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Internationalizing Knowledge Management for Local Creative Economies:
Culture-for-Development Cooperation approaches and proposals in
Germany

Lázaro Israel Rodríguez Oliva

"International co-operation is a pre-condition for a successful culture and creative economy. The steady march of globalization and global migration pose new challenges for inter-cultural dialogue, but also open the door to international business co-operation for the independent culture and creative economy"

German Commission for UNESCO (2010: 19).

"International cooperation for sustainable development really excels when, in addition to government stakeholders, it also offers representatives of the business, science and research, and cultural communities in industrialised countries the chance to cooperate with institutions or individuals in a given partner country, since this generates a global network in which actors can learn and benefit from each other. The individual countries also have the opportunity to boost exports".

GIZ, (2013: 28).

Contents

<i>The Creative economy in the new Culture-for-Development approach.</i> (Introduction)	4
Chapter I. Comparative methodological framework.	7
Chapter 2. The German Ecosystem of Creative Economy and Culture-for-Development.	10
2.1 Context	10
2.2. Initiatives	14
2.3. Practice	25
Chapter 3. A South-based experience on knowledge management for creative economies.	42
3.1.- Parallel 9Mx: Training for creative economy and cultural policies.	43
3.2.- Intersections Mx: A Follow up to Parallel 9Mx.	51
Chapter 4. <i>Proposals beyond Parallels: North-South Intersections in Progress.</i>	55
4.1.- Tasks and goals	57
4.2.- Pooling Young Expertise in Creative Economy and Culture-for-Development.	60
Chapter 5 <i>Conclusions</i>	63
Bibliography	66

The Creative economy in the new Culture-for-Development approach

(Introduction)

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"Ensure cultural sustainability for the wellbeing of all", and "culture as a driver and enabler of sustainable development" are some of the emerging ideas from governmental and non-governmental organizations, global cultural actors and multilateral organizations that are shaping a new "Culture-for-Development" approach.

This study aims to contribute to the currently occurring conversation by providing research on the topics of Culture-for-Development, Cooperation and Internationalization for Local Creative Economies. Recent German Knowledge Management Initiatives in this area will be mapped and contrasted with a South-based experience in Mexico in order to identify more future South-South-North cooperation initiatives with effective and sustainable governance models. Overall, the goal is to discern key lessons regarding the following questions: How could the post-2015 development agenda be implemented through international cooperation and also be inclusive of culture? What are the most effective instruments for strengthening capacities and building effective institutions? What is the potential contribution of knowledge management for participatory monitoring and accountability? What kind of partnerships could be developed with civil society, universities, and the private sector?

Recent German Knowledge Management Initiatives in this area will be mapped and compared to a South-based experience in Mexico in order to recommend future effective and sustainable governance initiative for South-South-North in the field of internationalization and cooperation and Culture-for-Development. The 2013 Annual Report of the German Commission for UNESCO mentioned the importance of the "European debate on global sustainability strategy in 2015" (Merkel et al, 2014: 34) The *Creative Economy Report 2013 Special Edition "Widening Local Development Pathways*, was published by UNESCO, the United Nations Development Program (UNDP) and United Nations through its Office for South-South Cooperation. The Report's contributions will be used as methodological dimensions in this study to explore both German and Mexican contexts to focus on knowledge management's contribution to creative economies. The Report is clear when it mentions "the important role that capacity-building can play in the growth of local creative economies of the global South cannot be underestimated. As a field, capacity building for endeavours relating to the creative economy is still in an experimental stage. However, some of the best-developed initiatives have been cited throughout this 2013 Creative Economy Report (UN-UNDP-UNESCO, 2013: 158).

The White Paper Shaping Cultural Diversity. Recommendations for Action from Civil Society for the Implementation in and by Germany on the UNESCO Convention on the Diversity of Cultural Expressions (2005) edited by the German Commission for UNESCO, considers that

"knowledge and creativity are increasingly becoming an important impetus for sustainable development. In a country such as Germany, which finds itself in a transition from being an industrial society to a knowledge-based society, this is particularly relevant. The strengthening of cultural diversity is as such an investment in the future" (2010: 3).

The White Paper remarks "In a globally networked but extremely unequal world, it is in our enlightened self-interest that countries that are less developed – countries that are barely represented in the global cultural market – should be able to allow their vital cultural expressions to blossom, and to contribute to the global discussion on cultural diversity. This would pave the way to fruitful and lasting co-operation" (German Commission for UNESCO, 2010: 3). Cultural production, cultural diversity, cultural exchanges are matters of Culture-for-Development.

In addition, the 2013 UNESCO report on *Strengthening the governance of culture to unlock development opportunities* cites that the 2005 *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* calls for the "implementation of a new system of governance to support the introduction and/or elaboration of policies and measures that have a direct effect on the creation, production, distribution of and access to a diversity of cultural expressions, including cultural goods, services and activities" (UNESCO, 2013a: 6). Those new systems of governance do need information and critical thinking to inform the decision making process.

As the local emerges as a privileged space for innovation in social transformations, international processes related to creative economy and cooperation for Culture-for-Development should be considered as key pieces of local governance engineering. The *Key Recommendations of the Creative Economy Report 2013* recommends, "widening contributions to unlock the huge untapped potential of the creative economy at the local level as a way to promote a new kind of development experience" (UN-UNDP- UNESCO, 2013: 1). Cooperation, creative economy, cultural diversity and internationalization are some of the potential fields that the most recent UNESCO's strategic instruments connect "to capitalize on culture to foster innovative and sustainable models of cooperation" (UNESCO, 2013: 5-6).

Both the definition and classification of the creative economy is still under construction. In general terms, when cultural and the creative economy is mentioned -using a recent *new color (orange)*-, it refers to "the group of linked activities through which ideas are transformed into cultural goods and services whose value is determined by intellectual property". The orange universe includes: i) The Cultural Economy and the Creative Industries which encompass the Conventional Cultural Industries; and ii) creativity supporting activities" otherwise known as "The Orange Economy" (Buitrago y Duque, 2013: 40). For these authors, the Cultural Economy is composed of all traditional artistic activities, all activities related to the preservation and transmission of cultural heritage, and the Conventional

Cultural Industries. Creative Industries combine the Conventional Cultural Industries and Functional Creations, New Media and Software (Buitrago y Duque, 2013: 40).

What seems to be relevant in the "Orange Economy" is the inclusion of what the authors name "creativity supporting activities", which include: 1) Creative research, development and innovation, the Orange R+D+i; 2) Technical skills development for creative activities; 3) Governance and Intellectual Property Rights and 4) Professional creative education (Buitrago y Duque, 2013: 40).

The relation between knowledge management, education, the creative economy and Culture-for-Development will be the main focus of this study. The UNESCO sectors of education, culture and science will be revisited. Thus, knowledge management will be seen as those actions involving "several fronts to: (i) identify and collect information; (ii) codify and store information; (iii) share information by connecting people; and (iv) create and disseminate knowledge which may then be transferred for use in different environments (UNESCO, 2012: 3)

This paper is comprised of five chapters. Chapter One introduces the creative economy as part of the new Culture-for-Development approach, and then explains the comparative methodological framework used in order to analyze the information. Chapter Two is dedicated to the German Ecosystem of Creative Economy and Culture-for-Development through three sections: context; initiatives, and the practice. In the third Chapter, there is a description of a South-based experience on knowledge management for creative economies: Parallel 9Mx, a Mexican training program for creative economy and cultural policies. Chapter two also includes an overview of Intersections Mx, the follow up action to Parallel 9Mx. Chapter Four includes some proposals of tasks, goals and instruments that may be taken into account in future actions in Creative Economy and Culture-for-Development. Finally, there is a space for "conclusions".

Chapter I

Comparative methodological framework

The contribution of the recent *Creative Economy Report 2013* to the debate about cooperation in Culture-for-Development is still unexplored. It is recognized that "cultural creativity in both its marketable and non-marketable forms is to be found in many different contexts and manifestations. Cities in the global South are creating new models based on their own needs and strengths and empowering themselves through South- South cooperation" (UN-UNDP-UNESCO), 2013: 83). Based on the field evidence and case studies located in the global South, the Report concludes "comparisons along the South-South axis are likely to be more conducive to productive mutual learning in the global South than the importation of ready-made models from elsewhere" (UN-UNDP-UNESCO: 35). Although North and South categories are not necessary "useful" today to describe the kaleidoscope of countries and political and social systems and cultural expressions included in this reductionism, for our purposes the North and South allusions will be used as a political strategy to visualize the potential of Germany and Mexico in more horizontal global strategies.

The indicators presented in the *2013 Creative Economy Report* resulted from a collaborative experience between the United Nations Organization for Education, Science and Culture (UNESCO) and the United Nations Development Programme (UNDP) and are a suitable framework for mapping agenda setting in cultural policies for the near future. Their creation could be considered as a first step towards constructing effective indicators towards the identification of "*the specific dimensions of the cultural and creative industries that should be the focus of investment and measure the sorts of economic and social impacts that might be expected*" (UN, 2013: 123).

The importance of the Report is clearly described by De Beukelaer: "Contrary to the blinding optimism that often plagues the debate, this Report is surprisingly balanced. It is a document that lucidly spells out what this debate is really about: linking cultural policy, market, and aesthetics with a strong normative objective: attaining greater social justice. First, the creative economy agenda has to balance the need for quantifiable (mostly economic) arguments upwards towards politicians to influence the agenda. Second, it has to provide a set of concepts, ideas, practices, and strategies that make it possible to devise policies. Third, it provides a language that connects the governance level to practitioners, who feel comfortable engaging with these ideas" (De Beukelaer, 2014: 98).

De Beukelaer values the Report as "glossary of best practices", because it "provides a set of examples that render the arguments of the written report more visible and concrete; these examples may prove effective tools for advocacy" (De Beukelaer, 2014: 92). Nevertheless, we are aware that "they do, however, remain superficial and leave no space for critical engagement with these initiatives" (2014: 92). De Beukelaer's concerns are "Why did these particular cases work, while similar initiatives may have seen less success elsewhere? Where to obtain more information about these initiatives? What is the policy and political context in which they were developed? Such questions did not get the place

they deserve" (2014: 92). This study is interesting in contrasting this set of indicators in North and South-based experiences in order to identify key recommendations for cooperation.

Parallel 9Mx, is one of the international projects supported by the *International Fund for Cultural Diversity* that was taken into consideration during the development of the *UNESCO/UNDP 2013 Creative Economy Report*.

In general terms, this study aims at answering some questions posed by the *UNESCO/UNDP 2013 Creative Economy Report* in order to identify which indicators will be used in our study:

1. What is the current situation? What are our cultural resources? What are our capacities to support the arts and culture in their contribution to sustainable development?
2. What is our potential? Do we have any particular expertise in the cultural area that can be used to fix existing problems or to create new development opportunities? Do we have cultural assets, such as heritage, which give us a unique cultural identity or brand?
3. What are the areas in which serious problems might be addressed through cultural industry development? What are the gaps in our capacity to deal with such issues?
4. What will be the indicators of success? Are there benchmarks against which we can calibrate our performance? How will we know whether we have achieved what we hope to achieve? (UN, 2013: 123).

As the *UNESCO/UNDP 2013 Creative Economy Report* recommends, this paper has adapted the suggested questions according to its specific purposes taking into consideration that the typologies and indicators from the Report try to "establish structure from unstructured data", and determine how "data have been decontextualized so as to establish correlations with related information from multiple sources". We will consider the three questions used in the Report in order to analyze the selected case studies.

- "(a) What types of initiatives were designed and implemented?
- (b) What activities were prioritized by decision makers? and
- (c) What are the key impacts?" (UN, 2013: 134).

Three types of mission were identified in the IFCD analysis. With an eye towards using an ecosystem perspective, we use the classifications -and their specificities- as indicators to identify activities, goals, outcomes and challenges for further cooperation actions in the field of Culture-for-Development and cooperation field in relation to the creative economy and knowledge management.

The "indicator" framework, selected by the author, that will be used include the following:

(a) support for entrepreneurship and business development in the cultural and creative industries by:

- Strengthening local capacities for business development
- Professional training and education
- Incubation of creative and cultural ventures
- Increasing market access
- Professional networks and associations
- Seed funding and grant schemes (UN-UNDP-UNESCO, 2013: 137; 148)

(b) support in strengthening governance and public policy that is adapted to the specificities of the creative economy through:

- Cultural mapping
- Strategic plans for policies for culture and development
- Strengthening organizational capacities
- Strengthening institutional capacities
- Knowledge- sharing for decision makers
- Awareness-raising (UN-UNDP-UNESCO, 2013: 137; 140).

(c) support to the social inclusion of individuals and groups through their participation in the culture-for-development programmes (UN, 2013: 137-138) by:

- Strengthening artistic and creative capacities
- Empowering individuals and social groups
- Awareness-raising (2013: 138; 141)

This focus may contribute as a follow-up action to the recommendations of the German *White Paper "Shaping Cultural Diversity"* as it gathers "further qualitative evidence on appropriate measures (in the context of the objectives of the UNESCO Convention)" that the German Commission for UNESCO recommends, particularly, looking for "interesting examples from other countries regarding the implementation of relevant instruments of promotion" (German Commission for UNESCO, 2010: 22). This study is not about cultural diversity strictly, but assumes cultural diversity and its national and international instruments –such as the UNESCO Convention— as key elements for good governance. It is a contribution to the "dialogue on processes of quality assurance in development co-operation", particularly the "need to develop indicators of what constitutes a good and effective development or promotion project in the cultural sector" (2010: 18). The next chapter analyzes the German context and initiatives in order to identify experiences and models, needs and logics useful to the design of future cooperation and internationalization actions. It should be noted that Chapter 3 uses the same indicators to explore the South-based case -Parallel 9Mx and Intersection Mx (its follow up program), in order to have a common template for mutual contributions.

Chapter 2

The German Ecosystem of Creative Economy and Culture-for-Development

This chapter will explore, using the above-mentioned *2013 Creative Economy Report* categorization, some significant initiatives in the creative economy that could contribute to future cooperation actions. Germany is considered as a leading country in decentralized governance for cultural policies and development of the creative economy sector. This experience of exploration may contribute to diverse processes that are taking place in the South with common goals, and in new contexts.

2.1 Context

Creative economy, culture, development cooperation, international relations and knowledge management are each located in the interplay between two or more sectors and frequently touch cross-sectoral issues. For example, in the case of the cultural field, Germany, as a Federation, organizes the governance of cultural policy decision making using a diversity of instruments from the Bund (Federal government), the Bundesländer/Länder (State governments each with their own autonomy in their local spaces), and municipalities (cities, towns and counties). In culture, as in other fields, responsibilities and competencies are driven through autonomous processes, which also involves non-governmental actors such as enterprises, civil society and citizens.

The 2013 *Germany Country Profile* in the *Compendium of Cultural Policies and Trends in Europe* confirms that, "Within their fields of competence, the Federal Government, the Länder and the municipalities are largely free to shape cultural policy as they see fit, in other words, to determine the form, extent and priorities of their cultural programmes" (Council of Europe/ERICarts, 2013: D7). The decision making levels, could be described as follows:

- *Federal level*: "The Federal Government has jurisdiction over foreign cultural policy, including schools and higher education. The extent to which the federal authorities have competence in other areas of culture having a nationwide or international impact is currently being discussed" (Council of Europe/ERICarts, 2013 D7).
- *Bundesländer and municipalities*: "The Bundesländer and municipalities are the main actors responsible for cultural policy in Germany. The scope and priority areas can vary greatly from Länder to Länder and from municipality to municipality" (Council of Europe/ERICarts, 2013 D8).
- *Non-governmental actors*: "In addition to government bodies and actors, there is a host of actors involved in supporting different forms of cultural work and cultural programmes such as: radio and television broadcasters, business-sector institutions, various groups in society

(churches, unions, and associations), civic organisations and initiatives, clubs and private individuals" (Council of Europe/ERICarts, 2013 D9).

Germany, through the German Commission for UNESCO action and other Federal and local actors, has been one of the recognized outstanding countries for promoting the potential of cultural diversity in relation to the creative economy by using the 2005 Convention as a tool. In particular, the German Commission for UNESCO has been focused on promoting cultural diversity and intercultural dialogue; and making culture count, so that protecting and conserving cultural heritage, preserving and promoting cultural diversity, and intercultural dialogue are among its core tasks. The cartography of *Culture and Creative Industries in Germany*, published in 2007, values the culture industries tradition in Germany and provides a German definition of this economic sector in order to contribute to international comparison and discussions (Fesel and Söndermann, 2007).

