

Final report

Intergovernmental Conference on Cultural Policies for Development

Stockholm, Sweden, 30 March - 2 April 1998



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1. OVERVIEW OF THE CONFERENCE



INTRODUCTION

1. The Intergovernmental Conference on Cultural Policies for Development was held at the City Conference Centre in Stockholm from 30 March to 2 April 1998. The conference brought together some 2,400 participants representing 149 governments, 23 international inter-governmental organizations, some 135 non-governmental organizations, foundations, voluntary associations and other civil society entities, as well as many individual artists, scholars and experts (a complete list of participants is provided in Appendix 6).
2. The conference was convened by the Director-General of UNESCO in accordance with decision 3.3.5 adopted by the Executive Board of UNESCO at its 151st session (May-June 1997), which envisaged the event as a conference at ministerial level, in category II of UNESCO's system of classification of types of meetings, i.e. "intergovernmental meetings other than international conferences of States". Its point of departure was the new light on the interactions between culture and development shed by the World Commission on Culture and Development in the report entitled *Our Creative Diversity* which it submitted to UNESCO and the United Nations in November 1995. The Commission underlined that "when culture is understood as the basis of development the very notion of cultural policy has to be considerably broadened." In order to bring such thinking into the policy and decision-making mainstream the Commission had recommended several measures, including the organization of a ministerial level meeting on cultural policies in 1998. This idea was taken up by the Government of Sweden, which considered that such an international gathering would be an indispensable step towards implementing some of the key ideas of the World Commission and strengthening UNESCO's own contributions to international co-operation in the cultural policy field. In 1996, therefore, the Swedish authorities invited the Director-General to organize such a conference and declared their readiness to host the gathering in Stockholm. Having considered the proposal, the Executive Board of UNESCO decided in June 1997 that an "Intergovernmental Conference on Cultural Policies for Development" should be held in Stockholm from 30 March to 2 April 1998 and set out its terms of reference.

PREPARATION OF THE CONFERENCE

3. In accordance with these terms of reference and in consultation with the Swedish Ministries of Education and Culture, the Director-General formally convened the conference in July 1997, drawing up for this purpose a *Preliminary Agenda* based on major problem areas in which it appeared necessary to explore and define practical measures at the national, regional and international levels and which, taken together, would provide a cross-sectoral framework for linking cultural policies to human development. The document also identified a second core purpose for the conference: to help strengthen UNESCO's contributions to cultural policy formulation. In view of these goals, the Director-General considered it essential to design the conference in an innovative manner and to ensure the fullest possible participation of representatives of civil society and the private sector alongside those of governments. His proposals having been sent to Member States in July 1997 and approved in their

main lines, the Secretariat commissioned independent specialists to write a series of *Preparatory Papers* on each theme put forward in the *Preliminary Agenda*, and pursued further consultations and reflection on these issues. On the basis of these inputs, as well as suggestions from Member States, the Secretariat prepared a *Background Document* which set out the aims of the conference and reviewed the main challenges and key issues pertaining to each of the ten themes which had been identified. So as to enable the Conference to not only explore new ideas, but also take them to the plane of strategies and action, the document explored existing policy challenges rather than theoretical issues or concepts in cultural policy. In a second working document, the *Draft Action Plan on Cultural Policies for Development*, the Director-General proposed that the conference adopt a number of key policy commitments.

4. These preparations were made in a very short time. In point of fact, no intergovernmental conference on this scale has ever been prepared by UNESCO in such a brief period, in this instance the ten months between June 1997 and March 1998. In all previous cases, UNESCO's decision-making bodies had approved the convening of such events over two years in advance, making it possible both to organize national and regional consultations to be held well before the conference itself, and to finalize and circulate key documents well in advance so that common ground could be sought. In this instance, however, since formal planning for the follow up of the report of the World Commission on Culture began only in 1997, time was lacking.

STRUCTURE OF THE CONFERENCE

5. The conference was organized in three types of sessions : *Plenary*, *Forum* and *Agora*. For the *Plenary* sessions, Ministers and senior officials were asked to focus their remarks on the proposals contained in the *Draft Action Plan*, a revised version of which was intended to be the principal outcome of the conference. The Director-General also decided to invite eminent individuals as Guest Speakers with a view to enriching the *Plenary* debate. The *Forum* sessions, each organized and chaired by a different Member State, were designed as structured discussions on the ten conference themes, each to be opened by a panel discussion between eminent specialists. The *Agora* sessions were conceived as a varied "menu" of independent workshops and seminars organized by intergovernmental and non-governmental organizations, associations, foundations, etc. with a view to highlighting ideas and new initiatives across a broad spectrum of cultural policy-related areas. Several other events were also envisaged. The organization of a *Business Forum* was entrusted to the Progressio Foundation based in The Netherlands, while the UNESCO Secretariat organized a Youth Forum. The International Federation of Actors took the initiative of organizing a conference entitled "Performance Priorities for Cultural Policy Making" and the Swedish Joint Committee for Literary and Artistic Professionals held a conference entitled "Towards a Cultural Agenda 21".
6. This innovative structure not only ensured broad coverage of many different topics and a great variety of participation but also permitted real interaction between governmental and non-governmental concerns. It gave voice in all the segments of the conference to both governmental and non-governmental participants. The latter were thus an integral part of the conference rather than merely holding their discussions parallel to it.

OPENING CEREMONY

7. The Opening Ceremony was held in the Plenary Hall at the seat of the conference. Mr Carl Tham, Minister of Education of Sweden, welcomed the participants on behalf of his Government. He stressed Sweden's abiding commitment to the work of the World Commission on Culture and Development, whose report *Our Creative Diversity* had laid the ground for this top-level conference to discuss cultural policy and the role culture plays in development. He stressed that "it is culture, our cultural heritage, and our traditions that form our frames of reference, our ways of thinking, and our relationships to the past, the present and the future" as well as being "an economic and political force, a power factor in itself." This Welcome Address was followed by an Address by Mr Javier Pérez de Cuéllar, President of the World Commission on Culture and Development, who stressed his expectation that the conference would contribute significantly towards the challenges of "rethinking and reshaping our cultural policies and of bringing culture in from the margins and into the heart of all policy-making." Mr Federico Mayor, the Director-General of UNESCO, then made an Opening Address, in which he emphasized the necessity of 'keeping one's word and facing up to one's commitments (what used to be called 'honour'): a compelling and formidable obligation (...). From the outset let us admit that up to now we have not kept our promises. Rio, Beijing, Cairo, Vienna, Copenhagen... Apart from fine words, what has come of all these great gatherings of the international community that featured so prominently in the news? (...) We must stop letting people down. We must keep our word'. Mr Mayor also said that culture must become a permanent component of national policy just as it must be part and parcel of international strategies for trade, communication and education - in short, for development. Mr Mayor stressed the need to harness "the power of culture" and its capacity to innovate and anticipate, to provide enabling environments for "creative societies from which new ideas and new directions emerge." As the time had come to translate such ideas into action, it was now "a question of political will, of a new commitment to culture by Member States...If, after this conference governments take practical steps to apply the ideas and proposals now before them...taking the necessary budgetary and legislative measures to turn them into active policy, then the name "Stockholm" will come to stand for a new departure for culture and will be considered as a turning point." The Opening Ceremony concluded with a Keynote Address by Mr Jan Pronk, Minister of Development Co-operation of The Netherlands (see paras. 21 and 22 below). All these speeches are reproduced *expressis verbis* as Appendices to this report.

ELECTION OF CONFERENCE OFFICERS

8. Ms Marita Ulvskog, Minister of Culture of Sweden, was elected President of the conference by acclamation and made a brief Opening Statement (Appendix 5). After having secured the adoption of the Rules of Procedure, Ms Ulvskog invited the conference to constitute its *Bureau* by electing five Vice-Presidents, a Drafting Group composed of the representatives of twelve Member States, and a Rapporteur General who would also serve as Chairperson of the Drafting Group.
9. The following Member States were elected as Vice-Presidents: Bulgaria, Colombia, Iran, Gabon and Tunisia and were represented in this capacity by the following: H. Exc. Mr Pantcho TZANKOV, Deputy Minister of Culture; H. Exc. Dr Ramiro OSORIO FONSECA, Minister of Culture; H. Exc. Dr Ataollah MOHAJERANI, Minister of Culture and Islamic Guidance; H. Exc. Mr Jacques ADIAHENOT, Minister of Communication and Culture; H. Exc. Mr Adelbaki HERMASSI, Minister of Culture.

10. The following Member States were elected as members of the Drafting Group which was entrusted with the task of preparing a revised draft of the *Action Plan on Cultural Policies for Development*: China, Cuba, Egypt, France, India, Lithuania, Mozambique, Mexico, Russian Federation, Saudi Arabia, Senegal and the United Kingdom. H. E. Mr Noureini TIDJANI-SERPOS, a scholar and diplomat currently the Permanent Delegate of Benin to UNESCO and who was the Chairman of the Executive Board of the Organization in 1996-97, was elected by acclamation as Rapporteur General and in that capacity as Chairman of the Drafting Group.

