africain de même qu'elle institue la Conférence des ministres africains de la culture. Toujours dans son rôle de catalyseur et de réservoir d'idées, l'UNESCO lance en relation avec l'OUA, un

What does the Convention mean to me?

“The Convention means a move towards a more creative and inclusive world.”

*Edna dos Santos Duisenberg,
UNCTAD/Geneva, Brazil*

projet de « recherche comparative », en collaboration avec les institutions nationales et internationales, aussi bien publiques que privées sur la place et le rôle des industries culturelles dans le développement

culturel des sociétés. Tirant leçon des conclusions des travaux de la conférence de Monrovia en 1979 sur les perspectives futures du développement de l’Afrique en 2000, les Etats africains tirent la sonnette d’alarme sur les « résultats négatifs des stratégies de développement adoptées par la plupart des pays », du fait que ces stratégies avaient été en contradiction avec la création d’un environnement matérielle et culturel propice à l’épanouissement et à la participation créatrice et s’engagent à œuvrer pour que les politiques de développement reflètent comme il se doit, l’identité socio-culturelle africaine. Cette idée est reprise lors des travaux sur le programme prioritaire pour le redressement économique de l’Afrique en 1985 à Addis Abeba par les Chefs d’Etats qui ont déploré « l’incapacité des pays africains de faire du développement un processus interne et d’assurer un développement auto-entretenu », tout en faisant observer que la seule voie encore ouverte à l’Afrique était « d’élaborer les politiques et stratégies nécessaires, fondées sur ses propres traditions ».

De ces travaux et d’autres qui ont suivi, notamment les réunions régionales sur les industries culturelles tenues à Conakry en République de Guinée en 1985, Harare en 1988, Tananarive en 1989 et Nairobi en 1990, les objectifs suivants ont été spécifiés :

- définir et identifier l’importance des industries culturelles et étudier celles concernant l’Afrique,
- sensibiliser les dirigeants et les décideurs africains ainsi que les institutions de développement sur la dimension économique des industries culturelles, les enjeux et défis que constituent ces produits et services qui sont de nature particulière,
- entreprendre une réflexion commune sur les questions suivantes : l’importation et la consommation des produits culturels étrangers en Afrique, l’organisation de la production et de la commercialisation de la production africaine et la pénétration effective des marchés africains, l’amélioration de la circulation des produits culturels en Afrique et l’organisation du marché africain.

C'est à dessin que je me suis étendu sur la participation de l'Afrique au débat sur la diversité culturelle. L'Afrique, fragilisée par toutes sortes de spoliations, notamment culturelles a très tôt compris l'impérieuse nécessité de protéger et de promouvoir sa culture et celle des autres pour en faire un outil de développement.

Pour aborder le thème objet de nos présentes, je me suis, messdames et messieurs, amusé à remplacer Afrique par le mot Europe qui y figure. Ainsi j'obtiens : la diversité culturelle – la richesse de l'Afrique. Faire vivre la Convention. Et ceci va avec tous les autres continents ou pays, tant le thème est pertinent et actuel. Il est je le crois, une invite à nous approprier de la Convention et surtout d'envisager des mesures d'application

audacieuses, à la hauteur des espoirs que cette même Convention a fait naître en chacun de nous, des nos pays et de nos organisations et institutions culturelles.

Au sujet de la Convention, Monsieur Koïchiro Matsuura, Directeur général de l'UNESCO a dit et je le cite : «elle se démarque des autres en ce qu'elle est avant tout dédiée à la circulation des activités, biens et services culturels, outils contemporains de diffusion de la culture».

L'Afrique peut alors tirer une certaine fierté, elle qui déjà en 1992 a adopté un plan d'action pour le développement des industries culturelles endogène en Afrique dans la perspective de la création d'un marché culturel africain que d'aucuns appellent Le plan d'action de Dakar 1992. Que dit ce plan ?

What does the Convention mean to me?

« La Convention représente d'abord deux années de ma vie, passées dans les couloirs, bureaux et salles de réunions du Secrétariat général de l'UNESCO à Paris. Puis, elle marque un tournant définitif dans ma carrière, puisqu'elle symbolise maintenant la « double nature » de l'expertise que j'ai développée au cours des dix dernières années. Cette expertise, qui fut d'abord fondée sur une connaissance approfondie du système commercial multilatéral, a graduellement intégré la dimension culturelle des échanges et de la mondialisation, pour finalement s'étendre à la protection et à la promotion des expressions culturelles. Cela explique le fait que je sois aujourd'hui à la fois professeur de droit international économique, et de droit international de la culture à la Faculté de Droit de l'Université Laval à Québec. »

Véronique Guèvremont,
Université de Laval, Canada

Le plan d'action de Dakar 1992

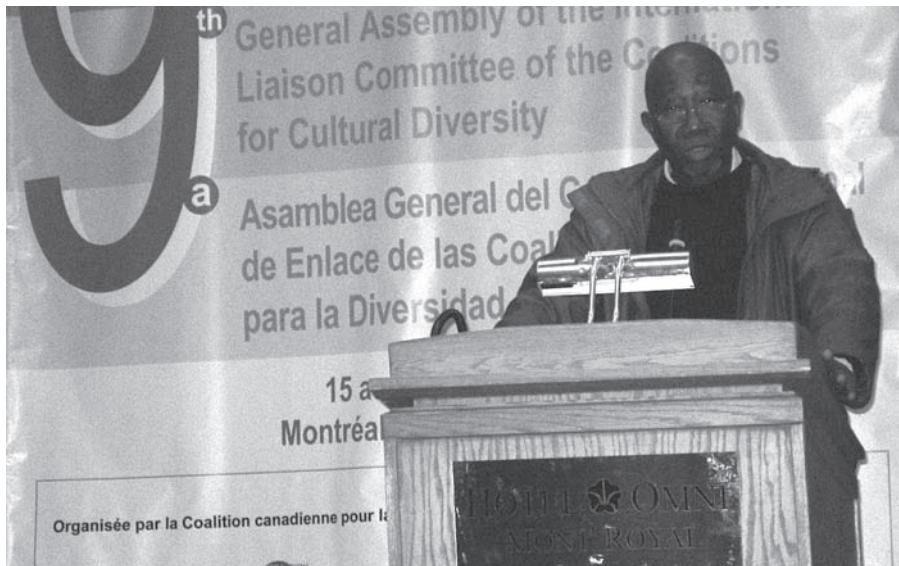
Le plan d'action de Dakar 1992 a pour objectif :

- convaincre les décideurs du potentiel des industries culturelles en vue de les intégrer aux stratégies de développement ;
- créer un marché commun culturel africain et développer la coopération interafricaine ;
- renforcer le secteur privé ;
- développer la coopération Nord-Sud de même que la coopération Sud-Sud ainsi que le partenariat ;
- promouvoir l'organisation et la protection des créateurs.

Il a pour stratégie la promotion et le développement progressif de ce qui existe déjà en adoptant une approche réaliste, tenant compte des ressources disponibles et en améliorant les méthodes d'informations, d'organisation, de gestion et le développement des réseaux de coopération. Ce développement progressif pourrait également se faire grâce au déploiement de moyens et la prise d'initiatives dans le cadre d'effort coordonné de la part des organisations concernées qu'elles soient publiques ou privée et ce aux niveaux national, sous régional, régional, panafricain et international.

Des mesures importantes sont préconisées. Il s'agit notamment de :

- l'évaluation de la situation actuelle sur la base de données collectées et des enquêtes à cet effet sur :
 1. les organisations, structures et sociétés s'occupant de la production et de la diffusion des biens et services culturels pays par pays, secteur par secteur ;
 2. les intellectuels, artistes, créateurs, artisans et autres spécialistes concernés ainsi que la qualité et le volume des biens produits, commercialisés, exportés et importés ;
- créer ou réactualiser les banques de données sur les industries culturelles aux plans nationaux, sous régional, régional et panafricain ;
- créer des réseaux spécialisés dans la production, la commercialisation et la diffusion des biens culturels de même que dans le domaine de la recherche et de l'information en vue de développer la coopération et la communication entre ceux qui ont des préoccupations communes dans différents pays et régions ;
- organiser des forums destinés à informer les promoteurs sur les perspectives d'investissement dans les secteurs culturels en Afrique ;



Rasmané Ouedraogo at the Meeting of the Coalitions for Cultural Diversity in Montreal, March 2007

- entreprendre des études approfondies sur les obstacles (économiques, politiques, fiscaux, juridiques, culturels etc.) ;
- créer des départements chargés du développement culturel au sein des institutions régionales d'intégration économique et inclure dans leurs protocoles des clauses favorables à la circulation des biens culturels, des créateurs et des œuvres culturelles ainsi que des dispositions relatives à l'annulation partielle ou totale des taxes sur les œuvres culturelles ;
- inventorier les potentialités économiques et culturelles favorables au développement des industries culturelles par :
 1. des études de marchés aux niveaux national et international ;
 2. des études de rentabilité des investissements dans les différents domaines en indiquant les ressources qui peuvent être générées et les emplois qui peuvent être créés à partir de ces investissements.
- Analyser les politiques, dispositions législatives et autres règlements affectant les œuvres de création de même que la production, la diffusion, l'exportation et l'importation des biens culturels en vue de les adapter aux besoins du marché commun culturel africain ;

- Elaborer des projets d'industries culturelles concrets et économiquement viables en vue de les soumettre aux agences nationales ou internationales de financement, aux organisations publiques ou privées et aux organismes de coopération ou d'aide multilatéral ;
- Créer des forums d'échanges d'idées ainsi que des interactions entre les décideurs, les planificateurs, ceux chargés de politiques de développement ou des investissements privés d'une part, et ceux chargés de l'élaboration des politiques et des projets culturels, les créateurs, les représentant des différents groupes professionnels et les autres groupes concernés d'autre part, afin que les uns et les autres puissent saisir les objectifs, les aspirations et les possibilités qu'offrent leurs actions collectives ;
- Coordonner les politiques dans les domaines de la culture des langues, de l'éducation et de la communication en vue de promouvoir le développement endogène de la culture africaine ;
- Coordonner les politiques culturelles, sociales et économiques de même que les politiques appliquées en matière de développement urbain et rural, en vue de promouvoir et faciliter l'accès et la participation de la population aux activités culturelles ainsi que la consommation de biens culturels de qualité ;
- Créer des infrastructures de formation afin de promouvoir le professionnalisme dans toutes les activités de production et améliorer la formation des artistes créateurs et interprètes de même que celle des techniciens et agents de conception, d'exécution et de gestion des projets culturels, y compris ceux de la commercialisation des biens et services culturels et ceux chargés de l'entretien du matériel ;
- Améliorer et moderniser les technologies et les outils utilisés ainsi que les méthodes et les circuits de production et de distribution des biens et services culturels ;
- Améliorer et contrôler l'authenticité des produits tout en augmentant le volume de la production ;
- Promouvoir la recherche, l'innovation et la créativité ainsi que l'utilisation de nouvelles formes d'expression et l'avènement de nouveaux produits originaux commercialisables, tout en s'assurant qu'ils sont le fruit du génie culturel africain ;
- Garantir la liberté d'expression des artistes, créateurs et interprètes ;
- Améliorer le statut de l'artiste en lui garantissant les conditions juridiques et économiques nécessaires à l'exercice de sa profession et en lui garantissant aussi la protection du droit d'auteur par la lutte contre la piraterie ;

- Encourager la création de groupements et associations de créateurs et de professionnels des industries culturelles en vue de les amener à mieux assurer la protection de leurs droits et de leurs professions ;

Bien entendu, ces mesures connaissent une spécification secteur par secteur, qu'il soit du secteur musique, audiovisuel, mass média et arts du spectacle, du secteur des industries de l'édition et de l'impression, du secteur de l'artisanat et des œuvres de la créativité endogène, ou enfin du secteur du droit d'auteur et du piratage.

J'ai choisi d'être exhaustif pour indiquer en quoi le plan d'action de Dakar 1992 et aujourd'hui la Convention de l'UNESCO ouvrent des perspectives de coopération entre l'Afrique et l'Europe et le reste du monde. Le plan d'action de Dakar a le mérite d'exister et réfléchi déjà en termes de mesures d'application de la Convention.

Rasmané Ouedraogo est secrétaire général des coalitions africaines pour la diversité culturelle. Il est d'origine de Burkina Faso. Il était nommé président de la fédération internationale des coalitions pour la diversité culturelle, fondé en Septembre 2007 à Seville.

Die chilenische Staatssekretärin für Kultur, María Eliana Arntz Bustos, beschreibt in ihrem Beitrag lateinamerikanische Perspektiven und Erwartungen, die an die UNESCO-Konvention geknüpft sind. Sie zeigt auf, dass es eine Vielfalt von politischen Maßnahmen zum Schutz und zur Förderung der kulturellen Vielfalt geben wird. Die Interessen der Entwicklungsländer müssen stärker berücksichtigt werden, zum Beispiel durch die Unterstützung der Kulturindustrien in Lateinamerika gegenüber Freihandelsabkommen. Die Debatte über kulturelle Vielfalt muss weitergeführt werden, um einen sozio-ökonomischen Dialog jenseits der kulturellen Sphäre im engeren Sinne, also auch mit der Weltorganisation für geistiges Eigentum (WIPO) und der Welthandelsorganisation (WTO), in Gang zu bringen.

The Chilean Undersecretary for Culture, María Eliana Arntz Bustos, depicts in her contribution Latin-American perspectives and expectations with regard to the UNESCO Convention. She points out that there will be a variety of political activities for the protection and promotion of cultural diversity. In this respect, the interests of less and least developed countries must be taken into stronger account, inter alia by protecting the cultural industries of Latin America against free trade agreements. The author emphasises that the debate on cultural diversity must be carried on in order to initiate a socio-economic dialogue that reaches beyond the cultural sphere in the narrow sense and succeeds to address also the World Intellectual Property Organization (WIPO) and the World Trade Organization (WTO).

Talk around the World – Talk around Europe:

Perspectivas latinoamericanas¹

María Eliana Arntz Bustos

Es para mí muy grato tomar parte hoy, en nombre del Consejo Nacional de la Cultura y las Artes de Chile, en esta importante cita internacional, habiendo pasado sólo un mes y algunos días de estar ya vigente la Convención para la Protección y Promoción de la Diversidad de las Expresiones Culturales de UNESCO, cuestión que muchos imaginaban difícil de ocurrir, pero que hoy ciertamente es una realidad.

Como reiteradamente se ha dicho en este encuentro, la Convención establece una regla fundamental en el orden internacional: reconoce y reafirma a cada uno de los Estados Miembros su derecho soberano a tener sus propias políticas culturales.

Esto, que hoy nos puede parecer obvio, es un triunfo para todos aquellos que con mayor o menor intensidad creímos que era posible contar con un instrumento jurídico de derecho internacional que pusiera a la cultura, y a sus instrumentos – las políticas culturales de promoción y protección-, a lo menos en un nivel similar y no menos legítimo que los principios y reglas de la libertad de comercio, que con su complejo sistema de derechos y obligaciones condicionan la acción cotidiana de nuestros Estados.

Latinoamérica y su contexto

Latinoamérica tiene una diversidad de expresiones culturales fuerte y sólida. Las dimensiones físicas y culturales del legado de nuestros pueblos originarios, que habitaron desde América del Norte hasta las zonas más extremas de la Patagonia en América del Sur, no permiten sensatamente ignorar su existencia y su importancia en el mundo pasado y su incommensurable influencia en el mundo de hoy. De los Aztecas a los Mayas, de los Incas a los Mapuches, sin contar con la riqueza étnica del Amazonas y sus aún desconocidas facetas, nutren a nuestras tierras de una identidad propia, de un universo cultural permanente, profundamente diverso y repleto de

¹ Discurso de la Subdirectora Nacional del Consejo Nacional de la Cultura y las Artes. María Eliana Arntz Bustos durante la conferencia de Essen, Viernes, 27 April, 2007.

manifestaciones que dan cuenta de las particulares visiones del cosmos existentes. Lamentablemente, las debilidades de los sistemas económicos de nuestros países y las deficientes estructuras institucionales golpeadas casi al unísono y por más de 30 años en muchos casos, por feroces dictaduras o gobiernos autoritarios, no nos permiten dar cuenta como quisiéramos de ese vasto y rico universo cultural. Por ello, para nosotros la cultura no es un elemento vinculado solamente al placer estético, el análisis sociológico o antropológico. No, para nosotros la cultura es un elemento central en el camino propio al desarrollo. Cultura para el desarrollo, es éste el eje que nos ocupa y al cual nos vamos a referir hoy. En efecto, la Convención sobre la Protección y Promoción de la Diversidad de las Expresiones Culturales y su implementación, pueden constituir un espacio propicio para relaciones equilibradas entre la realidad de los países desarrollados con fuerte vocación cultural, como son los Estados miembros de la Unión Europea, y la de aquellos países en desarrollo, como Chile o nuestros pares latinoamericanos. Como comprenderán, no es posible intentar ilustrar la diversa realidad latinoamericana, pero creemos que puede aportar la referencia a algunas características del proceso chileno.

Chile y las características de sus políticas culturales

El “apagón cultural” es la expresión acuñada durante los años de dictadura militar que identificó a una política que intencionalmente fue dirigida a inhibir la creación artística y el desarrollo de expresiones culturales, a través de la censura, la falta de programas de fomento y a la fuerte represión a que fueron sometidos nuestros artistas y creadores. De allí, que el retorno a la democracia, requirió de una acción pública directa destinada a restaurar la escena cultural chilena. Para ello, se crearon una serie de fondos públicos de fomento a la creación artística y cultural, que en su primera década de implementación significó pasar, por ejemplo, de un estreno al año en materia cinematográfica a los catorce que se realizan actualmente, y, a la duplicación de las producciones de artes escénicas.

A partir del año 2000, podemos identificar una segunda fase en el desarrollo de nuestras políticas culturales, caracterizada por la creación de una institucionalidad cultural gubernamental, el establecimiento de políticas estatales de fomento a la creación artística-cultural; el resguardo y la difusión del patrimonio cultural, buscando, al mismo tiempo, fomentar y garantizar el acceso de la ciudadanía a todo aquello que hemos sido capaces de crear. En efecto, recién en el año 2003 se crea el Consejo Nacional de la Cultura y las Artes, nuestro Ministerio de Cultura, el cual, conforme a su concepción de órgano colectivo con alta representación de la sociedad civil, diseña y define las políticas y programas del desarrollo cultural del país. Asimismo,



Danielle Gattegno-Mazzonis and María Eliana Arntz Bustos at the Essen Conference

esta estructura se replica en algunas de las más importantes disciplinas artísticas, donde existen consejos especializados y representativos de cada sector, quienes, junto con proponer políticas culturales específicas a sus especialidades, convocan anualmente a concursos públicos y asignan los recursos públicos de fomento que el Estado de Chile considera cada año en su presupuesto, destinándolos principalmente al financiamiento de proyectos, programas y acciones de apoyo a la creación, fomentos a las industrias y facilitación del acceso. En la actualidad contamos con tres consejos sectoriales: El Consejo Nacional del Libro y la Lectura, el Consejo de Fomento de la Música Nacional y el Consejo Audiovisual. Con esta institucionalidad, sus políticas y sus respectivos instrumentos de inversión y fomento ciertamente estamos mejor que ayer, pero, como bien sabemos, esto no es suficiente.

Como muchos de ustedes conocerán o algo habrán oído decir, Chile realizó este proceso de fomento y protección de sus expresiones artísticas y culturales de forma paralela – pero ciertamente no equivalente en fuerzas y recursos – a un profundo proceso de apertura comercial que ha destacado a nuestro país y su economía. En esta dualidad de procesos se sucedieron en realidad muy pocos cruces o puntos de inflexión. Por mucho tiempo nadie puso en duda el derecho de nuestro país de

sostener una política de subsidios fiscales en materia cultural, una herramienta hasta ese momento (estoy hablando de fines del siglo XX) bastante inocua, si es posible denominarla de esa manera. Sin embargo, esta modalidad se ve cuestionada cuando se inició la última etapa de las negociaciones que llevaron a la firma de un Tratado de Libre Comercio con los Estados Unidos, a principios de este siglo, donde uno de nuestros principales socios comerciales planteó derechamente la eliminación de cualquier sistema de incentivos o subsidios que significaran barreras artificiales a la libre circulación de bienes, incluyendo por cierto, los bienes y servicios de carácter cultural. En este escenario y fuertemente compelidos por las organizaciones civiles organizadas bajo el alero de la Coalición Chilena para la Diversidad Cultural, quienes desde el primer minuto señalaron la importancia de mantener fuera de la lógica del mercado a nuestras más diversas expresiones culturales, el Gobierno de Chile logró, contra toda evidencia, incorporar una reserva cultural en dicho tratado. No se logró una excepción cultural, como era el anhelo de muchos, pero sí se logró mantener una esfera de resguardo a nuestras políticas culturales. Este esfuerzo ha servido de base a otros países de nuestras latitudes que se han visto enfrentados a negociaciones de esta naturaleza, con dispares resultados cabe señalar.

Con la Unión Europea el proceso fue distinto. La acción decidida de sus estados miembros de instalar el concepto de “excepción cultural” desde las últimas fases de negociaciones multilaterales de la Ronda de Uruguay del GATT², concretizado en el apoyo masivo obtenido con ocasión de la firma del Acuerdo de Marrakech de 1994, donde sólo 19 de los 120 Estados Miembros optaron por la liberalización de su sector cultural, dan cuenta de una visión diferente.

Pero, en este momento, esta visión podría no ser suficiente si no se desarrollan mecanismos y herramientas de cooperación norte-sur o sur-sur que comprendan adecuadamente los nuevos escenarios que surgirán con ocasión de la implementación de la Convención.

A este respecto, nuestras expectativas dicen relación con :

1. Diversidad en la expresión de las políticas culturales que cada país decida ad-optar en el marco de la Convención y equilibrio internacional de los intereses involucrados.

2 General Agreement on Tariffs and Trade.

Equilibrio porque nuestras expresiones culturales, la de nuestros países, necesitan de industrias culturales locales, fuertes y diversas –en aquellas disciplinas cuya naturaleza lo permita–, que con su acción amplíen los mercados locales/nacionales-regionales, facilitando el desarrollo de un medio ambiente cultural sustentable, a mediano y largo plazo.

Equilibrio también en la construcción de las agendas de manera que integren real y efectivamente los contenidos culturales de todas las realidades continentales. Con esto estamos diciendo que hemos sido testigos de cómo en los foros internacionales se suelen priorizar aquellos asuntos de interés de los países desarrollados en desmedro de abordar aquellos verdaderamente relevantes para los países en desarrollo y menos desarrollados.

„Kulturelle Vielfalt ist ein Zukunftsthema für Nord und Süd.“

*Sabine von Schorlemer,
TU Dresden, Deutschland*

2. Aplicación de los contenidos de la Convención a otros ámbitos y escenarios de la política internacional, con el fin de aumentar su impacto y efectividad adquiriendo un valor vinculante más allá del mero estatus jurídico reconocido.