As the 2012 German Federal Government *Report on Measures to Protect and Promote the Diversity of Cultural Expression* confirms, "the protection and promotion of the diversity of cultural expressions constitutes the foundation of the cultural policies of the Federal Government, the *Länder*, and municipalities and local governments and are thus structurally imbedded in Germany's system for promoting culture. Germany was among the initiators of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, so that these principles would also take root internationally" (2012: 4). Germany's commitment to cultural diversity is closely linked to culture-for-development practice. The country has a wide experience by supporting "for international cooperation in the arts, music, theatre, dance, literature and film sectors is a significant part of Germany's cultural relations and education policy" (Federal Foreign Office, 2012: 4).

In addition, recent German cultural policy discourses highlight the economic value of culture, and its implications in cultural rights, cultural diversity and human rights. *The final report of the special parliamentary working commission "Culture in Germany" [Kultur in Deutschland – Schlussbericht der Enquete-Kommission]* reveals cultural industries as an important economic factor with great economic and creative potential. A wide concept of creative industry is incorporated in order to enhance a productive sector with enormous potential in innovation, social transformation and growth. It confirms the importance of cultural industry as a driver of innovation in relation to other economy sectors (Bundeszentrale für Politische Bildung, 2008: 340).

Although it is a fact Germany participates in international cultural relations (through diplomacy, cooperation, cultural actions, etc.), it seems to be that there is a no-man's land within the governance of cultural policy development contributions on the international level. In relation to the international affairs field, the "most important areas of foreign cultural policy (including education) are cross-border co-operation in education and science, international cultural dialogue, promotion of the German language abroad, and exchanges in the fields of art, music and literature. For the most part, this policy is implemented by intermediary organisations funded by the Federal Foreign Office such as: the Goethe-Institut (GI), the German Academic Exchange Service (DAAD), the Institute for Foreign Cultural Relations (IfA), the Alexander von Humboldt Foundation (AvH), and the German UNESCO Commission

(DUK). They are free to create their own programmes (Council of Europe/ERICarts, 2013: D11).

With specific functions in the ecosystem of cultural policy, it seems to be that there is no explicit harmonization of concepts and practices in relation to Culture-for-Development issues. "One key problem is the fact that it is not clear who exactly is responsible for the development and implementation of a concept of "culture and development" within an existing cultural concept that is focused primarily on the arts and who, therefore, is responsible for international cultural political involvement and the promotion of culture within developing countries" (Gad, 2014: 44). That may be a result of what the author defines as "the separation of development policy and foreign cultural and educational policy into two distinct departments within German foreign policy represents an additional obstacle to the development of an overarching, multi-faceted concept of "culture and development" (2014: 44).

Other critical opinions about the German constellation in cultural policy governance in relation to the Culture-for-Development perspective, recommend a better model for the integration of culture into German development cooperation policy. These opinions refer to the following:

- 1) "The naturally very 'soft' topic of Culture and Development is often watered down by a dazzlingly confuse and diffuse perception of what the subject of culture in development cooperation actually encircles.
- 2) In Germany, unlike in most European states, development cooperation policy is not resident in the Foreign Ministry but in a stand-alone Ministry for Economic Cooperation and Development, BMZ. This dichotomous constellation often leads to uncertainties regarding the subject of cultural cooperation.
- 3) The two main players in development cooperation, the BMZ and its implementing institutions, often take very different approaches in their policy regarding the implementation of culture into DC projects" (Schmidt, 2012: 111).

To this already complex scenario, the new creative economy movement adds new undefined borders, actors, interests and processes. A report from the German Federal Ministry of Economics and Technology states that "Cultural and creative industries are a harbinger for the increasingly knowledge-based economy in Germany. Thanks to their ability to solve problems and the strong emphasis placed on innovations, the cultural and creative industries act as a driver of innovation for other sectors as well and contribute to making the economy as a whole more competitive" (BMWi, 2012: 3).

This research remarks the cultural responsibility of cooperation for development institutions in the context of the creative economy. We consider cultural responsibility, in general terms, as the cultural governance and management of the available technical, human and financial resources in order to achieve the sustainable human development goals. The White Paper "Shaping Cultural Diversity", edited by German Commission for UNESCO has emphasized this topic using the following terms:

"Ideally, the private and public culture subsectors would be complementary. Focusing solely on the culture *economy* – which is to say, focusing solely on the market-oriented perspective, as suggested by the English term *creative industries* – is fraught with danger. What that term suggests is that everything, including public-sector arts institutions, should be viewed and treated as if it were subject to the conditions of the private sector. If policymakers fail to make this distinction, they run the risk of ruining a significant portion of the culture sector, and of reducing the diversity of cultural expressions. A clear understanding of the bright line between the culture economy and public-sector culture, as well as an awareness of the interdependencies (artists, for example, work in all three sectors: public and state-run structures, civil society-generated opportunities and private enterprises) can lead to a strengthening of both public culture endeavors, and the culture and creative economy" (German Commission for UNESCO, 2010: 21).

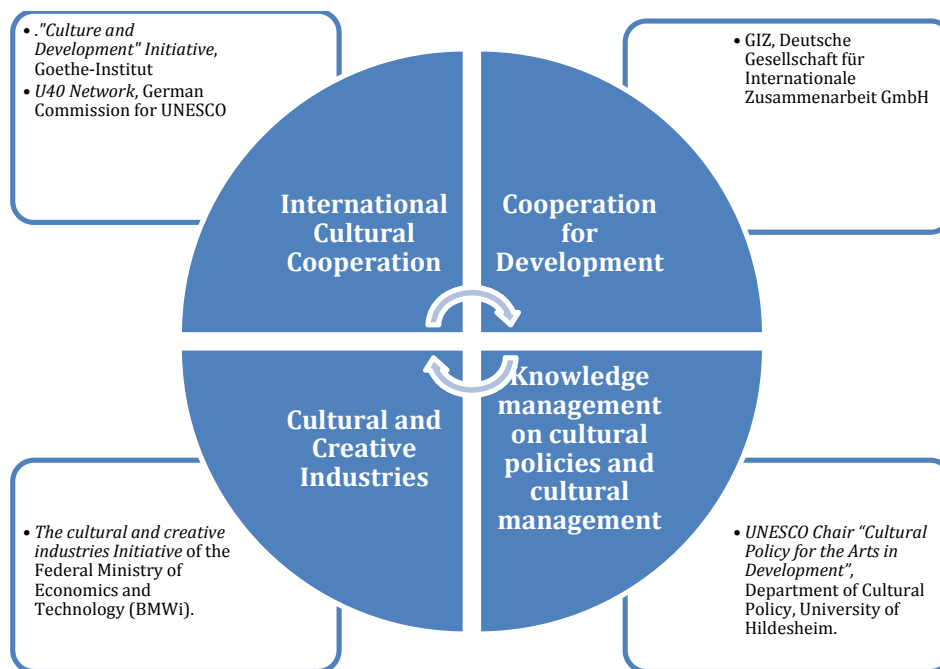
Gad recommends that Germans "ask themselves just what image of themselves they want to project abroad. The question that needs to be asked is whether Germany's knowledge and experience with regard to internal cultural policy should be used more intensively as a key element of Germany's image abroad and whether it should form the basis of a development-oriented foreign cultural policy approach" (2014: 45).

The following part of this study explores a group of initiatives that may contribute to this question at the same time that they reinforce international "common" values in solidarity, excellence, responsibility and cooperation.

2.2. Initiatives

In the context of internationalization, it is accepted that "naturally, the discussion on the international role of the creative industries is still in its beginnings in Germany – at least as far as the perception of the overall sector is concerned. «Creative industries» was one of the new areas of foreign cultural policy discussed at the occasion of a conference on foreign cultural and educational policies only recently, in October 2006, in the Federal Foreign Office. The fact that Germany is a business location for cultural and creative sectors shall in future be integrated into the promotion of the image of modern Germany abroad" (Fesel and Söndermann, 2007: 12).

There is an enormous potential in using a Culture-for-Development approach in the new context of the creative economy. Below are four initiatives selected for our purposed because, even though they do not necessary cooperate in the internationalization of their goals in regards to their specific missions, they do provide useful additional frames to explore this potential within the German context. In the field of International Cultural Cooperation: the *"Culture and Development" Initiative*, (Goethe-Institut) and the *U40 Network*, initiated and supported by the German Commission for UNESCO are considered. In the Cooperation for Development area, GIZ, the Deutsche Gesellschaft für Internationale Zusammenarbeit GmbH) is presented and analyzed. For Cultural and Creative Industries, *The cultural and creative industries Initiative* of the Federal Ministry of Economics and Technology (BMWi) is selected as a case study. Last but not least, for the area of knowledge management on cultural policies and cultural management, the *UNESCO Chair "Cultural Policy for the Arts in Development"* (Department of Cultural Policy, University of Hildesheim) is chosen. The following graphic shows each initiative's major field and their interrelativity. Each of these initiatives will be presented in the following parts of this chapter.



In the *Recommendations for Action from Civil Society for the Implementation in and by Germany of the UNESCO Convention on the Diversity of Cultural Expressions*, three particular issues were mentioned that are relevant to identify good practices and opportunities for cooperation in development and internationalization within the specific initiatives:

- *the focus on internationalization: the contribution of internationalization to cultural diversity affirmation at the local:* "arts and culture thrive on international exchange; they are international. This fact does not, however, automatically imply that arts and culture are anchored in a culturally diverse urban society. The more internationalized and diverse the cities and municipalities in Germany become, the more cultural facilities must rise to the challenge" (UNESCO, 2010: 12).
- *the focus on the local: cities as a place where internationalization dynamics takes place:* "As the places where people of different migration backgrounds live, cities and local governments have a special responsibility to protect and promote these aspects of the diversity of cultural expressions. The "city of today" understands that it is both a European and an international place of economic activity. Internationalisation in the sense of looking outward through cultural, economic and social involvement also requires internationalisation in the sense being culturally receptive to the world" (UNESCO, 2010: 13).
- *the cultural responsibility to promote and protect cultural expressions in the context of the creative economy:* "**Cultural policy, like most policy areas, has been internationalised by the global interconnectedness of its players and goods.** Internationally agreed upon standards are therefore of fundamental importance – be it for the cultural industries or

the exchange of artists. In order to protect and promote the diversity of cultural expressions at home and abroad, cultural policy know-how regarding the frameworks in Germany and the partner countries is a must. By the same token, cultural policy and cultural exchange are politically sensitive topics, since they touch on questions of identity as well as on power structures and individual freedoms" (UNESCO, 2010: 15).

Even if not fully representative of culture-in-development possibilities within the German context, at least the exploration of internationalization and cooperation aspects in these initiatives may contribute to more effective and sustainable actions between German institutions, and between Germany as a whole, and the world.

In the following section, we will describe the relevance of each project in relation to this research. The results of this exploration will be shared as a whole in the second part of this chapter.

2.2.1.- International Cultural Cooperation

The Culture and Development Initiative at the Goethe-Institut.

The Goethe-Institut is one of the most visible faces of Germany abroad. The Goethe-Institut is an association whose objective is, "to promote knowledge of the German language outside Germany, to maintain international cultural cooperation and to propagate a comprehensive picture of Germany by means of information on cultural, social and political life...It promotes science and research, education and schooling, art and culture as well as understanding between peoples" (Goethe-Institut, 2000: 1).

The Agreement between the Federal Republic of Germany represented by the Federal Minister for Foreign Affairs (Bundesminister des Auswärtigen) and Goethe-Institut e.V. explains that the Goethe-Institut maintains cultural institutes inside and outside Germany and in Germany aimed at fostering international cultural cooperation: "a) by organising and providing information about cultural events, b) by disseminating information abroad on cultural life in Germany, c) by preparing, organising and following up the visitors' program run by the Goethe-Institut; d) through other forms of participation in cultural cooperation and interchange with cultural organisations abroad after prior consultation with the Foreign Office) by promoting German-foreign cultural organisations (e. g. Goethe Centres), f) by granting language scholarships to multipliers in all sectors of society" (Goethe-Institut, 2005: 14).

In 2008, a new initiative introduced the culture and development approach to the Institut's actions. The Goethe-Institut Culture and Development (C&D) Initiative, "aims to provide professional qualifications and build capacities in the cultural sector in developing countries to enforce the Goethe-Institute's objectives of fostering cultural dialogue and cooperation in the regions by creating networks and forming cultural and social platforms (...) The initiative, thus, supports and enables the creation, production, distribution, access and enjoyment of cultural expression in the contemporary arts and

media through a variety of programmes in cultural education, cultural management and social as well as organizational skills. In line with the initiative's title, culture -as an important sector *per se*- is being implemented as international development cooperation within its programmes" (Kamm, 2010: 71).

Southern and Southeast Asia, Eastern Europe and Central Asia and Sub-Saharan Africa are the prioritized areas for the implementation of the Culture and Development Initiative (C&D) at local, national and regional levels.

In the opinion of a specialist, "the assignment of this new project group was to develop new strategies to foster development through cultural cooperation. As a result, the Goethe-Institut has ever since more and more stepped away from its original mission of strictly cultural and educational policy as a representation of Germany abroad and moved towards appointing subject specialists for culture and development which will then be sent out to developing countries (Schmidt, 2013: 74).

The new perspective is clearly defined in the Goethe-Institut's own articulation below:

"We promote knowledge of the German language abroad and foster international cultural cooperation. We convey a comprehensive image of Germany by providing information about cultural, social and political life in our nation. Our cultural and educational programmes encourage intercultural dialogue and enable cultural involvement. They strengthen the development of structures in civil society and foster worldwide mobility. With our network of Goethe-Institutes, Goethe Centers, cultural societies, reading rooms and exam and language learning centers, we have been the first point of contact for many with Germany for over sixty years. Our long-lasting partnerships with leading institutions and individuals in over ninety countries create enduring trust in Germany. We are partners for all who actively engage with Germany and its culture, working independently and without political ties" (Goethe-Institut, 2014).

The C&D initiative at the Goethe-Institut is intended to:

- "contribute to strengthening cultural infrastructures and the arts sector".
- "aim to improve framework conditions for the arts and culture and to support the development of education- and knowledge-based societies in the host countries".
- "train cultural workers and advise cultural institutions".
- "network the stakeholders with one another and with relevant initiatives and institutions in Germany" (Wetzel y Ströhl, 2014).

What seems to be interesting from the Goethe-Institut perspective are their **basic principles** (Wetzel y Ströhl, 2014) as stated below:

1. "The advanced training programmes are designed together with the local stakeholders and institutions".
2. "Artistic and curatorial subject matter are directly linked with technical and organizational

aspects of cultural sector practice".

3. "The autonomy of the arts and culture is respected and considered and is correlated with social as well as economic challenges".

The U40 International Network as a project initiated and coordinated by the German Commission for UNESCO

The German Commission for UNESCO (DUK, in German) has played the part of promoting the participation of civil society in the debates about the implementation of the UNESCO Convention. One of the initiatives of the Commission has been the initiation and support of the U40 Network as an international working group of young experts, under 40, specializing in "the implementation and promotion of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions" (U40 Network, 2014). Although the U40 Network is an independent civil society network, there has been a strong institutional partnership with the DUK, and sometimes ambivalent freedom because of the role of the German Commission in the agenda setting of the Network, the U40 Network institutional "headquarters" in Bonn, and the opportunity to participate in some of the DUK actions in Germany and abroad.

Anna Steinkamp, specialist from the German Commission for UNESCO and coordinator of the U40 Network until September 2014, explains that "the idea and concept of the U40-programme has been developed by the German Commission for UNESCO in a steady exchange with its various national, European and international partners. The model itself has been further developed and broadened through evaluation and through new impetus by the Fellows themselves" (Steinkamp, 2010: 138).

The network "translates the Convention into action; breathes life into the Convention through good-practice and knowledge exchange; raises awareness and advocates for the Convention; empowers young experts and builds upon their capacities; promotes sustainable cultural policies for cultural diversity" (U40 Network, 2014).

In its own words, the U40 Network, connects "young culture experts from all over the world"; it is "an independent civil society network"; it "represents a concrete step towards the implementation of the Convention, by stimulating debates and ideas to better formulate cultural policies for cultural diversity throughout the world"; and it integrates experts, researchers, civil servants, cultural managers, and graduate students who are the network. As an initiative, it promotes the interdisciplinary exchange of academic, practical and political knowledge in the fields of culture, the arts, sustainable development, trade in cultural goods and services, policies and cultural and creative industries on a global level (Steinkamp, 2010: 138). The "governance of the network" is guided by "international cooperation; intercultural dialogue; international capacity building; promotion and recognition of young experts within the international discourse and collective wisdom" (U40 Network, 2014).