2. ACTION PLAN ON CULTURAL POLICIES FOR DEVELOPMENT



11. The following persons were designated by their governments as representatives in the Drafting Group: Group 1: Mr Jean-Pierre Boyer (France) and Ms Hilary Izon (United Kingdom); Group 2: Mr Gregory Ordjonikidze (Russian Federation) and Ms Ugne Karvelis (Lithuania); Group 3: Ms Christina de la Garza (Mexico) and Ms Maria-Cecilia Bermudez (Cuba); Group 4: Mr Zhang Chongli (People's Republic of China) and Mr A. Gopinathan (India); Group 5: Mr Luis A. Covane (Mozambique) and Mr Cheikhna Sankhare (Senegal); and Group 6: Ms Soha Gendi (Egypt) and Mr Abdulhaziz Bin Salamah (Saudi Arabia).
12. The Drafting Group met three times, holding two night meetings on Monday, 30 March and Tuesday, 31 March and a continuous meeting from Wednesday, 1 April (10 a.m.) to Thursday, 2 April (9.30 a.m.). At the first meeting the Chairperson distributed the working documents comprising, in addition to the *Draft Action Plan*, an *Annotated Draft Action Plan*, a *compendium* of Member States' comments *expressis verbis* received by UNESCO before the Conference and grouped together according to the structure of the Action Plan and a *reference document* containing the comments *expressis verbis* classified by country. The Chairperson then described the working procedure, particularly the procedure for the submission of additional amendments by Member States, through their representative in the regional group, with a view to their inclusion in the Action Plan by consensus among all the members of the Drafting Group. The deadline for the submission of amendments to the secretariat of the Drafting Group was Wednesday, 1 April, at 12 noon.
13. The Drafting Group began working in earnest on the final draft of the Action Plan at its second meeting. As and when they were received by the secretariat, the amendments submitted by Member States were distributed to members of the Group in the form of a document entitled *New amendments submitted during the Conference*. It may be noted that the finalization of the preamble took a relatively long time, which was why the Chairperson proposed a third, continuous, meeting to the members of the Drafting Group at the end of the second meeting in order to finish drafting the Action Plan.
14. At the last Conference meeting on Thursday, 2 April 1998, the Chairperson of the Drafting Group and the Rapporteur-General of the Conference described the Group's work, a revised version of the Action Plan having been distributed in English and French. He focused his statement on salient points of the Action Plan, including creativity, new technologies and participation by young people and women in culture. The Chairperson also explained the conditions under which the final document had been prepared, printing out that it had been possible to take the recommendations of the Agora and Forum sessions into consideration where they had been submitted through a Member State. Lastly, the Chairperson and Rapporteur-General underscored the climate of consensus and the smooth progress of the Drafting Group's work under sometimes difficult conditions. The President of the Intergovernmental Conference then opened the debate, suggesting that each part of the Action Plan should be adopted by acclamation. The preamble and Objectives 1 and 2 were adopted. Amendments were proposed to Objective 3, which gave rise to a lively discussion. Several delegates, including the representatives of Egypt, Greece, Guatemala, India, Italy and Peru, spoke on the subject of the illicit traffic and restitution of cultural property. Two new lines of action were adopted and clarifications were added to

Objective 4. The representative of Turkey then took the floor to propose the adoption of the Action Plan as a whole, as amended during the debate. The President put the motion to the vote and it was adopted.

15. The text which was thus adopted is the following:

PREAMBLE

The Intergovernmental Conference on Cultural Policies for Development, held at Stockholm (30 March-2 April 1998),

1. *Reaffirming the fundamental principles of the Final Declaration adopted by the World Conference on Cultural Policies in Mexico on 6 August 1982, entitled the Mexico City Declaration on Cultural Policies, which stresses "that in its widest sense, culture may now be said to be the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs";*
2. *Recalling that the World Decade for Cultural Development stressed the importance of acknowledging the cultural dimension of development; asserting and enhancing cultural identities; broadening participation in cultural life; and promoting international cultural co-operation;*
3. *Conscious of the efforts needed to face the challenges of cultural development and preservation of the diversity of cultures, as expressed in "Our Creative Diversity", the Report of the World Commission on Culture and Development;*
4. *Emphasizing the need to take account of universal values while recognizing cultural diversity, the importance of national measures to harmonize national cultural policies and the need to preserve the pluralism of grassroots cultural initiatives in order to promote mutual understanding as well as respect and consideration between individuals and nations in view of the risk of disagreements and conflicts;*
5. *Recognizing that in a democratic framework civil society will become increasingly important in the field of culture;*
6. *Considering that one of the functions of cultural policies is to ensure sufficient scope for the flourishing of creative capacities;*
7. *Having regard to the ever more rapid processes of socio-economic, technological and cultural change, and the growing disparities at the national and international level, as well as the importance of respecting copyright and intellectual property in view of the risks and challenges arising from the promotion of cultural industries and trade in cultural products;*
8. *Considering that the activities of UNESCO, as well as the development policies of Member States, should take into account the role of cultural factors;*
9. *Taking note of the Declaration of the Conference of Ministers of Culture of the Non-Aligned Movement held at Medellin, Colombia, from 3 to 5 September 1997 and the Conclusions of the Panafrican Consultation on Cultural Policies for Development held at Lomé, Togo, from 10 to 13 February 1998, the meeting of ALECSO in Tunis in February 1998, the report entitled "In from the Margins" prepared under the auspices of the Council of Europe, and the "Pro Cultura" Charter adopted at Thessaloniki (June 1997);*

Recognizes the following principles:

1. Sustainable development and the flourishing of culture are interdependent.
2. One of the chief aims of human development is the social and cultural fulfilment of the individual.
3. Access to and participation in cultural life being a fundamental right of individuals in all communities, governments have a duty to create conditions for the full exercise of this right in accordance with Article 27 of the Universal Declaration of Human Rights.
4. The essential aims of cultural policy are to establish objectives, create structures and secure adequate resources in order to create an environment conducive to human fulfilment.
5. The dialogue between cultures appears to be one of the fundamental cultural and political challenges for the world today; it is an essential condition of peaceful coexistence.
6. Cultural creativity is the source of human progress; and cultural diversity, being a treasure of humankind, is an essential factor of development.
7. New trends, particularly globalization, link cultures ever more closely and enrich the interaction between them, but they may also be detrimental to our creative diversity and to cultural pluralism; they make mutual respect all the more imperative.
8. Harmony between culture and development, respect for cultural identities, tolerance for cultural differences in a framework of plural democratic values, socio-economic equity and respect for territorial unity and national sovereignty are among the preconditions for a lasting and just peace.
9. Acceptance of cultural diversity helps to highlight and strengthen intercommunity links rooted in values that can be shared by all the different socio-cultural components of national society.
10. Creativity in societies favours creation, which stems above all from an individual commitment. This commitment is essential to building our future heritage. It is important to preserve and promote the conditions for such creation - in particular the freedom of the creative artist - within every community.
11. The defense of local and regional cultures threatened by cultures with a global reach must not transform the cultures thus affected into relics deprived of their own development dynamics.
12. We must therefore empower all people and communities to harness their creativity and to consolidate and forge ways of living together with others, facilitating genuine human development and the transition to a culture of peace and non-violence.

The Conference in consequence affirms that:

1. Cultural policy, as one of the main components of endogenous and sustainable development policy, should be implemented in co-ordination with policy in other social areas, on the basis of an integrated approach. Any policy for development must be profoundly sensitive to culture itself.
2. The dialogue between cultures should constitute a fundamental aim of cultural policies and the institutions which embody them at the national and international level; universal freedom of expression is vital for this interaction and for effective participation in cultural life.
3. Cultural policies for the coming century must be anticipatory, responding to persistent problems as well as to new needs.
4. Effective participation in the information society and the mastery by everyone of information and communications technology constitute a significant dimension of any cultural policy.

5. Cultural policies should promote creativity in all its forms, facilitating access to cultural practices and experiences for all citizens regardless of nationality, race, sex, age, physical or mental disability, enrich the sense of cultural identity and belonging of every individual and community and sustain them in their search for a dignified and safe future.
6. Cultural policies should aim to create a sense of the nation as a multifaceted community within the framework of national unity - a community rooted in values that can be shared by all men and women and give access, space and voice to all its members.
7. Cultural policies should also aim to improve social integration and the quality of life of all members of society without discrimination.
8. Cultural policies must respect gender equality, fully recognizing women's parity of rights and freedom of expression and ensuring their access to decision-making positions.
9. Government should endeavour to achieve closer partnerships with civil society in the design and implementation of cultural policies that are integrated into development strategies.
10. In an increasingly interdependent world, the renewal of cultural policies should be envisioned simultaneously at the local, national, regional and global levels.
11. Countries should work together to build a world of intercultural communication, information and understanding, in which the diversity of cultural values, ethics and behaviours fosters a genuine culture of peace.
12. Cultural policies should place particular emphasis on promoting and strengthening ways and means of providing broader access to culture for all sectors of the population, combating exclusion and marginalization, and fostering all processes that favour cultural democratization.
13. Cultural policies should recognize the essential contribution that is made by creators to improving the quality of life, to promoting identity and to the cultural development of society.
14. Any cultural policy should take into account all the elements that shape cultural life: creation, preservation of the heritage and dissemination. A balance should be struck between these factors in order to implement an effective cultural policy, but promoting access to culture and its dissemination is impossible without maintaining a creative dynamic safeguarded by effective legislative protection.

POLICY OBJECTIVES RECOMMENDED TO MEMBER STATES

On the basis of the preceding principles, the Conference recommends that States adopt the following five policy objectives:

Objective 1: To make cultural policy one of the key components of development strategy.

1. Design and establish cultural policies or review existing ones in such a way that they become one of the key components of endogenous and sustainable development.
2. Promote to this end the integration of cultural policies into development policies, in particular as regards their interaction with social and economic policies.