Plenary Session: Talk Around the World -Talk Around Europe

No basta discutir acerca de la diversidad cultural solamente en la esfera de la UNESCO y sus instituciones relacionadas. Es necesario verter su contenido en las discusiones de la Organización Mundial de Comercio, de la Organización Mundial de la Propiedad Intelectual, de los espacios y acuerdos regionales o subregionales.

Por ello, la implementación de la Convención es un paso importantísimo. La primera Conferencia de las Partes que se realizará entre los días 18 y 20 de junio 2007 será el escenario para conocer nuestro real compromiso para con la Convención y sus principios. Hemos dado buenas señales muchos de los que estamos hoy representados aquí, al ser partes del grupo inicial de países partes de la Convención.

3. Fortalecimiento del diálogo social y cultural, ya sea a través de los espacios que surjan a partir de la implementación de la Convención como de aquellos establecidos en virtud de otros acuerdos internacionales.

Se trata de desafíos fundamentales. Estamos conscientes de ello. La cultura no sólo nos permite crecer humana, social, económica y culturalmente, sino que, asimismo, es un factor de identidad, de desarrollo, de inclusión social y de calidad de vida. En suma, aporta a la felicidad y diversidad de nuestra sociedad.

En ese camino seguiremos.

María Eliana Arntz Bustos is Undersecretary of State for Culture in the Ministry of Culture in Chile.

Creative Africa

Harnessing African Culture & Creativity for Development

UNCTAD XII
Accra, Ghana 20-25 April 2008

Creative Africa Initiative

The “Creative Africa” is an initiative of the UNCTAD secretariat to bring greater pragmatism to the policy debate. The aim is to showcase the diversity of African culture and the vigour of African creative industries through a series of cultural events at UNCTAD XII. The conference “Creative Africa” will offer an opportunity to reconcile cultural activities with policy discussions and action. It will highlight the originality of African creative products and services emphasizing the enormous potential of the creative economy for fostering development in Africa.

“Creative Africa” will be not only an event, but also, it is hoped, the starting point for a development strategy. It will pave the way for concrete deliverables during and after UNCTAD XII and will provide a tool for promoting both government and business interests. Hopefully, it will open up new avenues to effective international cooperation.

The Creative Africa concept is based on African ownership and partnerships. African artists will participate on a pro bono basis to serve the development cause. No entry fee will be charged and the events will be entirely non-profit. The events have been designed to be self-financed by African creative entrepreneurs, sponsors and artists associations in collaboration with the Ghanaian government and support from other African governments and institutions. Four creative industries will be featured: (i) art crafts and visual arts; (ii) fashion; (iii) dance; and (iv) music. High-quality cultural events such as an exhibition of African contemporary arts, dance performances, a fashion show and a music concert would be an integral part of the UNCTAD XII official programme.

For information:
www.unctadxi.org/www.agoralumiere.org

François de Bernard, Präsident von GERM, erläutert die Rolle der Zivilgesellschaft im Prozess der Umsetzung des Übereinkommens für kulturelle Vielfalt. Er nennt vier Aufgaben:

1. *Erfindergeist: Die Konvention muss erst noch „erfunden“ und ausgestaltet werden.*
2. *Mobilisierung der „Noch-Nicht“-Vertragsstaaten sowie wichtiger Akteure (Regionen, Wissenschaft, Gewerkschaften u.a.).*
3. *Monitoring: Die Zivilgesellschaft muss das Engagement der Vertragsstaaten für die Konvention auswerten; eine Aufgabe, die nur selten von den Betroffenen selbst ernsthaft übernommen wird.*
4. *Kontrolle der Vitalität, Dynamik und Zweckmäßigkeit der Konvention durch die Zivilgesellschaft.*

Diese Imperative sind vier Grundpfeiler des zivilgesellschaftlichen Engagements, um die Umsetzung des Übereinkommens zu einem dynamischen Prozess internationaler Zusammenarbeit zu machen.

François de Bernard, president of GERM, explains four different tasks concerning the role that civil society has to take within the implementation process of the Convention:

1. *Innovation: The Convention is yet to be “invented” and filled with life.*
2. *Mobilisation of the ‘Not-Yet’-Contracting States as well as important players, inter alia regions, science and unions.*
3. *Monitoring: Civil Society has to evaluate the engagement of the Parties concerning the Convention, a task that is seldom fulfilled by the governments concerned themselves.*
4. *Control of the vitality, dynamic and convenience of the Convention by civil society.*

These imperatives represent the four foundation stones of civil engagement that are necessary in order to transform the implementation of the Convention into a dynamic process of international cooperation.

ZIVILGESELLSCHAFT CIVIL SOCIETY

La Convention sur la diversité culturelle reste à mettre en œuvre !

Quatre tâches prioritaires pour
la société civile

François de Bernard

Concernant l'état présent du processus de la Convention sur la protection et la promotion de la diversité des expressions culturelles de l'UNESCO¹ et le rôle que la société civile devrait assumer à son égard, je me livrerais à quelques « considérations inactuelles » (Nietzsche), intempestives (*bis*) et, somme toute: désagréables. Je débuterai donc en résumant mon point de vue par quatre concepts, qui me semblent susceptibles de se révéler aussi décisifs qu'organisateurs. Ces quatre concepts sont: i) invention ; ii) mobilisation ; iii) évaluation, et iv) contrôle. Mais, qu'est-ce à dire ?

Invention

Premier point: certes, cette convention « existe » – mais il reste à l'inventer ! En termes nietzschéens, mais aussi bien freudiens : elle doit « devenir ce qu'elle est ». Autrement dit: il s'agit de passer d'un texte consensuel – aimable et cœcuménique – à un projet dynamique. Or, cela est loin d'être accompli, et moins encore: gagné ! C'est pourquoi la société civile a un rôle crucial à jouer sur ce point. En effet, le

¹ Instrument juridique international, dont : i) l'importance à venir est formulée par la Conférence générale de l'UNESCO dès la Déclaration universelle du 2 novembre 2001 ; ii) le processus de négociation d'un projet de texte est lancé par la Conférence générale suivante au mois d'octobre 2003 ; iii) le texte définitif est adopté par la Conférence générale d'octobre 2005 ; enfin, dont iv) l'entrée en vigueur est effective depuis le 18 mars 2007, soit trois mois après que le seuil d'un minimum de 30 ratifications par des membres de l'UNESCO ait été atteint.

laisser-faire chronique des Etats et du système multilatéral menace de stérilité la Convention, si celle-ci ne continue pas d'être promue avec obstination, par la société civile, en particulier, et si elle ne commence pas d'être mise en œuvre énergiquement par ceux qui l'ont ratifiée. De fait, même si la société civile n'est pas une « partie » à la Convention (sur un plan strictement juridique), elle doit donner substance à sa mise en acte, à sa traduction sur le terrain instable des politiques culturelles, éducatives et sociales. La société civile se doit de pratiquer i) une « auto-saisine » et ii) une saisine des parties officielles² sur tous les sujets justifiant un recours à la Convention. La société civile doit aussi susciter la création d'outils (d'information, d'explication, d'utilisation) de la Convention, ainsi que leur diffusion par tous moyens. Elle doit contribuer à la création de modules d'enseignement et de formation en la matière.³ Elle doit, enfin, contribuer à la « création de sens » en faveur de cette Convention qui apparaît souvent, à tort ou à raison, comme un nième geste bureaucratique dépourvu d'effectivité (de Wirklichkeit). En quelque sorte, la société civile doit inventer à la fois i) un partage de cette Convention sur le fond, sur sa légitimité, sur ses finalités, plutôt que sur sa forme, et ii) une mise en œuvre beaucoup plus audacieuse et créative que ne la pratiqueront les parties qui l'ont ratifiée.

Mobilisation

Concernant cet autre point clé, malgré tous les réseaux existants de longue date et leur bon fonctionnement (Coalitions pour la diversité culturelle, RIDC, RIPC, etc.), et à l'opposé du sentiment commun, la messe n'est pas dite ! De fait, non seulement il faut pousser les « retardataires » à ratifier vite, massivement et complètement,

2 C'est-à-dire les Etats membres de l'UNESCO, ainsi que les organisations d'intégration économique ayant ratifié la Convention.

3 Comme, par exemple, le « Master en diversité culturelle » initié dès l'année 2004 par l'Universidad Tres de Febrero de Buenos Aires. Mais aussi comme les outils développés par le GERM pour permettre une meilleure appropriation des enjeux de la diversité culturelle en général, et des projets consécutifs de la Déclaration de 2001 comme de la Convention de 2005, en particulier. Cf. à cet égard : i) le site Web www.mondialisations.org, sa rubrique Diversité culturelle, riche de plus de 1300 documents ; ii) le documentaire disponible sur DVD « Danser la musique de l'Autre » (26', quadrilingue), ou iii) le cédérom « Le Son de la diversité » (trilingue, 73'), conçus et mis à disposition gratuitement par le GERM.



François de Bernard at the Essen Conference

en levant les obstacles nationaux qui ne manquent nulle part⁴, mais encore ne pas souscrire à la rhétorique usée d'un agenda diplomatique « forcément long » pour un tel instrument juridique, que l'on nous demande, en l'espèce, de considérer comme « très court » et ne pouvant être encore accéléré. Ensuite, il faut contribuer à mobiliser plus largement des acteurs à ce jour insuffisamment présents dans le processus de mise en œuvre de la Convention, à savoir : i) « les régions », dans tous les sens politiques et administratifs du terme⁵ ; ii) la communauté académique et scientifique, qui se méfie par principe de ce type d'accords internationaux, et iii) les syndicats, qui, en dehors des syndicats professionnels spécialisés (du secteur

4 Obstacles levés tantôt à la « Chambre haute », tantôt à la « Chambre basse » de tel et tel pays, en fonction de l'Histoire et du droit nationaux... sans omettre bien sûr les enjeux économiques et les accords de libre-échange signés dans la période récente, par exemple par des Etats d'Amérique centrale, le Maroc ou la Corée.

5 C'est tout le sens des Rencontres interrégionales organisées par le GERM et la Région Rhône-Alpes en septembre 2006 sous le titre « Régions et diversité culturelle : une dynamique européenne et mondiale », ainsi que de la Déclaration de Lyon qui en résulte, et que l'on peut lire (en 5 langues) à l'adresse : <http://www.mondialisations.org/php/public/art.php?id=24848&lan=FR>.

audiovisuel, en particulier), ont été insuffisamment sensibilisés aux enjeux et aux objectifs de la Convention. Enfin, la mobilisation doit prendre d'autres formes que les grand-messes aux quatre coins du monde faisant de l'apologie de la diversité culturelle la fin de toutes choses. Elle doit centrer ses efforts (en complément de ce qui a été déjà dit plus haut de « l'invention » en ce domaine) sur la diffusion des outils pédagogiques⁶, la multiplication des filières d'enseignement et des formations spécifiques en matière de diversité des expressions culturelles. Et cette mobilisation doit être menée conjointement par des acteurs de la société civile, des Universités et de la formation professionnelle.

Evaluation

Ce mot fait habituellement peur, parce qu'il renvoie à une bureaucratisation du monde (et de l'Union Européenne, en particulier) dont nous avons souffert et souffrons tous, peu ou prou. Comme il ne faut pas attendre des parties à la Convention qu'elles (s')évaluent elles-mêmes, ni que l'UNESCO le fasse⁷, il y a au moins à faire reconnaître que la société civile et la communauté académique ont quelque légitimité à concevoir et à réaliser au long cours une telle évaluation. Ce, d'autant plus que, si elles ne le font pas, il est assez clair que les ennemis de la Convention – qui ne manquent pas d'une certaine puissance de feu, même s'ils n'ont pas le nombre avec eux – n'hésiteront pas à lever des commandos de consultants privés et naturellement « indépendants », prêts à élaborer les diagnostics les plus improbables en matière de diversité culturelle.⁸ Donc, la société civile doit être non seulement l'aiguillon de la Convention et de son évaluation, mais aussi son principal vecteur. Quelles que soient les formes elles-mêmes diverses et plurielles que prendra ce processus organisé d'évaluation, la société civile doit être à la fois son lieu de collecte de données, d'archivage, d'inventaire, de comparaison, de validation, ainsi que de diagnostic transdisciplinaire et contradictoire.

6 Explication de la diversité culturelle, de ses acceptations et enjeux, de la Déclaration universelle de 2001, de la Convention de 2005, de leur pertinence respective, de leur histoire, de leur utilisation possible.

7 Depuis, hélas ! le retrait (au printemps 2005) de l'avant-projet de Convention : du projet d'un Observatoire qui aurait évalué sa mise en œuvre effective.

8 En commençant, pourquoi pas ? par des définitions de la « diversité des expressions culturelles » en contradiction avec les acquis du « processus UNESCO » depuis 2001, ainsi que par un appareillage statistique nouveau et, le cas échéant : incomparable, à la lettre.

Faut-il parler à ce stade de mutualisation des moyens et méthodes d'évaluation, d'une structure de coordination transnationale et transdisciplinaire pour tout ce qui concerne(rait) un tel processus ? En toute hypothèse, il devra s'agir : a) d'une dynamique et d'outils non bureaucratiques ; et b) d'une capacité – là aussi – d'invention soutenue et soutenable.⁹ Bref, l'évaluation de la mise en œuvre de la Convention peut être à la fois conçu comme ce qui manque a priori et ce qui ne doit surtout pas manquer a posteriori.

Contrôle

Même appliqué à la diversité des expressions culturelles, à la mise en œuvre de la Convention qui la concerne, le « contrôle » apparaît d'abord comme un autre concept déplaisant et peu populaire, en ce qu'il semble toujours renvoyer à une « police » qui peut parfois se révéler nécessaire ! En effet, il est légitime d'estimer que le contrôle dont il est question ne sera pas effectué sérieusement si la société civile, en partenariat



Forum 4 of the Essen Conference

⁹ Grâce au financement ad hoc, à la mise en place et à la pérennité des outils, sinon des institutions créés.

étroit avec la communauté académique, ne s'y consacre pas avec un volontarisme certain. Pourquoi ? Parce que les Etats et les institutions multilatérales cherchent par principe et tradition le consensus, et qu'en matière de diversité culturelle, plus encore que dans le domaine de l'environnement, celui-ci ne peut être que mou et dangereux. Parce que les sujets concernés touchent aux « identités » ou « intégrités » nationales, dont on connaît la médiocrité du concept, et la dangerosité. C'est aussi pourquoi le contrôle que j'appelle de mes vœux se situe à l'opposé de tout consensus a priori : il se veut proactif et nullement limitatif. Il ne s'agira pas d'un nouveau « contrôle de police » mais bien d'un contrôle du maintien en vie, de la vitalité et du dynamisme de la Convention de l'UNESCO, de son effectivité, de son rôle, de sa pertinence et, finalement : de son utilité ! Intimement chevillée à la démarche d'évaluation précédente, la démarche de contrôle mettra en demeure les Etats membres et tous les autres acteurs en charge de satisfaire à leurs devoirs et d'assumer leurs responsabilités en matière de diversité culturelle. C'est ainsi un contrôle qui dynamisera le processus de la Convention, qui approfondira et élargira son sens.

Conclusion

Invention, Mobilisation, Evaluation, Contrôle : ces quatre impératifs ne forgent pas un slogan facile, une recette de cuisine. Ils sont, au contraire, les quatre piliers nécessaires pour que l'édifice complexe et fragile de la Convention de l'UNESCO ne s'écroule pas aussitôt après avoir été construit et « ratifié ». La preuve même de l'utilité des quatre missions concernées, c'est que fort peu s'en soucient vraiment aujourd'hui :

- i) l'invention ne paraît pas ou plus d'actualité, puisque l'on a obtenu un texte assez largement consensuel, et dont il ne resterait plus qu'à s'accommoder ;
- ii) la mobilisation est passée de mode, puisqu'elle est supposée avoir déjà porté ses fruits !
- iii) l'évaluation est mal perçue, aussi bien par les chargés de projet qui souffrent au quotidien des contraintes infligées (par les « bailleurs de fonds »), que par les gouvernements, qui ne veulent surtout pas être évalués par des tiers ;
- iv) le contrôle est non seulement suspect a priori, mais aussi forcément perçu comme intrusion, immixtion, contrainte excessive.

Or, cependant, ce sont précisément ces tâches-là que la société civile doit assumer hic et nunc, et ce pour au moins trois raisons assez claires :

- v) la première raison est que personne d'autre ne le fera;
- vi) la deuxième est que si elles ne sont pas assumées, et malgré sa ratification, la Convention de l'UNESCO deviendra rapidement « nulle et non avenue » ;
- vii) la troisième est, au contraire, que si elles se trouvent véritablement assumées, la Convention est susceptible de porter ses fruits et d'accomplir les promesses (certes excessives, mais considérables) dont elle a été investie.

Enfin, et plus que tout, elles ont pour dénominateur commun, ces tâches, de ne pas considérer la Convention sur la protection et la promotion de la diversité des expressions culturelles comme une conquête et une réalisation irréversibles, mais bien comme une dynamique et un projet qui restent à forger et à porter beaucoup plus loin encore.

François de Bernard est Président du GERM (Groupe d'Études et de Recherches sur les Mondialisations) en France.

Christine von Weizsäckers zehn Handreichungen für kulturelle Vielfalt-Aktivisten basieren auf ihrer Erfahrung als zivilgesellschaftliche Vertreterin bei der Vertragsstaatenkonferenz des Übereinkommens über die biologische Vielfalt. Akteuren der Zivilgesellschaft empfiehlt sie vor allem Prioritäten zu setzen und Komplexes von Kompliziertem zu unterscheiden. Sie ruft nicht zur öffentlichen Bewusstseinsbildung, sondern zur öffentlichen Teilnahme auf und unterstreicht damit die aktive Rolle der Zivilgesellschaft. Sie wirbt für nachhaltige Entscheidungen und Mainstreaming beim Thema kulturelle Vielfalt. Vermeintliche „Fehler“ bei der Umsetzung der Konvention können schon morgen die kreative Lösung des Problems bedeuten.

Les dix poignées de main de Christine von Weizsäcker échangées avec les activistes pour la diversité culturelle se basent sur son expérience en tant que représentante de la société civile auprès de la Convention pour la diversité biologique. Elle conseille aux représentants de la société civile, outre une gestion sereine et efficace du temps, de se mettre avant tout des priorités et de différencier le complexe du compliqué. Elle n'appelle pas à une sensibilisation du public mais à une participation publique, donc, à un rôle actif de la société civile. Elle prospecte activement pour une prise de décisions durable et un mainstreaming (incorporation) de la diversité culturelle. Des « erreurs » possibles pendant le processus de l'implémentation de la Convention pourraient signifier demain la solution créative du problème.

Ten Small Contributions to a Manual for Cultural Diversity Activists

Christine von Weizsäcker

In September 2001 I was invited to present my experiences to a meeting organized by the International Network on Cultural Diversity in Lucerne. The negotiations of a Protocol to the Convention on Biological Diversity had just been successfully concluded. I was asked what activities of civil society had proven useful in this context.

Now the Convention on Cultural Diversti has been successfully negotiated and came into force on March 18 2007 with civil society as one of the main driving forces. Entering the arena of international conventions and multi-lateral agreements means that you will face the task to “mainstream diversity”. “Mainstreaming diversity” is – strictly speaking – a contradiction in itself. This becomes even more pronounced if your diversity agreement has to face the challenges from the World Trade Organization (WTO), its committees and standard-setting bodies. You will be blamed for committing the primordial sin of modern times: “Establishing barriers to trade”. And they are not only “technical barriers to trade” but also “cultural barriers to trade”.

The following are the observations I made during 15 years of civil society interventions at the Convention on Biological Diversity with an alliance of such diverse partners as indigenous peoples, smallholder farmers from the South, family farmers and organic farmers from the North, environmentalists, consumers and human rights activists. I sorted my observations into ten points – some of them strictly practical, some of them slightly philosophical.

1. On the Risks of Success

Do analyse how you spend your time! Do you use it for building alliances, for designing strategies, for activities? Or do you accept too many of the incoming invitations which invariably follow the success of establishing a topic at the global level? Well-meaning and not so well-meaning people will gobble up your time.

Beware of occupational therapy for NGOs which is organized by charming PR-experts of the big players in very nice places. Stay policy-oriented!

2. On the Hydra-Effect

If your workload increases steadily and you are immersed in the nitty-gritty of too many problems, sit down and reflect on Greek mythology. There is the story of Hydra, a multi-headed dangerous beast. Whenever you cut off one of its heads it immediately grew two new out of the stump. You will not be able to fight it successfully by increasing the speed of chopping off heads. You will have to study and understand the full extent of the beast, its behaviour and functions. You have to identify its weak spot and concentrate your strategies on it. Identify counterproductive frameworks, perverse subsidies and other mechanisms that give rise to an incessant growth of your problems! Concentrate on them and stop them!

3. On the Price of Money

Money always comes at a price. It costs time; it costs adapting one's language to please the funder; it may cost political space; it may cost losing allies and friends; it may cost credibility; it may cost ending up in corruption. Check the costs of money and make an informed choice!

4. On Priorities and Core Criteria

Experts in organizational skill keep telling us that we have to set priorities and agree on core criteria for evaluation. Priorities are a potential challenge to diversity. Prioritizing in the context of diversity is like deciding which is the most important species in an ecosystem. Such decisions are prone to errors, potentially destroying context, complexity and diversity. Setting priorities before listening to the representatives of small countries, minorities, small cultures, and small groups of actors may save time but loose vital diversity. You may end up in a diversity expertocracy. Neither democracy nor diversity can compete in terms of speed and efficiency on the short run. Please do chose democracy and diversity!



Christine von Weizsäcker at the Essen Conference

5. On Complexity and Complication

It is important to learn to see the difference between complexity and complication, between the ease and elegance of contextualized, complex and diverse interactions on the one hand and the complications of monoculture on the other hand.

6. On Public Participation

Replace the words “public awareness-raising” – which gives you a passive role – with active “public participation”. The Latin word “parti-cipation” means “grabbing your part”. We do not want “parti-donation”, i.e. being “given” a pre-defined role in an already written drama. Every major international player, eg. the Worldbank, big corporations, governments have their “NGO Zoo” of the most toothless tigers in the field of NGOs, e.g. representing indigenous peoples, environmentalists and women. Let them meet real tigers of cultural diversity! And make your Convention a real people’s convention.

7. On the Trap of Tragic Decisions

Modern public relations and modern politics seem to like tragic alternatives: Stone Age or nuclear power! Genetic Engineering or World Hunger! Food Security for People or Biofuels for Climate Mitigation! Cultural Liberty or Cultural Diversity! Avoid the Trap of Tragic Decisions! It destroys the diversity of values. It destroys conviviality.

Ethics professors - when confronted with difficult decisions on values - will invariably offer their reflections on the following story: A mother finds herself – after the boat sank - swimming in the middle of a lake. She has two children with her, both not able to swim. She can only bring one child to the shore. What are the correct criteria for her decision on whom to save?