For the U40 Network, the 2005 Convention is accepted to be "a complex tool to promote cultural diversity. Stakeholders such as governments, civil society or cultural practitioners are challenged by

the task of translating these broad political ideas on the ground. Nonetheless, the Convention's immediate and long-term objectives can only be achieved through the active involvement of all its stakeholders" (U40 Network, 2014).

The global U40 Network met in Berlin from 12-15 September 2014 in order "to raise awareness and help implement the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The objective was to create a strategy for the future of the network including a realistic action plan in accordance with the available resources" (U40 Network, 2014a).

2.2.2.- Cooperation for Development.

GIZ (Deutsche Gesellschaft für Internationale Zusammenarbeit GmbH).

GIZ is an experienced institution offering a wide range of services to governments, companies, international institutions and private foundations in relation to international cooperation. GIZ offers as services and products a "tried-and-tested management expertise and long-standing international experience in more than 100 different fields" (GIZ, 2014). The German Federal Ministry for Economic Cooperation and Development (Bundesministerium für Entwicklungs und Zusammenarbeit, abbreviated BMZ) is the main "commissioning party". BMZ represents GIZ's main shareholder. "With a budget of just over 6 billion USD, the Federal Ministry for Economic Cooperation and Development (Bundesministerium für Entwicklungs und Zusammenarbeit, abbreviated BMZ) is one of the smallest ministries in the Federal Republic of Germany. Notwithstanding, BMZ, directly or indirectly pulls the strings of all governmental development cooperation projects of the world's second biggest ODA contributor (Schmidt, 2013: 74).

GIZ delivers "advice on policy and strategy to state decision-makers in key positions within reform and change processes. Technical advice is usually provided by experts working directly with individuals", through organizational consultancy that "support(s) organisations in improving their capacities for communication, cooperation and organization, and their networking" (GIZ, 2014a).

"Operating in around 130 countries with revenues that are close to € 2 billion a year, the GIZ is by now the largest consulting company in development cooperation worldwide. But the startup of the newly founded and entirely government-controlled GIZ is also expected to alter the way the world's second largest ODA donor spends some USD12 billion per year. Correlative with the new politics in BMZ, it appears that the first visible changes in the new governmental institution are firstly: much more political staff in all entities and 2) more bi-lateral arrangements (Nabiyeva 2011)" (Schmidt, 2013: 77)¹.

¹ The source is "Nabiyeva, Komila. In sweeping aid reform, merged German agency becomes operational. 01 03, 2011. <http://www.devex.com/en/news/in-sweeping-aid-reform-merged-german-agency/71908> (accessed 03 09, 2012)".

Tanja Gönner, the Chair of GIZ Management Board confirms "clearly, creative industries are a major driver of economic growth and therefore a key factor in GIZ's work – be it in Ethiopia, Serbia or the Palestinian territories". She visualizes that "virtually no other resource is as sustainable as creativity. And so what could be more natural than to harness this resource in international cooperation for sustainable development?" (Gönner, 2013: 5, 6).

GIZ's position in relation to this topic is that: "the cultural and creative industries are the pioneers of tomorrow's working world. Highly networked, with internet-based forms of communication and cooperation as well as a keenly honed ability to innovate, this market is rapidly becoming a cross-sectoral branch. It is itself developing at a breakneck pace, and is contributing to the value chains in many other sectors in the process" (GIZ, 2013: 10).

In GIZ's words, "it is hardly surprising therefore that not only actors that focus on the domestic markets, such as the German Federal Ministry of Economics and Technology (BMWi), but also the German Federal Foreign Office and the German Federal Ministry for Economic Cooperation and Development (BMZ) underscore the importance of the cultural and creative industries as a locomotive of economic growth, and have devised numerous initiatives for this sector" (GIZ, 2013: 11).

The GIZ perspective on the sustainable character of the creative and cultural economy is particularly relevant because of their statement that, "the cultural goods produced by creative industries not only generate work and income, they also only 'consume' a minimal amount of natural resources and absolutely no creative capital. On the contrary, this sector constantly inspires people to be creative and innovative. With their rich history and cultural and linguistic diversity, many developing nations have an enormous reservoir of cultural goods. Although few of these have as yet been used for commercial purposes, current studies do confirm an upward trend, especially in trade in artisanal and craft products. At the same time, regional trade in developing and emerging economies is on the increase" (GIZ, 2013: 1: 18-19).

GIZ is a key supporter for cultural and creative industries but also focuses on issues such as cultural rights in relation to the implementation of the UNESCO 2005 Convention as a tool in the practice of cooperation. Since the German Government ratified it in 2007, GIZ says that "German international cooperation has also stepped up its activities in the field of 'culture and development'. For GIZ the challenge is now to design cooperation with its partner countries in a way that takes adequate account of cultural factors" (GIZ, 2013: 39). For the institution, "harnessing the opportunities arising from the many different facets of culture while safeguarding cultural rights requires three things: Knowledge of the socio-cultural conditions in the partner country; An understanding of the potential offered by artistic forms of expression; and an environment that encourages people to be creative and to distribute cultural goods while safeguarding people's cultural rights and cultural heritage" (GIZ, 2013: 39).

2.2.3.- Cultural and Creative Industries.

The Centre of Excellence for Cultural and Creative Industries/The Cultural and Creative Industries Initiative of the Federal Government.

Everything began in 2007, when the "Culture in Germany" [*Kultur in Deutschland – Schlussbericht der Enquete-Kommission*] called attention to the potential of the cultural and creative sector in Germany. The Federal Ministry of Economics and Technology (BMWi) through *The cultural and Creative Industries Initiative (Initiative Kultur- & Kreativwirtschaft der Bundesregierung)* reinforced that "culture and creative industries have grown to be more than just an image factor; they are now perceived as an economic branch of its own standing, a permanently established growth industry. Culture and creative industries are part of a knowledge and content-oriented society and play a ground-breaking role in Germany's way towards a knowledge-based economy" (BMWi, 2009: 3).

The Initiative was conceived "as a method of optimising the framework for their growth and to support financially and infrastructurally the "Music Initiative", a core area of the Creative Industries. This topic held an important place in the German EU Presidency, in the first half of 2007" (Council of Europe/ERICarts, 2013: 25). This initiative is coordinated by the Federal Ministry of Economy and Energy (BMWi) and the Federal Government Commissioner for Culture and Media Affair (BKM).

The Initiative's main goal is "to help pave the sector's way to a successful future. This means both enhancing the competitiveness of these industries as well as tapping their potential to job creation. Furthermore, the initiative seeks to enhance the income opportunities of small creative business and self-employed artists" (Federal Ministry of Economics and Technology/Federal Commissioner for Culture and the Media, 2014).

In the words of GIZ, the *Cultural and Creative Industries Initiative* "represents a key milestone at national level". GIZ mentions the 'Kreativpiloten' (creative pilots) and 'Bewegungsmelder' (motion detector) competitions along with the annual conference; three of the many instruments offered as an "ideal platform for engaging in Germany-wide exchanges and focusing more attention on the cultural and creative industries" (GIZ, 2013: 31).

As an example of knowledge management, the *Centre of Excellence for Cultural and Creative Industries*² is "dedicated to providing information, advisory and networking services for the cultural and creative industries. In addition to these services, the Centre also aims to improve access to existing government support programmes, to promote advanced education and training, and this way to

² Original in German: RKW Kompetenzzentrum, Initiative Kultur- & Kreativwirtschaft der Bundesregierung. Bundesministerium für Wirtschaft und Technologie (BMWi). Available in: Kompetenzzentrum mit Regionalbüros (2014) <http://www.kultur-kreativwirtschaft.de/KuK/Navigation/Initiative/kompetenzzentrum.html>

optimise market opportunities for creative professionals and facilitate their access to international markets" (Federal Ministry of Economics and Technology/Federal Commissioner for Culture and the Media, 2014). The Centre of Excellence is housed at the RKW Centre of Competence in Eschborn, but its regional focus led to the establishment of 8 regional offices: (Hamburg, Mecklenburg-Vorpommern and Schleswig-Holstein); (Bremen and Niedersachsen); (Berlin and Brandenburg); (Bildnachweise); (Sachsen, Sachsen-Anhalt und Thüringen); (Nordrhein-Westfalen); (Hessen, Rheinland-Pfalz, and das Saarland) and (Baden-Württemberg); and Bayern.

Over the next few years, the purpose of the Federal Ministry of Economics and Technology (BMWi) is "to further develop the value added interrelations among the market segments of the cultural and creative industry and its relations with other sectors and to better exploit the innovation potentials" (BMWi, 2012: 3). We are particularly interested in the current strategies in order to achieve these goals through "internationalization", understood by the BMWi in the following terms: "The already existing promotion of trade fairs could be expanded to further the internationalisation of cultural and creative industries in a targeted way. This would make creative industries more visible to potential client enterprises from other sectors and enable contacts to be made. Trade fair promotion or a general trade fair strategy should start here by promoting more appearances, e. g. at industrial trade fairs, whose clients have to be accessed to a greater extent by cultural and creative industries. The concept should be designed in such a way as to identify sector-specific focuses, which are examined more intensively. Participation at trade fairs should then be geared towards each specific event. The first step should be to include those trade fairs in the portfolio which are relevant for cultural and creative industries" (BMWi, 2012: 3).

2.2.4. Knowledge management on cultural policies and cultural management.

UNESCO Chair "Cultural Policy for the Arts in Development" (Department of Cultural Policy at the University of Hildesheim).

Two of the most interesting movements in cultural policy research and dialogue took place recently in Hildesheim, Germany. A decade and a half after the creation of the Department, it should be mentioned the creation of the *UNESCO Chair in Cultural Policy for the Arts in Development* occurred in 2013 and the 8th *International Conference On Cultural Policy Research* was convened in September, 2014.

The *UNESCO Chair "Cultural Policy for the Arts in Development"* is selected considering the focus on international cooperation actions that involves arts, arts education and promotion and funding of arts and culture" (University of Hildesheim, 2014). Analysis of the UNESCO Chair's strategies and institutional resources are relevant to reinforce South-North-South cooperative actions in the field of creative economy and human development.

The Chair documents explain that, "in 2011, the Department of Cultural Policy at the University of Hildesheim and its Director were commissioned by UNESCO in Paris to establish the UNESCO Chair in Cultural Policy for the Arts in Development. Research and education in comparative cultural policy

research with a focus on cultural diversity will be intensified within the framework of this UNESCO Chair (University of Hildesheim, 2014).

"The Hildesheim approach to Arts, Aesthetics and Cultural Studies brings with it questions about social development processes within and via the arts. Based on the research assignment of the University of Hildesheim, the cultural policy structures and strategies within a German, European and international context are examined through re- search projects. In addition, the department provides advice and support to governmental, semi-governmental and civil society actors. The central aim is to integrate international research findings into the German debate on cultural policy, and vice versa" (Schneider y Gad, 2014: 12).

The UNESCO Chair, "as an academic research institution"; is "seeking contact to practical actors and to the instances of political conception and strategy planning". It is interesting to use the German context in order to explore what cooperation based on internationalization could be developed in the future, in specific fields such as the Chair's main interests, which are as follows:

- The role of the artist in social and political transformation processes
- The influence of cultural policy on changing government structures
- Concepts and needs for arts education in Africa as well as in other developing countries and countries in transition
- Structuring training programs in the field of cultural policy and arts management
- The implementation of the UNESCO Convention on the Diversity of Cultural Expressions

As the UNESCO Chair is located in the Department of Cultural Policy, we want to consider future potential actions for this entity, as a German mediator with other institutions such as the Cultural Education Research Network (Netzwerk Forschung Kulturelle Bildung) as represented by Prof. Dr. Vanessa-Isabelle Reinwand-Weiss at Hildesheim. The Department is also the headquarters of the Association of University Teachers and Researchers in the Arts and Cultural Management in Germany, Austria and Switzerland (Fachverband Kultur- management). (Prof. Dr. Birgit Mandel).

The 8th *International Conference On Cultural Policy Research* gathered about 400 presenters and participants from 60 countries presented their innovative findings in cultural policy research. The ICCPR is one of the most relevant English-driven events in cultural policy research in the world. The ICCPR takes place biennially and has previously been hosted in Bergen (1999), Wellington, New Zealand (2002), Montreal (2004), Vienna (2006), Istanbul (2008), Jyväskylä, Finland (2010), and Barcelona (2012).

In the recent publication, *Good Governance for Cultural Policy. An African-European research about Arts and Development* (Schneider and Gad, 2014)³, professor Schneider insisted: "in a period of

³ Schneider, Wolfgang and Daniel Gad (eds.) (2014) *Good Governance for Cultural Policy. An African-European research about Arts and Development*. (Frankfurt: Peter Lang).

globalisation it is no longer possible to focus on separate national levels of Cultural Policy. We now need an international framework. This is why it is imperative to conduct research into international cultural policies" (Schneider 2014a: 15).

It should be remarked that the interest of the University Hildesheim's Cultural Policy Department was closely related to the UNESCO Convention on Cultural Diversity, and in particular within the context of what Schneider defined as a period of "globalisation and internationalisation" (Schneider, 2014a: 17)⁴.

One of the most interesting contributions of the UNESCO Chair could potentially be to focus on "good governance for cultural policy", which is very linked to the cultural sustainability concept. Schneider articulates the urgent need for such a focus by stating that:

"Despite the unmistakable fact that our natural resources are vanishing, that goods are being distributed in an increasingly diverse manner, and that there is a progressive imbalance in equal opportunities, it is very difficult to understand the current half-hearted attempts – if not to say the failure – of all international agreements to reshape and rescue the future of the planet. The scientific statistics are only too clear. Nonetheless there has been no rigorous sustainable action by the majority of individuals and certainly not by the worlds of business and politics. It only remains to ask how we can change this state of affairs and achieve a radical transformation in ecological awareness. Since this change covers all areas of life it is fundamentally a cultural matter. We are faced with an unprecedented challenge. The question is whether culture is truly and comprehensively included in debates on sustainability? Where can we find approaches and strategies to integrate cultural and political concepts which are both operational and effective on a day-to-day basis? In this respect it seems relevant to check the possibility of improving the effectiveness of current necessary measures and their implementation. The key concept of sustainability can only prove successful if it is built on a global, interdependent foundation, based on partnership. It must therefore also include cultural policies, which in turn requires a new governance: a good governance for cultural policy" (2014: 21-22).

The University of Hildesheim initiatives in cooperation with other German institutions may contribute not only to internationalize the lesson, models, experiences, knowledge transfer, etcetera), but also to visualize the Germany's commitments to foster more sustainable structures to Culture-for-Development actions in the era of creative economy.

⁴ Schneider, Wolfgang (2014) "Arts and Development. Parameters for a Future International Cultural Policy", in Schneider, Wolfgang and Daniel Gad (eds.) (2014) Good Governance for Cultural Policy. An African-European research about Arts and Development. (Frankfurt: Peter Lang). p. 15-27.

2.3. Practice

The information that follows describes how the previously described initiatives are focusing on various areas that are marked as relevant for the sustainability of the creative economy sector and the human development goals. Methodologically, the selection of indicators from the *2013 Creative Economy Report* will be the framework to think "ecosystemically" about the emphasis, the instruments and the scope of such initiatives in the context of Creative economy, culture, development cooperation, international relations and knowledge management.

(a) support to entrepreneurship and business development in the cultural and creative industries.

- **Strengthening local capacities for business development**

Maybe the most relevant initiative on decentralization (regionalization) and commitment to the knowledge management for the creative economy is the RKM, the Centre of Excellence for the Cultural and Creative Industries. According to the BMWI, the target of the Centre is "businesses, start-ups, freelancers and self-employed professionals in the cultural and creative industries. We offer them an industry-specific point of contact for their business-related needs) (BMW/BKM (2011: 1).

For this project, professors and advisers combine "the ideal skills for the interface between creativity and entrepreneurship: Not only are our staff members deeply familiar with the various creative sectors, but they also possess comprehensive business expertise. These insights help them to address the needs of creative professionals in a particularly targeted manner", says the brochure (2011: 1).