3. Contribute to the elaboration by UNESCO of guidelines for the development of an international research and training agenda with regard to culture and development.
4. Adopt and put into practice a broader vision of national cultural policy in accordance with the actual conditions in each country, and endeavour to encourage the participation of civil society, including the media.
5. Ensure the full involvement of creators and their professional organizations in the realization of this new vision.
6. Encourage the development and improvement of procedures conducive to cross-sectoral co-ordination of cultural policies.
7. Co-operate internationally and regionally in engaging in cultural activities to tackle the challenges of urbanization, globalization and ongoing technological changes.
8. Promote activities designed to raise the awareness of the population and decision-making bodies to the importance of taking into account cultural factors in the process of sustainable development.
9. Promote exchange and dialogue between individuals, the community and countries on the basis of shared values.
10. Endeavour to obtain, where necessary in co-operation with UNESCO, the recognition of the cultural dimension in the next International Development Strategy and to stimulate debate in both the Economic and Social Council (ECOSOC) and the General Assembly of the United Nations

Objective 2: Promote creativity and participation in cultural life

1. Continue to treat the different components of the nation with the same respect and offer them equal opportunities to flourish, placing the emphasis on local initiatives which reflect the diversity of cultural profiles.
2. Ensure through cultural and urban cultural policies the development of a local, creative and participatory cultural life and pluralistic management of diversity.
3. Promote knowledge and understanding of cultural and linguistic diversity by strengthening the cultural content of formal and non-formal education, in particular by encouraging the learning of one or more foreign languages.
4. Promote new links between culture and the education system so as to ensure full recognition of culture and the arts as a fundamental dimension of education for all, develop artistic education and stimulate creativity in education programmes at all levels.
5. Recognize the need to give particular attention to the implementation of existing international human rights instruments such as the Universal Declaration of Human Rights, the International Covenant on Economic, Social and Cultural Rights and the Vienna Declaration on Human Rights and make an inventory of cultural rights by evaluating existing instruments which relate to cultural rights.
6. Further cultural policies, programmes, institutions and projects in order to ensure the full participation on equal terms of all individuals in society.
7. Pay greater attention to the role of culture in social transformation processes.
8. Give recognition to women's achievements in culture and development and ensure their participation in the formulation and implementation of cultural policies at all levels.
9. Review all cultural policies, programmes and institutions in order to ensure in particular respect for the rights of the child, as well as those of vulnerable groups with special educational and cultural needs; take into account the needs and aspirations of

the young - whose new cultural practices in particular should be supported - as well as the elderly who are all too often left out of cultural life.

10. Allocate appropriate resources to education, cultural research and information necessary for devising and implementing cultural policies.

<p>Objective 3 : Reinforce policy and practice to safeguard and enhance the cultural heritage, tangible and intangible, moveable and immovable, and to promote cultural industries</p>
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1. Renew and reinforce national commitments to applying UNESCO's Conventions and Recommendations on the conservation of the moveable and immovable heritage, on the safeguarding of traditional and popular culture, and on the status of the artist and linked issues.
2. Strengthen efficiency in the cultural sector through training schemes for national specialists and cultural administrators and managers, and provide equal opportunities for women in these fields.
3. Renew the traditional definition of heritage, which today must be understood as all natural and cultural elements, tangible or intangible, which are inherited or newly created. Through these elements social groups recognize their identity and commit themselves to pass it on to future generations in a better and enriched form.
4. Acknowledge the emergence of new categories in the area of cultural heritage, such as the cultural landscape, the industrial heritage and cultural tourism.
5. Strengthen the study, inventory, registration and cataloguing of heritage, including oral traditions, so as to permit the design of adequate and effective instruments for the implementation of traditional as well as scientific conservation policies.
6. Encourage through all possible legal and diplomatic means the return and/or restitution of cultural property to its countries of origin.
7. Include and ensure the protection of buildings, sites, ensembles and landscapes of cultural value in urban and regional development plans, programmes and policies.
8. Directly involve citizens and local communities in heritage conservation programmes and establish a list of best practices for heritage policies.
9. Ensure that tourism is respectful of cultures and of the environment and that the income it generates is also used for equitably preserving heritage resources and for strengthening cultural development.
10. Give priority to the creation of a network at the national, regional and international level involving artists and administrators of projects and cultural amenities in order to improve access to culture in both quantitative and qualitative terms.
11. Assist artists, designers and craftspeople by clarifying, safeguarding and improving the rights of creators and consolidate these rights in relation to the market, both locally and worldwide, by preventing commercial abuses.
12. Promote the idea that cultural goods and services should be fully recognized and treated as being not like other forms of merchandise.
13. Intensify co-operation between government, the business sector and other civil society organizations in the field of culture by providing the latter with appropriate regulatory frameworks.
14. Prevent illicit traffic in cultural property on a worldwide basis and in particular the acquisition of unprovenanced objects by museums and private collectors.

Objective 4: Promote cultural and linguistic diversity in and for the information society

1. Provide communication networks, including radio, television and information technologies which serve the cultural and educational needs of the public; encourage the commitment of radio, television, the press and the other media to cultural development issues, such as the promotion of local, regional and national cultures and languages, exploration and preservation of the national heritage and promotion of the diversity of cultural traditions and indigenous and national cultural identities, while guaranteeing the editorial independence of the public service media.
2. Consider providing public radio and television and promote space for community, linguistic and minority services, particularly at the local level and with a view to promoting non-violence.
3. Adopt or reinforce national efforts that foster media pluralism and freedom of expression.
4. Take measures to promote the education and training of children in the use of new media technologies and to combat violence and intolerance, by contributing in particular to the activities of centres or institutions specializing in exchanges of information on children and violence on the screen.
5. Promote the development and use of new technologies and new communication and information services, stress the importance of access to information highways and services at affordable prices and the equal use of languages, and encourage the use of new technologies in public services.
6. Promote in addition education conducive to the mastery and creative use of new information technologies among the younger generations as users and producers of messages and content, and give priority to education in civic values and the training of teachers in new technologies.
7. Elaborate policies for the preservation and development of archives, museums, libraries and other information generated and/or collected by governmental and non-governmental institutions, when possible by digitalization, and establish mechanisms to facilitate access to that content, including the promotion of these institutions as centres for information, education and lifelong learning.
8. Promote knowledge of the cultural and natural heritage by the virtual means provided by the new technologies.
9. Recognize the significance of the new media technologies for the work of creative people as well as the key role of artistic creation in building the information society.
10. Co-operate in the domain of audiovisual media, particularly as regards training, and the development and distribution of audiovisual productions.
11. Encourage cultural co-operation, particularly through joint projects in the field of cultural industries (production, investment and transfer of rights).
12. Encourage research on the relationship between culture and its dissemination in the media and through new communication services, and support efforts to co-ordinate, and possibly harmonize, methods of measurement and evaluation of cultural programming in the media.

Objective 5: Make more human and financial resources available for cultural development

1. Seek to maintain or increase investment at the national level in cultural development and commit, where appropriate, a certain percentage of the government budget for this purpose, in accordance with overall development objectives, priorities and plans.

2. Invite local authorities to commit more funds to cultural activities and encourage them to strengthen their role in the field of cultural development.
3. Devise and develop fiscal frameworks for cultural activities in order to promote business support for cultural development, and elaborate mechanisms such as public endowments and revenue-earning projects by cultural institutions and the tourism and sports sectors.
4. Examine all appropriate measures to ensure that government policies take into account their effect or likely effect on the process of cultural development of another country.
5. Invite the United Nations' funds and programmes, in particular the UNDP, the specialized financial institutions and the national and regional financing bodies to increase the financial assistance they provide for development projects with a significant cultural component.

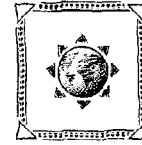
RECOMMENDATIONS TO THE DIRECTOR-GENERAL OF UNESCO

The Conference recommends the following lines of action to the Director-General of UNESCO:

1. Take the present Action Plan into account when preparing UNESCO's future programme.
2. Elaborate a comprehensive strategy for practical follow-up to this Conference including the possibility or not of organizing a World Summit on Culture and Development, with a view to submitting the question to the Executive Board.
3. Encourage the establishment of networks for research and information on cultural policies for development, including study of the establishment of an observatory of cultural policies.
4. Bring the present Action Plan to the attention of the Secretary-General of the United Nations and through him to the General Assembly, with a view to submitting a report on the results of the present Conference to the latter at its 53rd session, in accordance with the provisions of General Assembly resolution 52/197.
5. Communicate the present Action Plan to the Heads of all the Specialized Agencies of the United Nations system, to other intergovernmental organizations, both international and regional, with a view to seeking the inclusion of cultural policy objectives in all their development programmes and activities, in consultation with Member States and with their approval.
6. Pursue the goal of obtaining the integration of a cultural perspective into the next International Development Strategy and invite the Specialized Agencies to evaluate their development practices and policies in this perspective.
7. Propose to the Executive Board a set of projects promoting reflection, exchanges of experience and the development of joint projects designed to promote cultural policies with a view to sustainable human development.
8. Suggest to the Secretary-General of the United Nations that one year of the Decade for the Eradication of Poverty (1997-2006) be devoted to the connections between culture and development and the elimination of poverty.
9. UNESCO should, in the light of the results of the Earth Summit, the Earth Summit+5 and the Habitat II Conference, develop mechanisms in order to emphasize the vital place of the cultural heritage in the environment and as an important factor for sustainable development.

10. Encourage Member States to lodge with UNESCO their cultural strategies, with a view to furthering exchanges of information, ideas and practices.
11. Elaborate policies, design programmes and allocate and raise extra budgetary funds with a view to intensifying multilateral cultural co-operation for the improvement of research in the area of international co-operation in and for cultural policies and development.
12. Explore ways of further developing co-operation between UNESCO and other international organizations.
13. Pursue the publication by UNESCO of a biennial *World Culture Report*.
14. Promote the creation of an observatory of linguistic policies.