Luckily mothers were usually able to raise more than one child. How do they do it?

- They check the life-vests on the boat.
- They find out whether the captain is a drunkard.
- They look at the weather.
- They teach their children to swim.
- They take another boat, a bus, bicycles; they walk or postpone the trip.

In short, they carefully avoid tragedies. It is this way they reconcile a whole family of values. This is what we call culture. If you want to build alliances for diversity, avoid the trap of tragic choices!

8. On Mainstreaming Diversity

Mainstreaming diversity should mean changing the mainstream by diversifying it! You will need patience and the talent to compost disappointments. And you need the solidarity of a diversity of players with a diversity of talents, experiences and approaches. Aggressive competitive behaviour is too short-lived for that.

9. On Celebrations, Coffee-breaks and Friendship

The most adequate way to bring together diversity is “celebration”. Joint celebrations do not cut back on diversity but nurture it. Celebrations and ample coffee-breaks are an opportunity to start friendships. The links of friendship are key for successful civil society actions and they can successfully build the framework within which diversity can thrive. They introduce specificity, surprise, reality, heart, pleasure and personal responsibility. I was invited to the Essen Conference by a friend.

10. On Advice

Does my last point on celebrations contradict my first observations about resisting too many invitations to nice places? Yes, it does in a way. You will be in difficult, contradictory situations. My last bit of advice: Do not take advice too seriously! Trust your own judgement and discretion! Dare to make mistakes! But let them be your own mistakes! And then learn from them...

And who knows? What is called “mistake” today may be called “important creative step” tomorrow.

Christine von Weizsäcker is biologist and author from Germany. She is the Civil Society Representative at the Conference of Parties to the Convention on Biological Diversity.

Jim McKee, Generalsekretär der Internationalen Föderation der Koalitionen für Kulturelle Vielfalt (IFCCD), beschreibt die erfolgreiche Einbindung der Koalitionen für Kulturelle Vielfalt im Entstehungsprozess der Konvention. Die IFCCD wurde im September 2007 in Sevilla gegründet. Ihr gehören 42 Koalitionen aus allen Kontinenten an, die gemeinsam über 600 Organisationen aus den Bereichen Film, Musik, Medien, Verlagswesen u.a. repräsentieren. Dies ist Resultat einer achtjährigen internationalen Mobilisierung der Zivilgesellschaft. Die IFCCD sieht ihre Hauptaufgabe darin, der Zivilgesellschaft und den Kulturorganisationen eine kompetente und institutionalisierte Stimme im Umsetzungsprozess der Konvention zu verleihen.

Jim McKee, Secrétaire-Général de la Fédération internationale des coalitions pour la diversité culturelle (FICDC) depuis septembre 2007, décrit l'évolution de l'intégration réussie de la coalition pour la diversité culturelle dans le processus de formation de la Convention. La FICDC a été fondée en septembre 2007 à Séville. Elle comprend 42 coalitions de tous les continents – résultat d'une mobilisation internationale de la société civile pendant huit ans -, qui représentent plus de 600 organisations dans les domaines du film, de la musique, des média, des éditions, etc. Son objectif principal est de faire entendre la voix compétente et institutionnalisée de la société civile et des institutions culturelles dans le processus d'implémentation de la Convention.

From Essen to Action

A Letter from the International Federation of Coalitions for Cultural Diversity (IFCCD), October 12, 2007, Montreal

Jim McKee

The Essen Conference was striking in its scale – more than 450 participants from 60 countries (with a much broader participation made possible through the website of the German National Commission for UNESCO). But as important as the sheer size of the gathering was its focus on identifying avenues for taking concrete action to bring the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions to life.

One concrete step already being discussed at the time of Essen was a decision reached just two weeks earlier by delegates attending the Ninth General Assembly of the International Liaison Committee of Coalitions for Cultural Diversity (ILC) to launch the process for transforming the coalitions movement into a formally-constituted international federation.

I am pleased to advise you that on September 19, in Seville, at a Founding Congress hosted by Spain's Coalition for Cultural Diversity, delegates of Coalitions for Cultural Diversity from 37 countries approved a set of founding documents that will now enable us to establish the International Federation of Coalitions for Cultural Diversity (IFCCD). The new Federation is being incorporated in Canada, with its headquarters in Montreal, and with the French Coalition for Cultural Diversity acting as the Federation's permanent delegation to UNESCO. The decision to establish the IFCCD reflects the recognition that the remarkable growth in the coalitions movement. From a standing start, in less than eight years we have grown into a movement that now encompasses coalitions in 42 countries, representing more than 600 organizations from the sectors of books, films, music, television, live performance, visual arts and new media. This growth has created the need to put in place representative governance structures that enable us to push forward with our work in a manner consistent with the overarching goals and objectives established by the Federation's member coalitions.



Jim McKee with the Venezuelan and South-African Delegates at the Meeting of the Coalitions for Cultural Diversity in Montreal, March 2007

simply continues its work but in fact intensifies its efforts to expand the engagement of cultural organizations with the goal of maximizing the ultimate legal and political impact of the UNESCO Convention by securing its ratification by the broadest possible number of countries (from every region of the world), and ensure that the Convention is implemented quickly and effectively.

It is our conviction that meaningful involvement of civil society, and in particular of cultural organizations will be crucial to a successful implementation of the UNESCO Convention – just as the involvement of civil society was instrumental in building widespread support for the Convention during the negotiations that led to the landslide vote in favour of adoption, and just as it proved decisive in helping to make timely ratification of the Convention a priority in so many countries (of the first 35 countries to ratify the Convention, some 55% were countries where national Coalitions for Cultural Diversity were actively working to secure this result).

The challenges ahead of us – many of them explored in the program of the Essen Conference – are clear:

- To ensure the Convention is ratified on a scale appropriate to a major international agreement. Sixty-nine represents an impressive start, but it still constitutes a little more than one-third of UNESCO's entire membership. A quick look at ratifications of other major international agreements – Land Mines (155), Kyoto (175) – and even the membership base of the World Trade Organizations (151), indicates the challenge remaining on this count.

Above all, the creation of the Federation represents explicit recognition that our work is far from done. It is both appropriate and natural that we should pause to celebrate the remarkable accomplishments to date – an overwhelming vote in favour of adopting the Convention in 2005, a record-setting entry into force less than 17 months later on March 18, and 69 ratifications in less than two years. But it is essential that this civil society movement not

Just as important is expanding the ratification base in Asia, the Arab world, English-speaking Africa, Central America and the Caribbean.

- To channel the impressive momentum developed to date into an effective implementation of the Convention. Priorities will be to: 1) keep the scope of the Convention squarely on protecting and promoting the diversity of cultural expressions, notably through the application of cultural policies; 2) insist that all countries, and in particular developed countries, contribute on a meaningful and recurring basis to the International Fund for Cultural Diversity, which represents an important new vehicle for assisting developing countries in supporting the emergence of their own cultural industries; 3) promote the principles and objectives of the Convention in other international forums, notably trade negotiations, and to call on countries to be coherent by refraining from liberalization commitments on culture in such negotiations; and 4) to ensure that civil society has meaningful voice in all processes relating to the implementation of the Convention – not only at its Conferences of Parties and meetings of the Intergovernmental Committee, but in experts' groups meetings, advisory committees and any other initiatives that may be launched to implement the Convention.

The creation of the International Federation of CCDs reflects our resolve to ensure that civil society, and notably cultural professional organizations, have a voice in the implementation process. From the moment when the decision was taken at the UNESCO's 32nd General Conference in October of 2003, the coalitions have been present throughout the process leading to where we stand today. Now, as the implementation of the Convention gets underway, the creation of the Federation expresses our will to continue in a participant observer capacity even as we prepare to seek a more formal operational relationship with UNESCO in the context of the Convention. At the same time, we do not lose sight of the reality that implementation of the UNESCO Convention on the protection and promotion of the diversity of cultural expressions will not take place solely, or even principally, at UNESCO gatherings. Implementation of the Convention at the national level, notably by governments applying cultural policies to ensure their citizens have meaningful access to a genuine diversity of domestic cultural content (which can, in turn, contribute to greater diversity internationally), will be crucial. Affirming the right of countries to apply cultural policies will count for little if they do not actually exercise it. In fact, each instance in which a government exercises its right to apply a cultural policy can simultaneously be viewed as an affirmation of its resolve to retain this right into the future. In affirming the right of countries to apply the cultural policies that they

consider appropriate to their needs, the UNESCO Convention effectively sets the stage for an internal conversation within each country as to what that set of cultural policies should be – certainly this is one implication of article 11 of the Convention. Cultural organizations, and coalitions, can make important contributions to such conversations. And in this context, exchanges on best practices – which policies are effective and which aren't – within the coalitions movement, and more broadly, across the full range of cultural organizations internationally, can serve to inform such conversations. This is one of the positive potentials of globalization; that cultural organizations can exchange information on the approaches to cultural policy taken in each of their countries, and in the process provide each other with an information base far beyond what each would be capable of on its own. Equally important will be exchanges on how we monitor the evolving state of cultural diversity in each country – not only in terms of the degree of access that citizens have to cultural content originating within their own country, but also in terms of whether a more balanced range of cultural content coming from other countries is being achieved.

As we move forward, we must also address the challenge of expanding awareness of what is at stake in this campaign across the full spectrum of civil society – we must go far beyond the cultural milieu, so that all citizens recognize the role that cultural policies play in ensuring they have access to books, films, music and other cultural content that speaks to their own experience, as well as access to a genuine diversity of culture from other countries, which over and above its pure entertainment value can provide us with valuable insights into other cultures we are in contact with. Expanding public awareness is an important job for all actors in this campaign – governments, National Commissions for UNESCO, academics, and our own coalitions.

As I write this, we are now less than two months from the first meeting of the UNESCO Convention's Intergovernmental Committee, which will take place December 10-13 in Ottawa, Canada. Immediately before this meeting, and also in Ottawa, our new Federation will hold the first meeting of its board of directors. The agenda will be a full one, and will naturally focus on deepening our perspectives with respect to the work ahead of us in terms of maximizing the potential of the UNESCO Convention, and the role that coalitions can play going forward. Clearly, the progress made to date has been heartening, but it is every bit as clear that we have only reached the end of the beginning.

Jim McKee is Secretary General of the International Federation of Coalitions for Cultural Diversity and Executive Director of Canada's Coalition for Cultural Diversity.

International Federation of Coalitions for Cultural Diversity

<http://www.cdc-ccd.org>

On Wednesday, September 19 2007, delegates from 37 countries voted unanimously to establish the International Federation of Coalitions for Cultural Diversity (IFCCD), in the presences of delegates from 10 observer countries. The creation of the Federation represents an historic moment in the evolution of the coalitions' movement.

Board of Directors: Rasmané Ouedraogo/Burkina Faso (president), Ludovic Njoh Mboule/Cameroun, Gérard Louise/ Mauritius, Geraldo Moraes/Brazil, Solange Drouin/Canada, Paulo Slachevsky/Chile (vice-president for the Americas), Peter Shannon/New Zealand (vice-president Asia/Oceania), Pascal Rogard/France, Beat Santschi/Switzerland (vice-president Europe) and Eduardo Bautista/Spain.

Jim Mc Kee/Canada was appointed Secretary General.

The coalitions' movement was launched in 1999 with the creation of the first Coalition for Cultural Diversity in Canada, followed by Chile and France. The German Coalition for Cultural Diversity held its kick-off meeting in June 2004 (Berlin).

Today, there are Coalitions for Cultural Diversity in 42 countries, representing more than 600 cultural professional organizations. Delegates attending the Seville Congress also agreed that the first meeting of the Federation's board of directors should take place in Ottawa, immediately prior to the first meeting of the Intergovernmental Committee for the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, which will take place December 10-13, 2007.

Declaration of the founding congress – the Sevilla Declaration
<http://www.cdc-ccd.org/Anglais/Liensenanglais/frameFICDCeng.htm>

Official creation of the International Federation – Founding Declaration
<http://www.cdc-ccd.org/Anglais/Liensenanglais/frameFICDCeng.htm>

Oliver Scheytt, Executive Director of Essen-for-the-Ruhr European Capital of Culture Year 2010, and President of the German Kulturpolitische Gesellschaft e.V., comments on the underlying rationale of the programme of RUHR.2010, the European Cultural Capital 2010. The Ruhr area with its 53 cities is the third-largest urban agglomeration in Europe and on its way to become a poly-urban metropolis of a new type. Arts and Culture have always played a key role for the development of this region, which has had to cope with fundamental structural changes. Intercultural projects in urban spaces, arts education for young people and the development of innovative cultural industries are of high priority here. The region is a living example for the valorisation of cultural diversity as a strategic approach to integration, transformation and regional development. He explains why cities need to review and revise their cultural programmes to include the changing population structures.

Oliver Scheytt, directeur exécutif d'Essen-Ruhr, Capitale européenne de la culture pour l'année 2010 et président de l'association allemande pour les politiques culturelles, commente les raisons sous-jacentes du programme de RUHR.2010, la Capitale européenne pour la Culture en 2010. La région de la Ruhr avec 53 villes est la troisième plus grande agglomération urbaine en Europe et est en passe de devenir une métropole poly-urbaine d'un nouveau genre. Les arts et la culture ont toujours joué un rôle important dans le développement de cette région, qui doit affronter des changements structurels fondamentaux. Des projets interculturels dans les espaces urbains, l'éducation artistique pour les jeunes et le développement des industries culturelles innovantes sont prioritaires. La région est un exemple vivant pour la valorisation de la diversité culturelle en tant qu'approche stratégique de l'intégration, la transformation et le développement régional. Il explique pourquoi les villes ont besoin de vérifier et de revoir leurs programmes culturels en incluant les structures changeantes de la population.

URBANER ÖFFENTLICHER RAUM URBAN PUBLIC SPACE

RUHR.2010 – Kulturelle Vielfalt und urbaner öffentlicher Raum

Oliver Scheytt

Das Ruhrgebiet wird zur europäischen Metropole – dies ist der einfache Satz, der den Weg beschreibt, auf dem sich das Ruhrgebiet mit der Kulturhauptstadt Europas bewegen will. Das Ziel ist klar: eine neue Metropole zu sein, eine poli-urbane Metropole neuen Typs. Der urbane Raum und das Zusammenleben der Kulturen sind die beiden entscheidenden Schwerpunkte der Programmatik für 2010, denn sie machen die Metropole aus. Der drittgrößte europäische Ballungsraum umfasst 53 Städte, welche eine kulturelle Entwicklung verbindet, die davon geprägt ist, dass dieser Region nichts geschenkt worden ist. Der kulturelle Reichtum wurde erarbeitet. Heute atmet das Ruhrgebiet „nicht mehr Staub sondern Zukunft“, wie Adolf Muschg es ausgedrückt hat.

Das Motto der Kulturhauptstadt Europas 2010 lautet daher: „Wandel durch Kultur – Kultur durch Wandel“. Es geht dabei vor allem darum, eine Industrielandschaft neu zu definieren. Ihre Besetzung durch Kultur, die Veränderung des Städteagglomerats zu einer polyzentrischen Metropole, die die Energie für einen starken Auftritt in Europa aus ihren vielen Herzen schöpft, ist eine große Herausforderung. Schwunggrad im Wandel ist die Adaption fremder Kulturen, die für die Identitätsbildung des Ruhrgebiets von großer Bedeutung war und immer noch ist. Früher kamen Menschen aus ganz Europa als Industriearbeiter. Heute kommen sie oft auch als Lehrende, Studierende, Kulturschaffende, ja als Kreative. Der Migration der Kreativen eine Heimat zu bieten, ist unsere Aufgabe. Durch die Zuwanderung erlebt das Ruhrgebiet seit jeher, dass alles, was man für selbstverständlich hält, auch ganz anders sein kann. Nicht zuletzt daraus resultieren die Kraft zur Selbstveränderung und das kreative Potenzial, das sich im Verlauf der Metamorphose der Industrieregion zur Kulturregion neue Ausdrucksformen sucht. Diese enorme Integrationsfähigkeit, die Offenheit und



Oliver Scheytt at the Essen Conference

Toleranz voraussetzt wie auch zur Folge hat, sollte als besonderes Kennzeichen der Metropole Ruhr wahrgenommen und gewürdigt werden. In einem vereinigten, aber noch nicht zusammengewachsenen Europa vermag sie beispielgebend und inspirierend zu wirken.

Das Ruhrgebiet freut sich darauf, seine Gäste mit der künstlerischen Vitalität und Vielfalt zu überraschen, die Museen, Theater, Konzertsäle und Kulturzentren bewegt. Diese Spielstätten sind vielfach in alten industriellen Räumen entstanden. Die öffentlichen Räume waren früher abgeschlossene Räume der Montanindustrie, die nur der Arbeit gewidmet waren. So finden etwa die RuhrTriennale oder das Klavierfestival Ruhr in solchen Räumen statt, es gibt aber auch Musicaltheater in alten Industriehallen, Musikschulen und Museen.

Schon 1973 hat der Deutsche Städetag in einer Grundsatzerkklärung zur Kultur als Element der Stadtentwicklung folgendes formuliert: „Voraussetzung für die Entfaltung des Menschen in der Stadt ist die Schaffung einer Umgebung, die durch Proportion und Grundstruktur die Phantasie anregt und gleichzeitig die Identifikation der Bewohner mit ihrer Stadt gewährleistet. Es geht um die Gestaltung

eines Stadtraumes, der die Polarität des menschlichen Lebens zwischen privater und öffentlicher Sphäre berücksichtigt“. Im Anschluss an diese generelle Aussage möchte ich folgende Funktionen erläutern, die Kultur ermöglicht: Orientierung, Profilbildung, Freiräume für Reflexionen, Vergnügen und Vielfalt.

Kulturorte und künstlerische Landmarken bieten Orientierung im poli-zentralen Ballungsraum des Ruhrgebiets. Das gilt für die Kunst auf Halden ebenso wie für die großen Kultureinrichtungen wie Theater, Museen, Philharmonien. In besonderer Weise liefern die herausragenden Industriearale Orientierung, nicht nur als Mark- und Merkzeichen der Geschichte, sondern auch der Zukunft, wie die Zeche Zollverein (mit dem Turm des Schachtes XII als Wahrzeichen) oder auch die neue Zollverein School, der Gasometer oder das Dortmunder Opernhaus. Andere Orientierungs-Orte, wie etwa Kirchen, verlieren vielfach ihre derzeitige Funktion. Die katholische und evangelische Kirche werden bis zum Jahr 2010 mehr als hundert Kirchen aufgeben, für die derzeit neue Nutzungsoptionen geprüft werden. Gerade in diesen Räumen findet Reflexion statt, findet Auseinandersetzung mit Geschichte – Gegenwart und Zukunft – statt. Die Kulturhauptstadt RUHR.2010 wird auf solche Prozesse besonderen Wert legen.



Zeche Zollverein

Doch Kulturorte und urbane Räume bieten auch besondere Möglichkeit, sich zu vergnügen. Dies gilt für das größte Kino Deutschlands, die Lichtburg in Essen, die zahlreichen Musikclubs, Discotheken, Musicaltheater wie das Colosseum in Essen, die Weststadthalle, die Turbinenhalle in Oberhausen und die vielen Bühnen, auf denen Comedystars auftreten. Diese sind vielfach aus der Szene hervorgegangen, die von soziokulturellen Zentren geprägt ist. Die soziokulturellen Initiativen waren es im Übrigen, die als Erste den Reiz und die Chancen des Umbaus von alten industriellen Standorten zu Kulturorten entdeckt haben. Die Zeche Carl in Essen gehört zu den ältesten soziokulturellen Zentren Deutschlands und ist als „Bewegung von unten“ entstanden. Eine Initiative von jungen Bürgerinnen und Bürgern aller sozialen Schichten hat sich diesen urbanen Raum in den 70er Jahren durch Besetzung erschlossen und daraus ein Kulturzentrum entwickelt, das beispielgebend war für die Top-Down-Strategie der internationalen Bauausstellung Emscherpark, industrikulturelle Standorte zu erhalten und mit neuem Leben zu erfüllen.

Jeder urbane Raum steht im Wechselspiel mit der kulturellen Vielfalt der Metropole Ruhr. Gebaute Kultur ermöglicht gelebte Kultur. Moderne Gesellschaften sind von einer hohen Komplexität geprägt. Diese Komplexität findet ihren Ausdruck in den gebauten Stadträumen in der Metropole Ruhr. Das urbane räumliche „Angebot“ bietet vielfältige Möglichkeiten, die moderne Gesellschaft zu erleben, nachzuvollziehen und zu reflektieren. Die globale Weltwirtschaft und die damit einhergehende Verlagerung von Arbeitsplätzen aus europäischen Stadträumen in östliche und fernöstliche Regionen bringt die Heterogenität von Tätigkeiten, Individuen, Gruppen, Standorten zum Vorschein. Unsere Gesellschaft entwickelt sich in Clustern und nicht mehr in großen, stadträumlichen Zusammenhängen. Diese Cluster finden ihre räumliche Verortung in städtebaulichen Quartieren, in denen sich übereinstimmende soziale, demografische und ökonomische Gruppierungen ansiedeln. Ein Quartier zeichnet sich dadurch aus, dass es nicht im großen Zusammenhang steht. Vielmehr organisieren sich dort alte oder junge Menschen, Menschen verschiedener Herkunftsländer oder ethnischer Bevölkerungsgruppen. Solche Quartiere mit den sie bestimmenden Bevölkerungsgruppen entwickeln sich still und sind dabei höchst differenziert in eine Stadt und Region eingebettet.

Kultur, Bildung und Lebensqualität sind Schlüssel für das Zusammenführen von Einzelidentitäten (gleich Clustern) zum lebendigen Stadtraum mit neuem Selbstbewusstsein. Der Kultur kommt dabei die wichtige Aufgabe eines gesellschaftlichen Katalysators zu. Sie hat das Potenzial, gesellschaftliche Verhältnisse zu bewegen, Experimente und Kritik zu organisieren, Ausdrucksformen für

latente soziale Defizite oder Konflikte zu finden und sie damit offensichtlich zu machen.

Es ist eine wesentliche Aufgabe der Kultur und der Kultur als Element der Stadtentwicklung, integrative Leitbilder und neue Ideen des öffentlichen Raums für das Nebeneinander unterschiedlicher ethnologischer Gruppen zu finden. Dies gilt sowohl innerhalb der etablierten Cluster als auch zwischen diesen Clustern. Stadtentwicklung hat in diesem Zusammenhang zwei Grundaufträge: die Vielfalt der einzelnen Kulturen zuzulassen und sichtbar zu machen sowie Orte und Verbindungsströme für eine Metakultur zu entwickeln, die den Austausch zwischen den Einzelkulturen ermöglicht und damit zur kulturellen Identität der Stadt als Einheit beiträgt. Das Ziel ist letztlich eine neue Stadtidentität, die über den bisherigen, vorrangig ökonomisch geprägten Identitätsbegriff hinausgeht und damit wandlungsfähig ist. Vielfalt und Heterogenität sind die Maßstäbe. Ganz im Sinne von „Kultur durch Wandel - Wandel durch Kultur“.