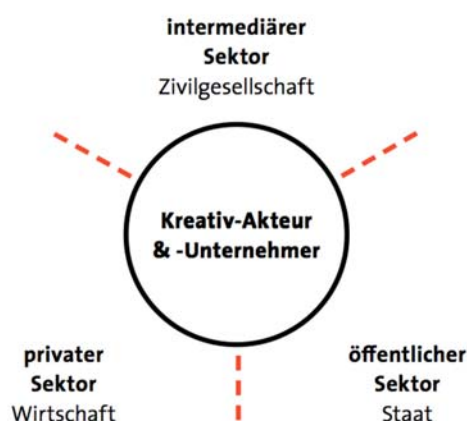
This is an initiative that may respond to the German Commission for UNESCO's recommended "measures for *capacity development* in administration and consulting services – for example in connection with copyrights – {that} also help to improve and promote the infrastructure and the general conditions for the exchange of artistic and cultural activities, goods and services (UNESCO, 2010: 16).

Market-oriented capacity building for business development is one of the recommendations from the German Commission for UNESCO, with a particular emphasis on the context of culture management; "the professional skills of those involved locally in the sector of cultural management, conveyance, and consulting are to be enhanced. Targeted capacity development measures must be implemented to create efficient local and regional markets, and to differentiate the structures relevant to cultural policy in the partner country (2010: 18).

It is recognized that "97% of small and micro enterprises dominates {sic} the sector" (RKW, 2013: 8)⁵ and that the majority of the entrepreneurs do not have the economic skills needed to succeed in their initiatives. As such, the RKM is an important initiative to develop the entrepreneurial skills of cultural and creative professionals. What seems to be interesting about this project is its geographic scope that extends "from the mountains of the Bavarian Alpine foreland up to the reserves of the North German Wadden Sea, from the vineyards on the Moselle on the Magdeburg region up to the Oder-Neisse Cycle" (RKW, 2013: 7)⁶.

"The Centre of Excellence acts as an intermediary between the creative people with their specific needs and the economic and cultural policy-makers" (RKW, 2013: 8). The Center's mediation consists of "giving the industry a face, allow the actors orientation and provides translation and networking activities"; The cultural and creative minds come in contact and each discover their commonalities and develop a common "Industry awareness", confirms the RKW Report (RKW, 2013: 8).

The Center's model of intermediation recognizes that the "cultural and creative industry" is set in a web of relations to other functional areas of the cultural sector: "the public cultural and creative sector, the intermediate, civil society" and the private sector. They assume that the "cultural and creative economy is the free market part of the culture sector", and include in it "all businesses and economic activities of the profit sector. The other two sub-sectors-the public and the intermediate area - include all non-profit organizations and activities funded and not aligned with commercial objectives" (RKW, 2013: 8). The following recreates the Swiss model that is present in Germany. Its intermediation effects crowdfunding and policy decisions involving entrepreneurs.



Source: (RKW, 2013: 8).

⁵ SEE: Bundesministerium für Wirtschaft und Technologie (Hrsg. 2012): „Monitoring zu ausgewählten wirtschaftlichen Eckdaten der Kultur- und Kreativ- wirtschaft in Deutschland 2011“ (Autor: Söndermann, M.), Berlin.

⁶ RKW (2013) *Kreativland. Ein Reisebericht aus drei Jahren Kompetenzzentrum Kultur- und Kreativwirtschaft des Bundes*. 2. aktualisierte Auflage. (Berlin: RKW/Initiative Culture and Creative Industries of the German Federal Government)

- **Professional training and education**

The most recent edition of the German chapter for the European Compendium on Cultural Policies (Council of Europe/ERICarts (2013), evaluates the situation regarding professional training and education:

"There are special training and in-service training programmes for professionals in the culture industries, but the overall current position is unclear. At the higher education level, a number of cultural management and cultural marketing courses have been set up in the last ten years, which also provide qualifications for the culture industry sphere (e.g. the Institute for Culture Management at Ludwigsburg College of Education, the Academy of Music and Theatre, Hamburg, Passau University); they concentrate, however, on management and marketing methods. There are more concrete efforts to provide training - organised by private business - in the individual industry sectors and also, for example, within publicly financed small business start-up programmes for art and the culture industries" (Council of Europe/ERICarts (2013: D25).

In the German ecosystem, the Goethe-Institut offers "workshops in the fields of cultural programming (film, music, visual arts, theatre and dance, literature) and in information and library sciences as well as modular advanced training seminars in cultural and project management, in publishing, for museum educators, and arts journalists, which are combined with internships at cultural institutions in Germany". "The programmes incorporate distribution and marketing aspects and build bridges to international arts scenes. Events held in cooperation with the stakeholders on the role of the arts and culture in Germany and in the host countries amplify these activities' visibility and impact" (Wetzels and Ströhl, 2014).

The Goethe-Institut has a long and proved experience in production-oriented workshops in the cultural programming fields. Goethe-Instituts abroad "train professionals such as documentary filmmakers, curators, art teachers, and musicians. Modular seminars in cultural and project management with internships at cultural and educational institutions in Germany train cultural managers and journalists, among others" (Goethe, 2014).

In the context of the North Africa and the Middle East social movements, the Goethe-Institut launched the project "Cultural Management" including management and implementation (Goethe-Institut, 2013: 129). The focus is on an inter-Arab network between cultural institutions and the promotion of cooperation between Arab and German cultural institutions as a good practice to be studied, in particular, for their specific contributions to Culture and Development approach in the Goethe-Institut Initiative goals.

Qualification and the institutional accreditation of capacity building programs should be considered for their implications for South institutions and technical cooperation for development. Daniel Gad, the manager of the Hildesheim UNESCO Chair is sure that:

"There is no doubt that there is a great amount of artists, cultural mediators, arts festivals, culture centres and pedagogical cultural concepts that are innovative, respected and that act as role models, despite the fact that professional education programmes in many developing countries are in a precarious situation. But this should not detract from the fact that there is a clear lack of skills in cultural management and cultural education. There is no lack of talent, but there are insufficient opportunities for the kind of education and training that will turn talented individuals into skilled operators. Artistic and cultural activities are relevant and respected when they are of top professional quality. Of course this kind of quality requires the appropriate funding structures, including education and training programmes. Many of these activities in countries with inadequate infrastructures are run by people who were lucky enough to study abroad or gain similar experience elsewhere. Foreigners who also trained abroad are often directly involved in the successful cultural activities of developing countries. Consequently, many artists and cultural mediators claim there is a pressing need for local programmes to be set up to provide basic education, in-service training and individual forums for sharing knowledge and experience" (Gad, 2014: 39).

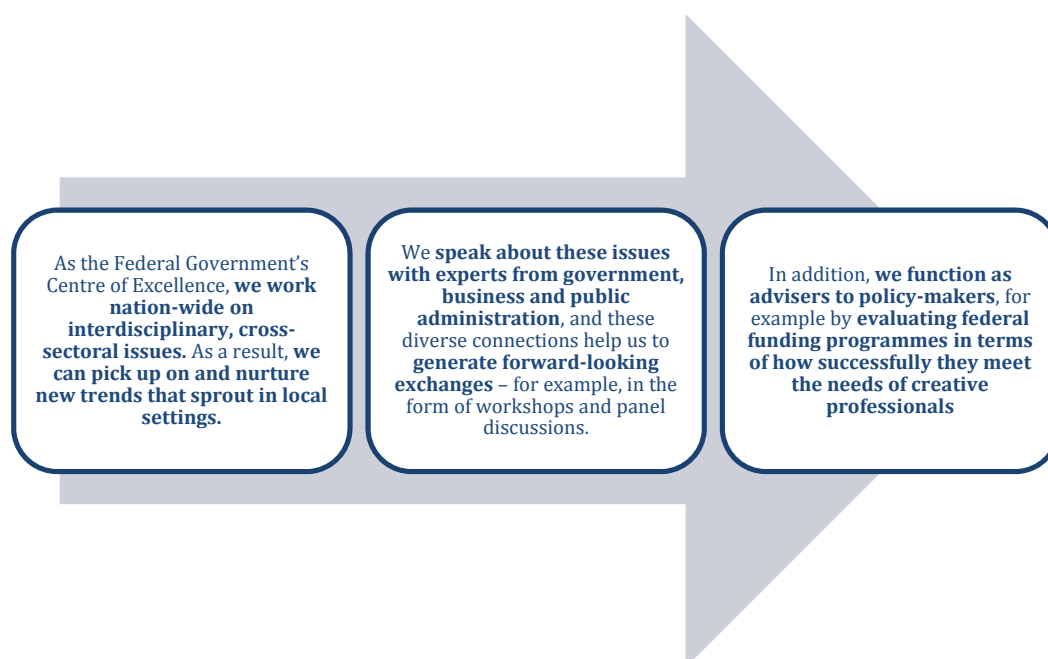
In this context, the experience of GIZ on education and training for international cooperation is particularly important considering that "sustainable development requires knowledge and specialist skills" (GIZ, 2014e). Their expertise should be studied as a good practice, particularly in their top areas: Learning and teaching with new media; Leadership development for global responsibility; Key qualifications for international cooperation; Strengthening training organisations in partner countries (capacity to build capacity); and Training specialists and managers from partner organisations, among others are key focus for linking good governance, cultural policies and creative economy in the context of internationalization of knowledge management for development." At the same time, this potential gives international cooperation an important job to do, as a lot of people who work in the creative economy have neither the knowledge nor the experience they need to turn their ideas into a business venture. In some countries the prevailing economic conditions can prove a stumbling block, while in others the political conditions might prevent the country's creative forces cashing in on their potential" (GIZ, 2013: 1: 20).

In terms of a culture-for-development approach, a professional training could be developed based on what the German Commission for UNESCO considers to be "important for successful communication and cooperation: respect for the cultural sovereignty of the partner country; an ongoing exchange regarding individual and collective rights to cultural free expression and development; and a general awareness of the particular cultural context in which the partners are situated. German organisations and their partners must be sensitive to these relationships, and to the possibility of tensions arising. In international cultural exchange, it is important to develop a sense of "fair play" to promote co-operation. Increased mobility of artists and cultural intermediaries is a relatively simple way to promote the diversity of cultural expressions" (2010: 15).

New areas should be included in training programs. For instance, a preliminary analysis of the publications and studies authored by *some* of the U40 Network members, shows a diverse group of expertise areas such as: Cultural Diversity in International Law, Intellectual property. (Lilian Richieri Hanania, Brazil), European Media Policy and Cultural Diversity at the International Level (Lilian Richieri Hanania, Brazil); Creative economy and cultural diversity classifications (Christian De Beukelaer, UK); Implementation of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions in the Digital Age (Véronique Guèvremont, (Canada); Culture-for-Development and Cultural Diversity (Jordi Baltà Portolés, Spain); Consumption, commerce and cultural diversity (Heritiana Ranaivoson) and Cultural diversity and social inequalities (Giuliana Kauark)⁷.

- **Incubation of creative and cultural ventures**

A relevant model for incubation of creative and cultural ventures is the above mentioned RKW *Centre of Excellence for Culture and Creative Industries* in Eschborn. With 8 regional offices, they "want to make it possible for creative professionals to obtain easy, local access to the best advice. To this end, our regional offices work closely with local advisory services and funding programmes" (BMW/BKM, 2011: 2). Their working methodology is very interesting and articulated below in their own words:



SOURCE: (BMW/BKM, 2011: 2).

⁷ Available at: <http://u40net.org/ressources/publications-studies/>

In the case of the RKM, the regional contacts are located in 80 different spaces for consultation: they advise free of charge and individually and help the entrepreneurs to implement their business ideas. "They give a first assessment and help in the planning of further steps. They cannot even distribute money, but they convey to appropriate, existing support offers. But they work closely with the established consulting and support structures" (RKW, 2013: 9).

According to recent evaluation of the Center, "since 2010, eight regional contacts conducted approximately 10,000 consultations on orientation. The talks are continually evaluated and it is shown that the demand remains" (RKW, 2013: 11).

Another interesting initiative that takes place within and outside of Germany is "ice" which stands for 'innovation, collaboration, entrepreneurship' and is the name that has been given to a growing international network of innovation hubs, designed and promoted by GIZ on behalf of the German Federal Ministry for Economic Cooperation and Development (BMZ). Ice hubs can be found in Addis Ababa (iceaddis), Cairo (icecairo), Alexandria (icealex) and Weimar (icebauhaus) (GIZ, 2013: 42). There are also good practices in professional training on cultural and creative industries, particularly in art and technology for specific regions, including Argelia, Serbia, The Palestine Territories, Ethiopia, Egypt, and Germany.

- **Increasing market access**

The Federal Government's Centre of Excellence for the Cultural and Creative Industries increases market access through multiple interventions (BMW/BKM, 2011: 2): the exploration and clarification of initial entrepreneurial ideas; the success-oriented fine-tuning of concrete business ideas; facilitating contacts to appropriate local support programmes; the identification of suitable available business promotion programmes and instruments; networking and the exchange of experience. "Cultural and creative industries are decisive when it comes to tapping new markets, as innovative solutions are frequently needed in fringe areas", said the Parliamentary State Secretary of Germany's Federal Ministry of Economics and Technology, Hans-Joachim Otto, at the Conference of the Culture and Development Working Group held in Bonn in September 2012 (GIZ, 2013: 14).

It is especially interesting to note the GIZ focus on the relation between creativity and markets in the context of entrepreneurs: "What is more, they do not work on their own but cooperate with other actors along the entire value chain. That means that **cultural and creative companies work hand in hand with universities, companies in neighboring sectors and customers in order to nurture ideas and drive forward current trends**. They constantly engage with their follow actors via state-of-the-art technology and test their ideas' marketability. This means that the creative economy is extremely dynamic and crisscrossed by informal and international relations. By involving customers and users, it is pioneering industrial change" (GIZ, 2013: 15).

"At the same time this potential gives international cooperation an important job to do, as a lot of people who work in the creative economy have neither the knowledge nor the experience they need to turn their ideas into a business venture. In some countries the prevailing economic conditions can

prove a stumbling block, while in others the political conditions might prevent the country's creative forces cashing in on their potential (GIZ, 2013: 20).

Professional networks and associations

The "Culture and Development" Initiative at Goethe-Institut organizes "network meetings and method-oriented workshops by link stakeholders, initiatives, and institutions from Germany and from the partner countries so that together they draw attention to common socio-political issues. They enable cultural professionals, activists, interested persons, buyers, and critics to discuss crucial social subject matter from all genres" (Goethe-Institut, 2014).

For the purpose of sharing information, it is remarkable that the Goethe-Institut supports, "journeys for experts and exchange programmes between institutions {that} also enable the stakeholders to consult with one another and provide and receive stimuli" (Goethe-Institut, 2014). It is very interesting to note that from the Institut's perspective, that "only institutions with a need, demand, and interest in new contacts are involved in the advisory work so that it evolves into a dialogue and discourse between autonomous partners" (Goethe-Institut, 2014).

Another good practice in this topic is the Goethe-Institut's (2013: 49) exchange for employees of independent cultural institutions from Egypt, Yemen, Jordan, Lebanon, Morocco and Palestine. They were invited to a four-week seminar in Berlin in order to acquire the technical foundations for professional management culture through lectures and case studies.

Goethe's experience in advanced training in project management, marketing and organizational culture is also relevant, and particularly the one that took place in Hamburg and the Ruhr Area (RUHR.2010). It was comprised of two to four week individual internships at institutions of culture from the partner network of the Goethe-Institut, such as at the Berlinale or the artist home base in Frankfurt. The aim of the program is to professionalize Arab cultural workers in order to link the Arab cultural institutions together and to promote cooperation between Arab and German cultural institutions (2013: 49).

In the context of internationalization, cultural networks have a lot to learn in the field of governance. GIZ models for supporting the management of networks and dialogue platforms are pertinent. They mention wide-spread typology of networks that fit with the internationalization of the creative economy in the context of cooperation actions for development, among them "specialist networks for knowledge generation, lobbying and advocacy networks for shaping opinion, networks of political decision-makers or experts for joint learning, or other kinds of networks. GIZ has also extensive experience in mediating complex processes involving multilayered constellations of interests and conflict and a large number of actors" (GIZ, 2014f). Some of the activities are: Network management; Alumni networks without borders – former associates become partners and Twinning - exchanging experience through EU administration partnerships; Stakeholder-dialogues: from differing interests to shared objectives; Competitions to create incentives and encourage involvement; Knowledge sharing.