3. THE PLENARY SESSIONS



16. The *Plenary* sessions which began immediately after the Opening Ceremony on Monday 30 March continued through the evening of Wednesday 1 April 1998. Ministers or senior officials representing 83 governments took part in the ensuing debate, together with the representatives of 5 intergovernmental organizations, and one non-governmental organization. In addition, reports were presented to the *Plenary* by the organizers of the ten *Forum* sessions and the coordinators of 37 *Agora* sessions, as well as by representatives of the *Youth Forum* and the conference organized by the International Federation of Actors. Delegates also heard presentations from eight Guest Speakers.
17. Many ministers and senior officials devoted the bulk of their statements to the *Draft Action Plan on Cultural Policies for Development*; they presented the views of their governments and also endorsed various proposals put forward by non-governmental participants at the conference. Each *Agora* session representative who spoke to the *Plenary* also concentrated on key ideas for the *Action Plan*, while the rapporteurs of the *Forum* sessions shared with the *Plenary* the main lines of emphasis as well as specific suggestions which had emerged from each debate.
18. Many speakers expressed satisfaction with the quality of the *Background Document* and the *Preparatory Papers* prepared and/or commissioned by the Secretariat, which provided a solid and forward-looking basis for such a conference on the eve of the new millennium. With regard to the *Draft Action Plan*, while a number of speakers welcomed it as a constructive and forward-looking document, others wished to see even more concrete actions. Some speakers considered that some crucial areas had been either left out or insufficiently stressed. A point of particular difficulty was the idea of establishing a percentage for desirable governmental expenditures on cultural activities. In some countries the targeted figure may have been exceeded already, while in others the figure could be excessive in current economic circumstances and hence could not be endorsed. With regard to funding, the inclusion of proposals to develop private sector and civil society support for cultural development, especially in developing countries, as an investment in social development, was welcomed by a number of speakers. The bulk of these ideas having been taken into consideration and enriched by the Drafting Group, the *Action Plan on Cultural Policies for Development* reproduced above represents the synthesis of the debate. Nevertheless, for the purposes of the present report, a number of the main lines of emphasis are summarized in the following paragraphs.

MAIN LINES OF EMPHASIS

19. "Development without culture is growth without a soul." By the close of the debate on Thursday 2 April, this key message of the World Commission on Culture and Development had been fully endorsed, each speaker having recognized both the "power of culture" as a basic constitutive element in human development and the corresponding imperative to protect, nurture and transmit that power. Culture was seen to be at the heart of the matter as regards crucial issues of identity, well-being, governance, citizenship and creativity. As several speakers observed, this contemporary recognition of the centrality of culture is the fruit of a long process of

reflection set in motion by UNESCO at MONDIACULT in 1982. Indeed the debate also demonstrated that today, the ideas launched by that World Conference on Cultural Policies held in Mexico City have come far closer to the mainstream: if culture is so central, then the concerns of the state should include cultural well-being and cultural policies need to embrace human development and the promotion of pluralism, as well as the fostering of social cohesion and creativity, linked cross-sectorally to policy implementation in other fields.

20. Thus there was widespread agreement about the need to broaden the scope of cultural policies. On the one hand, they need to go beyond the fields traditionally assigned to ministries of culture. In addition to heritage protection and artistic creation, they ought to encompass such issues as inter-ethnic relations, social integration, political democracy and economic equity, the forging of social meaning and a sense of trust, partnership and solidarity that are necessary to all societies. Similarly, cultural policies are needed that look beyond a purely national emphasis and take a broader international inter-regional and indeed global perspective. Referring to these new realities, a number of speakers welcomed the Director-General's emphasis on having culture included as a key dimension in the next United Nations' International Development Strategy.
21. Similarly, the "commitment to pluralism" advocated by the World Commission has become an increasingly urgent imperative in the context of globalization, which leads on the one hand to homogenisation in many areas, and on the other, to an increased awareness of difference and distinctiveness. Globalization emerged from the debate as both an opportunity and a serious challenge; the tone having been established by the Keynote Speaker, Mr Jan Pronk, Minister of Development Co-operation of The Netherlands, who saw the main ideological tension of today in the contest between cultural diversity in open societies on the one hand and cultural self-containment in closed communities on the other. As relationships between people and groups are formed increasingly on a global scale, the danger looms of a uniform global culture "based on the universal commodity, geared towards creating globally shared tastes and fashions", of local and national cultures being overwhelmed by alien values, of economic development controlled by global forces rather than local supply and demand, of social and political emancipation being thwarted by exclusion. Fear of such developments can seal off societies as well, but in an open society different cultural identities are not a threat to one another, but co-exist in mutual respect: "where people have faith in their own cultures, inter-cultural communication and mixing freely with one another do not represent a loss but have added value in people's lives".
22. This position was echoed by many speakers, who shared Mr Pronk's conviction that in order to guide globalization and cushion its impact two conditions needed to be fulfilled as policy stances: first, the fostering of a global ethics, of basic principles that could be shared by people everywhere; and second, the guarantee of freedom of expression everywhere, as a basic part of a culture of democracy, without which there can be no development. Hence cultural policies should become a means to attain the cultural democracy that ensures the freedom to create. This now requires the joint mobilization of governments, civil society and intellectuals and artists, both nationally and between nations. Together, they should help channel creative action for citizens' empowerment and participation, so that democracy can be strengthened, cities can be better built and managed and rural communities revitalized. In her summing up of the debate, Lourdes Arizpe, Assistant Director-General for Culture at UNESCO, identified the various reasons adduced as to why this joint mobilization was necessary: to reduce the gap between those who have the resources to continue to preserve and re-create their cultures and languages and those who do not, between the "info-rich" and the "info-poor", between those who have access and those who are excluded; so that

all creative people are given opportunities to generate “the symbols of tomorrow” through the work of their minds and hands, particularly in developing countries; so as to create the basis for a culture of citizenship conducive to peaceful resolution of conflicts among culturally different peoples nationally as well as internationally; and finally, in order to explore the “seemingly boundless possibilities that new forms of communication and expression place in our hands...”

23. The negative impacts of globalization, in particular the phenomena of unequal access and growing exclusion, were stressed by a number of speakers, who called for more sharing between developed and developing countries as well as for mechanisms of international co-operation that could promote the balanced development of culture in all countries.
24. Many speakers directly linked cultural pluralism with the spread of democratic practices everywhere, while others argued that democracy itself draws strength from certain cultural conditions. As observed by Lourdes Arizpe, “it is by building democratic institutions that a more participatory culture evolves, and this in turn strengthens democracy... government which is not answerable to its people is not likely to have the institutions needed to impose discipline in order to overcome a financial crisis or embark on successful long-term development.”
25. Many speakers also highlighted the goal of pluralism within nations, of ways of living together that would eschew the politicization of cultural difference as well as the mere juxtaposition of closed communities. They stressed the challenge of unity in diversity, of building societies that are truly pluralistic yet possess a shared sense of belonging. They agreed that it should be the responsibility of government to help different cultural communities live together as one national community, of promoting attitudes and values that encourage mutual respect, of developing policies and institutions that cater to diverse needs and identities.
26. Cultural identity itself was recognized by many speakers to be an evolving rather than a static phenomenon. In the present-day context of worldwide movement, contacts, pressures, and negotiations, the maintenance of distinct cultural identities is of course vital for cultural diversity; but these identities are bound to change and recreate themselves as the global encounters the local and vice versa. The dialogue between such flexible, multiple and open identities and cultures should become the basis for a concord of cultures rather than a “clash of civilizations”. In point of fact, a number of speakers alluded to the need for a spirit of cultural conviviality that goes beyond mere multiculturalism; they advocated rather a commitment to the “interculturalism” that is at the heart of UNESCO’s very mandate but to which, in their view, the Organization had so far paid insufficient attention. A greater emphasis on the intercultural dimension would be needed in order to promote mutual appreciation between cultures, eliminate stereotypes, and construct “peace in the minds of men”.
27. The importance of language as universal heritage as well as the ongoing vector of cultural identity and cultural memory was stressed in a number of interventions. The disappearance of any language means an impoverishment of our shared reservoir of knowledge and tools for communication. Hence mother tongue language education is indispensable, and should be followed up by multilingualism in education for all.
28. Indeed many speakers considered that educational policy was bound up with cultural policy. Education and training can and must play a role in inculcating values and attitudes that engender tolerance, mutual respect, and democratic behaviour, as well as critical faculties and basic knowledge about others. In both formal and non-formal

education there is place for a more active encouragement of respect for the diversity of cultures. It was also important that an educational dimension be introduced through cultural infrastructures and services available to all levels of society, particularly disadvantaged groups in urban areas. Several speakers also stressed the need for more systematic education in and for the arts, as a basis for the indispensable nexus between the field of education and all cultural endeavours.