Oliver Scheytt ist Kulturdezernent der Stadt Essen, Präsident der Kulturpolitischen Gesellschaft e.V. und Geschäftsführer der RUHR.2010 GmbH, Deutschland.

Jordi Pascual, Koordinator der Arbeitsgruppe Kultur des Weltverbandes der Städte und Kommunen (UCLG), ist Co-Autor des Berichts „Kommunalpolitik und Kulturelle Vielfalt“¹ – ein Beitrag zum UNESCO-Weltbericht zur Kulturellen Vielfalt. Diese Studie betont die entscheidende Rolle von Kultur auf globaler und kommunaler Ebene. Für eine erfolgreiche Umsetzung der UNESCO-Konvention in den kommenden Jahren kann die Agenda 21² als Grundsatz für kommunale Kulturpolitik genutzt werden: Eine dauerhafte, loyale und strategische Zusammenarbeit zwischen Stadtverwaltung, Kulturinstitutionen, Grassroots-Stimmen für kulturelle Vielfalt und Nichtregierungsorganisationen ist die Methode der Wahl. Der interkulturelle Dialog ist hierbei vor allem im Hinblick auf Mobilität und Migration eine Herausforderung.

Jordi Pascual, coordinateur du groupe de travail sur la culture des Cités et des Gouvernements Locaux Unies (CGLU) est co-auteur du rapport sur « les politiques locales pour la diversité culturelle »³. Le présent article offre un aperçu de cette étude et souligne le rôle décisif de la culture au niveau global et local. L'Agenda 21⁴ peut servir de base à une politique communale culturelle dans le but de réussir l'implémentation de la Convention de l'UNESCO. Une coopération durable, loyale et stratégique entre les autorités municipales, les institutions culturelles, les citoyens en faveur de la diversité culturelle et les organisations non gouvernementales est recommandée ; le vrai défi dans ce contexte étant le dialogue interculturel, surtout en termes de mobilité et de migration.

1 http://www.cities-localgovernments.org/uclg/upload/newTempDoc/FR_332_report_local_policies_for_cultural_diversity_fr.pdf.

2 Vgl. die Agenda 21 für Kultur, <http://www.agenda21culture.net>.

3 cf. http://www.cities-localgovernments.org/uclg/upload/newTempDoc/FR_332_report_local_policies_for_cultural_diversity_fr.pdf, contribution au rapport mondial de l'UNESCO sur la diversité culturelle.

4 cf. <http://www.agenda21culture.net>.

Intercultural Dialogue Challenges Local Cultural Policies

Jordi Pascual i Ruiz

Culture, global and local

Culture has a very crucial role in the recent globalisation process. Diversity is the keyword, a diversity, by the way, that “has always been constitutive of culture”, as the researcher Colin Mercer states. If diversity is the keyword, intercultural dialogue is the challenge. Mobility and migration push the theoretical challenges of dialogue between cultures or civilisations to a real scale, the local.

Since the mid nineties, various initiatives have been debated to provide world wide governance with a more solid public cultural competence. In November 2001, the 31st General Conference of UNESCO unanimously adopted the “Universal Declaration on Cultural Diversity”, a text without legislative value but with an enormous symbolic force. In 2005, the 33rd General Conference of UNESCO adopted the “Convention on the Protection and Promotion of the Diversity of Cultural Expressions”. These documents have an impact at local level. The urban vitality is based on the cultural ecology, and this is partly conditioned by the possibility of implementing public cultural policies. The diversity of cultural expressions is becoming more and more available and accessible in cinema screens, televisions and computers, but more needs to be done in order to increase this diversity; the Convention will become a catalyst. It is important to secure national public support for culture. But, certainly, without solid partnerships with cities and local governments, and between public governments and civil society, these international documents will lack ownership and impact, at least.

Cultural policies of cities become more important than ever. Cultural policies are public, and public support is of paramount importance when the cultural sector is under high pressure of instrumentalisation: culture is asked to provide content for the creative economy and increase exportations, to foster social inclusion processes, to attract tourism, to improve the image of the city, to help physical regeneration of marginal districts. Too much pressure exerted by real-estate agents, urban marketing experts and other urban agents who want to “use” culture. Many cultural sectors

"Cultural diversity is a new narrative. Culture is intrinsically diverse, but the narratives of many nation-states tried to hide or erase the diversity during many periods of time during the last century. It is good to welcome back the nation-states to those who protect and promote cultural diversity. But today, we need complementary narratives. Those of cities and local governments. And those of continental union processes, such as the European Union."

*Jordi Pascual i Ruiz,
United Cities and Local Governments,
Spain*

complain about and refuse instrumentalisation. Even if many cultural agents refuse instrumentalisation, this trend will not disappear, because culture has become too important for the regulation of society and for those who are powerful. But culture needs to be preserved and promoted as a sphere of freedom, and cultural policies as those urban programmes that aim to generate freedom (Amartya Sen). The intrinsic values of culture, as memories, creativity, excellence, critical

knowledge or rituality, can be seen as the basis of urban cultural policies. And cultural professionals need to be recognised as those urban agents who provide specific skills and capabilities such as imagination, risk, empathy and trust. Citizens need these skills and capabilities to improve (personal) human development. A balance is needed between the inclusion of culture in urban development strategies and the protection of its role as an autonomous sphere of freedom. The cost of neglecting this balance is, today, too high, for urban development as for the vitality of culture in world cities, and it leads either to instrumentalisation or isolation of culture.

Culture is still a marginal domain of policy, and a marginal area in the strategies for sustainable development. The Convention has created a momentum, a huge window of opportunity that should not be narrowed to cultural industries. The cultural sectors needs strong images to raise awareness on the cultural dimension of human development, and to secure a role for culture in public action. The Australian author Jon Hawkes suggests that culture should be seen as the fourth pillar of development, alongside the economic, the social and the environmental pillars. Today, it is difficult to advocate for culture without creating solid bridges with the other spheres of governance. The "fourth pillar" offers such a strong image and creates those solid bridges.

The Agenda 21 for culture

Agreed in 2004 by cities and local authorities the world over, “committed to human rights, cultural diversity, sustainability, participatory democracy and creating conditions for peace”, the Agenda 21 for culture argues for a solid centrality of culture in urban policies. From September 2002 until May 2004, the preliminary drafts of the Agenda 21 for culture were discussed in various meetings and conferences organised by international networks. The process of writing the Agenda 21 for culture was intercultural dialogue in motion, between cities from several regions of the world. After its approval (8th May 2004), the cities presented the document to United Nations (Habitat) and UNESCO in a symposium organised by the World Urban Forum, as part of the Universal Forum of Cultures, Barcelona 2004, on 15 September 2004.

The Agenda 21 for culture has 67 articles, divided into three large sections: principles (16 articles), undertakings (29 articles) and recommendations (22 articles). The contents of Agenda 21 for culture can also be summarised thematically: (a) Culture and human rights, (b) Culture and governance, (c) Culture, sustainability and territory, (d) Culture and social inclusion, (e) Culture and economy.

The world organisation United Cities and Local Governments (UCLG) adopted the Agenda 21 for culture as a reference document for its programmes on culture and assumed the role of coordinator of the process subsequent to its approval, with the Working Group on Culture, in 2005-2007, and the upcoming Committee on Culture 2008-2010, to be approved at the World Congress of UCLG (Jeju, 28-31 October 2007).

A growing number of cities and local governments have adopted the Agenda 21 for culture in their local councils. This formal adhesion can have an enormous symbolic importance for a municipality: it is a gesture of international solidarity. A document of adhesion to the Agenda 21 for culture is available; the website <http://www.agenda21culture.net> hosts all the resources, including translations of the document into several languages, articles, publications, news and events.

The adoption of the Agenda 21 for culture can not only be a gesture of international solidarity, but also a step towards a closer relation between cultural policies and the citizenry. The Agenda 21 for culture suggests cultural policies to be participative: this is also intercultural dialogue in motion. Over the last few years, several factors like the growing complexity of society, change from production-oriented to relational-



Jordi Pascual at the Essen Conference

oriented governments, importance of civil society have made the need for a more transparent cultural governance self-evident, and thus the importance to create a new policy architecture for local participation, cooperation and coordination in local policies related to culture, with public, private and social actors. The Agenda 21 for culture brings about the need to reconsider who these actors of participation are, including organisations and associations that do not strictly act as cultural "usual suspects", for example, new citizen groups, schools and training centres, migrants, local media. These are clues to research what intercultural dialogue could mean at local level.

The Agenda 21 for culture offers an opportunity for each city to create a long-term vision of culture, based on the local characteristics: history, population, size, type of government, vitality of civil society, identity and characteristics of cultural sectors, cultural needs of citizens and residents. The document has been used by individual

cities to develop the cultural aspects of their urban policies, such as in Bogotá (Colombia), Montreal (Quebec, Canada) or Barcelona (Catalonia, Spain).

UCLG's Committee on Culture (2008-2010) is becoming a unique meeting point at a global level, gathering cities, organisations and networks that foster the relationship between local cultural policies and sustainable development. The plan 2008-2010 can be downloaded from http://www.agenda21culture.net/docu_cglu_en.htm.

The report "Local policies for cultural diversity"

In December 2005, the Division of Cultural Policies and Intercultural Dialogue of UNESCO commissioned a study on local policies for cultural diversity to the Institute for Culture of the Barcelona City Council, as Chair of the Working Group on Culture of United Cities and Local Governments (UCLG). The main aim of the study was to investigate what types of public policies support the diversity of cultural expressions at a local level. The study mainly analysed the policies and programmes developed by departments for culture, although the enhanced role culture plays in local policies also allowed the inclusion of policies and programmes developed by other municipal departments. Nancy Duxbury (with Derek Simons and Katie Warfield, Creative City Network of Canada), Annamari Laaksonen (Interarts Foundation), Colin Mercer (Cultural Capital Ltd) and Jordi Pascual (Coordinator of UCLG's Working Group on Culture) covered a number of thematic and geographical areas. The final report was delivered by UCLG and Barcelona City Council to UNESCO in September 2006. The full report in English, and its executive summaries in English, French and Spanish, can be downloaded from http://www.agenda21culture.net/docu_agenda_en.htm.

The conclusions of the study can be summarised as follows:

- Diversity is constitutive of culture. It challenges many of the official, mainly national, discourses on culture and cultural policies, especially those that were based on homogeneity and/or have democratic deficits. Diversity provides a new set of conceptual lenses to describe current local policies. Diversity will probably articulate new cultural policies. Are we living in a situation in which the paradigm that articulates cultural policies is changing? But let's face it, political difficulties are huge: there are many tensions 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 that this type of diversity is *acceptable* or do not wish this diversity to be *adaptable*, that is, to be dynamic. This is a fact that cultural history proves, but many fundamental narratives mask.

- Cities are including cultural diversity considerations in their local policies, while diversity has manifold meanings: contents, actors or ethnic. Conceptual difficulties cannot be hidden. The concepts of a “local cultural ecosystem” or “cultural ecology” facilitate the understanding and allow the implementation of cultural diversity considerations into policies. Municipal departments for culture have a crucial role to play in order to promote human rights and to relate these concepts to specific cultural policies and programmes; the intrinsic values of culture, as memories, creativity, excellence, critical knowledge, rituality (and maybe others) can be interesting ways to do so.
- Governance becomes a crucial priority; between the local government and the citizens, with a “relational” approach that allows citizens to participate in cultural life, and in deliberative cultural policies; between a leading municipal department for culture that bases its work on the intrinsic values of culture and co-operates with those departments/agencies (education, social inclusion, economic development...) that include cultural considerations in their work; between the several tiers of government (international organisations, national governments, local governments) in long-term accountable programmes.

Lessons from Essen

The Conference “Cultural Diversity – Europe’s Wealth. Bringing the UNESCO Convention to Life” took place in Essen, on 26-28 April 2007. The organisers, the German Commission for UNESCO in cooperation with the European Capital for Culture office Essen-Ruhr 2010, virtuously asked the participants to think how the UNESCO Convention could be brought to life, with a suggestive set of questions: “What has been achieved, what must be done, what is doable?”. As a final range of ideas to finish this article, here come some doables which should be achieved at mid-term, by 2010:

- At a local level, and following to the principles of Agenda 21 for culture (<http://www.agenda21culture.net>): (a) A permanent, loyal and strategic cooperation among City Council, large cultural institutions and the bottom-up voices of cultural diversity (NGOs, social movements...). (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. (d) International cooperation in all local programmes for culture.
- At a national level. (a) The Convention will be 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) Civil society, the private sector and local governments are involved in the elaboration, implementation and evaluation of these frameworks.
- At an international level, mainly UNESCO but also other United Nations agencies and programmes: A generous implementation of the Convention (not restricted to cultural industries, but connected to the mutually enforcing relationship between culture, human rights and sustainable development) with ten to twelve emblematic programmes that are operational through partnerships and alliances.

My hope is that our road will be a long one, full of adventure and full of discovery.

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*The article by Fritz Pleitgen discusses the coherence of innovation and media policy in Europe, including the relationship between public space and private economy. The 2005 UNESCO Convention reaffirms the cultural nature of audiovisual goods and services, whatever the means and technologies used for distribution. Its rules and regulations have become part of the *acquis communautaire* with the EU Commission as a Party to the Convention. When revising the EU 'Television Without Frontiers' directive, a content-based approach was chosen, in coherence with the letter and spirit of the UNESCO-Convention. The EU is to continue to make no offers for the audiovisual sector in future negotiations rounds in the international trade system.*

*L'article de Fritz Pleitgen aborde la cohérence de l'innovation et la politique médiatique en Europe, incluant la relation entre l'espace public et l'économie privée. La Convention de l'UNESCO de 2005 réaffirme la nature culturelle des biens et services audiovisuels, quels que soient les moyens et technologies utilisés pour la distribution. En tant que partie à la Convention, la communauté européenne a intégré ses règles et réglementations dans l'*acquis communautaire*. Quand la directive « télévision sans frontières » a été révisée, une approche basée sur le contenu a été choisie, en cohérence avec la lettre et l'esprit de la Convention. L'UE doit continuer à ne faire aucune offre pour le secteur audiovisuel dans des futures négociations du système international de commerce.*

MEDIEN MEDIA

Die UNESCO-Konvention im Blick auf den audiovisuellen Sektor im Europapolitischen Kontext¹

Fritz Pleitgen

Sind audiovisuelle Güter wie Autos oder Finanzdienstleistungen zu behandeln?

Im Jahr 1994 wäre die Uruguay-Runde der Welthandelsorganisation beinahe im Streit über diese Frage gescheitert. Heute – im Jahr 2007 –, dreizehn Jahre später, besteht auch auf internationaler Ebene kein Zweifel mehr, dass audiovisuelle Güter neben ihrem wirtschaftlichen auch einen hohen kulturellen Wert haben, dass sie als Kulturgüter Werte und Kreativität vermitteln und kulturelle Identität schaffen. Die UNESCO-Konvention zur kulturellen Vielfalt, eine Art Kyoto-Protokoll für die Kultur, hat diesen Grundsatz völkerrechtlich verbindlich anerkannt.

Die Konvention legt ein weites Kulturverständnis zugrunde. Dies allein wird der Vielfalt kultureller Ausdrucksformen auch tatsächlich gerecht. Auch was die Vermittler von Kultur anbelangt, geht die Konvention von einem weiten Verständnis aus. Nicht nur Individuen, sondern auch Unternehmen wie Verlage und Rundfunkveranstalter gehören zu der Kulturwirtschaft, die von der Konvention insgesamt erfasst wird. Und schließlich anerkennt die Konvention, dass es völlig legitim für die Staaten ist, Schutz- und Fördermaßnahmen zugunsten der kulturellen Vielfalt auch auf neue Technologien zu erstrecken. Dieser technologieneutrale Ansatz bedeutet, dass es für die Medienpolitik nicht darauf ankommt, ob ein Programm über Antenne, Kabel oder auf Abruf über das Internet verbreitet wird. Die UNESCO-Konvention ist somit bereit für die digitale konvergierende Medienwelt.

1 Eingangsstatement von Fritz Pleitgen im Forum 6 „Medienpolitik – Medienwirtschaft. Nutzen und Kosten, Gewinner und Verlierer“ der Essener Konferenz.

Ganz wichtig ist weiterhin, dass der Medienpluralismus sowohl in der Präambel als auch im eigentlichen Regelungswerk der Konvention ausdrücklich erwähnt und als Aspekt kultureller Vielfalt verstanden wird. Die Unterzeichnerstaaten werden aufgefordert, Maßnahmen zum Schutz und zur Förderung der Medienvielfalt zu ergreifen. Als eine solche Vorkehrung wird ausdrücklich – und singulär – der öffentlich-rechtliche Rundfunk genannt.

Schließlich stärkt die UNESCO-Konvention die Verhandlungsposition der EU in den WTO/GATS-Verhandlungen über die audiovisuellen Medien erheblich. Diese Verhandlungsposition ist nunmehr auch durch ein internationales Abkommen legitimiert und beinhaltet, dass die Gemeinschaft in der laufenden Welthandelsrunde keine Liberalisierungszugeständnisse für den audiovisuellen Sektor unterbreiten wird. Ferner hat die Gemeinschaft in der Uruguay-Runde umfassende Ausnahmen vom so genannten Meistbegünstigungsprinzip für audiovisuelle Dienstleistungen verhandelt. Eigentlich sollten nach dem GATS² diese Ausnahmen nach zehn Jahren entfallen. Nun aber kann die EU zu Recht einfordern, dass ihre Ausnahmen zugunsten der audiovisuellen Medien ohne zeitliche Begrenzung weiterhin gelten müssen.

Hier kann auch nicht mehr die Rede von Kulturprotektionismus sein. Die UNESCO-Konvention ist dem Welthandelsrecht völkerrechtlich ebenbürtig. Die internationale Zusammenarbeit im Bereich audiovisueller Politik wird ausdrücklich in Artikel 12 der Konvention angesprochen. Der Artikel ermutigt die Unterzeichnerstaaten, Koproduktions- und Kodistributionsabkommen abzuschließen. Aus der UNESCO-Konvention folgt somit unmittelbar die Verpflichtung ihrer Mitglieder, keine Liberalisierungszugeständnisse einzugehen, die solche Maßnahmen zur Förderung kultureller Vielfalt gefährden.

Wie erfüllen wir für den audiovisuellen Sektor die UNESCO-Konvention nun weiter mit Leben?

Entscheidend ist, dass die Europäische Gemeinschaft auch künftig an ihrer Linie festhält, in der Welthandelsorganisation (WTO) keine Liberalisierungszugeständnisse im audiovisuellen Sektor einzugehen, die das europäische audiovisuelle Modell gefährden. Dazu gehört es auch abzusichern, dass durch Liberalisierungs-

2 Allgemeines Abkommen über den Handel mit Dienstleistung (General Agreement on Trade in Services).



Fritz Pleitgen at the Essen Conference

zugeständnisse im benachbarten Sektor der Telekommunikation und im Bereich des E-Commerce nicht durch die Hintertür Zugeständnisse gemacht werden, die sich aufgrund der Konvergenz der Medien auch auf den audiovisuellen Bereich auswirken. Dies muss auch für bilaterale Handelsabkommen gelten.

Die Absicherung des europäischen audiovisuellen Modells nach außen ist eine Sache. Nun müssen aber auch die Europäischen Institutionen, allen voran die Europäische Kommission, die Prinzipien der UNESCO-Konvention innergemeinschaftlich verankern und umsetzen – so zum Beispiel bei wettbewerbsrechtlichen Entscheidungen oder bei der Infrastrukturregulierung. Denn mit der Ratifikation durch die Europäische Gemeinschaft ist die Konvention Teil des *acquis communautaire* geworden. Die Kommission ist somit rechtlich gebunden. Das muss betont werden. Denn in der Vergangenheit war die Politik der Kommission teilweise durch eine wunderliche Schizophrenie geprägt: einerseits die Verteidigung des europäischen audiovisuellen Modells nach außen und andererseits die Gefährdung dieses Modells durch die eigene Wettbewerbs- und Industriepolitik im Inneren der Gemeinschaft. Jetzt aber ist die Sache klar: Die EU hat ihr audiovisuelles Modell mit der UNESCO-Konvention zunächst auf die globale Ebene

exportiert und inzwischen durch die Ratifikation der Konvention wieder in das Gemeinschaftsrecht reimportiert.

Lassen Sie mich einige wichtige Bereiche nennen, in denen die UNESCO-Konvention von der Europäischen Kommission zu beachten sein wird.

"Cultural Diversity is vital for a democratic society. It encompasses a complex world view and must be encouraged to flourish. Integration yes. Assimilation no."

*Kader Asmal, Member of Parliament,
Professor at the Western Cape University,
South Africa*

Bei der anstehenden Überarbeitung ihrer Mitteilung von 2001 über die Anwendung der Vorschriften über staatliche Beihilfen auf den öffentlich-rechtlichen Rundfunk³ muss die Europäische Kommission dem technologienutralen Ansatz der UNESCO-Konvention entsprechend die Entwicklungsgarantie des öffentlich-rechtlichen Rundfunks in der digitalen Welt beachten. Seine Bedeutung für Meinungspluralismus und kulturelle Vielfalt muss bei der Anwendung des Beihilferechts uneingeschränkte Berücksichtigung finden.

Bei der Prüfung, ob Filmförderungsmaßnahmen der Mitgliedstaaten mit dem Beihilferecht vereinbar sind, muss die Kommission in Rechnung stellen, dass die Filmförderung ein von der UNESCO-Konvention ausdrücklich anerkanntes Mittel zur Sicherung der kulturellen Vielfalt im Filmbereich darstellt.

Auch bei ihrer Frequenzpolitik muss die Europäische Gemeinschaft die mitgliedstaatlichen Befugnisse zur Sicherung des Medienpluralismus und der kulturellen Vielfalt beachten. Ein reiner Marktansatz kann damit nicht zum Tragen kommen. Der Handel mit Frequenzen im Bereich der Rundfunkübertragungskapazitäten ist mit dem Grundsatz der Konvention, dass Rundfunk eben gerade kein ausschließliches Wirtschaftsgut ist, nicht zu vereinbaren.

Bei der Überarbeitung des Telekommunikationsrechts der Gemeinschaft müssen so genannte Must-Carry-Regeln erhalten bleiben und fortentwickelt werden. Solche legen fest, welche Hörfunk- und Fernsehprogramme im Interesse der Vielfaltsicherung von Netzbetreibern übertragen werden müssen. Dem technologienutralen

3 <http://europa.eu/scadplus/leg/de/lvb/l26099.htm>

Ansatz der UNESCO-Konvention entsprechend müssen diese Regeln über Hörfunk und Fernsehen hinaus auf alle Dienste erweitert werden, die der kulturellen Vielfalt und der Sicherung der Meinungsvielfalt dienen.