In the case of the U40 Network, the creation of new regional U40 Networks is considered, not only a decentralization action of the U40 Global Work, but also an internationalization strategy oriented towards facilitating regional cooperation among "neighbor" countries. It is remarkable the wide range of institutions of cooperation that could be strengthened for culture-for-development cooperation action in relation to local knowledge management for the creative economy. The potential for cooperation is clearly exposed in the specific purposes of each of the regional U40 networks.

U40 Africa aims "to popularise the principles of the 2005 UNESCO Convention, to sensitise civil society about the benefits of cultural diversity, to advocate for a wider ratification of the Convention, to integrate the principles of the Convention to international discussions and debates on arts and culture as well as the relationship between culture and development". Recently created, the U40 Arabesque "is concerned with the promotion of the 2005 UNESCO Convention on the Diversity of Cultural Expressions in the respective Arab Countries aiming at coherent implementation of cultural policies in the region". U40 Asia-Pacific sees itself as a "growing platform of culture experts" for the region. U40 Americas "works in the spirit of the international U40 Network towards advancing the dialogue and work around the 2005 UNESCO Convention with special focus on the Americas" (U40 Network, 2014).

There are also two national networks: U40 Brazil has developed interesting alliances with universities. For example, with Rio de Janeiro State University, U40 Brazil co-organised, for example, a side event called "Culture: the 4th pillar of sustainability" at the Rio +20 and Peoples Summit on 16 and 17 June 2012. In July 2011 and September 2012, and 2013, U40 Brazil, in cooperation with the Multidisciplinary programme of Post-Graduates in Culture and Society of the Federal University Bahia (PÓS-CULTURA/UFBA) and the Cultural Diversity Observatory (ODC), organised the seminar "Policies for Cultural Diversity" with contributions from the international U40 Network and U40 Americas". The other national chapter is the U40 Mexico Network that was born out of the U40 Inter-American Meeting (May 2011) held in Toluca, Mexico in order "to raise awareness for the UNESCO Convention in public institutions, civil society organisations and private initiatives, based in Mexico and to promote the importance of cultural diversity in Mexico through cultural and artistic activities". (U40 Network, 2014).

U40 Network cooperation platforms have included the participation of national and international stakeholders that have contributed to the meetings, such as The German Commission for UNESCO; the International Federation of Coalitions for Cultural Diversity (IFCCD); the Catalan Government, the Canadian, Finnish and Austrian National Commissions for UNESCO, French Coalition for Cultural Diversity; Ministries of Culture (e.g. Austria, Canada, Brazil, Spain); Interarts Foundation (Barcelona 2008); and the National Audiovisual Institute in Paris and Istanbul Bilgi University.

The UNESCO Chair in Hildesheim may contribute to prospective cooperation actions between their stakeholders: Arterial Network; BKJ–Bundesvereinigung kulturelle Jugendbildung (German Federation for Arts Education and Cultural Learning); Bundesakademie Wolfenbüttel (Federal Academy for Arts and Cultural Education Wolfenbüttel); Deutscher Kulturrat (German Cultural Council); Deutsche Welle;

Goethe-Institut; ifa – Institut für Auslandsbeziehungen (Institute for Foreign Cultural Relations); Kulturpolitische Gesellschaft (German Association for Cultural Policy); Observatoire de Politiques Culturelles (Grenoble/France); Observatory on Cultural Policy in Africa (Maputo/ Mozambique); Stiftung Genshagen; UNESCO; ZfKf - Zentrum für Kulturforschung (Centre for Cultural Research).

- **Seed funding and grant schemes (UN, 2013: 137; 148)**

Funding cultural development is an important element for the sustainability of the cultural initiatives. "German funding institutions (public and private) that support co-operative efforts with developing countries and emerging markets (North-South and South-South) should make more funds available for the protection and promotion of the diversity of cultural expressions, for example by contributing to the International Fund for Cultural Diversity", recommends the German Commission for UNESCO (2010: 18).

Funding and grant schemes are not necessarily related to States or Foundations. GIZ remembers crowd funding or crowd investing as "a method that is becoming more and more popular, especially among the many small creative businesses and tech start-ups". This funding type raises money by seeking investors for innovative projects or products via a specialized online platform. A survey, published by the Institute for Communication in Social Media (ikosom), just showed that crowd funding is a suitable instrument to internationalize an idea" (GIZ, 2013: 16).

The GIZ (2014g), among others, announced kinds of service linked to this topic in specific areas: Grants - worldwide operations with EU funds; Fund management; Public procurement; Knowledge-based services; Evaluation; Results-based monitoring and Systemic quality improvement.

(b) support to strengthening governance and public policy that is adapted to the specificities of the creative economy;

- **Cultural mapping**

The U40 Network "Cultural Diversity 2030" has mapped significant experiences in different countries. One of the *good practices* itself, has been "*Mapping Cultural Diversity – Good Practices from Around the Globe*", a compilation of good practices related to the diversity of cultural expressions. This is a project supported by the German Commission for UNESCO and the Asia-Europe Foundation (ASEF) (Sekhar and Steinkamp, 2010).

"The publication assumes the concept of "good practices" based on the UNESCO MOST program. "A 'good practice' may be defined as a creative and sustainable practice that provides an effective response based on the idea of direct knowledge use. It enjoys potential for replication as an "inspirational guideline" and can contribute to policy development. A good practice develops new and creative solutions to common problems. Its impact is visible in the improved quality of life of people and communities, while also being socially, culturally, economically and environmentally sustainable"

(Sekhar and Steinkamp, 2010: 10).

The local space has been identified as a relevant scenario for mapping the cultural assets. The proposal for a "Vitality Index of Cultural Diversity" or "an annual 'risk assessment atlas' as an early warning system, drawing attention to the current state of cultural diversity in Germany", are some of the recommendations of the German Commission for UNESCO (2010: 10), not only for the State Parties' reporting obligations in the context of the 2005 UNESCO Convention, but also as relevant information for policymaking. "The UNESCO Convention relies on initiative and self-organisation, which means that it is important to share know-how, and compile research on the importance of all aspects of cultural diversity", recommends the German Commission for UNESCO (2010: 3).

- **Strategic plans for policies for culture and development**

The relation between research and policy decision-making is one of the most problematic issues in cultural policies in general. The *8th International Conference on Cultural Policy Research*, organized by the UNESCO Chair, exposed the fragmentation between these two fields: academics and decision-makers. Invited as a participant for the Observer Panel of the Conference, I pointed out some findings that may be considered as part of the UNESCO CHAIR agenda on "good governance":

- a) The consolidation of a global network for cultural policy research that values information sharing appropriate to the process of policy decision-making.
- b) The visibility of the emergent cultural policy thinking in Africa, Latin America and Asia that makes possible a global circulation of some of these ideas, mainly, those that have been translated into English. In this context, there is an opportunity to put them into a constructive dialogue with the Northern-based scholars.
- c) The need for a more effective relationship between cultural policy research and decision making in order to overcome on the one hand, the lack of social commitment of some cultural researchers and on the other one, the improvisation in cultural policymaking and cultural management.
- d) The transformative potential of cultural policy research considering its contribution to the necessary ecology of knowledge toward responsible good governance.

In the context of the Conference, Wolfgang Schneider, the UNESCO Chair's president admitted: "it is a must to identify the very best theories and practices concerning good governance and cultural policy. Good governance debate "comprises the examination of control mechanisms within institutions, principles and structures. Up until now very little attention has been given to concepts of good governance in cultural policies" (2014: 22).

For Schneider, an agenda on good governance and cultural policy should prioritize and accomplish the following:

- "to question the meaning of transparency and participation, efficiency, accountability, the market economy, the rule of law and justice with regard to cultural action and processes of democratic transformation",
- "to question the role of the arts and individual artists in the development of society, and the role of business enterprises with regard to their corporate social and cultural responsibility".
- "to clarify the freedom and the context needed by the arts within any social development, and the role which arts education has to play within this context",
- to discuss "how to link the protection and promotion of diversity in cultural expressions with the role of the arts in society, and ask which links with the creative industries promote the role of the arts in social development" (Schneider, 2014: 22).

On the other hand, good governance in relation to development strategies is defined by Gad, in the following terms:

"The term 'good governance' refers to governments that lead and support their countries and societies properly and well using appropriate institutional and conceptual structures. This responsibility brings with it a mandate to create and guide a range of organisations, programmes, projects and initiatives, including those of civil society. The discussion about good governance also forms part of the debate about development policy concepts, partly because of the particular political situations in many developing nations, but also because of the notion of international solidarity" (Gad, 2014: 29).

Good governance should be included into a complex approach to any ecosystem that promotes and protects creative economy with the Culture-for-Development approach.

On the specific topic of cultural diversity, the U-40 Network "envisions a world in which culture and cultural diversity are actively taken up as a value, an objective, a priority and an instrument for advancing humanity and human development". "The principles of the CDCE (Convention on the Protection and Promotion of the Diversity of Cultural Expressions) have the potential of a paradigm shift in cultural policymaking. Designing adequate forms of cultural governance, which support the protection and promotion of the diversity of cultural expressions, is a new task, as is the need to define new forms of cultural legitimacy and governance", confirms Christine M. Merkel, Head of the Division of Culture, Memory of the World, at the German Commission for UNESCO (Merkel, 2014: 62).

As part of their work, "U40 participants encourage each State Party to formulate and implement cultural policy measures that reflect each State's particular needs and circumstances". The German Commission for UNESCO has recommended developing *strategies for cities and municipalities*. "Local and cultural-policy strategies – such as development planning, examples and guidelines for "diverse/culturally diverse cities and municipalities" – have to be developed in the medium and long term" (German Commission for UNESCO, 2010: 13).

The U-40 network perspective, in theory, has focused on the fact that "culture, and specifically the

protection and promotion of the diversity of cultural expressions, must be taken into account in every decision-making process and normative initiative adopted at local, national, regional and international levels. In so doing, culture can become a firm global governance priority" (U40 Network, 2014).

There is an important opportunity for coordination-cooperation-internationalization for knowledge management for local creative economies, considering the interest in internationalizing policymaking that has been one of the recommendations of the German Commission for UNESCO, in the sense that "the ministries of the Federal Government should work together to realise the objectives of the Convention through international co-operation programmes (including the emphasis on "Culture and Development"), and culture and education projects in Germany as they relate to development policy (Global Learning, Education for Sustainable Development)" (2010: 4).

For Merkel, "while cultural governance is no key notion in the main seven UNESCO culture conventions, especially the CDCE and its provisions address almost all relevant perspectives on public governance of culture. It encompasses regulation, legislation, policy measures, organization of public services' provisions and capacity building, financial supports to artists and creators and cultural infrastructure via subsidies and/or grants as well as the relationships between public authorities, culture and the market, including participation of civil society and the professional artistic and cultural community. The core is the responsibility and capability of public policies to protect and promote the diversity of cultural expressions along the value chain (creation – production – distribution – dissemination –access), paying attention to tangible and intangible assets alike" (2014: 63).

One of the most interesting points of the GIZ case is what they call "managing complex projects and programmes", considering that "in order to manage complex social changes you need models that not only take account of individual organisations, but also the work they carry out together. Conventional management models do not do this. GIZ supports social changes in a variety of ways: as a facilitator, a mediator and a change agent. In performing these roles, we apply our management model Capacity WORKS" (GIZ, 2014b)⁸. Governance in cultural policies and creative economies open a wider field to systematize and develop indicators of success.

- **Strengthening organizational capacities**

GIZ is a proponent of "a simple rule of thumb: where there is no networking, there is no innovation and without innovation the chances of accessing the market are poorer. If you network, you have a much greater chance of being innovative and thus economically successful (2013: 15). Networking is the way to find success through the creative economy for GIZ. "The creative economy's innovative spirit is mainly due to two factors: creative professionals not only have new ideas for products but are also extremely creative when it comes to process development, organisation and marketing. As a result, new ideas for product contents synergise with a flood of ideas concerning new forms of distribution or marketing, customer interaction or new methods of working" (GIZ, 2013: 14).

The U40 Network capacity building strategy appears to be oriented towards strengthening the organizational functioning of the institution. The network aims "to build organisational capacities for the network" in order to "better communicate our goals and outcomes". The target is "to position the U40 Network for the future to be more effective as a diverse international group of cultural policy experts in the implementation of the 2005 UNESCO Convention".

With a defined vision, "the U40-programme animates new modes of cooperation among young professionals and it thus generates new forms of North-South cooperation, South-South cooperation and North-South- South cooperation in the spirit of the Convention. The U40-programme can be considered as a complementary civil society initiative to the movement of the Coalitions for Cultural Diversity" (Steinkamp, 2010: 142).

On the way to a "Cultural Diversity 2030", assuming "cultural diversity as an engine of sustainable development", and in the context of a post-2015 Development Agenda, the U40 Network has the mid-term challenge, not only of reflecting "on the occasion of the World Day on Cultural Diversity, Dialogue and Development on May 21, 2019⁹ on the role of cultural diversity and on the diversity of cultural expressions in their then current life and work situation" and giving "feedback to the German Commission for UNESCO in its role as initiator of the U40-Capacity Building programme "Cultural Diversity 2030" (Steinkamp, 2010: 143), but also on its social responsibilities as "expert" to share its learnings and expertise with diverse representations of society beyond multilateral spaces.

- **Strengthening institutional capacities**

The U40 Network has been internationally recognized as a good example on how to involve younger generations in multilateral political processes (Steinkamp, 2010: 143). It is, in itself, a good practice of group inclusion in a mature adult-centered field such as the multilateral spaces for policymaking.

"In terms of finances, the U40-programme does not enjoy a general programme budget which in turn has led to some interesting and creative moments in the run of organisation of meetings and activities. Funds have always been raised related to the concrete projects ensuring that most costs could be covered" (Steinkamp, 2010: 138); that is why the U40 model of network governance has to find new pathways.

- **Knowledge- sharing for decision makers**

Using the framework found in Article 9, (*Information sharing and transparency*) and Article 19 (*Exchange, analysis and dissemination of information*) of the 2005 Convention, Merkel and Obuljen value the importance of knowledge management for cultural policies:

"Over time, organised knowledge exchange should allow for an advanced understanding of

⁹ Ten years after U40-World Forum in Paris 2009

how the diversity of cultural expressions has been protected and promoted by the parties, by civil society and by other stakeholders. Transparency and analysis of information can help develop a roadmap of what remains to be accomplished. Pertinent information should allow the assessment of the global flow of cultural goods and services and the exchange of artistic expressions in a sustained way to determine whether it is evolving towards a fairer balance and creating more inclusive cultures of diversity" (2010: 12).

Web pages are also an effective instrument for knowledge sharing. The U40 Network platform shares good practices in Anupama Sekhar and Anna Steinkamp (eds.)(2010) *Mapping Cultural Diversity. Good Practices from Around the Globe: A Contribution to the Debate in the Implementation of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions*.

- **Awareness-raising (UN, 2013: 137; 140).**

BMZ initiates and GIZ have considerable expertise in developing partnerships with the private sector (PPP) in order to achieve development cooperation goals, as exhibited by the following:

a) The call for proposal (develoPPP.de): competitions "are announced several times a year and the German and European business sectors are informed. In response, interested companies can submit project outlines which the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) GmbH assesses for eligibility. The projects are then implemented together with the private-sector partner (GIZ, 2014c).

b) the Strategic alliances with business associations "usually of a supra-regional nature, often cover entire sectors and bring together different actors from industry and trade, non-governmental organisations and other national and international organisations. Their impact therefore transcends individual measures" (GIZ, 2014c).

c) The Development partnerships in bilateral development programmes: "these partnerships combine private sector services with bilateral development cooperation programmes and projects. They are planned and implemented by the private partner (international/national/regional companies) and an international cooperation (IC) project or programme in the partner country" (GIZ, 2014c).

The Africa Facility is another good practice. It "is a cooperation instrument for the promotion of development partnerships with companies based in Africa" (GIZ, 2014c).

This example in the specific context of the 2005 UNESCO Convention speaks about the lack of coordination and cooperation, as in the case of governments, "many countries have not yet established inter-ministerial working platforms for the implementation of the CDCE and identify this as the major cultural governance challenge to overcome. The goal is to assure the effective cooperation of the government line ministries responsible for culture, employment, development cooperation and international trade issues as well as other agencies involved such as Arts and Culture Councils, arm's

length bodies and foundations (Merkel, 2014: 69).

(c) support to the social inclusion of individuals and groups through their participation in the culture-for- development programmes (UN, 2013: 137-138).