29. There was broad recognition of the need to find ways in which governments can play a more proactive yet non-intrusive role in promoting artistic creativity, by creating enabling environments for its expression, rather than by restricting artistic freedom, including freedom of expression. The context for such action is complex and challenging, as governments are called upon to facilitate the development of the “content industries” and promote access to and innovation in a wide range of technologies and industrial processes. Governments need to provide the conditions in which artists, cultural entrepreneurs and citizens may think, act and work creatively. A number of speakers recognized that this altered context required fresh approaches as well as new partnerships between the state, the private sector and the energies of civil society, both nationally and transnationally. The complex impacts of globalization on creativity and creative freedom were stressed by many speakers; in their view, the products of the creativity of peoples cannot simply be treated as commodities; there should be a “cultural exception” with regard to the rules that govern international trade and investment agreements so that the principle of cultural pluralism might truly be respected internationally. By the same token, copyright and authors’ rights were basic to creative expression as well as the growth of indigenous cultural industries; they constituted a key area that ought to be excluded from international trade agreements. The enforcement of copyright and artists’ rights laws need concerted efforts, in particular the combating of piracy and the illegal copying of cultural and intellectual property. Unfortunately, the values of the international marketplace increasingly supersede the imperatives of cultural vitality; and many of the policy frameworks established by international financial institutions are increasingly detrimental to culture. Some speakers, however, stressed the universally beneficial results of such international free trade rules as driving forces for new opportunities and felt that free market principles should apply to all categories of product.
30. In this regard, many speakers from developing countries stressed the need to preserve specific cultural profiles from encroachment by powerful external audiovisual and communication systems so as to prevent cultural creativity from being watered down by transnational commercialization as well as to ensure jobs and growth.
31. A number of speakers reported on the ever-broadening frameworks for the preservation of both the tangible and intangible heritage in their countries, confirming both the new approaches advocated by UNESCO, as well as the World Commission’s emphasis on increased access to the generation of meaning and the interpretation of the heritage. Stress was also laid on the need for equity and sustainability in heritage preservation efforts, so as to help meet the needs of poor communities and broader society, through cultural capital that can provide employment, generate income and mobilise communities that alleviate poverty. The importance of tourism as a means to raise resources for heritage conservation and development was stressed by many speakers as well.
32. Frequent mention was made of the need for a new programme of research for cultural policy purposes, for more and better data from a broader array of cultural domains, as policy-makers lacked an adequate knowledge base for decision-making. The statistical and analytical capacities for understanding varied and converging cultural

processes, national, regional and international, need to be developed. Several speakers considered that there should be a concerted effort to develop an internationally agreed conceptual framework for cultural statistics based on the broader interpretation of culture endorsed at the conference and that this framework should subsequently encourage governments to obtain and make available the data that would make valid international and comparative studies possible.

33. The official points of view cited above were endorsed and enriched by the eight guest speakers who also took the floor during these sessions. Rita Süßmuth, Speaker of the German Parliament, considered that the emerging vision of cultural policies for development contained a number of political messages: that cultural dialogue is essential, based on partnership in preserving cultural identities and openness to the potential of all cultures; that the state should be “the servant of culture instead of culture as the servant of the state”; and that we are in a global learning community, not in a world of one-way cultural exports. David Puttnam, the Oscar-winning British film producer, argued that since the new technologies offer us the potential to radically alter the way in which culture is created, communicated, enjoyed and perhaps even defined, we need also to search “for truly effective ways to unlock the economic, social and even spiritual potential of culture”. As a representative of the media, he thought it essential to encourage higher standards of responsibility -- “for the tales we tell, the promises we offer, the images we use” -- among all those who work in the media. Vigdis Finnbogadóttir, former President of Iceland, stressed the reasons why cultural diversity had to be brought into the heart of so many key issues and devoted the bulk of her remarks to the importance of language as a vector of cultural identity, quoting the Nobel Prize laureate Halldor Laxness: “when we stop caring for our independence and are swept into some superpower’s ocean of nationhood, when the last old woman who can recite an Icelandic verse is dead, the world has become poorer.”

34. Ms Lisbet Palme (Sweden), quoted three encounters with children in Bangladesh, Sweden and Zimbabwe in referring to the importance of the Convention on the Rights of the Child and to convey the message that culture, democracy and human rights were all three essential to development. Mr Jayme Sirotsky, Chairman of the Brazilian media and communications company RBS and President of the World Association of Newspapers, concentrated his remarks on freedom of expression: “culture is questioning; culture is opposition; the best in culture challenges the status quo; culture is enlightening; culture is the enemy of obscurantism, the enemy of lies and illusions.” This being the case, freedom of expression could not be a luxury that governments are to provide only after other basic rights fundamental to stable political, economic and social progress have been secured. Eusebio Leal, Curator of the City of Havana, called for a renewed, integrated approach to cultural heritage preservation : “In the heritage cities of developing countries it is not possible [...] to think in terms of restoring or upgrading them if this does not go hand in hand with social and community development”. The heritage “must not be a millstone around the necks of the poor nations; nor can we agree, in order to preserve it, to its being sold or privatized, for that would mean being robbed not only of a physical part of ourselves but of our very souls”.

35. Finally, Ismail Serageldin, Vice-President for Special Programs at the World Bank, declared the Bank’s strong support for the goals pursued by UNESCO, based on an approach to culture that encourages diversity, creates a space of freedom in each society for the minority expression and the contrarian view, while promoting inclusion and social cohesion.” He likened development to “a tree, which is nurtured in its growth by feeding its roots not by pulling out its branches... that is people-centered and gender conscious, that seeks equity for all and empowerment of the weak and vulnerable.”

36. Given the issues and challenges discussed during the debate, many speakers also referred to the roles they considered UNESCO should play. The Organization was called upon to renew its work in the field of cultural policy by devising observatory, intellectual co-operation and exchange and clearing house functions in the coming years. Because of the need for new knowledge and data, many speakers considered that UNESCO should also develop an international programme of research as an integral part of this renewed cultural policy mandate. Because of the importance and urgency of such needs, the Director-General was asked to propose effective follow up action to Member States without delay. In this connection, a number of speakers welcomed the idea of a World Summit on Culture and Development to be organized by UNESCO; others, however, felt that such a summit was not desirable and that alternative methods of attaining the objectives sought should be envisaged.

4. THE FORUM SESSIONS



37. The sessions in the *Forum* component of the conference were organized by different Member States, who identified the panellists, chaired the meetings and decided on the form the panel presentations and the ensuing discussion should take. The following reports are based on texts prepared by the organizers, supplemented where necessary through material provided by members of the UNESCO Secretariat who attended the sessions.

A Commitment to Pluralism (Canada)

38. The session was chaired by the Minister of Canadian Heritage, the Hon. Sheila Copps, who invited the participants to consider pluralism in its largest possible sense, to go beyond ethnic diversity and to wrestle with the different issue of establishing an equilibrium between diversity and social cohesion. She then gave the floor to the four panellists: Prof. Raymond Breton (Canada), Ms Angeline Kamba (Zimbabwe), Prof. Rodolfo Stavenhagen (Mexico) and Mr Josep Varela I Serra (Spain). Their presentations centered around several broad themes. First, that diversity is everywhere: the perspectives of Canada, Mexico, Africa and Spain all reflect the position of nation states, as well as the international community, in dealing with tolerance and diversity. In Africa, this means 24 nation states and hundreds of cultures overlaid with a colonial history; in Canada, there are many kinds of diversity in a country growing more and more pluralistic; in Mexico, the issues range from the place of indigenous peoples on one end of the spectrum, to "coca-cocalisation" at the other end; and finally in Spain, where we see considerable experimentation in the last 20 years with regional cultures and active decentralisation.
39. We should not oversimplify diversity: it exists in many different forms. Prof. Breton described four aspects of diversity in Canada: indigenous and settlers; two founding peoples (English and French); multiculturalism; and whites and visible minorities; and he warned that we should not look for single solutions for all of these aspects. Ms Kamba also illustrated this aspect by pointing out that responses to diversity needed to be thought out at many levels: constitutional, legislative, social, and through education, focused on the very young. Mr Serra pointed out that for many people diversity is more threatening than enriching.
40. Is tolerance enough? Prof. Stavenhagen stated that we must go beyond tolerance to reach real respect. Tolerance implies just putting up with people, whereas respect means that we are willing to learn from other people, and that we are willing to recognize the value of their culture. Increasing tolerance may not be a permanent trend, and there are always dangers of backlash and reaction. The century has already shown us several examples. Mr Serra noted that in Spain there may be some clouds on the political horizon, and that it is very difficult to live with pluralism which Prof. Breton considered that equity is a pre-condition for successful pluralism.
41. With regard to globalization, are we moving towards a "universal culture"? In this context, Prof. Stavenhagen spoke about growing economic interdependence, global media impact, and massive migratory patterns. Does the nation state still constitutes

an effective building block for the international order? Mr Serra cautioned that too much enthusiasm for globalization could be a problem and that, when faced with global media, young people have to learn to develop their critical faculties to interpret that media.

42. A speaker from the floor stressed that globalization could threaten national and traditional cultures, and whole "national" cultures themselves can submerge minority (sub-) cultures. Indigenous peoples form a special case. It was noted that in Canada and in Mexico, models are now being developed to permit indigenous peoples to increase their political participation and even to experiment with forms of self-determination. Development itself is a cultural concept because it has come to mean continuous material expansion, which is an economic notion that often runs counter to the values of indigenous peoples. They often view their forests as a living, spiritual resource and land as sacred, belonging both to ancestors and to future generations. In many circumstances, to destroy the forest is to destroy the indigenous peoples' culture.
43. A large part of cultural identity is built around language. Prof. Breton pointed out that language has been at the heart of the deepest issues of identity in Canada, and Ms Kamba stressed the importance of letting young people be educated in their local language in the earliest year of school, even though they would eventually go on to learn the common language of their country.
44. In the ensuing discussion, a number of themes and issues emerged. Culture should be seen not as something we quote, but as a factor of belonging and meaning. It is dangerous to link culture and nation, culture and ethnicity in an essentialist perspective. Nowadays, many ethnic conflicts challenge the traditional perception of the Nation-State as a homogeneous and monocultural entity. Yet while recognizing ethnic identities in the wider national context we should not lose sight of the many elements that people share and the need for unity and solidarity. Ethnic identity is sometimes manipulated by special interests and can become a dangerous destabilising force. Nevertheless, the recognition of the contribution of minorities constitutes a positive factor. Cultural diversity should be promoted through concrete forms of intercultural dialogue, beginning with the training of trainers in intercultural sensitivity, in the ability of living together and in the capacity of giving and taking in an ingenious manner.
45. The coming together of different cultures creates new cultural processes. We keep looking back to the past and we tend to neglect the new "hybrid" cultures which are extremely important for the future. Hence pluralism should be seen not as a cosmopolitanism where everybody feels at home, but as an opening to others in order to enrich oneself. Global perspectives on cultural pluralism need to be applied locally in a constant informal negotiation, in order to promote "benign diversity", working in fairness, equity, balance and justice. In all the above areas, UNESCO should make a key contribution.