Der Zugang zu vielfältigen audiovisuellen Inhalten muss schließlich durch die diskriminierungsfreie Ausgestaltung von Navigatoren und Endgeräten gesichert werden.

Die Ratifizierung der UNESCO-Konvention in Rekordzeit durch bislang 69 Staaten⁴ zeigt, dass die Dringlichkeit des Anliegens verstanden wird: Ebenso wie wir die Umwelt oder die Artenvielfalt schützen müssen, ist es Aufgabe der Politik und der Zivilgesellschaft, nachhaltig für den Erhalt der kulturellen Vielfalt zu sorgen. Gemeinsam müssen wir darauf achten und mahnen, dass nun bei der Verabschiedung des Aktionsplans der UNESCO und der Umsetzung der Konvention in der Gemeinschaft mit der gleichen Konsequenz vorgegangen wird wie bei deren Aushandlung.

Fritz Pleitgen ist seit 2006 Präsident der Europäischen Rundfunkunion (EBU). Im April 2007 übernahm er den Vorsitz der Geschäftsführung der RUHR.2010 GmbH. Für die ARD war er als Korrespondent in Moskau, als Leiter des ARD-Studios in der DDR und in den USA tätig. Von 1995 bis 2007 war er Intendant des WDR. 2001 wurde er für ein Jahr zum Vorsitzenden der ARD gewählt:

⁴ Stand 15. Oktober 2007.

Als Kommissar für Mehrsprachigkeit der Europäischen Kommission fokussiert Leonard Orban seinen Beitrag auf die Herausforderung der Mehrsprachigkeit für Medien, Medienpolitik und Medienökonomie in Zeiten der Globalisierung. Er fordert, die Mehrsprachigkeit in Europa mit Hilfe audiovisueller Medien durch die Bevorzugung untertitelter Originalversionen von Filmen gegenüber komplett synchronisierten Versionen stärker zu fördern. Mehrsprachige Sender wie ARTE oder Euronews sind beste Beispiele, wie Fremdsprachenerwerb und Kulturverständnis gefördert werden können. Neben dem Rundfunk können vor allem auch moderne Medientechnologien – automatische Übersetzungsprogramme, Simultanübersetzung für Videokonferenzen, Chat, Webstreaming u.a. – zur Förderung der Mehrsprachigkeit beitragen.

En tant que commissaire chargé du multilinguisme de la Commission Européenne, Leonard Orban se concentre sur le défi multilingue en ce qui concerne les médias, la politique et l'économie médiatiques à l'ère de la mondialisation. Il réclame la promotion du multilinguisme en Europe à l'aide des médias audiovisuels, en les encourageant à donner la préférence au sous-titrage à la place du doublage traditionnel. Les chaînes multilingues telles qu'ARTE et Euronews sont les meilleurs exemples pour l'encouragement de l'apprentissage des langues et la compréhension interculturelle. Outre la radio, ce sont surtout les technologies médiatiques modernes qui peuvent apporter un appui au multilinguistique par des programmes de traduction automatique, de traduction simultanée de vidéoconférences, Chat, Webstreaming, etc.

Media Policy – Media Economy

The Issue of Linguistic Diversity¹

Leonard Orban

Let me start by saying that the European Commission very much welcomes the initiative of the German Commission for UNESCO and the German Presidency of the European Union in holding the Essen Conference.

The UNESCO Convention on Cultural Diversity is a major achievement for the whole international community. It is a major achievement because it sets out, in a binding international instrument, general principles and guidelines for promoting cultural diversity. Most impressively, the vast majority of the international community has clustered in support around those principles and guidelines. This is a first point.

I am aware that the issue of languages per se does not directly belong to the meaning of the Convention text. However, we can all agree that languages clearly belong in the realm of cultural diversity, as they are the tool par excellence for cultural expressions. And the Convention does directly support linguistic diversity.

In this respect, it echoes the European Union's commitment to maintaining its rich linguistic diversity. It also holds that Parties may adopt measures "which provide opportunities for domestic cultural activities, goods and services (...) including provisions relating to the language used for such activities, goods and services".

I am pleased to see that the ratification of the Convention is going strong. 56 countries and the European Community have now signed up to the text.² This is unprecedented in UNESCO history. It was the joint ratification by the Community and just over half the Member States last December which triggered its entry into force on 18 March this year. This is a clear signal that the EU is committed to breathing life and meaning into this major pillar of global governance. One candidate country – Croatia – was amongst the first to ratify, before the EU did, and so was Romania, if you allow

1 Introductory speech at the Forum 6 of the Essen Conference.

2 69 states ratified the Convention as of October 15th 2007 [note by the editors].



Leonard Orban at the Essen Conference

me to mention this. I invite the other candidate countries to join the European family in doing likewise.

A few of our Member States still have to ratify – this should be possible in the coming months, I understand.³ Most of the EU Members will be able to play their full part at the first meeting of the Parties to the Convention, in June 2007. The others will of course be closely associated, as their full participation is merely a question of time.

What does this new international framework mean for Europe? Nothing less than a new cultural role for Europe, in partnership with other countries of the world – through promoting balanced cultural exchange, especially with developing countries; through developing political dialogue with third countries and regions, and through joining in, in actions and projects with and within third countries.

3 Out of the 27 member states, 22 states have ratified the Convention (15 October 2007) [note by the editors].

During the negotiations, the EU held the view that a key objective of the Convention should be to facilitate exchanges of cultural goods and services at the global level, in particular those coming from developing countries. This objective can only take root and flourish in a context of cultural diversity – in other words, a context where we preserve the room for manoeuvre that is needed for developing cultural policies.

"Cultural diversity should be considered a basic necessity for humanity – a representation of the many visions of civilization that promotes understanding and tolerance and adds color to life."

Chris Marcich, Motion Picture Association of America, USA

The Commission will go into more detail in the Communication on 'Culture in a globalised world' which will be approved shortly.⁴ There we will present the main instruments that the Community intends to mobilise for promoting cultural diversity in our relations with the world. And one part of this will be the multilingual contribution. Language is about diversity, cultural heritage, communication and therefore cooperation, all of these being values of the European Union. Multilingualism has been, from the very beginning, part of the genetic code of the Union, with the first regulation, namely Regulation No 1, adopted in 1958, determining the languages to be used by the then European Economic Community. And the decision was to put all the official languages on the same footing.

With the Commission under the Presidency of President Barroso, multilingualism has come of age. Now it should make a real difference to the European Union, in economic, social and cultural terms. I am determined to put all my energy into bringing multilingualism's contribution to the development of community policies.

But multilingualism is much more than pure language learning and providing legal texts in all official languages. I want to take an aerial view of what language knowledge means for the European Union, its citizens, business relations, cultural identity and the much needed dialogue across communities. This policy, besides its day-

⁴ The European Commission published its 'Communication for a European agenda for culture in a globalizing world' on May 10th 2007. It will probably be adopted on 13 December 2007 by the European Council. http://eur-lex.europa.eu/smartapi/cgi/sga_doc?smartapi!celexapi!prod!DocNumber&lg=en&type_doc=COMfinal&an_doc=2007&nu_doc=0242&model=guicheti

to-day important managerial aspects, of which you are well aware, having yourself a well functioning interpretation and translation service, has a cross-cutting function. Therefore it requires a positive uptake in all policy areas concerned with preserving and promoting linguistic diversity throughout the European Union.

Let me add three aspects:

1. Language diversity and globalisation.
2. Technological developments in the field of multilingualism
3. Languages and modern media

Today we seem to face a trend that English develops into, that some say already is a quasi lingua franca. And yes, science is ever more English dominated, music, especially modern pop music, and business shares these developments as well. But as recently discussed in an article in the International Herald Tribune this evolution has created a new form of English, called Globish. This is a sort of English consisting of some 15,000 simple words allowing for communication. I dare to ask if this should be the future of languages. The mentioned article suggested that a native speaker of English might need to become bilingual in his own language to converse with other speakers of global English. What a strange, and at the same time, poor prospect. In my view the article rightly concludes that this could mean even the death of English as in parallel many resources are spent in creating more powerful translation tools or automatic interpretation. Thereby the need for a common language could be technically replaced leaving behind a once important but meanwhile denatured language. Therefore I remain convinced: English alone is not sufficient.

Secondly, there are interesting developments going on for easier multilingual communication responding to new needs consisting of multilingual remote contacts, preferably interactive, with citizens and business as well as with the national political level. Tools, partly tailor made, which are in place or being put in place allow

- multilingual (interpreted) live diffusion of conference contents on the web (obtained by technologies such as web streaming);
- provision of simultaneous interpretation for videoconferences through new audio and video standards;
- internet chats in different languages; combining this technique with webstreamings allowing the organisation of new multilingual interactive debates or information sessions with participants who are located in different places and who can use their own languages to communicate;

- dubbing of video-clips accessible from websites, opening new opportunities to institutions, governments and the private sector wishing to target citizens, groups of interest or businesses in their own language.

A good example to mention is the “European Water Conference 2007” held in Brussels on 22/23 of March 2007: During this conference multilingual live streaming was provided on the internet. A total of 3103 hits with 2050 sessions and 565 unique remote participants was measured. The sessions were viewed in 54 different countries.

Concerning my final point, I would like to say that it is very obvious that media without languages is unthinkable. Yet the question is if media can and do promote a sufficient amount of language diversity. I dare to say that the Internet, though it is said to be dominated by English is much more multilingual than one might assume. One just has to search actively. ARTE or Euronews, TV channels that provide multilingual content are excellent tools to foster language learning and intercultural understanding.

You are aware that in some countries, films in cinemas and on television are subtitled. Other countries have the tradition that you listen only to your mother tongue. It is suggested, and I personally can agree to this argument from my own experience that especially young people in countries where subtitling is used usually have better abilities to learn languages. I wish to engage in a dialogue with all Member States and obviously any interested party like UNESCO about how increased subtitling could be encouraged. Why should we leave out the chance for probably the cheapest language school one could imagine?

Leonard Orban is Commissioner for Multilingualism of the European Commission in Brussels.

The Convention offers a systematic approach to education and capacity building: the life-cycle of cultural expressions starts with the creativity of artistic producers, continues with production, distribution and marketing, and ends with the enjoyment and reception by cultural citizens, states Max Fuchs. Whereas artistic creation, production and dissemination, distribution and marketing are tasks of professional capacity building, enjoyment and reception is a matter of arts education for all, i.e. for the largest possible number of citizens of all ages. ‘Arts education for All’ includes formal education, non-formal and informal learning (UNESCO’s World Education Report (2000)). Hence, reviewing curricula through the lens of the Cultural Diversity Convention is an important task.

La Convention offre une approche systématique de l’éducation et du renforcement des capacités : le cycle de vie des expressions culturelles commence avec la créativité des producteurs artistiques, il continue avec la production, la distribution et le marketing. Il se termine par le divertissement et la réception du citoyen culturel, affirme Max Fuchs. Tandis que la création artistique, la production et la dissémination, la distribution et le marketing sont les tâches d’un renforcement professionnel des capacités, le divertissement et la réception sont l’affaire de l’éducation artistique pour tous, c’est-à-dire pour le plus grand nombre possible de citoyens de tout âge. « L’éducation artistique pour tous » inclue l’éducation formelle, non-formelle et l’apprentissage informel (Rapport mondial de l’UNESCO (2000)). En conséquence, la révision des curricula à travers l’objectif de la Convention sur la diversité culturelle est une tâche importante.

BILDUNG & ÖFFENTLICHKEIT EDUCATION & PUBLIC AWARENESS

Kulturelle Bildung und Bewusstseinsbildung in der Öffentlichkeit¹

Max Fuchs

Die Notwendigkeit kultureller Bildung wird in der UNESCO-Konvention zum Schutz und zur Förderung der Vielfalt kultureller Ausdrucksformen (2005) an vielen Stellen angesprochen. Zu nennen ist in erster Linie Artikel 10. Aber auch andere Artikel haben mit Bildungsfragen zu tun. So sind Fragen der Aus- und Fortbildung dort angesprochen, wo es um die Qualifikation von Künstlerinnen und Künstlern geht. Es sind Schule und außerschulische Bildung angesprochen, da hier die (jungen) Menschen für Aspekte der kulturellen Vielfalt sensibilisiert werden müssen. Und natürlich hört die Bildung – auch die Bildung zur Vielfalt – nicht mit dem Ende der Schulzeit auf. Da Fragen der Bildung und Bewusstseinsbildung so allgegenwärtig sind, wäre es hilfreich, wenn man dieses unübersichtliche Feld etwas strukturieren könnte. Auch hierzu finden sich im Konventionstext einige Hilfen. Ein erster wichtiger Aspekt wird im Hinblick auf Verantwortlichkeiten angesprochen. Denn es ist nicht nur der Staat oder der öffentliche Bereich, für den die Ziele der Konvention verpflichtend sind (also etwa das allgemein bildende Schulwesen), es ist auch die Zivilgesellschaft als wichtiger Partner gefordert. Dies betrifft gleich mehrere Funktionen: Die Beobachtung und Begleitung der Maßnahmen des Staates, aber auch Initiativen und Angebote in den eigenen Reihen. Gerade im Bereich der Kultur und der kulturellen Bildung gibt es viele Einrichtungen, die zum „Dritten Sektor“ gehören und die selbst – neben Staat und Markt – Angebote entwickeln. Die Zivilgesellschaft ist daher selbst als Akteur in der Pflicht, an der Umsetzung der Konvention mitzuwirken. Es ist daher dringend zu empfehlen, dass alle Einrichtungen – auch die zivilgesellschaftlichen Organisationen –

¹ Einführung in Forum 7 der Essener Konferenz.



Max Fuchs at the Essen Conference

Aktionspläne zur Umsetzung der Konvention erstellen. Natürlich ist dies auch von allen öffentlichen und staatlichen Einrichtungen, Organisationen und Organen zu fordern. In Deutschland ist mit dem Nationalen Integrationsplan der Bundesregierung ein erster bedeutsamer Schritt getan.

Einen weiteren Strukturierungsvorschlag enthält Artikel 4 der Konvention. Dort ist der Lebensweg einer kulturellen Ausdrucksform gut beschrieben: Von der Kreativität, die bei den Produzenten vorhanden sein muss, über das Herstellen, das Verbreiten, den Vertrieb bis hin zu dem Genuss und der Rezeption. Dies hat insofern mit unserem Bildungsthema zu tun, weil man in jeder dieser fünf Etappen sinnvoll danach fragen kann, welche spezifischen Bildungsaufgaben sich ergeben. Eingangs habe ich bereits auf die Notwendigkeit des Vorhandenseins von Künstlerinnen und Künstlern hingewiesen. Dies findet man hier in der ersten Etappe. Will man diese vier Etappen ordnen, so bietet es sich an, bei den ersten dreien, dem Herstellen, Verbreiten und dem Vertrieb, Fragen einer professionellen Aus- und Fortbildung angesiedelt zu sehen, wohingegen bei der letzten Etappe, dem Genuss und der Rezeption, die Frage der Bildung von allen angesprochen ist. Diese Etappen finden sich inzwischen auch in dem aktuell vorgelegten

Rahmen für die UNESCO-Kulturstatistik, so wie er bei dem in Planung befindlichen dritten Weltkulturericht (Schwerpunkt: kulturelle Vielfalt) angewandt werden soll.

Hilfreich ist zudem, die mit dem Weltbildungsbericht der UNESCO eingeführte Unterscheidung von formaler, nonformaler und informeller Bildung zu nutzen:

Im Bereich der formalen Bildung ist die allgemeinbildende Schule der zentrale Bildungsort. Eine wichtige Aufgabe bei der Umsetzung des Übereinkommens besteht darin, die Lehrpläne und Curricula im Hinblick auf die Realisierung des Prinzips der Vielfalt zu überprüfen. Dies ist dort relativ leicht, wo man einfach danach fragt, welche Sprachen in der Schule unterrichtet werden. Interessant wird es dort, wo man Schulfächer wie Geschichte, Mathematik oder Naturwissenschaften daraufhin überprüft, inwieweit deutlich gemacht wird, welche Einflüsse aus der ganzen Welt zu dem jeweils präsentierten Lehrinhalt geführt haben.

In besonderer Weise muss kulturelle Vielfalt in den künstlerischen Fächern zum Ausdruck kommen. Dies bedeutet insbesondere, dass alle künstlerischen Fächer von Fachleuten unterrichtet werden. Hier kann man sich auf die „Roadmap“ zur kulturellen Bildung stützen, die im Rahmen des ersten UNESCO-Weltkongresses zur kulturellen Bildung im März 2006 in Lissabon entwickelt worden ist.²

Im Bereich der non-formalen Bildung ist es ebenfalls notwendig, erhöhte Aufmerksamkeit der Vielfalt zu widmen. Dies gilt etwa bei der zentralen Frage, inwieweit die ethnische Zusammensetzung der Gesellschaft sich auch im Publikum von Kultur- und kulturpädagogischen Einrichtungen widerspiegelt.

Das interessanteste Erziehungsfeld dürfte das der informellen Bildung sein. Hier geschieht Bildung en passant einfach dadurch, dass man in bestimmten Kontexten und Situationen lebt. Man kann sich nunmehr fragen, ob dieses Feld überhaupt pädagogisch gestaltbar ist. In der Tat ist die Gestaltung des Alltags weniger eine pädagogische, sondern eine allgemein politische Frage, und hierin liegt die größte Herausforderung. Denn dies bedeutet, dass Umwelt und Alltag nach dem Prinzip der Vielfalt gestaltet sein müssen. Man wird feststellen können, dass ein nicht nach

2 Road Map for Arts Education. The World Conference on Arts Education: Building Creative Capacities for the 21st Century, Lisbon, 6-9 March 2006.

http://portal.unesco.org/culture/en/ev.php-URL_ID=31996&URL_DO=DO_TOPIC&URL_SECTION=201.html

"In a social world in which the concept of culture invokes a sense of belonging and sameness that requires shared identification with a particular set of habits, traditions, tastes and rituals, diversity in its final meaning will always stay exactly that – a diversion, a transgression of shared norms which inevitably, at the end, generate fear and trigger violent reaction. Consequently, diversity as a progressive (rather than transgressive) cultural force can not be constituted through tolerance toward an-other(s), achieved as a passive coexistence of differing identities, but only through an active and mutual practice of difference.

Active and mutual practice of difference is a dynamic process that, instead of proceeding from identity, is constantly and inconclusively moving away and towards it without ever reaching the point of stability. Practice of difference is, in other words, not a result but a source of multiplied identities because it is, in ontological terms, "coming before". So, if diversity is to supplement sameness as a constitutive element of culture(s), ontology of identity which rule Western thought needs to be re-shaped into an ontology of difference. This can be done only through the persistent practices of deterritorialisation that imply continuous motion of cultural, political and personal in-between-ness.

Ongoing movement of in-between-ness (interculturality) is a real source of existential, social and cultural creativity."

*Igor Dobricic, Dramaturge,
European Cultural Foundation/Amsterdam, Serbia*

diesem Prinzip gestalteter Alltag alle redlichen Bemühungen der formalen und non-formalen Bildung, für Vielfalt zu sensibilisieren, zunichte macht. Zu diesem Alltag gehören selbstverständlich auch die Medien, die hier eine besondere Verantwortung haben. Anspruchsvoll ist also die Gestaltung des Alltags nach Prinzipien der Vielfalt, weil hier Politikfelder angesprochen werden, die weit über die Jugend-, Bildungs- und Kulturpolitik hinausgehen. Damit wird aber auch deutlich, dass die Umsetzung der Konvention einen integrativen Politikansatz benötigt, der die verschiedenen Politikfelder und Leitbilder (Nachhaltigkeit, Vielfalt, Entwicklung und Menschenrechte) zusammenführt.

Eine besondere Rolle spielt hierbei die Europäische Union. Die Europäische Gemeinschaft ist im Dezember 2006 der Konvention als Vertragspartner beigetreten,

neben der Ratifizierung der Konvention durch ihre Mitglieder. In diesem Zusammenhang gibt es offenbar erhöhte Anstrengungen, zu einer profilierten Kulturpolitik auf EU-Ebene zu kommen. Eine erste „Mitteilung zur Kulturpolitik“ wurde von der EU-Kommission am 10. Mai 2007 veröffentlicht. Daraus ergeben sich neue Gestaltungsmöglichkeiten mit einem neuen starken Partner. Im Hinblick auf eine kreative Kulturpolitik war bislang die Europäische Union nicht der erste Ansprechpartner in Europa. Man hat sich stattdessen eher an den Europarat und andere europäische Organe gewandt.

Zusammenfassung

1. Es ist sinnvoll, systematische Strukturierungsvorschläge für Fragen der Bildung, die in der Konvention selber vorhanden sind, zu nutzen.
2. Man sollte sinnvollerweise die von dem Bildungsbericht der UNESCO vorgeschlagene Unterscheidung von formaler, non-formaler und informeller Bildung nutzen. Diese drei Bildungsmöglichkeiten lassen sich sinnvoll auf jede der in Ziffer 1 angesprochenen vier Etappen anwenden.
3. In besonderer Weise rückt die Schule in den Mittelpunkt des Interesses, weil nur diese alle Kinder und Jugendlichen in einer Gesellschaft erreicht. Hierbei geht es darum, nicht bloß im Bereich der künstlerischen Fächer, sondern auch im Bereich der anderen Fächer das Prinzip Vielfalt herauszuarbeiten.
4. Vor diesem Hintergrund ist es notwendig, den jeweils nationalen Umgang mit PISA zu studieren. Weltweit wurde festgestellt, dass es unter Berufung auf PISA zu einer Marginalisierung künstlerischer Fächer und zu einer Ökonomisierung von Bildung insgesamt gekommen ist. Die UNESCO-Roadmap zur kulturellen Bildung (Lissabon 2006) kann dafür hilfreich sein.
5. Für die Umsetzung der Konvention ist es notwendig, enge Ressortgrenzen (etwa der Kultur-, der Jugend- und der Bildungspolitik) zu sprengen und zu integrativen Politikkonzepten zu gelangen.

Prof. Dr. Max Fuchs ist Präsident des Deutschen Kulturrates und Direktor der Akademie Remscheid für musisch-kulturelle Bildung. Er ist Vorsitzender der Bundesvereinigung Kulturelle Jugendbildung und des Instituts für Bildung und Kultur, Deutschland.

The obligation of State Parties ‘to integrate culture in sustainable development’ can also be approached through Education for Sustainable Development, which spells out the four dimensions of sustainability: economic, ecological, social and cultural (e.g. worldview, literacy, knowledge systems, gender, aesthetics etc) states Ute Stoltenberg. In this respect, the concept and practice of cultural diversity has great potential for sustainable development. When bringing the Convention to life, synergies with work plans already agreed upon such as the Millennium 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 and actively developed.