- **Strengthening artistic and creative capacities**

The participation of U40 Network in the CONNEXIONS Programme was aimed at "strengthening democracy, tolerance and a strong culture sector in the Arab region" (Steinkamp, 2012: 13). One of the relevant experiences are two Arab countries: Tunisia and Egypt. The Hammamet (Tunisia) developed a "platform for civil society dialogue in the field of arts and culture, enhancing self-organisation and connecting regional and international networks" (Steinkamp, 2012: 13).¹⁰ The Alexandria workshop (November 2012) aimed at strengthening "the professional capacity of young experts in the field of culture and development" (Steinkamp, 2014: 13). What is particularly interesting is that "the workshop's general emphasis was on connecting knowledge and action through a methodological approach" (Steinkamp, 2014: 13).

It is very interesting the concept of "knowledge partnerships for cultural diversity", mentioned by Merkel (2012: 11). In this context, it should be mentioned, as example of translation, through the CONNEXIONS Programme the German Commission for UNESCO published good practices from *Mapping Cultural Diversity. Knowledge Partnerships in Transforming Societies* in three languages (English, French and Arabic).

- **Empowering individuals and social groups**

In general terms, entrepreneurs, youth and artists seem to be privileged in German initiatives.

For the U40 Network, "the target group are those young experts who will in five or ten years be responsible for the creation of cultural expressions – in terms of creating cultural expressions, analyzing and researching global contexts of cultural exchange processes or providing legal and political frameworks" (Steinkamp, 2010: 138).

"The U40-programme essentially aims to widely spread the Convention today in order to reach the decision makers of tomorrow, as well as to make them familiar with the goals and working structure of the Convention. Young people play a crucial role when it comes to sustainable management of the diversity of cultural expressions. They have the power and energy to integrate cultural diversity as an immanent element and value of world's societies" (Steinkamp, 2010: 138). The recommendation of the White Paper stressed broadening institutional awareness: "The intermediary organisations of foreign cultural and educational policy and the implementing organisations of development co-operation should invest more visibly in internal ongoing training for executives and staff, as well as in institutional awareness-raising about the objectives and orientation of the UNESCO Convention.

¹⁰ For more information, see: http://www.unesco.de/connexions_alexandria.html?&L=1

Where applicable, they can play a supporting role in raising awareness of this important Convention by virtue of their broad international networks in their programme and partner countries (German Commission for UNESCO 2010: 18).

The Goethe-Institut supports artists because "the arts, culture, and education play decisive roles in the constitution of societies and in coping with current global and regional challenges. "Artists, persons in the cultural sector, and media players are seismographs as well as shapers of social change. Yet in order to be heard and able to act they need a self-confident voice, a professional structural basis, and a sound network" (Wetzel y Ströhl, 2014), particularly those who live in the Northern part of Africa and the Middle East (Goethe-Institut, 2013: 46).

The Hildesheim UNESCO Chair focuses particularly on Africa, including sub-Saharan regions and the countries bordering the Mediterranean. A range of initiatives has taken root here over recent years, such as the Arterial Network or the Arab Cultural Policy Group. Other networks such as the Observatory on Cultural Policy in Africa have been around even longer. Many experts and academics have already tackled the issues that are under the microscope here. The aim of the investigations carried out by the Hildesheim UNESCO Chair into cultural policy issues and conditions is to study and integrate this expertise in order to expand and deepen cultural policy concepts between Africa, the Mediterranean and Europe. The events of recent years in various corners of the African continent illustrate that culture plays a role in the development of societies and that culture can accompany the political processes of a society's transformation through civil society actors" Wolfgang Schneider and Daniel Gad (2014a: 12).

- **Awareness-raising (2013: 138; 141)**

GIZ's experience in social impact analysis, a promising area in the context of the creative economy, is aimed at understanding "which social effects are produced by political reforms and development measures", particularly because in GIZ's words, "these analyses provide tangible information on the impacts that people, and poor people especially, can expect" (GIZ, 2014d).

"The aim of the initiatives of the Goethe-Institut is to make global, interdisciplinary exchange our common future. With this commitment in the field of culture and development, it aims to promote the diversity of artistic forms, ways of thinking and approaches, while making the most culturally diverse designs a sustainable footing", declared Lehman (2006).

One of the most promising actions that could be included in relation to environmental challenges is the domain of the cultural and creative economy, considering that "cultural sustainability" is a widening field to be developed in the context of the Post-2015 Agenda which focuses on the environmental impact and social responsibility of individual entrepreneurs and enterprises. The Goethe-Institut on Culture and Climate could be an important example, and specifically, the New Perspectives Network, a project launched by the Goethe-Institut in Eastern Europe/Central Asia. The aim is to support environmental protection in the successor states of the former Soviet Union.

Chapter 3

A South-based experience on knowledge management for creative economies.

This chapter will focus on the experience of Parallel 9Mx/Intersections Mx's knowledge management in relation to Culture-for-Development, Cooperation and Internationalization for Local Creative Economies. This South-based case analysis may contribute not only to identify "needs" in all these fields but also the potential of Parallel 9Mx/Intersections Mx for further South-South and South-South-North cooperation.

The *National Conference of Municipal Cultural Institutions* (CONAIMUC in Spanish), a Mexican nonprofit civil association, organized Parallel 9Mx to find new paths for development through creative economy initiatives; both entrepreneurial projects and cultural policy measures. "We are convinced about the effectiveness of internationalization and cooperation for the sustainability of the initiatives. We are interested in connecting with other experiences -it does not matter if North or South based-, in order to contribute with critical knowledge and effective expertise to the sustainability of prospective new systems for creative economy in the context of human development in Latin America, and Mexico", says Mayté Cordeiro, the General Director at CONAIMUC.

CONAIMUC "provides specialized consulting and advising in art and culture subjects for municipal public administrations. It trains people in charge of municipal culture, their working teams, independent artists, authors and managers in terms of management, planning and innovation on artistic and cultural projects that generate social development (improving quality of life) and economic development (cultural industries), through courses, workshops, forums and meetings; it provides consulting in management and provision of financial resources for artistic and cultural projects before state, national and international bodies of public or private areas; it promotes inter-municipal cooperation to create, interchange, develop and evaluate creative and innovative projects for the benefit of communities and their local artists; its website, (www.conaimuc.com) features successful experiences, news, events, calls, continuous training, information, artists, authors and specialists contacts, and other services" (CONAIMUC, 2012: 2).

Parallel 9Mx (Paralelo 9MX in Spanish) was supported by the IFDC as "a training project to strengthen cultural industries in the municipalities of Mexico, this project will be held in two modalities: on-site and virtual. The course about cultural industries will be held in 9 regions of the country and is aimed at two groups of people having different professions, but with similar interests: a group of directors of culture of municipal governments that will be trained in how to implement public policies in favor of cultural industries; and a group of artists, authors, and cultural managers who will receive business,

legal, administrative, organizational, marketing and business tools to create, improve on and innovate in the cultural industries.

One of the particularities of this course is that "it will be held simultaneously for both groups in order to have an interchange of opinions at the end, and to establish agreements to work for the same goal, in their performance areas: public and private" (CONAIMUC, 2012: 6).

3.1. Parallel 9Mx: training for creative economy and cultural policies.

The following analysis on the Parallel 9Mx experience of cooperation is based on the selected indicators to understand knowledge management for the creative economy.

(a) Support to entrepreneurship and business development in the cultural and creative industries

- **Strengthening local capacities for business development**

In the case of the entrepreneurs' workshops (CONAIMUC, 2014: 2), the following skills were valued:

- ~ *Team work*: Entrepreneurs learned different ways to collaborate with public institutions in Mexico, in order to enhance the work with the community and also with the local stakeholders involved in developing cultural and creative industries.
- ~ *Economic sustainability*: Multiple strategies are taught during the events in order to achieve financial sustainability. The main purpose is to break the traditional dependency from government cultural funds.
- ~ *Fundraising*: Skills to apply for alternate funds.
- ~ *Connectivity*: Social media and communication in the web and collaborative work.
- ~ *Business planning*: Focusing on the Canvas models, entrepreneurs learn how to design a business plan through the analysis of case studies.
- ~ *Legislation related to entrepreneurs*: The participants learn the legislative context, and understand the modalities and opportunities for a cultural enterprise in Mexico, in relation to their individual business plans.
- ~ *Business evaluation*: Emphasizing strategic planning, participants learn about evaluation models for their business plans and how to redefine the project with a sustainable profile.

- **Professional training and education**

Although CONAIMUC certifies the participation, there is no a specific academic credit for those who participate. Nevertheless, a specialized professional team conducted the workshops. Their expertise area was focalized on:

- a. *Cultural management*:

- i. Project development (Othón Téllez, Mayte Cordeiro, Lázaro I. Rodríguez).

- ii. Arts management models (Othón Téllez, Mayte Cordeiro).
 - iii. Cultural legislation (Lisa Moncada).
 - iv. Community-based cultural entrepreneurs (Othón Telles, Mayte Cordeiro).
 - v. Young cultural rights (Victoria Contreras)
- b. *Life experiences*
- i. As entrepreneur in arts (Othon Téllez)
 - ii. As public servant (Mayte Cordeiro, Othón Téllez).
- c. *Cultural industries* (Othón Téllez, Mayte Cordeiro).
- d. *Social responsibility* in the cultural field (Lázaro I. Rodríguez).
- e. *Cultural policies*
- i. Participatory processes in strategies development (Lázaro I. Rodríguez).
 - ii. Implementation and evaluation as public (Othón Téllez, Mayte Cordeiro).
 - iii. International cooperation for development (Victoria Contreras, Lázaro I. Rodríguez)
 - iv. Public administration (Lisa Moncada).

- **Incubation of creative and cultural ventures**

Parallel 9Mx was not an incubation or acceleration-oriented project. It could be considered as a pre-incubation (for those projects that were only in the "idea" moment) and an enabler for existing ventures, taking into consideration its focus on sustainability of cultural and creative initiatives beyond, but including, its economic dimension.

- **Increasing market access**

The training also included the strategic skills necessary for a market access strategy, focusing on the possible alliances based on cooperation that could be developed in local spaces.

The analysis of non-Mexican creative and cultural ventures contributed to consider internationalization as an important dimension for sustainability. National and international opportunities for distribution in cultural and creative global markets, and along the value chain were also discussed.

Cordeiro (2013) emphasized market and consumer development in relation to the responsibilities of public institutions to support, contribute, promote and/or protect cultural and creative ventures. Practical tools were shared with an emphasis on: how to create new publics and markets in the field, and how to innovate and generate economic value and quality.

- **Professional networks and associations**

Specific expertise profiles were necessary for Parallel 9Mx. In order "to take care" of the cultural and creative focus (Cordeiro, 2014: 22-23), a Consultant Council was created. Despite that the role of this team was not directly affiliated with the participants, accordingly to Cordeiro, some of their ideas were creatively included in the development of the programs and documentation.

A map of the Council's expertise profiles may help to identify those fields that CONAIMUC considered as relevant to professionalize.

- i. Cultural industries, creative economy analysis: Ernesto Piedras (NOMISMAE, Mexico)
- ii. Public policies for creative and cultural industries planning and implementation: Ernesto Piedras, (NOMISMAE, México); José Ramón Insa Alba (Zaragoza City Hall's ThinkZAC project, Spain).
- iii. Social economy and entrepreneurships: José Ramón Insa Alba (Zaragoza City Hall's ThinkZAC project, Spain).
- iv. Collaborative work and networking: José Ramón Insa Alba (Zaragoza City Hall's ThinkZAC project, Spain).
- v. New media and digital culture: Tania Aedo (Laboratorio Arte Alameda, Mexico).
- vi. Cultural management:
 - a. Arts production and festivals: Cristina King (Mexico);
 - b. Music management: Thomas Veerkamp (Casa Veerkamp, México);
 - c. Advertising: Jesús Mejía, BrandQuo (Mexico);
 - d. Fusion cuisine: Benito y Solange (Mexico);
 - e. Design: Antonio Pérez Irigorri, A Diseño Quarterly (Mexico).
 - f. Book: Aranzazú Núñez, Alfaguara (Spain).

- **Seed funding and grant schemes** (UN, 2013: 137; 148).

Parallel 9Mx itself has been funded by the IFDC. The project included some specification about applying to the UNESCO funding scheme. The courses analyzed funds and grant such as FONCA (National Fund for Culture and Arts) and the Institute for Entrepreneurs (Secretary of Economy) as resources to apply for funding for the projects. One of the main foci of the program was to identify other sectors such as gender equality, struggle against violence, and youth, etc., that could be also considered as part of the creative economy support scheme, by considering the specificities of each call for applications and the local initiatives' aims.

(b) Support to strengthening governance and public policy that is adapted to the specificities of the creative economy:

One of the activities of Parallel 9Mx is the training program for the public servants. In this case, the capacity building focused on:

- Identification of the Creative and cultural industries: the public servant can identify those sub-sectors of the creative and cultural industries that are predominant in their municipalities in order to promote and protect them.
- Diagnostic development: Skills to explore and analyze the creative and cultural industries in order to elaborate public plans in favor of the creative sector.

- Prioritization in strategic planning: The participants incorporated planning skills regarding prioritization of goals and actions based on the diagnostic and innovation (CONAIMUC, 2014: 2).

- **Cultural mapping**

A content analysis of Mayté Cordeiro's training presentation for Parallel 9Mx yields that it contributed to multiple skill building including mapping through the second module of the presentation. It was explained to the public servants the importance and pertinence, and tools were shared to explore cultural resources in the local space. Considerations were taken as to the various types of cultural diagnostics, and the kind of diagnostic they needed resulting in the kind of plan to be designed (Cordeiro, 2013). Both entrepreneurs and public service groups received a contextualization of what is considered as cultural and/or creative industries; creative economy; orange economy and other current mainstream concepts that are relevant in defining, conceptualizing and generating specific indicators for mapping the field.

- **Strategic plans for policies for culture and development**

Local policymaking for the creative and cultural industries was the main focus of Cordeiro's presentations. Cordeiro insisted on the inter-sector and cross-sector dimension of creative and cultural industries. Tax policies, education programs distribution and promotion strategies were some of the main topics discussed with public servants. The presentation insisted on the importance of participatory policymaking, arguing for economic and cultural outputs (2013).

Two units were entirely dedicated to linking the different sectors in a strategic plan and considering the production chains of the creative and cultural industries. Practical exercises were included in order to design a plan for the local spaces taking into consideration their assets.

Policy planning skills were also prioritized in the courses, specifically, how to prioritize and respond to local needs and conditions beyond policy models and recipes. Decision-making was also a topic. Besides these technical skills, others were presented related to implementation including: national and international legal framework (international, national, federal, States, and municipalities; institutional structure; politics mediation; etc).

- **Strengthening organizational capacities**

Capacities were built through cultural dialogue, cooperation platforms and methodologies. Prioritized topics included the local coordination of efforts and the importance of participation in the evaluation processes of plans and local program implementations.

Cooperation skills were valued in the sense of their role in warranting the economic continuity of the Creative and Cultural Industries; the formalization of commitment through specific legal instruments; the consensus construction and the political pact in the context of legitimacy; and the advocacy,

communication and public transparency for control (Cordeiro, 2013).

Parallel 9Mx's experience also contributed to the professionalization of communication capacities for CONAIMUC. The communication strategy of CONAIMUC with Parallel 9Mx project was supported thanks to a very well planned cooperation plan, that "help{ed} us to promote Parallel 9Mx, not only in the Mexican Republic, but also in an international level, mainly, Latin America" (Cordeiro, 2014: 24-25). *Digital Media*¹¹ and *Web platform*¹² were the two main instruments of cooperative activities used for promotion, although other traditional media, as *Sexenio*, and a blog, primarily written by participants, contributed to the promotions, and evaluation of the workshops.

- **Strengthening institutional capacities**

The experienced artist and cultural manager Othón Téllez (2014) workshops in Parallel 9Mx outlined the characteristics of the cultural entrepreneurship project including the cultural merchandising; cultural entrepreneurship prospective publics. Critical thinking skills, creativity and the relevance of expert consultancies were part of the training programs, based on the professor's experience in social management and participatory methodologies in the cultural field (Téllez, 2012).

One of the frequent foci of Parallel 9Mx was how to innovate, not only in product development, services and activities but also through local public policies that support the sustainability of a healthy creative economy environment.