Cultural Rights (Bolivia)

46. The session was opened by the Chairman, Dr R. Rocha-Monroy, Vice-Minister of

Culture of Bolivia, who stressed the increasingly crucial importance of the subject and underlined his country's commitment to the promotion of cultural rights, a subject on which his Government in fact intended to host an international conference in 1999.

47. The first speaker, Prof. Timoti Karetu, Maori Language Commissioner in New Zealand, stressed that the question of cultural rights becomes an issue when there is a minority group living amongst a majority group. Recalling the national treaties in New Zealand on the use of Maori language, Prof. Karetu explained how, in 1987, the Maori Language Commission was instituted. Linguistic rights, he said, have to be regarded as an extension to cultural rights, as they also allow for the survival of one's culture. Cultural rights, he concluded, become an issue depending on the place in which one is within the spectrum of a given society, or a given nation: cultural rights are no longer a matter of concern for a majority group who is in a position of power. Cultural rights encompass ways people communicate their sense of identity whether as members of a particular community or as a nation as a whole. Cultural identity may show itself in the use of common objects (dress, decoration), or practices (language, music, dance), or shared knowledge (common values) and/or interpretation of the past.

48. Mr Ole Henrik Magga (Norway) spoke about the urgent need to secure the cultural rights of indigenous peoples. He stressed that indigenous peoples are heavily dependent on their lands, meaning that policies and legislation cannot be limited to the protection of peoples' right to cultural expression alone, but must also guarantee the fundamental material basis for the continued existence of their communities. The crucial aspect of cultural rights in connection to indigenous peoples, he continued, is the right of minority groups to preserve their cultural identity, guaranteed under Article 27 of the International Covenant on Civil and Political Rights. He stressed, however, that other comparable provisions in other international instruments address cultural rights as purely individual rights. Delimiting cultural rights from other fundamental human rights would be very difficult, given the closely interwoven nature of the connections between the various types of rights, and Mr Magga expressed his strong belief that there should be a core of fundamental human rights that cannot be superseded by any other kind of rights, including collective cultural rights. Such a balancing of rights has the aim of guaranteeing, on the one hand, the human dignity of every individual, and on the other hand, for UNESCO and other UN bodies, the possibility of developing a reporting system on cultural development, as proposed in the Report of the World Commission on Culture and Development. The Draft Declaration on the Rights of Indigenous peoples prepared by the UN Working Group on Indigenous Populations, under the auspices of the United Nations' Human Rights Commission, he said, represents a firm basis for further elaboration and incorporation of indigenous aspirations in this field. Moreover, the views and cultures of indigenous peoples is well documented internationally and the UN system need not begin from scratch in order to address the question of cultural rights. Mr Magga concluded by expressing his disappointment on the very little attention given in the Draft Action Plan to indigenous cultures as a whole: the Draft Action Plan Preamble should include the rights of indigenous peoples to freely pursue their economic, social and cultural development, and this should be respected by governments in the implementation of their development and cultural policies.

49. Mr Julian Burger, representing the United Nations High Commission for Human Rights, recalled the theme of the 50th Anniversary of the Universal Declaration on Human Rights: "All human rights for all". He stressed that indigenous peoples represent the single most culturally-diverse group in the world, and regretted that the indigenous perspective was not sufficiently included in the Draft Action Plan. Mr

Burger then suggested that UNESCO could make an inventory of cultural rights that are not protected by existing international instruments. In conclusion, he stressed that indigenous peoples' cultures have proved to be very resilient and dynamic, but that self-determination is the fundamental pre-requisite for the continued survival of indigenous peoples.

50. The following points emerged in the debate which followed:

- A sense of place is particularly relevant when addressing the issue of cultural rights, and cultural survival.
- Cultural rights should not be defined in terms of ethnicity.
- The defense of cultural rights of indigenous peoples should not lead to the "isolationism" of cultures.
- Several indigenous peoples' representatives stated that the assertion of cultural rights should not be regarded by states as an assertion for violence.

Cultural Heritage for Development (India)

51. The session was opened by the Chairperson, Dr Vaidyanatha Ayyar (India), who posed the question of how concepts and methods for conserving the heritage can be broadened, and how citizens can be given a fuller vision of the heritage and their stake in it.

52. Prof. Lord Colin Renfrew (United Kingdom) expressed his view as to how the concept of the heritage can be broadened and how the tangible and intangible heritage should be considered together. Among the diverse aspects of the intangible heritage, he pointed out the fact that half of the 6,000 existing languages in the world are threatened with extinction, and stressed the importance of ensuring their survival. His principal theme was the threat to the heritage posed by the worldwide looting of archaeological sites, for the benefit of the antique market. The clandestine removal of antiquities from their original context constitutes a serious loss, not only for the host countries but even more to the world's cultural heritage and our knowledge of our past, which comes from our study of the context in which the objects are found. Looting therefore produces "unprovenanced" antiquities without any valid and authentic export papers from the country of origin. Referring to the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (1970) and UNIDROIT Convention on Stolen and Illegally Exported Cultural Objects (1995), he proposed that UNESCO could take the lead by explicitly dissuading museums, especially national museums, from acquiring or from exhibiting "unprovenanced" antiquities (ie., of unknown or undetermined origin), unless these can be documented in a collection prior to 1970. He also called on UNESCO to encourage Member States to ensure that they do not make available tax benefits to private collectors in relation to "unprovenanced" antiquities; to support an international campaign of education to persuade collectors that the acquisition of "unprovenanced" antiquities is doing damage to the international cultural heritage, and hence is ultimately anti-social by nature; and to encourage Member States to make more widely available internationally, whether by loan or by gift to reputable institutions, antiquities of known provenance which exemplify their own national cultures.

53. Ms Patricia Adkins-Chiti (Italy) pointed out that the tangible and the intangible heritage cannot be separated since both of them will form the culture of the future. She then introduced her principal topic regarding the significant role of women musicians in the past, present and future. The role of women musicians in western countries has been neglected considerably, she said, while in non-western countries, where oral traditions are predominant, their role is better recognised, for example in the form of lullaby and ritual singing, which are specially attributed to women. Ms Adkins-Chiti concluded her presentation by stressing the role of women in transmitting the musical heritage to future generations. She then proposed that UNESCO should encourage each country to document women composers and compositions; to increase references to women's compositions in school text books; to give equal opportunities for men's and women's compositions to be performed; and to draw the attention of the administration in charge of equal opportunities, to women's role in the musical heritage.
54. Dr Kapila Vatsyayan (India) began her remarks on the theme of "the distortion of values". Recalling the unfortunate memory of "orientalism" which caused an unequal partnership between colonial and colonised countries, she suggested that UNESCO could play a substantial role in organising joint archaeological excavations or field works. She also suggested that UNESCO should make every effort to encourage its Member States to reconstitute archaeological objects to the countries of their origin, even in a virtual form. Regarding the relationship between the tangible and the intangible heritage, Dr Vatsyayan emphasised that the spiritual values associated with historical monuments must be fully acknowledged. In this context, she regretted that today, religious monuments are often shown to tourists without any sense of the sacred, and she stressed the necessity to revive monuments in their original context. While pointing out the necessity of documenting oral traditions, she also insisted on the importance of transmitting them to young people in order to preserve them in a living form, and here she underlined the importance of including traditional living arts in the formal education system. She made the following suggestions to UNESCO: organise regional workshops in different fields in relation to the heritage; revitalise the ritual context while safeguarding monuments; establish an international programme to encourage restitution of archaeological objects in their virtual forms to their country of origin; consider the intangible heritage not as a product, but as the process of life.
55. In the ensuing discussion, the following points were made. The intrinsic role of the heritage in the development process was constantly underlined. In fact, the role of the heritage is not subordinate but rather fundamental, as a resource for the sustainable development. Although it was generally agreed that the heritage plays an important role in underpinning people's cultural identity, many speakers observed that over-emphasizing this role could lead to nationalism, or fundamentalism. The heritage belongs not only to the people or culture concerned, but also to mankind as a whole. It is necessary to enlarge the concept of heritage, to include both the tangible and intangible aspects. The tangible heritage is thus put in its original context, particularly in the case of religious monuments and sites, and related more closely to the people concerned. Instead of regarding the cultural heritage as a simple object, the values the heritage conveys should be highlighted. The heritage should be preserved for the people living in proximity to it, and it is imperative to involve local populations in the work of conservation as well as the management of this heritage. Education and the media play an important role in raising our awareness of the value of the heritage. As far as the intangible heritage is concerned, teaching local languages, oral traditions, traditional music and traditional techniques of handicrafts in the formal education system could help transmit them to younger generations. Also, the important role of women in transmitting this heritage must not be overlooked. Regarding the heritage

in an urban environment, urban planning must take place in light of the economic, social, cultural and ecological context of the surrounding areas. It is necessary to make people aware of the values of a living historical city: urban renewal will create not only a good environment for trade, services and commerce, but also foster the labour market. Most speakers expressed their support for the implementation of the existing UNESCO Conventions and Recommendations to protect the cultural heritage. A suggestion was made to UNESCO and Member States to generate as much information as possible regarding illicitly trafficked cultural objects in order to identify and recover them. The role of museums in preserving local cultural heritage is important, and efforts should be made to present objects in their original context.