L’obligation des États Parties « d’intégrer la culture dans le développement durable » peut être abordé également à travers l’éducation en vue du développement durable, qui explique clairement les quatre dimensions du développement durable : économique, écologique, social et culturel (p.ex. approche globale, alphabétisme, systèmes de connaissance, sexe, esthétique etc.) affirme Ute Stoltenberg. À cet égard, le concept et la pratique de la diversité culturelle ont un potentiel énorme pour le développement durable. Faisant vivre la Convention, des synergies avec des plans de travail déjà approuvés sur p.ex. les objectifs du Millénaire pour le développement (2000), la décennie des nations unies sur l’éducation en vue du développement durable [2005 – 2014] et la Road Map résultant de la conférence mondiale sur l’éducation artistique (Lisbonne, 2006) doivent être prises en compte et développées activement.

Kulturelle Vielfalt und Bildung für nachhaltige Entwicklung

Ute Stoltenberg

Das „Übereinkommen über den Schutz und die Förderung der Vielfalt kultureller Ausdrucksformen“ der UNESCO ist eine politische Antwort auf weltweite gesellschaftliche Entwicklungen, die kulturelle Vielfalt gefährden und zugleich ein Ausdruck der Bedeutung kultureller Vielfalt. Öffentliches Bewusstsein und politisches Handeln werden den in Artikel 1 der Konvention genannten Zielsetzungen jedoch nicht hinreichend gerecht. Somit wird mit der Konvention auch eine Bildungsaufgabe formuliert. Diese kann sich allerdings nicht allein auf die Vermittlung des Wissens um kulturelle Vielfalt beschränken. Um sie in der Bedeutung für das eigene Leben als Weltbürgerin oder Weltbürger zu begreifen, sind Bedingungen und Gefährdungen kultureller Vielfalt einzubeziehen. Man muss lernen, kulturelle Vielfalt bewerten zu können, um sich kritisch mit ihr auseinandersetzen, aber auch um sie wertschätzen und sich schließlich auch für sie aktiv einsetzen zu können. Dieses Verständnis von Bildung – als Zusammenhang der Ausbildung von Sachwissen, Wertorientierung und Gestaltungskompetenz im Sinne von wertorientierter Handlungsfähigkeit – liegt dem Konzept einer Bildung für eine nachhaltige Entwicklung zugrunde, das durch die UN-Dekade „Bildung für nachhaltige Entwicklung 2005-2014“ weltweit konkretisiert und implementiert werden soll. Wie die beiden politischen Instrumente der UN aufeinander bezogen und praktisch gemeinsam wirksam werden können, ja, wie sie sich gegenseitig bedingen, ist Gegenstand der folgenden Überlegungen.

Verständnis nachhaltiger Entwicklung als kulturelles Projekt

Nachhaltige Entwicklung ist vor allem ein ethisches regulatives Prinzip. Die natürlichen Lebensgrundlagen weltweit zu erhalten und ein gerechtes, menschenwürdiges Leben für alle auf dem Planeten zu gestalten, ist die Leitidee. Damit ist ein universelles Wertesystem umrissen, das als Maßstab interkultureller und transkultureller Verständigung über praktische Schritte nachhaltiger Entwicklung dienen kann. Bildung ist eine Voraussetzung, denn es gilt umzudenken und neu zu



Ute Stoltenberg at the Essen Conference

denken – als Individuum und als Gesellschaft. Nachhaltige Entwicklung kann so als kulturelles Projekt gesehen werden, in das Menschen auf den verschiedenen Ebenen gesellschaftlichen Handelns ihre Kreativität und verantwortliche Mitgestaltung einbringen.

Bildung für eine nachhaltige Entwicklung

Auf Empfehlung des Weltgipfels für nachhaltige Entwicklung in Johannesburg beschloss die Vollversammlung der Vereinten Nationen am 20. Dezember 2002, für die Jahre 2005 bis 2014 eine Weltdekade „Bildung für nachhaltige Entwicklung“ auszurufen. Während das UN-Programm „Bildung für alle“ (Education for All/EFA) dem Recht auf Bildung Geltung verschaffen will, sollen mit der UN-Dekade „Bildung für nachhaltige Entwicklung“ Anstöße und Unterstützung dafür gegeben werden, wie Bildungsinstitutionen sich der Aufgabe einer nachhaltigen Entwicklung stellen können. Bildung für nachhaltige Entwicklung betrifft gleichermaßen das Lernen in Kindergärten, Schulen, Universitäten, Weiterbildungseinrichtungen oder Forschungsinstituten, aber auch das Lernen im Alltag

außerhalb von Bildungseinrichtungen (vgl. Scott/Gough 2004). Dass kulturelle Unterschiede Inhalte und Formen des Lernens entscheidend mitbestimmen, versteht sich von selbst. Dass kulturelle Vielfalt und Bildung unter der Perspektive einer nachhaltigen Entwicklung aber auch konzeptionell zusammengehören, kann man an einigen Prinzipien der Bildung für nachhaltige Entwicklung verdeutlichen:

Komplexes Denken und interdisziplinäre Bearbeitung von Problemstellungen

Umweltfragen können nicht mehr isoliert betrachtet werden: Natürliche Lebensgrundlagen sind nicht in erster Linie durch Naturschutz zu erhalten, sondern durch die verantwortliche Nutzung der natürlichen Lebensgrundlagen, in Wirtschaftsprozessen ebenso wie im Alltag von Menschen. So ist die Frage ökonomischen Handelns mit ökologischen direkt verbunden. Das gilt auch für soziale Fragen: Armut, Hunger, Krankheiten stehen in engem Zusammenhang mit der Qualität und Quantität natürlicher Lebensgrundlagen, die verfügbar sind. Über die Frage, wie sie nachhaltig gestaltet werden können, entscheiden Lebensstile, kulturelles Wissen und die Art, wie Politik und Wirtschaftsmacht genutzt werden. Dieser Sichtweise liegt ein Verständnis von Natur zugrunde, das Natur und Kultur als ein Verhältnis begreift, das zu gestalten ist – mit dem Menschen als verantwortlichem Akteur. Unter dieser Perspektive kann man kulturelle Verschiedenheit auch als Ergebnis historisch unterschiedlicher Antworten von Menschen auf natürliche Lebensbedingungen betrachten. Ein großer Schatz an Wissen und Erfahrungen, die für einen nachhaltigen Umgang mit den natürlichen Lebensgrundlagen und der Gestaltung menschlichen Zusammenlebens weltweit vorliegen, sind dem Vergessen oder der Ausgrenzung preisgegeben. Der Erhalt kultureller Vielfalt ist deshalb „eine entscheidende Voraussetzung für nachhaltige Entwicklung“, wie es auch in den Leitenden Grundsätzen der Konvention für kulturelle Vielfalt heißt. Kulturelles Wissen, Lebensstile, kulturelle Ausdrucksformen können jedoch

„Kulturelle Vielfalt ist eine Chance, aber auch eine Gefahr für die Menschheit: Chance der Bereicherung des Selbstverständnisses durch Verstehen von Anderen und Fremden, Gefahr durch ethnozentrische Abgrenzung der eigenen von der fremden Kultur. Europa ist definiert als Einheit durch Vielfalt und unterscheidet sich damit von vielen anderen Staaten und Gesellschaften. Es geht darum, diese besondere kulturelle Signatur Europas zu erkennen und zukunftsfähig zu pflegen.“

Jörn Rüsen, Kulturwissenschaftliches Institut Essen, Deutschland

auch Barriere für eine nachhaltige Entwicklung sein. Um die Komplexität des Mensch-Natur-Verhältnisses und Handlungsmöglichkeiten ebenso wie Konfliktfelder verstehen zu können, sind unterschiedliche Modelle entwickelt worden. Dazu gehört eines, das nicht nur die üblicherweise einbezogene ökologische, ökonomische und soziale Dimension gesellschaftlicher Problemstellungen berücksichtigt, sondern auch die kulturelle (Stoltenberg/ Michelsen 1999).

Lernen in regionalen Kontexten unter Beachtung globaler Wirkungszusammenhänge

Regionale Problemstellungen sind ein geeigneter Kontext, um die Komplexität nachhaltiger Entwicklung erfassen zu können und um die Erfahrung zu ermöglichen, dass Wege zu einer nachhaltigen Entwicklung möglich sind. Sie können Bezugspunkt für weltweite Wirkungszusammenhänge sein – sei es hinsichtlich von Emissionen, Konsumverhalten oder sozialer Gerechtigkeit. Um sich transkulturell verständigen zu können, muss der Umgang mit der Verschiedenheit von Kulturen regional und international gelernt werden. Kulturelle Vielfalt ist Medium solcher Lernprozesse; macht man sich dies bewusst, kann ihre Wertschätzung und ihr Schutz das Ergebnis solcher Lernprozesse sein.

Zukunftsbedeutsame Inhalte

Die Ausbildung von Kompetenzen im Sinne einer nachhaltigen Entwicklung erfordert die Auseinandersetzung mit inhaltlichen Fragen, die für Zukunftsgestaltung zentral sind. Dazu gehören weltweit Fragen von Ernährung und Landwirtschaft; Klima; Umgang mit Wasser und Boden; Mobilität. Dazu gehört auch die bewusste Auseinandersetzung mit ethischen Prinzipien, mit Weltbildern und kultureller Differenz.

Partizipation

Versteht man nachhaltige Entwicklung als gesellschaftlichen Lern- und Suchprozess, wird kulturelle Vielfalt zu einem Potential für nachhaltige Entwicklung. Innovation und Umdenken bei gleichzeitiger Berücksichtigung kulturellen Wissens um nachhaltige Wirtschafts- und Lebensweisen bedürfen der Partizipation aller gesellschaftlichen Gruppen und aller Kulturen mit der Vielfalt ihres wissenschaftlichen, ihres Experten- und Alltagswissens, ihrer Erfahrungen und Kompetenzen. Sprachenvielfalt und die bewusste Auseinandersetzung mit den Möglichkeiten der eigenen Sprache können dabei als ein bedeutsamer Zugang zu unterschiedlichem kulturellen Denken (z.B. in binationalen Forschungsprojekten) erfahren werden. Sie eröffnen Perspektivenwechsel und zugleich kulturelle Selbstreflexion.

Ästhetische Zugänge zu Problemstellungen einer nachhaltigen Entwicklung

Ästhetische Bildung eröffnet als kulturelle Praxis, Wahrnehmungs- und Erkenntnisform kreative, neue Wege zu einer nachhaltigen Entwicklung. Zugleich kann durch die Reflexion dieses Prozesses das Potential kultureller Ausdrucksformen bewusst werden.

Verantwortung für informelle Bildungsprozesse

Die Botschaften informeller Bildungsprozesse werden durch die Kultur des Zusammenlebens und die Kultur des Umgangs mit Dingen und natürlichen Lebensgrundlagen bestimmt. Sowohl innerhalb von Bildungseinrichtungen als auch in Gemeinde, Stadt und Region sind vielfältige entsprechende Gestaltungsmöglichkeiten der Lebenswelt gegeben: die Art des Essens, der Raumnutzung, der Präsenz globaler Beziehungen und eben von kultureller Vielfalt als deren Bestandteil. Hinsichtlich informellen Lernens sind zwei Bereiche besonders angesprochen: die, Medien und die Verantwortlichen für öffentliche Räume.

What does the Convention mean to me?

"It is the mandate of UNESCO and the national commissions to build peace in the minds of men. It is a good chance for people from different continents to exchange ideas and share their views so that we can better understand each other and work together for building a more diversified but coherent world."

*Tian Xiaogang,
National Commission for UNESCO, China*

Mit dem Konzept und der weltweiten Initiative für eine Bildung für nachhaltige Entwicklung können die Bildungsaufgaben, die sich ausgehend von der Konvention über den Schutz und die Förderung der Vielfalt kultureller Ausdrucksformen stellen, in einem universellen Wertehorizont und im Kontext eines existentiellen Anliegens globalen Zusammenlebens bearbeitet werden.

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World Day for Cultural Diversity for Dialogue and Development

“Further to the adoption of UNESCO’s Universal Declaration on Cultural Diversity in November 2001, the General Assembly of the United Nations welcomed the Declaration and the main lines of the Action Plan and proclaimed 21 May as World Day for Cultural Diversity for Dialogue and Development (Resolution 57/249). The Day will provide us with an opportunity to deepen understanding of the values of Cultural Diversity and to learn to “live together” better. This is why UNESCO appeals to the Member States as well as to all civil society to celebrate this World Day by involving as many actors and partners as possible.”

Source: www.unesco.org

Gartenstadt Atlantic: Berlin’s Day of Action on the occasion of World Cultural Diversity Day 2007

An entire district of Berlin celebrated World Cultural Diversity Day for Dialogue and Development (21 May) with artistic events devoted to a variety of themes (health, computer technology...). This celebration took place in the heart of the Gartenstadt Atlantic residential complex situated in Berlin’s Wedding district, where cultural diversity is part of the inhabitants’ daily lives. Among the numerous cultural groups having taking part in this major celebration are the Conservatory of Turkish Music, the German Symphony Orchestra of Berlin, the Intercultural Association “Populare”, and the Swinghouse jazz band.

The Gartenstadt Atlantic complex was built at the beginning of the twentieth century to create an environment in which daily and working life could be combined with culture. True to its motto, „German – Turkish – Jewish, Intercultural”, the complex, with its approximately 1.200 inhabitants, is also a space where genuine cultural diversity thrives. Today, the residence is a listed historic monument.

The festivities having taking place in 2007 in Berlin have kicked off future activities, under the auspices of the German Commission for UNESCO, over the next three years (2007 – 2009).

For more information:

<http://www.lichtburgforum.de/> and <http://www.unesco.de/1353.html>

Robert Palmer, Kulturdirektor des Europarats, beschreibt Perspektiven für das Jahr 2010 in Bezug auf kulturelle Vielfalt im europäischen öffentlichen Raum. Das Weißbuch des Europarats zum interkulturellen Dialog schlägt einen Paradigmenwechsel zu einem neuen sozialen und kulturellen Modell vor, das auf gleichberechtigten Bürgerrechten basiert. Mit diesem Ausgangspunkt soll 2010 eine Serie Einzelinitiativen im Kulturbereich zu einer europäischen Initiative zusammengeführt werden. Eine neue Generation von Politikern soll sich weniger um Protektionismus kümmern, als um selbst-regulierende Systeme, die es erlauben Wissen und Erfahrungen zu teilen, und damit die Rolle der Kultur und den interkulturellen Austausch zu stärken.

Robert Palmer, Directeur de la culture du Conseil de l'Europe, décrit des perspectives pour l'année 2010 par rapport à la diversité culturelle dans l'espace public européen. Le Livre blanc du Conseil de l'Europe sur le dialogue interculturel requiert un changement des paradigmes pour garantir une transformation en un nouveau model social et culturel, qui se base sur les droits de citoyens égalitaires. En se basant sur ce point de départ, une série d'initiatives fragmentées dans le domaine culturel devrait se combiner à une initiative européenne ce qui serait respecté et suivi par le public européen. Une nouvelle génération des hommes politiques devrait s'occuper moins du protectionnisme et plus des systèmes autorégulés qui permettent de partager le savoir et l'expérience et ainsi renforcer le rôle de la culture et de l'échange interculturel.

Perspektiven 2010 Prospects 2010

Cultural Diversity in the European Public Space – Perspectives for 2010

Robert Palmer

Cultural diversity is an intrinsic part of humanity in the same way as biodiversity is for nature. A respect for and promotion of cultural diversity are essential conditions for the development of society, and action needs to follow two parallel approaches. This first is to use intercultural dialogue to overcome the threats of animosity towards cultural, ethnic and religious difference; the second is to focus on the principles enshrined in an understanding of cultural rights in policies, programmes and measures that enhance participation, access, identity and citizenship.

Although the present rhetoric focuses on a need to ‘manage’ diversity, and often conveys an image of a top-down, legally – defined processes, the future will demand an open, decentralised, ongoing and dynamic ecosystem of mutually compatible initiatives, driven by many different partners. There will be a strong need for integrated and co-ordinated measures by governments at all levels, expert networks and civil society organisations that will need to combine and refine their many different tools. Conventions and declarations may define statutory obligations and set standards; but practical implementation and monitoring measures will require a joined-up multi-stakeholder approach based on the values of equal dignity and respect for difference.

Focusing on the fundamentals of human rights, democracy and the rule of law, the Council of Europe based in Strasbourg is the oldest intergovernmental body that has developed substantial experience of developing standards for dealing with diversity in a large number of policy areas. The contracting parties that comprise the Organisation’s Member States adopted the Convention on Participation of Foreigners in Public Life and the European Charter for Minority Languages in 1992. The Framework Convention for the Protection of National Minorities followed in 1995. The European Commission against Racism and Intolerance (ECRI) was established



Robert Palmer at the Essen Conference

in 1993, and a Declaration on Cultural Diversity was adopted in 2000. In 2003, the revised European Charter on the participation of young people in local and regional life was agreed. Substantial work was undertaken to establish cultural policy governance networks, and data collection and good practice databases were established in cultural policy,

heritage policy and audio-visual sectors, and work was begun on the development of an integrated framework of indicators on cultural diversity. In 2005, the Third Summit of Heads of State selected the issues of the democratic management and promotion of diversity and intercultural dialogue as a priority theme.

In 2007, work began on the Council of Europe's White Paper on Intercultural Dialogue, drawing on the unique assets of the Organisation and drawing inspiration and ideas from governments, expert groups, steering committees and NGOs. The starting point for the White Paper is a conception of Europe that goes beyond a set of nation states to a continent based on a specific set of values. It argues for a shift of the existing paradigm to ensure the development of a new social and cultural model that is based on equal citizenship rights.

So, what must Europe's institutions now do?

- They must advance and promote a new intercultural paradigm and influence both national and European legislation.
- They need to support policy making and special programmes that promote diversity, especially at the local level.
- They need to develop appropriate monitoring mechanisms, building on the existing models already created and in use by the Council of Europe's Member States.
- They need to recognise and foster support networks of multipliers in civil society.
- They must offer leadership in the teaching of intercultural competencies within the formal and informal education at different levels.

- They must place increased emphasis on human rights and citizenship education.
- They should recommend and support mainstreaming of intercultural dialogue and adequate diversity policies beyond the notion of simple positive discrimination practices.

By 2010 a series of fragmented initiatives should combine into a European movement that the European public respects and follows. A new generation of policy-makers should care less about protectionism and advocate self-managed systems that share knowledge and experience; they must strengthen the role of culture and offer resources to encourage co-operative ventures and intercultural exchange.

And all this must relate to a broader understanding and a wider geo-political understanding of Europe and the connection with its world neighbours.

Robert Palmer is Director of Culture and Cultural and Natural Heritage of the Council of Europe, Strasbourg

“With the Convention, cultural diversity, or diversity of cultural expressions, has been embraced as a political concept by all the parties to the negotiations – those who supported the final text, those who opposed it, and those who abstained. There was unanimous agreement that the diversity of cultural expressions is something worth protecting, which is very important for the future of the cultural diversity movement. The adoption of the Convention is just a beginning, it is not an end. Whether the Convention will become a dynamic and significant part of international law, or fade into irrelevance, will depend on how it is used, on how developments are monitored, and on how its provisions are interpreted in response to real world situations and challenges. This is why it is so important to continue searching for principles and ideas shared both by the proponents and by the sceptics.”

Nina Obuljen, Assistant Minister for International Relations and EU Affairs, Croatia

Giacomo Mazzone, Leiter der Abteilung Strategic Audit der Europäischen Rundfunkunion (EBU), richtet den Blick auf den öffentlich-rechtlichen Rundfunk im Kontext der UNESCO-Konvention: Der europäische öffentliche Rundfunk ist ein lebendiges Beispiel für den Schutz und die Förderung von kultureller Vielfalt. Es ist eines seiner Hauptziele, nationale Kulturen und Identitäten zu fördern und enge Beziehungen zwischen Künstlern und Produzenten in den jeweiligen Regionen zu knüpfen. Er ist somit Ausdruck und Spiegel einer Gesellschaft. Daher haben die Konvention und der öffentliche Rundfunk ein gemeinsames Ziel, das in der europäischen Politik allumfassend verankert werden muss. Die Herausforderung für den öffentlichen Rundfunk und die europäischen Gesellschaften besteht darin, die global culture und die Vielfalt kultureller Ausdrucksformen in Einklang zu bringen.

Giacomo Mazzone, Chargé du Strategic Audit de l'Union Européenne de Radio-Télévision (EBU), risque une vue sur la radiodiffusion de droit public dans le contexte de la Convention : Elle est un exemple vivant de la protection et la promotion de la diversité culturelle. Un de ses objectifs est de promouvoir les cultures et les identités nationales et d'établir des liens étroits entre les artistes et les producteurs dans les régions respectives. Il exprime et reflète donc une société. C'est la raison pour laquelle la Convention et la radiodiffusion du droit public ont un but commun, qui doit être globalement ancré dans la politique européenne. Le défi pour la radiodiffusion du droit public et les sociétés européennes est de concilier la culture globale avec la diversité des expressions culturelles.

Cultural Diversity and Public Service Broadcasting 2010

A Marriage of Interests?

Giacomo Mazzzone

When you discuss preserving and promoting cultural diversity in the rest of the world, you can give much interpretation about what this phrase means and how to define who the natural interface of such a process is. But if you come to Europe with its manifold traditions, there can be no doubt that each European Public Broadcaster is a living example of the protection and promotion of cultural diversity.

Public Service Broadcasters have, *per se*, as one of their missions the goal to promote and preserve national cultures and identities and to develop close working relationships with a broad range of artists and cultural producers in their respective regions.

Cultural Diversity is an integral part of the mandate of public service broadcasters

- only public broadcasters have the obligation to promote, produce and sustain the cultural expressions of the country whom they serve;
- only the public broadcasting system has the duty to promote, preserve and disseminate cultural expressions in the national language(s) and, through the use of those languages, the national identity/ies;
- only the public broadcasting system has the obligation to work and fight for equal opportunities within national community/ies, regardless the influence of economic powers, in order to build every day anew their electronic constituency and audience, in order to create a sense of belonging to a shared public space and to prevent the collapse of our communities;
- only public broadcasting systems have the scope to protect linguistic and ethnic minorities in their country and to offer them public recognition;
- only the public broadcasting system has the mission to promote the integration and the expression of migrant's cultures and communities, as a contribution to dialogue, respect and recognition;
- only the public broadcasting system has the obligation to invest a large part of his resources into the production of local/national/regional contents.

The European Way of Life is based on integration and solidarity and public service broadcasting is both its own expression and mirror.

What does the Convention mean to me?

"Promoting cultural diversity is not a defensive means of stopping culture flowing across borders, nor is it about propping up dead cultural practices. It is instead about ensuring that people have the freedom of cultural expression, and to engage fairly in cultural exchange, and that countries can have mechanisms that are designed to underpin this freedom without fear of trade reprisal from individual countries or from the WTO."

Richard Harris, Association of Screenwriters, Australia

The famous European model of integration and cohesion is based on the unique European experience that unity and diversity, that cultural liberty and cultural diversity can be in harmony. Despite increasing differences in income and opportunities, European societies are still characterized by a certain degree of solidarity – which makes a big difference compared with the American way of life, where everybody runs for him-/herself and where social frictions are a permanent

and constituting element of society. This European way of life owes a lot to the development of Public Service Broadcasting after the Second World War and vice versa: the concept of Public Service cannot exist without the idea that the right to one's own culture is part and parcel of citizens' rights. As a consequence, governments have the duty to provide for a decent level of protection of culture.