Considering cooperation as a focus for strengthening local capacities, the Parallel 9Mx model itself focuses on public institutions as main partners, but also included other types of partnerships. Based on the Parallel 9Mx Report (Cordeiro, 2014: 33-34), one can see that all the workshops are organized in cooperation with local institutions. These local institutions represent the municipal cultural management structure and are the CONAIMUC's primary local link;

There are two different structures for cultural management (Municipality's Institutes for Culture¹³, and

¹¹ Media: a! Diseño; Revista Pic Nic (<http://revistapicnic.com/>); Revista Blanco Pop (<http://www.blancopop.com/>); Revista D'Arte (<http://revistad-arte.com/>); Revista Veemente (<http://veemente.tumblr.com/>); Código DF (<http://www.codigoradio.cultura.df.gob.mx/>).

¹² Web platforms: Cultura Colectiva (<http://culturacolectiva.com/>); Fashion Blog México (<http://fashionblogmexico.com/>); Hipermedula: Plataforma digital de cultura Iberoamericana (<http://hipermedula.org/>); Círculo A: Información de Arte Contemporáneo en Iberoamérica (<http://www.circuloa.com/>); Arte y Cultura (<http://www.arteycultura.com.mx/>).

¹³ Municipality's Institutes for Culture/Municipal Presidencies (Instituto Municipal Aguascalentense para la Cultura Presidencia Municipal de Aguascalientes; Instituto de Cultura del Municipio de Chihuahua Presidencia Municipal de Chihuahua; Instituto Municipal de Cultura y Arte de Toluca Presidencia Municipal de Toluca; Instituto Municipal de Cultura y Arte, Presidencia Municipal de Tijuana.

Culture Office¹⁴, both of which are part of the Municipal Presidencies). There is only one case in which CONAIMUC cooperated with the State's Institutes for Culture¹⁵. Local Universities¹⁶ were also sites for the sessions and contributed to locals and promotion. Other cultural centers¹⁷ including museums and House of Cultures¹⁸ were selected as sites for the sessions. A consulting firm was a cooperation partner for only one workshop,¹⁹

One of the main actions aimed towards internationalizing CONAIMUC's work through Parallel 9Mx was the *Virtual Period* (July-September 2014). Interested in cooperation practices in the Iberoamerican space, CONAIMUC established a strategic alliance with the *Iberoamerican Foundation for the Creative and Cultural Industries (FIBICC)*, which is "a nonprofit institution that promotes training, cooperation and specific research in the fields of culture, art and creativity, in Europe, Latin America and Africa" (FIBICC, 2012: 5). A formal agreement was established in April 2013, in order to formalize a training virtual programme, exclusively designed for Parallel 9Mx and directed to public servers working in the culture and/or development institutions in the Mexican municipalities; as much as to cultural entrepreneurs living within the country (FIBICC-CONAIMUC, 2013: 3). Unfortunately, this "agreement" was not respected by FIBICC and in September 2014, CONAIMUC announced through its website that a new strategy was being designed as an alternative.

CONAIMUC and FIBICC have the same interests regarding: "supporting those who want to innovate in the field of culture and creativity worldwide, from entrepreneurs to managers, designers, programmers and researchers; Contributing to the development of top professionals in the industry through our educational programs in collaboration with several universities and academic institutions; Encouraging the development of culture in Spain, Latin America and Africa; and making regular research and divulgation work in order to help consolidate and improve practices within an industry with a long road ahead" (FIBICC, 2012: 5). In a recent interview for this study, Cordeiro said that the important things "here, were the lessons. We are now working with NOMISMAE and other stakeholders to face this emergency". Thus, an evaluation of the virtual program is not yet possible because the program has yet to enter into the implementation stage.

¹⁴ Dirección de Cultura de Mérida Presidencia Municipal de Mérida; Dirección de Cultura y Educación de Tlaxcala Presidencia Municipal de Tlaxcala; Dirección de Cultura de Zacatecas, Presidencia Municipal de Zacatecas; Dirección de Cultura, Bibliotecas y Recreación, Presidencia Municipal de Pachuca; Dirección de Cultura y Deportes, Presidencia Municipal de San Pedro Cholula.

¹⁵ Instituto de Cultura de Baja California.

¹⁶ Public Universities: Universidad Autónoma de Yucatán, Mérida; Private Universities: Universidad Cuahtémoc (Aguascalientes); Universidad Interamericana para el Desarrollo (Tijuana).

¹⁷ Cultural Centers (Centro Cultural Mexiquense, Toluca);

¹⁸ House of Culture (Casa de la Cultura Municipal "José Miguel Guridi y Alcocer", Tlaxcala; Casa de la Cultura de Pachuca; Casa del Caballero Águila, Museo. San Pedro Cholula; Casa Municipal de Cultura).

¹⁹ Although *Nomismae* is considered as part of the Adviser's Council of Parallel 9Mx; in one workshop it was considered as strategic partner for the organization.

CONAIMUC, through the proposed virtual courses, wants to enhance knowledge about the creative and cultural industries, share experiences and to advise and follow up the cultural projects created following the field-training program (Cordeiro, 2014: 16). "In order to encourage the creation of new projects, creative and cultural entrepreneurship and give support to other medium and large initiatives career in the sector, FIBICC offers support, advice, resources and expertise to those able to innovate and provide valuable insights for both their initiatives and for society as a whole. We pay special attention to networking and joint strategies in the sector, one of the most important aspects for cultural entrepreneurship" (FIBIC, 2012: 4).

- **Knowledge- sharing for decision makers**

Case studies of Buenos Aires, Argentina and Zaragoza, Spain, were analyzed focusing on the different strategies implemented by the public sector in these Ibero-American cities in favor of the creative and cultural industries (CONAIMUC, 2014: 2). It should be mentioned that, based on the experience of the NGO she directs, Victoria Contreras (2013) talked about cultural management models and practices regarding international cooperation in Mexico, Brazil, Spain, Peru and others.

Awareness-raising

The main focus of Lázaro I. Rodríguez's presentation to Parallel 9Mx was the relationship between cultural policies, creativity and the responsibility of cultural management to have social responsibility goals (Rodríguez, 2013). CONAIMUC was interested in linking the cultural policy field and human development. His participation in the Program for the entrepreneurs' workshop had the intention of articulating that sustainability is not derived from a "perfect business model", but from a complex cultural management environment and a problematical political field. CONAIMUC was interested in defining social responsibility strategies and actions for the creative and cultural initiatives as part of their sustainability vision and contribution of culture to development.

(c) support to the social inclusion of individuals and groups through their participation in the culture-for- development programmes.

- **Strengthening artistic and creative capacities**

The training program insisted on innovation and research skills to experiment and develop, not only business models, but also participation in the political process. The philosophical, economical, political and social implications of the concepts related to creative economy such as cultural policy; creative class; social innovation; and social creative cities, among others, were discussed. There was also an emphasis on developing skills in regards to project elaboration, a cooperation plan and the social perspective of the ventures, as framed by their "cultural responsibility" (Rodríguez, 2013).

- **Empowering individuals and social groups**

Departing from a widening conception of cultural policies, and considering the complexities of cultural

politics in the creative economy field, one of the main foci of the entrepreneurs' workshops was the cultural policy dimension of every cultural and creative initiative. The cultural rights perspective as a complementary and substantial dimension of human rights was also included in the study program. (Rodríguez, 2013). Entrepreneurs received information and debated about the human development framework, cultural indicators of development, and participation. The focus on cultural responsibility opens the enterprises opportunities in the context of Culture-for-Development.

Awareness-raising (2013: 138; 141)

Alongside the 9 sessions of the Parallel 9MX project, common agendas, possible working networks and other opportunities for entrepreneurs and public servers were identified.

Rodríguez' workshops insisted on: the value of culture to human development processes; promoting cultural and creative entrepreneurship with explicit human development goals; and understanding contemporary cultural policy trends and their links to human development.

3.2. Intersections Mx: A Follow up to Parallel 9Mx.

Summarizing what Cordeiro identified as "needs and challenges for the cultural and creative industries" (2014: 44-58), the Parallel 9MX project let CONAIMUC visualize some relevant areas for short, middle and long-term development: capacity-building in order to improve the business plans; networking; institutional spaces for co-working; autonomy in relation to public funding; tax incentives for ventures; specialized capacity building on planning the development of the cultural and creative industries; mapping the local spaces; cross-sector planning, implementation and evaluation; and focus on the sustainability of the ventures when they are used for public funding. Some internal documents by CONAIMUC (2013a; 2014) reveal the intention to establish a collaborative platform to facilitate the development of the creative economy in Mexican localities.

Intersections Mx is the CONAIMUC's "knowledge management platform for the local creative economy" that contributes to the sustainability of the discourses, procedures and practices regarding culture as a driver and enabler of human development goals and targets, within the context of the post-2015 Agenda.²⁰ As mentioned, the platform is a result of the training experiences of PARALLEL 9MX, the only 2013-2014 project in Mexico supported by the *UNESCO International Fund for Cultural Diversity*,²¹ designed to strengthen the country's development of the cultural and creative industries.

Intersections Mx, both in concept and in their knowledge management policies, takes into account the United Nations Key Recommendations²² suggested in the *Creative Economy Report 2013 Special Edition "Widening Local Development Pathways"*.

Intersections Mx is an emerging platform based in CONAIMUC's experience, but also on the evaluation of Parallel 9Mx, that aims at innovating knowledge management discourses, processes and practice involving the local creative economy within the context of the redefinition of the Post-2015 Agenda for development. Intersections Mx takes into account the key recommendations of the *Creative Economy Report 2013; the Declaration of Hangzhou* (UNESCO, 2013); the Education for Sustainable Development (ESD) perspective and the existing UNESCO Conventions²³.

The platform's goals are to advise institutional actors (multilateral, international, federal, regional, governmental, municipal, community, etc.) and social groups with local impact in the planning, implementation and evaluation of local public policies aimed at enhancing the local creative economy. It works with a national and international network of cultural experts (economist, sociologist, cultural managers, cultural policy and cooperation specialist, among others) engaged with a comprehensive

²⁰ See: <http://en.unesco.org/post2015/>

²¹ See: <http://www.unesco.org/new/en/culture/themes/cultural-diversity/diversity-of-cultural-expressions/international-fund/>

²² Available at: <http://www.unesco.org/new/en/culture/themes/creativity/creative-economy-report-2013-special-edition/>

²³ See Intersecciones Mx. Plataforma de Gestión de conocimientos de CONAIMUC. <http://www.conaimuc.mx/intersecciones-mx/>.

and specialized vision of the relationships between the local creative economy and human development.

Intersections Mx is included in this study as a follow up of the Parallel 9Mx training program, and in particular, for its Nodes as thematic windows to develop knowledge management tools. A Node is, for CONAIMUC, "a wide knowledge thematic area in which our projects or pilot programs, laboratories, information systems and technical consulting, among other actions, are focused on" (CONAIMUC, 2014a). They have prioritized nine nodes in the building of the Post-2015 Agenda from the present in order to value culture as a driver and enabler of development (UNESCO, 2013) and by providing "participatory teaching and learning methods that motivate and empower learners to change their behavior and take action for sustainable development." UNESCO (2014)²⁴ CONAIMUC is interested in designing a sustainable knowledge management model for the local creative economy in consideration of the new dynamic of internationalization and the opportunities for cultural cooperation actions.

CONAIMUC, through Intersections Mx, is developing four instruments for knowledge management as articulated below. These instruments will be implemented in consideration of specific local needs and targets:

- + Lab: Capacity building through specialized technical training in the trans-disciplinary and multidimensional framework of the creative economy.
- + Information Ecosystems for the Creative Economy [DNA]: Mapping the experiences, challenges, structures and functions of the creative economy field relevant to decision-making.
- + Strategies: Contributions of expert assistants to the design, implementation and evaluation of public policy systems oriented to promote and protect the creative economy for local development.
- + Cooperation networks: Support for the creation and strengthening of specialized, professional and functional networks for the development of the local creative economy.

All these instruments could be systemically used in special local projects and programs, and could be developed independently in response to specific local requests.

²⁴Available at: <http://www.unesco.org/new/en/education/themes/leading-the-international-agenda/education-for-sustainable-development/>

What are the prioritized nodes?

A node is a wide knowledge area managed through Intersections Mx's projects or pilot programs, laboratories, information systems and technical consulting, among others. We have identified nine priority nodes in the building of the Post- 2015 Agenda from the present.

_Creative States: In the Mexican federation, States have strategic autonomy relevant to the sustainability of cultural public policies to promote and protect cultural diversity. We will strengthen the capabilities of States' management of human, technical and financial resources for the creative economy in local spaces regarding culture as a driver and enabler of human development goals and targets.

_Cultural security: The role of culture in the public sphere is conceptualized through the concept of cultural security and focused on two dimensions: first, cultural management as a driver and enabler of security (in all its forms: social, political, human, economic, citizen, etc.) and, secondly, the security dimension involving cultural rights as human rights.

_Creative Corridors: Management of the creative economy, while simultaneously protecting and promoting local cultural diversity, implies the demarcation of territories and specific cultural policies. We enhance the plotting of cultural/creative itineraries, corridors and zones in order to consolidate management systems considering creation, circulation and consumption processes of cultural goods and services, as well as other related activities such as research, innovation, education, etc.

_Digital Culture: Information and communication technologies are a resource for knowledge management that is oriented towards strengthening the local decision-making capabilities within the creative economy field. Cultural research, information systems, innovation and online education are priority areas that should be part of the development of the creative economy.

_Corporate Cultural Responsibility: Cultural management of social responsibility in two ways: first, how cultural enterprises integrate social responsibility into their management; and second, how organizations and social institutions include culture as a resource to strengthen their social responsibility.

_Creative Employment: The local creative sector has the potential to tap into new global opportunities through the use of information technologies and communication. Creating jobs throughout the value chain of cultural goods and services is a challenge for cultural policy in Mexico.

_Cultural Heritage and Tourism: The protection and promotion of cultural diversity requires

sustainable social, economic, political and institutional processes involving cultural expressions. The management of cultural heritage as an essential part of the tourist goods and services sector provides not only non-monetary value but also contributes to achieving people-centered, inclusive and sustainable development.

_Creative Universities: The professionalization of the creative economy in the field of human development requires new educational formats that take into account both the complexity of the cultural and creative sector, and the changes facing universities in the twenty-first century. Professional training, research and innovation, as well as cultural management and cultural and creative enterprises at universities, are essential elements for the local creative economy as part of human development.

_Internationalization: Within the global context, internationalization should be managed alongside the production chain of local goods and creative services. We consider cooperation as an essential element for co-production in the creative economy field. For that reason, sustainable strategies should be undertaken for the responsible use of human, financial and technical resources involved.

Parallel 9Mx and Intersections Mx are some of the examples of such initiatives that are taking place in the South to promote and protect the diversity of cultural expressions through creative economy and responsible and good governance. The next chapter suggests lessons and actions to be implemented towards developing the creative economy field with a Culture-for-Development approach.

Chapter 4

Proposals beyond Parallels: North-South Intersections in Progress.

After the analysis of the 6 case studies, this study recommends the development of international actions for knowledge management to promote good governance of cultural policies and the creative economy.

There are some general aspects that should be considered by CONAIMUC and other South-based institutions in consideration of the learned lessons from this analysis of the German ecosystem, including the following:

- The reinforcement of the role of internationalization and cooperation in each action to promote good governance of cultural policies and creative economy (University of Hildesheim Unesco Chair, U40 Network).
- The relevance of the State's attention to the emerging sector of the creative economy, taking into consideration the implication of their social responsibility actions in the Culture-for-Development approach, such as the Cultural and Creative Industries Initiative of the Federal Government (BMW).
- The value of an institutional framework to promote and protect the creative economy, from a federal, and decentralized perspective (BMW).
- The need to pay attention to the individuals of the creative economy, especially to entrepreneurs through personalized tools (MBW/RKM).
- The importance of a Culture-for-Development approach to the traditional frameworks within the context of foreign relations (Goethe-Institut).
- The interest in networking governance capacity-building as a way to promote professional qualifications that reinforce cooperation practices at local, regional, national and international levels (Goethe-Institut).
- The interest in young artists, creators and cultural management and scholars.
- The focus on technical training for cultural practitioners (Goethe-Institut).
- The link between theoretical skills and organizational environments (Goethe-Institut).
- The need to focus on excellence beyond affirmative actions aimed at including social groups (RKW).
- The contribution of specialized facility actions to the development of creative economy environment. (Centre of Excellence for Cultural and Creative Industries).
- The focus on high-level expertise as a service in the field of Culture-for-Development (GIZ, U40 Network, University of Hildesheim UNESCO Chair).
- The sustainability of the creative and cultural system if there are functional systems based on innovation and research (GIZ).