Creativity and Cultural Industries (United Kingdom and Jamaica)

56. The session was chaired by Mr Mark Fisher, Minister of the Arts and Sports of the United Kingdom. In his opening remarks, Mr Fisher invited the participants to leave aside all theoretical observations on the concepts of creativity and cultural industries and give the priority to the sharing of good practices in this field. The co-chair, Professor Rex Nettleford (Jamaica), highlighted the existing tension between creativity, which is by definition "subversive", and the State, which is preoccupied by Order. In a world undergoing profound changes in all spheres, he said that the broad approach to creativity fostered by UNESCO can be an important force if individuals and communities are to "reconstruct" the ways they live together. As regards the current shift in cultural exchanges through the development of new technologies, he suggested that networking is one of the mechanisms to which artists should have recourse.

57. Ms Mallika Sarabhai (India) stressed that space must be provided to give free rein to the creative spirit of every human being. She underlined the basic contradiction between society and creativity, which is seen by the authorities as a symbol of anarchy and questioning of the social order - all societies are tempted to inhibit those who call for change. Recalling an experience with rural school children in India, she concluded that greater attention and importance be given to the development of the creative process among the young. Mr Jean Rozat (France) representing the Franco-German Television Channel ARTE, outlined the initiatives taken to foster the knowledge of creative persons and to innovate in the choice and duration of cultural programmes. Television, he said, should not only promote creative works but should also be permanently creative in its own way.

58. In the ensuing discussion, the following main themes and issues emerged:
 - The role of governments: The duty of governments is to create the necessary space and climate to help release the creativity of individuals, communities and societies and it is the responsibility of international organizations to assist the national authorities to this end. Considering that governments are not always prepared to tolerate the "provision of chaos" which is at the heart of creativity, it was suggested by one panellist that a new creative model of relationship between artists and the authorities be envisaged, in a spirit of co-operation ("we and we"), rather than confrontation ("we and they"). The Chairman pointed out that the present dynamism in the arts in the United Kingdom, even after several years of cuts in government funding, would tend to show that there is no direct relationship between public support and creativity. In response, one participant

remarked that this argument is often used by Governments to escape their responsibilities.

- The links between education and creativity: The importance of the school in stimulating the creative spirit of children and the young was recalled on several occasions. The forum was, however, aware of the change of attitude required, both on the part of the educational authorities and of parents, for whom the established curriculum and examination system are still more important than artistic activities. In this respect, emphasis could perhaps be laid more on the introduction to the meaning of the arts than on artistic education as such. One panellist even suggested that this be extended to the aesthetic importance of some forms of sports.
- Tourism and creativity: As regards the perverse effects of tourism, a “mixed blessing” for the development of creativity, the artistic community in each country has to take up the challenge of resisting the demand for stereotyped activities. Prof. Nettleford remarked that the concept of cultural tourism which is so highlighted by UNESCO may give way to a category of “tourist artists”.
- The specific nature of the cultural industries: The forum drew attention to greater awareness and recognition of the specific nature of cultural industries which calls for a balanced partnership between the public and private sectors; the specialized training of policy makers and government administrators; the protection of the rights of artists and creative persons. In this connection, one speaker explained that it is often very costly for artists in developing countries to collect/control their intellectual property rights!

59. By way of a conclusion, the Chairman emphasized the need, on the one hand, to show recognition of the quantifiable power of artists in cultural industries and, on the other, to make governments aware of the significant economic importance of cultural industries in the national economy, while persuading private sector that investment in creativity is a matter not just of profit, but of broader social gain.

Culture Children and Young People (South Africa)

60. The session on was opened by the Chairperson, Mr Benjy Francis (South Africa), who drew a parallel between what a child has to learn - which is everything - and what a country which has just reached democracy should learn, such as South Africa just has. Recalling some of the most cruel episodes of apartheid, especially 1976's tragic killing of children, to stress that children are the future and that priority programmes have to be created for them, Mr Francis explained that this is why South Africa has started a framework for the development of culture which includes activities to promote theatre, music and literature. How to resolve the opposition promoted before between black and white, man and woman, urban and rural areas, north and south? The answer is by constructing a cultural identity. Art is the planet's common language, and young children and people have to be trained in these disciplines.
61. Dr Rafael Bernal Alemany (Cuba) explored the ways of promoting culture for children and young people, and he outlined his own country's efforts to develop creativity and

artistic creation by introducing them into the educational process. School, he said, has to become the most important cultural center in the community and has to be integrated into the community's cultural and artistic institutions' networks. The role of the mass media, he continued, is also crucial, since children and young people are important consumers of T.V. Therefore, it is essential that radio and television also be used to promote cultural values and that the negative effects of TV be avoided. In conclusion, Dr Alemany recognized that the cost of artistic tuition is extremely high but since "children are the hope of our world", they deserve to be stimulated by a proper education which includes artistic disciplines.

62. Ms Hedy Fry (Canada) stressed the need to promote cultural activities for children and young people within the framework of each country's social and cultural history. In Canada, there is a strong tradition for multiculturalism, therefore the most important value which is to be developed is tolerance and mutual respect towards each culture. Promoting mutual respect between cultures permits people to be integrated into a "global" nation instead of simply being assimilated into another culture; that is the challenge of multicultural Canadian society. To achieve the integration of each culture into the larger nation, legislation is needed, but this is not enough; there is also a need of political will. Coming back to young people and children, Ms Fry outlined the need for them to preserve the cultural values of their own traditions as well as the need to give them the possibility of expression on social, political and cultural issues.
63. Finally, she mentioned the tragedy of sexually exploited children and young people, and insisted that one of the first duties for those who are trying to help these children and young people is to listen to what they have to say. They know better than anyone else how to escape from their situation, since they alone know the reasons why they have been obliged to accept sexual exploitation.
64. Ambassador Thomas Hammarberg (Sweden) commented on the cultural aspects of the Convention of Children's Rights, the guiding principles of which are: to give priority to children's interests; the duty of the State to help the development of the child; the need to give the child an opportunity to express himself; and that no discrimination should be made in the application of these rights. These are, in fact, cultural principles, although a certain number of articles in the Convention deal with more specific cultural issues; for instance, the negative effect of mass media on the behaviour of children. No other place than the school can be more important for the child. However, more attention should be given to contents in education since in the majority of developing countries the quality of tuition is very poor. On the other hand, forcing children to learn is not good either; they need to develop at their own pace.
65. In the ensuing discussion, the following main themes emerged:
 - the importance of promoting cultural exchanges among young people and children, and the exceptional work done by the Associated Schools of UNESCO;
 - It would be useful to establish a list of best practice in promoting culture for children and young people. Two examples were cited: the fact that 25% of the Swedish public budget for cinema is devoted to promote the production of children's films; and the voluntary music schools in Sweden which have created a very strong musical life and excellent musicians in that country;
 - The great importance of artistic education both in and outside of schools. Artistic education and other cultural programmes can even help to solve problems related to discrimination among children themselves in schools.

Improving International Co-operation for Cultural Policy (Egypt)

66. The session having been opened by the Chairman, Mr Mohamed Ghoneim (Egypt), Mr Michael Higgins, a former Minister of Culture in Ireland, began by pointing out that while there is a growing awareness of how crucial the role of culture is in development, culture is still generally dealt with as a low priority in budgetary decisions. At the same time, he said, globalization offers unprecedented opportunities for interactive and balanced co-operation as well as for enriching cultural exchanges. There is a tendency, however, for globalization to subtly lead to a not-so-subtle cultural invasion, alienation and consumerism. In this process, economic considerations and functionalism are given priority, whilst culture is considered residual, and this is also reflected in regional integration processes. In the mandate of the European Union, for example until the Treaty of Maastricht, culture had never been taken into account. In many parts of the world, modernisation is generally interpreted as westernisation. Technological convergence concentrates the ownership of the means of cultural production and dissemination. The terminology and the language utilised to describe the process are biased, as they reflect the Western ideological and political concepts employed to justify colonial domination. In conclusion, Mr Higgins stated that new concepts and new ethics must be found in order to foster co-operation based not on economic monopoly but on the diversity of alternatives, and where priority is given to cultural space, solidarity and transcendent values.
67. Mr Raymond Weber (Council of Europe) underlined the fact that co-operation should be considered as the objective with cultural policy as its instrument. He emphasised how the concepts of cultural policy, the content and methods of cultural co-operation, and the overall role of networks have changed as a consequence of the diversification of the actors and the levels of co-operation involved, leading to the possibility of a much less hierarchical interchange. Cultural co-operation, Mr Weber suggested, constitutes a long-term process of sharing values and experiences rather than an ad-hoc exchange of products and programmes. Moreover, bilateral co-operation is increasingly being replaced by the united efforts of multiple partners and networks. At the same time, we are at present experiencing a kind of chaos in which old and new structures, as well as different approaches to cultural co-operation, exist concurrently - a situation which will no doubt lead to new concepts and practices. International organisations such as UNESCO and the Council of Europe should provide a forum of reflection on these new ideas and emerging structures.
68. The final panellist, Dr Moursi Saad El-Din (Egypt) was not in favour of the term "cultural invasion" used by one of the earlier speakers. He proposed that instead of adopting a defensive approach, cultural co-operation should be envisaged on the basis of confidence in our own values and cultures. We have therefore both to develop our own culture, and to be open to exchanges with other cultures. He stressed, however, that cultural exchanges tend to constitute an unbalanced, one-way flow which sometimes fail to take into consideration the traditions of the host countries. Hence cultural co-operation should also include co-operation in the fields of education, training (for example of cultural administrators), and communication.
69. In the ensuing discussion, the following main themes and issues emerged. In the current debate on globalization and international co-operation based on economic criteria, the WTO's approach (i.e., that there is no difference between culture and any

other sector or theme) seems to be carrying the day. To prevent such an outcome, culture must be put at the heart of the new strategies for international trade and investment co-operation. Hence globalization should not be allowed to be a process leading to the uniformization of cultures, but as a process of dialogue between cultures rooted in local heritage and creativity, and converging to shape universal human values. Globalization must be considered in terms of cultural and social development, not only vis à vis the economic arena. Hence it is crucial to involve representatives of the cultural sphere in the ongoing international negotiations on trade and multilateral investments.