The motto "inform, educate, entertain", which is at the heart of BBC's mission (and of all Public Service Broadcasters) would lose its meaning completely if transposed in another model of society. In a totalitarian world, this motto would easily become "manipulate, indoctrinate, amuse". In a society purely based on competition and without the ambition of solidarity, where viewers and listeners are only "numbers" to be sold to the advertising industry, "educate" wouldn't make sense any longer and "inform" tends to become a subcategory of "entertainment" sooner or later.

For all these raisons, public service broadcasters and cultural diversity have a common destiny: "Simil stabunt vel simul cadent?"

It has to become clear then to everybody concerned that the European Public Service Broadcasting model and the European way of life very likely will be sharing the



Leonard Orban and Fritz Pleitgen at the Essen Conference

same destiny. The very day, national and local cultures will cede the pass to “la pensée unique”, to an amalgam of “globalised culture”, there will be no more space for Public Services, neither for diversities of cultural expressions. “One world, one nation” was the motto of the music channel MTV at its very beginning, before the channel started to launch national and linguistic versions here and there around the world. And an echo of “One world, one nation” has been re-used by the new platform “Second life”, the mirrored virtual world launched on the Internet for the global community.

How to conciliate global culture with different cultural diversities: this will be the new endeavour for public service broadcasting and for European societies.

Today there is a growing friction within our societies between generations. Young students in Rio feel to have more in common with people of the same age-group in New York than with their family and relatives. They listen to the same music (usually Anglo-Saxon), on the same devices (usually branded in USA, Japan or Korea), watch the same movies (usually US) and navigate the internet through the same browsers (Google, Yahoo or Microsoft...). The trend is that they are expropriating of their own cultural roots and assume models and roots belonging to somebody else.

If this new “cultural divide” will not be tackled soon and addressed in one way or the other, we shall find ourselves in a situation where two worlds coexist within our society, with growing problems of alienation and lack of reciprocal understanding. It’s not an heresy to say that the future gamble of Public Service will consist in finding a way to blend, reconcile and integrate to some degree the inevitable trend towards “one world, one nation”, a trend, which also has a lot of advantages and positive aspects, with a more deeply rooted consciousness, knowledge, appreciation and respect for local cultures and diverse identities.

And when then, “what is to be done?”

Starting from these reflections, what then needs to be done to shape the future in order to preserve and promote cultural diversities (and so the public service broadcasters), and to avoid the risk of a “global culture” in the worst sense of the word? In the Essen Conference, a certain number of questions had been raised to all participants, and it could be useful to try to find answers to them:

Urgent and/or doable action 2007/2008:

E.g. proposals for the next conference of state parties (June 2009).

In the field of audiovisual matters, it is urgent to ask all TV and radio broadcasters to fulfil the criteria of the cultural diversity principles of the 2005 Convention in their programming and production decisions. For public service broadcasters, these criteria would have to be enforced soon and become part of the internal statutes or bylaws. For other broadcasters, these accomplishments need to be incorporated in the next “cahier des charges” they shall have to sign with the regulatory body that controls them.

Important and/or feasible action 2007/2010:

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?

The ideal solution would have been the creation of a real and dedicated observatory as part of the implementation structure of the 2005 Convention. This proposal has been, unfortunately, been excluded during the negotiations and at the approval of the Convention. In its absence, the only possible solution is to create dedicated task forces within the national administration that shall report to

a coordinating body at the Secretariat of the Convention (UNESCO Secretariat). To rely only upon civil society efforts, unfortunately, is not enough, because in certain countries, active civil society bodies are nonexistent. So you need to go through combined solutions: through civil society with their organisations of cultural professionals whenever possible, through dedicated experience in policy research and public administration where civil society cannot be reached or is hostile.

Scenarios for the future (2007/2017/2027):

E.g. what will cultures of diversity be in ten years from now? In twenty years?

As Philip K. Dick explained, there are many possible future scenarios going on simultaneously. Only one of those scenarios will finally prevail over all the others, on the basis of a certain number of circumstances, some of them totally unpredictable. The worst case scenario would be that the trend towards “one world, one nation” will accelerate and that, on the contrary, the promotion and preservation of cultural diversity will not lead to concrete application among all those countries that have signed and ratified the Convention. Let’s be optimistic and imagine for a moment that cultural diversity will have become a real must for most of the 27 European Union Members States by 2010: In the field of broadcasting, this will mean that national broadcasters will continue to receive the license fee from users and citizens, that they will continue to provide high quality standards in their investment in national and European quality programming and that they will have developed new cultural diversity formats across their channels, for a broad range of audiences, including audiences to be developed.

Elaborate ideas and proposals for a European agenda

The top priorities for the European agenda would be:

1. Recognize the fundamental role of culture for the construction of the European Union, including it in the future European Constitution as one of the most important goals.
2. Create incentive measures for cooperation between broadcasters of many nations, sharing any kind of programmes, entertainment and other added value products, which are in tune with the objectives of the 2005 Convention.
3. Develop a common European policy to incite broadcasters to invest in the creation of educational channels and in the distribution of non-national European audiovisual works on their screens. This will be a first step toward the rebuilding of a common cultural ground for the whole of Europe.



Presenting elements for a European Action Plan at the Essen Conference

Develop practical steps from a global governance perspective; deliver comprehensive and durable solutions for the democratic governance of cultural diversity:

Recognize explicitly the close and intimate links that exists between Public Service Broadcasting and the European concept of democracy and freedom of expression. Apply the principles of the UNESCO Convention throughout all audiovisual industries, for instance with recognition of spaces for minorities, and for the free expression of other cultures that are present among the residents and citizens of a given country, apart of the cultural expressions of the majority of the population

Debate what the concept means for the European integration process: The future societies in Europe have to be open to all cultures from around the globe but they have also to be vigilant and create a well-rooted common European cultural understanding, ready to accept the contributions of ideas coming from the “salad bowl” of nationalities and nations.

Address ways to understand ‘protection’ and ‘promotion’ of cultural diversity in a dynamic rather than diametrical way – explore dynamic diversities:

We need to fight against any protectionism, because protectionism is a paradigm of the past. Those who believe that the Cultural Diversity Convention is only a problem and not also a big opportunity, need to be convinced that Cultural Diversity is one of the sources of wealth and a competitive advantage that Europe has. You only need to transform this big opportunity into a success!

Giacomo Mazzone (Italy) is head of the Strategic Audit unit of the European Broadcasting Union, Geneva.

Christine M. Merkel, Kulturreferentin der Deutschen UNESCO-Kommission, entwickelt in ihrem Beitrag „Kulturelle Vielfalt – Eine Bildungsreise“ eine Vorausschau für das Jahr 2010. Mit Rasmané Ouedraogos zukünftigem sechsten Kontinent, dem Kontinent der kulturellen Vielfalten, entwirft sie ein Szenario einer möglichen Umsetzung der Konvention bis 2010: Der urbane öffentliche Raum, Rundfunk und Medien, Knowledge-Management und Zivilgesellschaft sind nur einige Aspekte, über die sie den Schwarm der Flamingos fliegen lässt. Auch wenn es 2010 noch keinen neuen sechsten Kontinent geben mag, so doch mehrere Inselgruppen mit herausragenden Leuchtturmprojekten zur Förderung der Vielfalt kultureller Ausdrucksformen.

Christine M. Merkel, Chargée de la culture auprès de la Commission allemande pour l'UNESCO, développe dans son rapport « Diversité culturelle – un voyage de formation – une prévision de l'année 2010 ». Avec le sixième continent de Rasmané Ouedraogo, le continent des diversités culturelles, elle construit un scénario pour une implémentation possible jusqu'en 2010 : L'espace public urbain, la radiodiffusion et les médias, la gestion des connaissances et la société civile n'en sont que quelques aspects sur lesquels elle laisse planer les flamants roses. Même si le sixième continent n'existera pas en 2010, il y aurait au moins des archipels avec des (projets) phares pour la promotion de la diversité des expressions culturelles.

Cultural Diversity – A Learning Journey: Pre-View 2010¹

Christine M. Merkel

When the 2005 UNESCO Cultural Diversity Convention entered into force on March 18, 2007, I was lucky enough to share this moment in Montreal together with some seventy colleagues of Coalitions for Cultural Diversity from the four directions of this world. It was a moment of great relief, a moment of cheerfulness and – tears. Tears, running down cheeks of civil society activists and government representatives alike, tears on cheeks of diverse skin colours and ages. This was quite unexpected to me. Throughout my professional and public life, I have been involved repeatedly in the work of world-wide civil society organisations and political campaigning, both in Europe, in South Asia and in the Arab World. But never before had I experienced such a moment of tense happiness and happy exhaustion, of champagne mixed with salty tears, like the first great relief after a heavy delivery.

Delivery of what? Which name to choose for the baby? The baby? It felt like having witnessed birth of at least twins, if not a triple or quadruplet birth, judging from the profound feelings of the newly-made parents and godfathers/godmothers of this Convention now in force.

Delivery of a new continent, in the first place: In his very moving speech on this occasion, Rasmané Ouedraogo of the African Coalitions for Cultural Diversity spoke about a “Sixth Continent” which had come into being with the prospects of this Convention, a continent of cultural diversities, making us all citizens of a Commonwealth-To-Be, while still holding passports of the Nation States we were born into by our mothers, Nation States, which had embarked on ratifying this Convention with light speed, thus making its entry into force an unprecedented success in the international community.

Delivery of a new architecture of intergovernmental co-operation in the field of culture and development in the second place, an architecture of global governance with clear objectives and a legal space to assure public cultural policy, public responsibility for

¹ All assessments and predictions in this text are the sole responsibility of the author.

cultural diversity in the short, medium and long term. Delivery of the task to bring this Convention to life, with the help of, and also despite of, the often slow and tedious procedures of multilateral consensus building and negotiating.

And, thirdly, delivery of new necessities, for Civil Society, to get its act together and create an International Federation in order to engage in structured partnership with the future Intergovernmental Governing Bodies of the Convention, for State Parties, to create appropriate task forces to take stock of measures needed to protect and promote the diversity of cultural expressions within their territory and at the international level, and to designate a point of contact responsible for information sharing in relation to this Convention, for the European Commission, to comply with the obligations of being Party to a UNESCO Convention for the first time in its history.

Taking for a moment the courage to look ahead into the future, I dare to come up with some educated guesses how the emerging landscape of cultural diversity might look like in the year 2010.

What will have happened to the continental shelf of Rasmané's Sixth Continent of Cultural Diversity by 2010? It will probably not exist as yet, and this might even be for good reasons. If tectonic shelves move too abruptly or too fast, they might cause Tsunamis. But, there are many energetic and tangible moves on all open oceans, and a number of small and medium sized islands start emerging, like Light Houses of Excellence in Cultural Diversity. Archipelagos are very interesting geological formations, exciting to explore.

A guided tour on the archipelago of cultural diversity in the year 2010 might take you to a number of fascinating sites, as for example:²

Urban Public Spaces

- Harnessing the fruits of cultural diversity in municipalities: networks of major European Cities as well as Global City networks are very active in developing further their local policies for Cultural Diversity, i.e. through five major North-South-South projects;

² Important: some of the projects and plans are already under way, others are the author's proposals, intended to inspire stakeholders who might be in a position to act on them.



The Québec Minister of Culture and Communications Line Beauchamp with the African Delegation at the Meeting of the Coalitions for Cultural Diversity in Montreal, March 2007.

- Essen/Ruhr.2010, together with the cities of Pécs and Istanbul as Cultural Capital(s) of Europe for the year 2010, pledges to engage in a ten-year-programme for building cultural capacities and for developing cultural industries;
- A highly interesting network of intercultural cities of the Council of Europe is taking shape, which began its work in 2008.

Second life, screen life

- Young kids and teenagers now enjoy much more interesting and culturally diverse content in radio and TV, in the fifty odd languages of the old continent, while getting new ideas about the lives of kids in Asia-Pacific, Africa, the Americas and the Arab world;
- A changed culture of television programming in (Europe's) Public Service broadcasters, re-organised around principles of cultural diversity.

Life long learning, public awareness, participation

- All major cultural festivals like Berlinale, the Venice film festival, Locarno, the Medellin festival of literature, FESPACO (Ouagadougou), the Cannes festival, the Salzburg festival, the Shanghai Biennale, Pop.komm and many others have made it a habit to give a bibliophile edition of the text of the 2005 Convention as a welcome present to all artists invited, in one of the six UN languages; by 2010, a total of 10.000 thousand artists from 150 different countries have received these booklets;
- 21 May, World Day of Cultural Diversity, has become a popular day for schools, youth centres, bookshops, libraries, cinemas and discotheques, churches and mosques, to organise celebrations of cultural diversity, story telling festivals, song contests etc;
- The international network of UNESCO Chairs for Culture and Development, with University Chairs in disciplines as divers as International Law, Cultural Management, Political Sciences, Anthropology, Arts and Culture, Design, Master of Business Administration, Music, History of Natural Sciences, Philosophy, History, Psychology and others, will be convening a first International Summer School on Cultural Diversity Studies (July/August 2010);
- In the run up to the Second World Conference of Arts Education which will be hosted by the Republic of Korea, the North-Rhine-Westphalia Arts Education programme of giving one instrument to each and every kid has inspired many more States and countries to start similar programmes;
- To celebrate the fifth anniversary of the Convention in 2012, the worldwide network of the 6000 UNESCO-Associated Schools (ASP) will be preparing a joint project week on cultural diversity in their school community.

Civil Society in Action

- The EU Years on Intercultural Dialogue (2008) and on Creativity (2009) will have strengthened the networks of cultural organisations and civil society throughout Europe;
- The International Federation of Coalitions for Cultural Diversity will count sixty-six Coalitions by 2010, including a group of six coalitions from the Arab World. As a consequence, the second congress of the IFCCD will decide to add Arabic to its hitherto three working languages, being English, French, Spanish;
- The initiative for a U.S. Coalition for Cultural Diversity will be convening its Kick-Off meeting on 18 March 2010 in Los Angeles;

- The decision of the European Alliance of Coalitions for Cultural Diversity, taken in September 2007 in Seville, to associate on an ongoing basis with associations of Diaspora producers and organisations from the Global South who are based in Europe, has led to fruitful cooperation and innovative project with i.e. African filmmakers and Brazilian music producers.

World.Wide

- “Fair culture” is on its way of becoming a trade mark in North-South and North-South-South exchange and co-production schemes, replicating the success story of Fair trade of the beginning of this century;
- Big music stores and shopping malls for electronic equipment take their pride in offering a gourmet corner with “slow food” cultural products and services from the Global South;
- The “Creative Africa” Initiative of UNCTAD 2008 has strengthened the infrastructure for cultural capacity building in several regions of Africa;
- World unions and associations of artists have started health-insurance and social security schemes of, with and for artists from the Global South;
- The 2009 “Festival des Arts Nègres”, a Senegalese initiative inviting Black art from all artistic disciplines and all countries around the globe, has been a great success. This has led to preparations of a second edition of the “Black Art Festival” in 2011, to be convened in Latin America;
- Major book fairs (Frankfurt, Cairo, Madrid, Johannesburg, Harare) have teamed up with the World Association of Book Publishers to support local publishing initiatives for children’s books and audio books, modelled on Public Broadcasting Service experiences.

Money Matters

- The Convention’s International Fund for Cultural Diversity has been established successfully and is functioning as a seed-money-‘bank’ for major initiatives on Cultural Diversity;
- Bertelsmann, FNAC, George Soros, Buffett Warren, the Majors and other partners have agreed to allocate substantial sums for an international venture capital fund for independent small and medium producers in the creative industries. Learning from the experiences of Grameen bank and Mama Cash, the fund will be administered as a decentralised network of min-investment-banks (mini-investment);

- An international consortium of Foundations has started a cluster “Intelligent grant making for the promotion of cultural diversity” in the framework of the European Foundation Centre, Brussels.

Cultural liberty for human development

- The human rights record continues to be mixed: Cultural liberty has been suppressed through history and continues to be so. According to estimates of 2003, approximately 900 million people – one in seven people in the world – belonged to groups that faced some form of suppression of language, religion, or discrimination based on their ethnicity or religion in employment, schooling, and in political life. UN human rights bodies and research institutes are currently preparing a second World Report on Cultural liberty, to be released in 2013, aiming to reassess these figures;
- Following the example of UNESCO’s cooperation with IFEX (International Freedom of Expression eXchange), a global network of 71 organisations working to defend and promote the right to free expression, a likeminded group of international Human Rights and Development Organisations is exploring the possibility to set up a similar alert system for violations of cultural liberty.

Expert knowledge in action

- Following a UNESCO expert meeting with civil society organisations, NGOs, Coalitions for Cultural Diversity, international federation and unions of artists and others convened by the UNESCO secretariat in 2008, a strategy for a joined-up multi-stakeholder approach in implementing the Convention is becoming visible, including the renewed Global Alliance for Cultural Diversity;
- Following a UNESCO expert meeting with national, international and local cultural policy / creative industry observatories convened by the UNESCO secretariat in 2008, an dedicated trans-national Observatory consortium has been built as part of the implementation structure of the 2005 Convention;
- The Intergovernmental Committee has made it a tradition to convene a regular Paris Consultation under the Chatham House Rule, prior to its official working sessions, to allow for free and active exchange of views between experts in cultural policy, politicians and permanent representatives, and to share a maximum of information.

Free trade and cultural liberty

- For those State Parties to the Convention who had already signed bilateral Free Trade Agreements including AV- and Cultural sectors, some interesting law suits have clarified the scope of action concerning assertive cultural policy measures in favour of increasing the diversity of cultural expressions vis-à-vis trade law.

After the Second Conference of State Parties (June 2009, Paris)

- In the five months prior to the Second Conference of Parties (June 2009), UNESCO convened an international U40 Forum as a capacity building project for young and mid-career professionals, in cooperation with some National Commissions for UNESCO and with partners from universities and foundations;
- As this initiative turned out to be a great success, the U40 Forum will become a periodical activity. Every fourth year, in conjunction with every other Conference of Parties, a U40/U30 programme will be prepared in cooperation with the international network of UNESCO Chairs, a team of National Commissions for UNESCO and the International Federation of Coalitions for Cultural Diversity;
- The governments of Australia, the United States and Israel have engaged in intensive dialogue with the Intergovernmental Committee of the 2005 Convention and are exploring ways and means of ratifying the Convention before the third and forth Conference of Parties in 2011 and 2013 respectively;
- The 2011 Conference of State Parties will be attended by one hundred countries as a minimum.

Wise people always resist the temptation to predict the future. However, a flock of flamingos, flying over the extended archipelago of Cultural Diversity, might discover these and more Light Houses of Excellence. From their bird eye's view, the jigsaw puzzle of cultural policy and creative economy technicalities might already reveal the emerging image of the new Sixth-Continent-To-Be.

Christine M. Merkel is the Head of the Division for Culture and Communication (Memory of the World) of the German Commission for UNESCO, Coordinator of the German Coalition for Cultural Diversity and Member of the Bureau of the Council of Europe Culture Committee. She designed the concept of the Essen Conference and was the responsible project leader.

Kapitel IV: U40 – Kulturelle Vielfalt 2030

Chapter IV: U40 – Cultural Diversity 2030

Anna Steinkamp stellt das internationale Mentee-Programm „U40 – Kulturelle Vielfalt 2030“ vor. Dieses Pilotprojekt der Deutschen UNESCO-Kommission wurde im Zusammenhang mit der Essener Konferenz von Januar bis Juli 2007 durchgeführt und war mit dem „Forum U40“ integrativer Bestandteil der Konferenz. In einem fünfmonatigen Arbeitsprozess haben 16 ambitionierte Studenten und Berufstätige (Unter 40) im Rahmen dieses Nachwuchsförderprogramms Beiträge zur internationalen Debatte über kulturelle Vielfalt erarbeitet. Die Mentees entwickelten Elemente für einen europäischen Aktionsplan zur Umsetzung der Konvention mit Blick auf das Jahr 2030 für die Themen „Risiken und Chancen der Konvention“, „Urbaner Raum“ und „Kultur und Entwicklung“. Derzeit entwickelt dieses neue interdisziplinäre Netzwerk U40-Projekte für 2008 und darüber hinaus.

Anna Steinkamp présente le programme international de mentee « U40 – diversité culturelle 2030 », un programme pilote initié par la Commission allemande pour l'UNESCO, qui était organisé dans le cadre de la conférence d'Essen entre janvier et juillet 2007. En tant que programme visant promotion des jeunes collègues, il n'y a pas eu que le „Forum U40“ faisant partie intégrante de la conférence mais également un processus de travail sur cinq mois de 16 jeunes étudiants et professionnalistes ambitieux (en-dessous de 40) qui ont participé aux débats internationaux pour la diversité culturelle : les éléments pour un plan d'action européen en vue de l'implémentation de la Convention visant l'année 2030 concernant les thèmes « Risques et opportunités de la Convention », « Espaces urbains » et « Culture et développement ». Actuellement, ce nouveau réseau interdisciplinaire développe des projets « U40 » pour 2008 et au delà.

U40 – Cultural Diversity 2030

A pilot programme of young professionals on Cultural Diversity

Anna Steinkamp

With regard to the promotion and protection of the diversity of cultural expressions, young people play a crucial role. They possess the potential to promote the principles of cultural diversity as sustainable and integral elements for future generations in societies. Hence, the German Commission for UNESCO initiated the mentee programme “U40 – Cultural Diversity” on the occasion of the international conference “Cultural Diversity – Europe’s Wealth. Bringing the UNESCO Convention to Life” (26th – 28th April 2007).

Developing the “U40” Idea

What and how can young professionals contribute to the implementation of an international treaty like the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, and to the broader international debate about cultural diversity?

This question led to the integration of the idea of “Under 40” into the very first concept of the Essen Conference. It was assumed that young expertise needs to be heard in order to make the implementation of the Convention sustainable and effective beyond the first five years. A five-month mentee programme has been developed as a consequence: Young professionals – would-be leaders of tomorrow – were to work on current issues of cultural diversity and perspectives of the implementation process of the Convention up to the year 2030. The programme as well as the offer of a conference forum was meant to encourage the next generation to participate actively in the international debate.

In December 2006, a task force of five junior and senior professionals working in the field of international cultural politics discussed the main pillars of the concept that aimed at

- integrating young and mid-career professionals and their expertise into the process of the Essen Conference,
- promoting a better understanding of the protection and promotion of cultural diversity,
- animating new modes of cooperation among committed young professionals in the field of culture and beyond.

The concept of a five-month capacity building programme with up to ten young European experts having knowledge of issues raised by the Convention was elaborated. The structure was defined in five working periods: after a kick-off workshop in February three working groups were created to work via e-networking on their contributions to the conference forum. A preparatory workshop on the morning of the first conference day provided the opportunity for the mentees to finalise their input to the conference Forum U40. Finally, results of the Forum U40 and of the overall mentee programme were put to an evaluation via e-networking up to two months after the conference/in a two-month period after the conference.