- The commitment to efficient management and governance tools in order to promote Culture-for-Development, especially the creative economy actors as privileged contributors (GIZ).
- The potential of existing international instruments to find opportunities of the promotion of the Culture-for-Development approach in creative economy. (German Commission for UNESCO, U40 Network).
- The value of a widespread stakeholders network as a key to the sustainability of the actions in favor to development (GIZ, Goethe-Institut)
- The interest in linking research and policy decision-making. (GIZ, U40 Network, University of Hildesheim UNESCO Chair).
- The pertinence of such a concepts like cultural diversity and good governance to innovate and reinforce cultural responsibilities of the creative economy actors U40 Network, University of Hildesheim UNESCO Chair).
- The interest in reinforcing the North-South relations as a way to foster effective and sustainable South-South-North cooperation actions (U40 Network, University of Hildesheim UNESCO Chair, GIZ, Goethe-Institut).
- The focus on the arts in governance for cultural policies approach (University of Hildesheim UNESCO Chair)
- The belief in the autonomy of the artists in the context of their responsibilities to Culture-for-Development (University of Hildesheim UNESCO Chair)

This could be a preliminary list of lessons to value, disseminate and use in future cooperation and internationalization actions that link knowledge management to creative economy and Culture-for-Development. The next chapter proposes some "tasks and goals" in these contexts, as Gad insisted on the importance to "transform the ubiquitous political rhetoric into concrete activities in the area of cultural policy" (Gad, 2014: 46) taking into consideration that "existing problems mean that the cultural landscapes of developing countries will continue to require external support. The international movements for global justice underline the responsibility of rich industrial nations (including Germany) to support culture in and from developing countries. This kind of responsibility, the associated levels of engagement and the resulting encounter in a mutual cultural dialogue require a "fair culture" (Koivunen/Marsio 2007: 5-6)²⁵ as a basic prerequisite and as a maxim of cultural policy activity in a global context" (Gad, 2014: 45-46).

²⁵ The author quoted the following source: Hoffmann, Hilmar (1979): Kultur für alle. Perspektiven und Modelle, Frankfurt am Main. Koivunen, Hannele/Marsio, Leena (2007): *Fair Culture? Ethical dimension of cultural policy and cultural rights*. (Helsinki, Ministry of Education) <http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2007/liitteet/opm21.pdf?lang=en> [2010-09-15].

4.1. Tasks and goals

Here, there are recommendations and instruments for cooperation and internationalization actions that link knowledge management to the creative economy and Culture-for-Development. They are organized taking into consideration the selected indicators used in this study.

Strategic field	Recommended goals and indicators.
Strengthening local capacities for business development	<p>Shared comparative information on the organizational culture of creative entrepreneurships in the North and the South.</p> <p>(Information systems: web, communication strategies including international information).</p>
Professional training and education	<p>Promoted the cooperation between high education institutions and other institutions interested in professionalizing creative economy with a Culture-for-Development approach.</p> <p>(Networks: mobility of teachers and researchers).</p>
Incubation of creative and cultural ventures	<p>Developed advanced training on internationalization opportunities for incubators and accelerators, in the context of South-South-North cooperation for development.</p> <p>(Technical assistance: Mobile Labs).</p>
Increaseing market access	<p>Shared information on protection and promotion of national schemes for cultural and creative markets and their internationalization opportunities.</p> <p>(Information system: web, communication strategies including international information and technical assistance: Mobile Labs).</p>
Professional networks and associations	<p>Facilitated the contacts between South-based grass-root level networks specialized in the creative economy and similar ones from other countries.</p> <p>(Network: good practices in local networking governance).</p>
Seed funding and grant schemes.	<p>Created short-term international grant schemes for supporting knowledge management actions for the creative economy.</p> <p>Network: Joint South-South-North Research Program on Local Creative Economies.</p>

(b) support for to **strengthening governance and public policy** that is adapted to the specificities of the creative economy;

Strategic field	Recommended action
Cultural mapping	Generated relevant comparative research on local creative economy indicators in the context of culture-for-development. (Information systems).
Strategic plans for policies for culture and development	Reinforced international young experts' facility through technical working teams tasked with the development of strategic plans in the cultural policy field, in order to promote the creative economy with a Culture-for-Development approach. (Technical assistance, coproduction).
Strengthening organizational capacities	Supported the professionalization of cultural cooperation in the institutions in charge of linking culture-for-development and creative economy through public policy. (Lab/networking).
Strengthening institutional capacities	Propitiated joint participation in global and international meetings that link culture-for-development and the creative economy. (Networking).
Knowledge- sharing for decision makers	Promoted the circulation of updated information about local processes in the respective countries linking culture-for-development and the creative economy. (Information system).
Awareness-raising (UN, 2013: 137; 140)	Produced communication products to socialized relevant knowledge about local experiences linking culture-for-development and the creative economy. (Information system).

(c) support the social inclusion of individuals and groups through their participation in the culture-for-development programmes (UN, 2013: 137-138).

Strategic field	Recommended action
Strengthening artistic and creative capacities	Created international professional training on social innovation and cultural management oriented to arts-related individuals and groups. (Labs).
Empowering individuals and social groups	Created international professional training on social innovation and cultural management oriented to arts related individuals and groups. (Labs).
Awareness-raising (2013: 138; 141)	Advocate and coach in favor of knowledge management and its cultural responsibility in international meetings for the creative economy and Culture-for-Development (Networking).

4.2. Pooling Young Expertise in Creative Economy and Culture-for-Development.

Taking into consideration all the initiatives that have been considered and their contribution to further innovative actions in internationalization of their work using the cooperation for development approach, a *South-South-North Young Experts Pool of Experts in Creative Economy and Culture-for-Development* should be a pertinent cooperation and internationalization instrument. As Steinkamp remarked, "In their organisational appearance. networks have proved especially suitable for international collaboration and for the resolution of complex problems inter alia because their main resource is knowledge. However, networks often are like a phoenix – they appear suddenly and often they disappear just as quickly, sometimes without having had a significant impact. Their success and failure are both a result of their characteristics. Their effectiveness, thus, depends mostly on their governance" (2014: 89).

The South-South-North initiative would provide technical assistance, defined as: "a non-financial assistance provided by local or international specialists. It can take many forms: sharing of information and expertise, instruction, skills training, transmission of working knowledge, consulting services and may also involve the transfer of technical data. The aim of technical assistance is to maximise the quality of project implementation and impact by supporting cultural administration, management, policy development and capacity building amongst others. The technical assistance focuses on the particular needs and priorities identified by the beneficiary country. It consists of missions carried out by recognised experts, providing public authorities and institutions with rapid access to high-level expertise" (Mayer-Robitaille, 2014: 51).

Nevertheless, its design should include Steinkamp's theoretical approach to implement the pool of experts, because of its aims as articulated: "for making international networks of cultural cooperation more effective and sustainable – as tools for international co- operation, actors of global governance and thus as platforms to drive social and political changes in answer to current global challenges. The proposed model can serve as a resource to assess how to make networks in the international cultural field more effective and sustainable" (Steinkamp, 2014: 87).

The strengths and value of such a proposal are based around:

- **The value of technical assistance for international cooperation actions on Culture-for-Development**, understanding that "technical assistance is a non-financial assistance provided by local or international specialists. It can take many forms: sharing of information and expertise, instruction, skills training, transmission of working knowledge, consulting services and may also involve the transfer of technical data. The aim of technical assistance is to maximize the quality of project implementation and impact by supporting cultural administration, management, policy development and capacity building amongst others. The

technical assistance focuses on the particular needs and priorities identified by the beneficiary country. It consists of missions carried out by recognized experts, providing public authorities and institutions with rapid access to high-level expertise. (Mayer-Robitaille, 2014: 51).

- **The emerging thinking on good governance, cultural policies for development, creative economy and internationalization and cooperation** all over the world.
- **The relevance of "South-South-North tandem and teams"** (Merkel, 2014: 62) for cultural cooperation.
- **The situation of the sector**, that "in comparison with other sectors of the economy, the creative economy requires more outside support as it is one of the few sectors not to have any established industry associations. Moreover many of those who work in the creative sector know very little about how the business world works and therefore about how to turn their ideas into a profitable venture. As a result, besides the need to ensure an enabling environment and state promotion measures, this sector has a disproportionately high demand for advisory services" (GIZ, 2013: 11).
- **The experience of the "UNESCO's expert pool on cultural governance**, an innovative model for knowledge sharing and technical assistance is at disposal. Effectively blended South-South-North cooperation among experts is the most promising avenue to continue improving cultural governance" (Merkel, 2014: 69).
- **The existence of new models for cultural networks governance** "for making international networks of cultural cooperation more effective and sustainable – as tools for international co-operation, actors of global governance and thus as platforms to drive social and political changes in answer to current global challenges. The proposed model can serve as a resource to assess how to make networks in the international cultural field more effective and sustainable" (Steinkamp, 2014: 87).
- **The acceptance that "information gathering, sharing and exchange will be a backbone activity**. If successful, it will help to ensure greater cooperation among States and civil society. Transparency and trust should help develop the vibrant promotion of the diversity of cultural expressions, investing in fair(er) culture and bringing the objectives of this framework Convention to life" (Merkel and Obuljen, 2010: 14).
- **The conviction that "Young expertise** needs to be heard in order to make the implementation process of the Convention sustainable and effective beyond the first five or ten years and beyond" (Steinkamp, 2010: 138), especially in a context of the creative economy. **"Promoting young professionals is worthwhile", as the White Paper recommended, recognizing that** "certain universities in Germany have committed themselves to the topic. So far, however, **there are no inter-disciplinary research clusters, networks or inter-disciplinary co-operative efforts among political, cultural and development experts**. (German Commission for UNESCO, 2010: 17).
- The concept that **"People are at the heart of Knowledge Management as Knowledge Management aims at converting/translating personal knowledge into organizational knowledge**. Capturing and documenting processes or, in other words, the 'how' something was achieved, is also a core component of Knowledge Management. It is the very 'recipe' that

can be transferred to others and that can inform future practices. It is crucial in Knowledge Management's quest to transfer, translate but also update existing processes and information. (UNESCO, 2012: 3)

- The recommendation that "**cultural policy could be social policy** and, in fact, cultural policy research in Germany deals with issues concerning the democratization of culture, the social and economic situation of artists, and arts education" (Schneider, 2014a: 9).
- **The White Paper recommends initiating North-South-South Partnerships**, "in view of the objectives of the Convention, five ten-year "Creative Cities" programme partnerships could be developed, consisting of two towns each from Africa, Asia, the Arab world, or Latin America. (German Commission for UNESCO, 2010: 13).
- That "**cultural policy, like most policy areas, has been internationalized** by the global interconnectedness of its players and goods" as the White Paper sentenced (German Commission for UNESCO, 2010: 15).

Chapter 5

Conclusions

A Culture-for-Development approach is emerging as a global, international and national discourse. Growing social awareness of the value and impact of the creative economy, is challenging governments, private sectors, civil society, professionals, cultural workers, and people themselves to see cultural expressions as activities, goods and services that have both an economic logic and a social value because of their attributions, uses or/and benefits. In this context, it is relevant to identify, on one side, the social responsibility of cultural actors while recognizing that the creative economy means a business-oriented perspective and the cultural responsibility of economic actors. Thus, it is essential to consider their contribution to development through the governance and management of the social, institutional, economic and political processes involving the diversity of cultural expressions.

Dialectically, this scenario is changing daily and figures -when they exist- and opinions are often in contrast to the realities. Knowledge is necessary for understanding the complexities and to insert an appropriate rigor into mapping and trend analysis in order to make effective and responsible decisions in the field of the creative economy with a Culture-for-Development approach. Education, training programs, research, innovation and experimentation spaces are needed. It is necessary to poll and pool the expertise available in order to create sustainable tandems and working groups beyond the excessively formalized structures where creativity becomes merely re-productivity.

Although North and South classifications should be usually questioned, it is essential to understand that the World has many corners, and not all corners have the same illumination. Thus, it is very important to know the various voltages, intensities and lights that each corner holds. Cooperation practices are necessary to explore and comprehend the complexity in which the diversity of cultural expressions became a driver and an enabler of development: whats (actions), the whys (social responsibility), the whens (working times), the wheres (prioritized places), and the hows (instruments).

The global context makes it easy to visualize international dimensions of local spaces. For the creative economy, internationalization actions could be used throughout the entire value chain from creation to production, from to distribution to commercialization, and consumption.

In international cooperation, there has been a multiplicity of formats beyond the bilateral (country-country) and multilateral (global actions), where other actors beyond the public servants and the States come into the logic of networking and participate in different kind of actions, including: co-creation; co-production; co-distribution co-consumption; co-protection and co-investment (Buitrago y Duque, 2013: 183). Cooperation and internationalization together are a complex duo defined by a diversity of formats that could be adopted depending on needs.

As seen in this research, there is potential for innovative cooperation for internationalization, and at the same time, of internationalization for cooperation actions. Neither Germany, as part of the Global North, and with a leading position in the *Global* -as decision maker and donor- , nor Mexico, in between the North and the South, are representative of what could be seen as global. Nevertheless, they are, together -like other nations between them- and respectively, relevant pieces in the world good governance puzzle.

New cultural policies will face the same old problems and new ones: cultural sovereignty; cultural security, and cultural sustainability will continue to be, in general terms, the new context in which to consider the role of Nations based on: the State's composition; the autonomy of local institutions and people; human rights in its cultural dimensions; the use of financial, human, technical resources and the institutions that are in charge of the governance and the management of these social and cultural processes.

This study cannot be seen as the "record" of a conversation between the selected initiatives, from either Mexico or from Germany, because the dialogue is not always present in their processes. Instead, it should be seen as a representative map of their voices. It is a study not about the facts, but rather a description and reflections about the concepts, knowledge, contexts and instruments interested in valuing their potential for cooperation in future endeavors.

Considering the above mentioned, here we share some ideas in advance of and towards a concretization of a cooperation instrument. These ideas could be used for the diversity of actors' interest in cooperation and internationalization practices in the context of Culture-for-Development, through knowledge management tools. In parenthesis, we will include the relevant German actor that has demonstrated experience in this field as shown in this research.

As the 8th *International Conference On Cultural Policy Research*, that took place in September 2014 in Germany (University of Hildesheim UNESCO Chair), indicated, there is *a consolidation of a global network for cultural policy research*, including, of course, the enormous knowledge production in other languages than English. Some of the issues that may be relevant are the value of information, communication technologies, and information sharing to the process of policy decision-making (GIZ). University cultural responsibility models and good practices in internationalization of knowledge management could be a relevant piece of Culture-for-Development, by considering the need of information and critical thinking to map the bad/worst practices that address good governance (University of Hildesheim UNESCO Chair). National and international coordination in research, cooperation for development and arts and cultural funds is needed (German Commission for UNESCO). For that reason, a labor market mapping for cultural policy research as part of the creative economy is necessary.

There is an increasing emergence of cultural policy thinking in Africa, Latin America and Asia (University of Hildesheim UNESCO Chair) that may contribute to the understanding and construction of the Culture-for-Development Agenda setting, and the mediation in cultural politics and cultural policy to raise good governance (German Commission for UNESCO). Creative solutions to the languages

barriers for information sharing, such as translation platforms, tandems or working groups could be part of a new knowledge sharing effort (GIZ, German Commission for UNESCO, Goethe Institute). Knowledge production using the tools of arts and social sciences should be useful in order to reinforce the role of artistic languages in Culture-for-Development (Goethe Institute).

However, the real necessity is more effective relations between knowledge and management (RKW), and culture and policy (GIZ, German Commission for UNESCO, Goethe Institute) in the decision-making process, within the market contexts of the creative economy and the cultural policy spaces that make effective cultural rights. The role of researchers in the process of democratizing policymaking (Hildesheim UNESCO Chair) (taking into consideration that participatory research experiences have an impact on participatory decision making opportunities) could be fruitful in order to go beyond the political mediations and intellectualization of the cultural policy debate into more effective and sustainable knowledge tools to transform life into better standards.

There is a need to reduce the "surprise factor" towards good governance and management for the following: in cultural policy decisions; in cooperation for development strategies and actions, and in the new markets trends of the creative economy. Knowledge management internationalization through cooperation for development platforms could be a way to create and gather the wisdom of the people that is beyond indicators, to make them more effective.

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