The Mentee Programme “U40 – Cultural Diversity 2030”

Identification of an international group of young experts

A “Call for Papers and Participation” was published in December 2006 on the website of the German Commission for UNESCO, on the website of the platform “Young Germany” and in different European newsletters (e.g. Culturelink) and mailing lists of foundations, and networks. Since the response was exceptionally high, 17 mentees – instead of 10 – were selected out a total of 30 candidates who had answered the Call for Papers. Their papers demonstrated proven competence and commitment to the topics covered by the conference.

The mentees covered a broad range of academic and professional backgrounds from international law, cultural studies and creative industries to international relations and political science, heritage studies, languages, media, communication, and the arts. The group was mainly characterised by a multi- and transnational background due to study and working periods abroad and/or family histories. The field of activities of those who had already made first professional experiences included the European Parliament, a Permanent Delegation to UNESCO, UNESCO National Commissions, 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-Wuerttemberg, North-Rhine-Westphalia, City of Berlin), working for a State Government and/or with municipalities and civil society groups.

Work Process

On February 23rd 2007, a one day kick-off workshop was held at the German Commission for UNESCO in Bonn, Germany. 17 mentees, four resource persons and three speakers presented and discussed future perspectives of cultural diversity in general and especially in the context of the Convention. The building of three working groups permitted dealing in detail with three main aspects of the conference topics: “Risks and Opportunities of the Convention” (Group 1), “Urban areas and Cultural Diversity 2030” (Group 2), and “Culture and Sustainable Development” (Group 3).

From February 2007 until the conference, the mentees elaborated upon their ideas, shared background documents and information and prepared the conference-Forum U40 by means of e-networking. On April 26th, the mentees held a pre-conference workshop at the Folkwang University, Essen.

The “Forum U40/Cultural Diversity 2030” itself (on April 27th) was organised around themes of the working groups.¹ Two invited listeners, Nina Obuljen (Assistant Minister for Culture, Croatia) and Carlos de Andrade (Independent Music Association, Brazil) commented the presentations in an open-minded, but also critical manner.

GENIUS LOCI

During the preparatory workshop the mentees entered into a more artistically and spiritual atmosphere which had its own impact: The Folkwang University for the Arts, named after the celebration hall of Freya, the north-Germanic goddess of fertility, welcomed the mentees in Essen at the baroque main building of the abbey Essen-Werden. Sounds of busy creative students playing the violin or clarinet or practicing their own voice in all thinkable pitches and the rare April sunshine made the surrounding a genius loci for the preparatory workshop.

www.folkwang-hochschule.de

¹ The presentations of each group as well as their complete final papers can be found on <http://www.unesco.de/1377.html?&L=1>.

Vision Cultural Diversity 2030

I have a dream...¹

"I wish that all members of our global society deal with cultural diversity based on the fact that we all live in „One World“, providing equal rights and conditions for the participation of everyone, leaving out egoism, political, economical and national interests that endanger lives and the development of others. I wish that preventing racism becomes a global cross-cultural and cross-sectional task. I wish that politicians wouldn't work for votes but for the development of society."

Svetlana Acevic, Serbia / Germany

"I have the dream of a society where everyone is free to express one's cultural preferences and habits, where nobody is afraid of "the other", and where cultural diversity is perceived as enrichment for all. I have the dream that children grow up in an atmosphere of openness and appreciation of cultural diversity and that the creativity of every child is promoted in the best way. I have the dream that everyone is able to think globally, leading to a changing consumer behaviour and that experts work in global networks and use their knowledge and creativity to achieve sustainable solutions for environmental and economic problems."

Meral Cerci, Germany

"I have a dream... that there will be open public spaces in all cities, free to all forms of artistic and cultural expression, where people come together and understand each other in most different languages."

Iris Dzudzek, Germany

¹ All authors are participants of the mentee-programme. The quotations were collected in the context of the Essen Conference on the initiative of the mentees. The here printed quotations represent a selection. The full version is available at www.unesco.de.

"I have the dream that gender, the colour of skin, the shape of one's body or the country of one's origin is not even being perceived as a determining characteristic of a person. I have the dream that school and education become places of growth, experiments, self-determined, participatory learning on the base of lived democracy and pluralism. I have the dream that creativity and imagination become an integral part of education, science and politics - of our lives. I have the dream that anyone feels free to define and express him- or herself and finds satisfaction in sharing with others."

Kira Funke, Germany

"I have two dreams: I have a dream that mankind will foster a rich and widespread cultural and artistic infrastructure worldwide to give cultural diversity a place to happen and to expand. And I have a dream that there comes a time when nobody has to apologize if s/he thinks and acts culturally."

Daniel Gad, Germany

"I have the vision that in 2030 cultural and media goods are not treated as commercial goods or services anymore. With culture and communication rights as articles included in the Declaration of Human Rights, the global world information and communication flow will be democratized and diversified so that all regions in the world can participate in transcultural interaction. Communication and media won't be monopolized by a few transnational corporations but owned by the people who will create new forms and channels of communication according to their needs."

Andreas Hetzer, Germany

"My ideal city is one where there would be a park which would open its doors to everyone –and their cultural expressions- without any bureaucratic obstacles. I imagine this park as a house for exhibitions, concerts, show etc. where everyone could participate –perform and watch- cultural expressions. The park as a symbol to take refuge in a city was used by the Turkish poet Nazım Hikmet in one of his poems: the Walnut Tree: '...I am a walnut tree in Gulhane Park. You don't know this and the police don't either...' (Nazım Hikmet)."

Eren Özalay, Turkey

The final phase of the mentee programme was used for the fine-tuning of the resulting elements for a European Action Plan on the implementation of the Convention² and for evaluating both the conference forum and the mentee programme as a whole.

Results of Group 1 “Risks and Opportunities of the Convention”³

The group underlined that the Convention’s preamble provides an ambitious horizon. Its long-term effectiveness will depend upon 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, bridge-building between the global and the local level, the guarantee of access and participation, new North-South multilateral partnerships, the ability to keep the momentum for culture in the trade agenda and coordination within policy-making bodies.



Group 1 during the pre-workshop at Folkwang University

² See the conference report in this book, chapter III.

³ The Mentees of Group 1: Jordi Baltà, Barcelona, Spain, Heidrun Centner, Dresden/Germany, Laura Gómez Bustos, Barcelona, Spain, Gábor Soós, Budapest, Hungary, Nima Azarmgin, Luxemburg/Iran, Patrizia Atzei, Paris, France/Italy (Task Force).



Group 2 during the pre-workshop at Folkwang University

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 – namely domestic governance of the diversity of cultural expressions; the creation of an enabling environment; national and international capacity building; international governance and awareness-raising – and aims to stimulate further discussions.

For the full version of the final paper see <http://www.unesco.de/1377.html?&L=1>

Results of Group 2 “Urban Areas and Cultural Diversity 2030”⁴

The group members dealt with cultural diversity as a potential resource to enrich and to further develop a 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

⁴ The Mentees of Group 2: Svetlana Acevic, Stuttgart, Germany/Serbia (Task Force & Co-Coordinator); Meral Cerci, Düsseldorf, Germany; Iris Dzudzek, Münster, Germany; Yilmaz Ersahin, Düsseldorf, Germany/Turkey; Kira Funke, Cologne, Germany; Katharina Heider, Dortmund, Germany; Eren Özalay, Istanbul, Turkey; Katja Römer, Bonn, Germany (Task Force).

and equal participation of everyone. They also stressed interdisciplinary ways of thinking within local policies, providing recommendations for cultural policy but also for educational and media policy, emphasizing the crucial role for education and media for raising awareness on the importance of cultural diversity. The debate also concerned the role of spatial policy and the necessity to represent diversity of cultural expressions within the planning of urban spaces, enabling marginalised cultures to “take place” in urban life.

For the full version of the final paper see <http://www.unesco.de/1377.html?&L=1>

Results of Group 3 “Culture and sustainable development”⁵

This group considered culture as a strategic element to create an atmosphere which is conducive to development aspects. For this reason, culture has to be considered as a fourth pillar of sustainable development besides ecology, economy and society. They emphasized the need for symmetry and reciprocity in development cooperation as an alternative to existing (economic) power relations which should include an



Group 3 during the pre-workshop at Folkwang University

⁵ The Mentees of Group 3: Davide Brocchi, Cologne, Germany/Italy; Daniel Gad, Münster/Stuttgart, Germany; Lisa Heemann, Berlin/Stuttgart, Germany; Andreas Hetzer, Gießen, Germany; Isabell Ladiges, Paris, France/Germany; Anna Steinkamp, Bonn, Germany (Task Force & Coordinator).

open international learning atmosphere for the identification and exchange of best practices. They called for a democratisation of international development, interpreted as a dialogue within the whole society about the participation of the younger generation in terms of youth consultants and the promotion of minority journalists and artists, for example.

For the full version of the final paper see <http://www.unesco.de/1377.html?&L=1>

As for the German Commission for UNESCO as initiator of this pilot programme, it can be concluded that the mentee programme has generated amazing synergies among the young European professionals. New cooperation has been initiated; results have been distributed beyond the U40-group. Moreover, the programme met with very positive resonance by the international participants of the conference, especially among the representatives of UNESCO and participants from Latin America. The mentees themselves agreed on the idea that the initiated process is worth continuing.

Plans for 2008 and beyond – U40 continued

The established network of the U40-mentees continued to be active after the conference. Several participants gathered for own co-projects or initiatives and made use of the new links throughout Europe.

Because of the positive development of the U40-initiative, the German Commission for UNESCO invited the mentees to a brainstorming workshop in Bonn at the end of August 2007. Almost all mentees attended. The group was extended by several other young professionals, who also focus on the UNESCO Convention on cultural diversity in their work.

One objective of the workshop was the evaluation of the programme. Besides unanimous agreement of the positive effects of the programme, the participants suggested that future projects should concen-



Anna Steinkamp at the pre-workshop

trate on one topic only in order to permit a more interdisciplinary approach and a more in-depth study. A co-edited reader could help structure work and allow for open access to all disciplines dealing with the issues of cultural diversity. Even though the virtual world and working methods are highly developed and created especially by young people, face-to-face work proves to be more efficient and allows better networking. Furthermore, the geographical representation needs to be better balanced in order to bring in more voices from North and South, East and West.

The second objective of the follow-up workshop was a joint brainstorming on possible future U40-actions: How can synergies be developed further and the positive resonance be reflected in the future? How can the pilot programme be turned into a sustainable component and not a one-way product?

During his welcome address the Secretary-General of the German Commission for UNESCO, Dr. Roland Bernecker, emphasized that the political momentum is in favour of open and young networks such as the U40-network. The time to act, to shape and to mastermind the international debate on how to bring the Convention to life is now.

After two intensive and energetic brainstorming sessions, the U40-network agreed on concerted actions for May 21st 2008, the World Day for Cultural Diversity for Dialogue and Development.⁶ The focus of the planned activities is on public awareness-raising. Each member of the U40-network will organise in his or her local institution/circle/network an activity/event in order to promote and inform on the UNESCO Convention on Cultural Diversity (e.g. public hearings in the European Parliament, information-events in universities, activities for kids). A U40-website will be included in the website of the German Commission for UNESCO, where the group can present the planned activities.

Attractive and easy-to-use-material will be produced in order to make the text of the Convention tangible. For cultural organisations dealing with migrants, the text of the Convention should be provided in the most frequent migrant languages of the relevant region.

6 See chapter IV, section „Education & Public Awareness Raising“, article “May 21st – World Day for Cultural Diversity” in this book.

Prospects 2010

More international fora which allow for substantial consultation are needed in order to enhance and facilitate the dialogue among young professionals and between these young people and the decision makers of today.

Besides the already established U40-network under the patronage of the German Commission for UNESCO, more networks in other regions are to be established in order to integrate young expertise and encourage the next generation to engage in issues of cultural diversity. After the Essen Conference, the UNESCO Secretariat expressed interest in developing a similar mentoring programme as part of the implementation process of the Convention. A sort of “U40-Council” to the Conference of the Parties or to the Convention in cooperation with UNESCO, the National Commissions and observers of youth organizations could be one of the possible forms of such considerations.

Colleagues from Latin American Coalitions for Cultural Diversity will suggest a comparable regional mentoring programme in the run-up to the next meeting of Ministers for Culture. Capacity building programmes with a structure comparable to the mentee programme “U40 - Cultural Diversity 2030” can also be imagined for the Asian and Pacific region and the Arab States which are still underrepresented among the State Parties to the Convention. There, the European network of National Commissions for UNESCO could be supportive with expertise and funding. Even more they could guarantee pan-European U40-actions i.a. by using already well-established networks like the Associated School Programme Network (ASPnet) and the globally linked network of UNESCO Chairs.

Concerning the U40-network, which emerged out of the Essen Conference, several partners have expressed their interest to host working meetings of the U40-group. The experience with the U40-mentee programme has shown that it is important, encouraging and worthwhile to involve young people into the international debate on cultural diversity. It is not only a chance for them to get in touch with the international community but also a mutual enrichment – a need that still needs to be emphasized.

Anna Steinkamp is the coordinator of the mentee programme and currently of the U40-network. She works as programme assistant within the division for culture and communication at the German Commission for UNESCO and was project assistant for the Essen Conference.

Kapitel V: Daten und Fakten

Chapter V: Facts and Figures

The Conference of Parties

The Conference of Parties is the plenary and supreme body of the Convention. It shall meet in ordinary session every two years. It may meet in extraordinary session if it so decides or if the Intergovernmental Committee receives a request to that effect from at least one-third of the Parties. The first session of the Conference of Parties was held on 18 – 20 June 2007 in Paris. The next conference will take place in June 2009 in Paris, too, as decided by the Conference. The Conference elects the Intergovernmental Committee as foreseen in Article 22 of the Convention.

Members of the Intergovernmental Committee elected by the Conference of Parties

Group I	Group II	Group III
Austria 2007 – 2009	Albania 2007 – 2009	Brazil 2007 – 2009
Canada 2007 – 2009	Croatia 2007 – 2009	Guatemala 2007 – 2009
Finland 2007 – 2009	Lithuania 2007 – 2011	Mexico 2007 – 2011
France 2007 – 2009	Slovenia 2007 – 2009	Saint-Lucia 2007 – 2011
Germany 2007 – 2011		
Greece 2007 – 2011		
Luxembourg 2007 – 2011		
Group IV	Group V(a)	Group V (b)
China 2007 – 2009	Burkina-Faso 2007 – 2009	Oman 2007 – 2011
India 2007 – 2011	Mali 2007 – 2009	Tunisia 2007 – 2009
	Mauritius 2007 – 2011	
	Senegal 2007 – 2011	
	South Africa 2007 – 2011	

Given that only two States from Asia were eligible to attend the Conference (India and China) and that the Arab States also had low representation among the Parties, an agreement was reached to allocate seats from these regional electoral groups to other electoral group that have significantly higher levels of ratification. For the time being this arrangement will stand until the next Conference of Parties in June 2009. Accordingly, group I obtained seven seats, group II obtained four seats, group III obtained four seats, group IV two seats, group Va five seats and group Vb two seats, with the understanding that at the next session of the Conference of the Parties, group I would yield one seat to group IV and group Va would yield one seat to group Vb.

The Rules of Procedure also organized a random draw to determine which twelve member States of the Intergovernmental Committee (half) would be given a limited mandate of two years – as opposed to four years – to allow for the renewal of half of the seats every two years.

The First Session of the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions will take place in Ottawa, Canada from 10 to 13 December 2007.

The full list of the Parties to the Convention can be seen in alphabetical and chronological order on the permanent updated portal of UNESCO: www.unesco.org.

All members of UNESCO are grouped by regional electoral groups. In practice, there are the following six electoral groups: Group I (The Western European States and Others), Group II (The Eastern European States), Group III (The Latin-American and Caribbean States), Group IV (The Asian and Pacific States), Group V (a) (The African States), Group V (b) (The Arab States).

Politische Eckdaten des Übereinkommens zur Kulturellen Vielfalt

2005

20. Oktober

Das UNESCO-Übereinkommen über den Schutz und die Förderung der Vielfalt kultureller Ausdrucksformen wird auf der 33. Generalkonferenz der UNESCO mit breitem Konsens verabschiedet.

5. November

Kanada ratifiziert als erster Staat das Übereinkommen.

2006

18. Dezember

Die Europäische Gemeinschaft hinterlegt ihre Urkunde bei der UNESCO.

19. Dezember

Die Europäische Gemeinschaft und die ersten EU-Vertragsstaaten begehen mit einer politischen Feierstunde in Brüssel ihren Beitritt zum UNESCO-Übereinkommen.

2007

6. März

50 Ratifizierungen sind nach beispielloser Schnelligkeit registriert.

12. März

Deutschland ratifiziert das Übereinkommen.

18. März

Das Übereinkommen tritt in Kraft.

1. Halbjahr

Die Deutsche EU-Ratspräsidentschaft setzt „Kulturelle Vielfalt“, „Kulturwirtschaft“ und „Kulturpolitik in Europa“ als zentrale Themen auf ihre Agenda

24. – 26. April

Die Deutsche UNESCO-Kommission veranstaltet die internationale Fachkonferenz „Kulturelle Vielfalt – Europas Reichtum. Das UNESCO-Übereinkommen mit Leben füllen“ in Essen/RUHR.2010.

10. Mai

Die EU-Kommission veröffentlicht ihre Mitteilung über Kultur in Europa.

18. – 20. Juni

Erste Vertragsstaatenkonferenz in Paris

10. – 12. Juli

UNESCO-Expertentreffen zur Internationalen Zusammenarbeit in Madrid

18. – 19. September

Gründungskonferenz der internationalen Föderation der Koalitionen für Kulturelle Vielfalt in Sevilla

20. – 21. September 10. Ministertreffen des Internationalen Netzwerks für Kulturpolitik in Sevilla
26. – 27. September Die Portugiesische EU-Ratspräsidentschaft beruft ein Europäisches Kulturforum zu interkulturellem Dialog, Kulturwirtschaft und Kultureller Vielfalt ein.
27. – 28. September UNESCO-Expertentreffen zur statistischen Messbarkeit der Vielfalt kultureller Ausdrucksformen in Montreal
26. November Konsultation über Kulturpolitik und Ausbildungsmaßnahmen zur Förderung Kultureller Vielfalt, veranstaltet von der Deutschen UNESCO-Kommission und der Ständigen Vertretung Deutschlands bei der UNESCO in Paris
10. – 13. Dezember Erstes Treffen des zwischenstaatlichen Ausschusses in Ottawa/Kanada
- 2008**
- Mai Veröffentlichung des UNESCO-Weltberichtes zur Kulturellen Vielfalt
- Frühjahr Zweites Treffen des Zwischenstaatlichen Ausschusses in Paris
- Herbst Drittes Treffen des Zwischenstaatlichen Ausschusses in Paris
- 2009**
- Frühjahr Viertes Treffen des Zwischenstaatlichen Ausschuss in Paris
- Juni Zweite Vertragsstaatenkonferenz in Paris
- ab 2010**
- Jan. – Dez. 2010 Essen und die Ruhr Region werden Europäische Kulturhauptstadt 2010
- ca. 2010/2011 Erste Vertragsstaatenberichte zur Umsetzung des Übereinkommens

Political Benchmark Data of the Convention on Cultural Diversity

2005

20 October

The UNESCO Convention on the Protection and the Promotion on the Diversity of Cultural Expressions is adopted after very fast negotiation, by very broad consensus.

5 November

Canada is the first state to ratify the Convention

2006

18 December

The European Community ratifies the Convention

19 December

The European Community and the first European State of Parties celebrates their ratifications of the UNESCO Convention at Brussels.

2007

By 6 March

50 ratifications are registered with unprecedented speed.

12 March

Germany ratifies the Convention.

18 March

The Convention enters into force.

1st semester

The German Presidency of the EU Council has put Cultural Diversity, Creative Industries and Cultural Policy in Europe prominently on its agenda.

24 – 26 April

International Conference “Cultural Diversity – Europe’s Wealth. Bringing the UNESCO-Convention to Life”, Essen/RUHR.2010, organised by the German Commission for UNESCO

10 May

The EU Commission releases its Communication on Culture in Europe.

18 – 20 June

First Conference of State Parties to the 2005 Convention convened

10 – 12 July

First Expert Meeting on International Cooperation in Madrid

18 – 19 September

Founding Congress of the International Federation of Coalitions for Cultural Diversity in Seville

20 – 21 September

10th Annual Ministerial Meeting of the International Network on Cultural Policy in Seville

26 – 27 September	The Portuguese Presidency of the EU Council convenes a European Cultural Forum, on intercultural dialogue, creative industries and cultural diversity.
27 – 28 September	Expert Meeting on the statistical measurement of the diversity of cultural expressions, UIS in Montreal
26 November	Consultation on Active Policies for Cultural Diversity and Capacity Building, jointly organised by the German Commission for UNESCO and the German Representative to UNESCO in Paris
10 – 13 December	First Meeting of the Intergovernmental Committee (Ottawa/Canada)
2008	
May	The UNESCO World Report on Cultural Diversity will be released.
Spring	Second Meeting of the Intergovernmental Committee in Paris
Autumn	Third Meeting of the Intergovernmental Committee in Paris
2009	
Spring	Fourth Meeting of the Intergovernmental Committee in Paris
June	Second Conference of State Parties in Paris
2010 and beyond	
Jan – Dec 2010	Essen and the Ruhr region will be European Capital of Culture 2010
Around 2010/2011	First reporting by State Parties on their implementation of the Convention

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www.unesco.de

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Website of the German Commission for UNESCO

German, English and French

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Europarat
Council of Europe

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Compendium of cultural policies and trends in Europe

A unique reference work on European cultural policies and online information and monitoring system available at <http://www.culturalpolicies.net/>. In addition to annual updates of the Compendium website – the 8th edition (2007) is online – the system's scope is constantly being expanded to cover newly emerging cultural policy debates and priorities.

Intercultural Cities

A programme to enhance and support community efforts to make the best of cultural diversity

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Creative exchange www.creativeexchange.org

Culturelink – the Network of Networks for Research and Cooperation in Cultural Development www.culturelink.org

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UNESCO International network of Observatories in Cultural Policies

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www.mcc.gouv.qc.ca/diversite-culturelle

ERICarts – European Research Institute for

Comparative Cultural Policy and the Arts

www.ericarts.org

European Audiovisual Observatory	www.obs.coe.int
INTERARTS – European Observatory of Regional and Urban Cultural Policies	www.interarts.net
Observatory of Cultural Policies in Africa	www.imo.hr/ocpa
Regional Observatory on Financing Culture in East-Central Europe (The “Budapest Observatory”)	www.budobs.org
Cultural Observatory of Canada	www.culturescope.ca/ev_en.php?ID=1_201&ID2=do_root
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