70. In order to achieve this goal and co-ordinate our actions further, conferences and consultations should be organised both amongst the ministers of culture as well as with other ministers (eg. finance, trade, industry) directly involved in these negotiations. The Minister of Canadian Heritage informed the gathering that her Government plans to convene such a conference of ministers in the near future.

71. Developing countries and countries in transition need support in consolidating their cultural and heritage institutions, training cultural administrators, managers and other cultural specialists. However, hierarchical co-operation between institutions is being replaced by a more egalitarian form of co-operation between individuals, leading to more open and flexible, open-minded, horizontal networks of civil society. Organisations such as UNESCO must learn to adapt to this new reality, or they will no longer correspond to actual or future needs and modalities. In addition, several speakers considered that cultural co-operation should devote more attention to the cultural rights of groups as opposed to those of the individual. Programmes for cultural co-operation should help the cultural development of women and children by considering them as specific target-groups; and the elderly and handicapped also need special consideration.

Improving Research for Cultural Policy (France)

72. The session was chaired by Prof Bernard Gournay (France) who pointed out that cultural policies are designed and implemented at the level of countries, of regions and of cities; they also have to do with initiatives of foundations, and with international actions. Cultural policy research represents scientific capital, and is undertaken for many different purposes.

73. The four panellists each stressed different aspects of the issue. Mr Patrice Yengo Ngoma (Congo) argued that in drawing on all aspects of knowledge, research on cultural policies is different from research in other domains. He stressed the importance of drawing on previous experiences, of analysing and taking stock of what has been done in the past. With regard to the users of cultural policy research, Mr Yengo Ngoma pointed out that, in some countries for example, it is the governments alone who formulate the policies, whereas in other countries, there are different important users. Translation of research into local languages needs to be encouraged so as to ensure access to resources. The Stockholm Conference should be the starting point for defending cultural diversity in cultural policy research, while at the same time replacing the "folkloric" approach of preserving cultures with the "living cultures" approach.

74. Mr Souliman Bachir Diagne (Senegal) stressed the need to enlarge the scope of cultural policy. In his own country, he said, certain minority groups are on the margins of the national cultural policy, while at the same time, paradoxically, cultural identity is very strong there. The "culturalist" approach, which extends the notion of culture to comprise social, economic and political values, has given rise to contradictory statements and may be too inclusive. He concluded by stressing the importance of pursuing real African integration - a new cultural framework for African countries - and mentioned several Senegalese initiatives in that direction.
75. Mr Kirill Razlogov (Russian Federation) emphasized that in contemporary Russia, many young people say that they do not need the State for initiatives in cultural policy - they are in fact adopting "American" or "Western" culture. While Russia, he said, is wary of foreign influence on its own culture, it is also true that Russian culture has an important influence on other many cultures at present, and the Russian way of doing things is much more influential than one might think. Mr. Razlogov suggested that "cultural policies for development" be renamed "development policies for culture" - the first expression representing the old approach to culture, before the World Decade and *Our Creative Diversity*. He also emphasized that "cultural studies" is the best framework for research on cultural policies, and that current cultural policy research does not draw enough on cultural studies, perhaps because there is a risk here of saying things that policy-makers do not like to hear. However, cultural policy research must run this risk - of constantly trying to find the truth, and help people understand it, including senior Ministers!
76. Dr Kapila Vatsyayan (India) drew attention to the major changes in UNESCO debates over the past 25 years, emphasizing that diversity is now widely accepted, whereas previously there was an "itemization" cultural policy. She emphasized that cultural policy research is based on a modern, Western, binary system of knowledge, e.g. nature/culture, north/south, good/evil, conflict/solution, etc.. Other more complex systems of knowledge (mainly non-Western) have been marginalized and are now merely recognized as folklore, yet, they are highly sophisticated. Recognition of these diverse systems of knowledge is necessary before there can be any authentic research on cultural policy. Cultural indicators must be examined with great sensitivity because any statistical collection of data leads to uniformity of categorization, and to a quantitative view of culture. Instead, new models reflecting plurality and diversity must be developed; and the new technologies can play an important role in enhancing this.
77. In the ensuing discussion, the following main themes and issues emerged. The expression 'cultural policy' must be understood in a broad sense. It refers not only to central, regional and local government intervention but to action taken to promote the arts and culture by major private institutions: foundations, professional organizations, writers, performers and artists, business sponsors, etc. The term 'research', too, must be understood broadly. It concerns first all studies, surveys and analyses done by professional researchers, either individually or as members of public or private scientific research universities or centres. But in the context of cultural policy it must also apply to the description of all data relating to cultural life, to the collection of statistical information, to the recording of testimony, accounts and the like and all ideas that may enrich the cultural policy debate. Cultural policy research has to be brought in from the margins even more urgently than cultural policy itself.

78. Many research topics were proposed during the meeting. The proposals made by Tony Bennett and Colin Mercer in their preparatory paper (ref. CLT-98/CONF.210/Ref.6) were considered relevant and useful. It was also thought that 'transverse' studies (concerning, for example, several countries from the same region or having certain similarities) should be particularly encouraged. Comparable statistical data are needed if international cultural indicators are to be developed, and this is a major difficulty. Another is deciding what to measure, even if comparable statistics are available. Many speakers urged great caution in this regard. In short, the why and what of statistics has to be assessed and there is an important role for UNESCO here.
79. It is necessary also to de-mystify research, to develop more participatory and qualitative models, versus the now dominant quantitative models and methods. There is a great need for different countries to learn from each other in this domain, and to profit from each other's experience. UNESCO has a key role to play in helping to facilitate this, for example in improving cultural policy formulation and implementation. There is also a distinct lack of dialogue between scholars of culture and politicians and policy makers, and a role for UNESCO in facilitating this.
80. Many speakers were of the view that particular attention should be given to research required by the developing countries. Many of those countries were only just beginning to formulate their cultural policies and they were badly in need of information, studies and research. It was proposed that they should be given priority in the Action Plan.
81. During the Forum, the organization of cultural policy research and the co-ordination of such research were discussed. It was considered desirable that UNESCO should play an active role in that field and take initiatives as quickly as possible. A co-ordinated research programme, to be implemented in several stages, could be drawn up after a brief assessment of work done so far. UNESCO could, fairly rapidly and with relatively little outlay, take the first steps towards setting up an international information network on institutions conducting cultural policy research and on the research itself (completed, ongoing and planned research). All it would need would be to open on UNESCO's Internet site a subdivision devoted to cultural policy research, which would refer users through hypertext links to the Internet sites of ministries of culture and all public or private research institutes.

Mobilizing Resources for Cultural Activities (Republic of Korea)

82. The session was opened by the chairperson, Dr Kim Kyung Dong (Republic of Korea). Before presenting the four panellists, he expressed the wish that during this forum focus would be on both human and financial resources as actors in the promotion of cultural activities, but operating in conjunction with the overall development of society.
83. Mr Jacques Rigaud (France) identified three main funding sources in western countries: the cultural market, public subsidies, and private sponsorship. All three

sources are reducing their funding activities. The market sector tends to direct funds only to entertainment rather than to innovative, and therefore risky, areas. Private sponsorship, subject to the insecurity of the economic situation, is seldom forthcoming, and, in many cases, there is simply a lack of political will to allocate governmental subsidies. Whilst indicating on the one hand that no country, or group of countries, could impose its own conception of culture, Mr Rigaud drew attention to the fact that the European Community had succeeded in having the principle of a "cultural exception" accepted, whereby culture is clearly differentiated from mere commercial goods. UNESCO should not remain indifferent to the approaching danger of this principle being seriously questioned in the framework of forthcoming OECD negotiations on the Multilateral Agreement on Investment and the panellist stressed the fact that culture could no longer be regarded as being just another "sector", but should be considered as being a whole "dimension", permeating a large number of other sectors, and in particular, education, youth, sport activities, environment, and of course, tourism. Thus public funds in the hands of other ministries and administrations, could also be channelled to cultural activities. At the same time, in some countries, commercial companies are building on a new theory whereby it is felt that contacts with the cultural world lead to an ethical enrichment within the company itself, which in turn inspires better creativity in its own specific commercial field. This movement, although still marginal, is giving rise to spontaneous networks of companies following the same line, which, Mr Rigaud felt, warranted UNESCO's support.

84. Mr Andras Török (Hungary) illustrated his presentation, which bore the title "What to do with too much culture?", with the example of how his own country had successfully met the challenge of the transition to democracy and market economy, in which one was confronted with "real" money and the ensuing "real" problems. Central and Eastern European countries had suddenly found themselves in the situation where they could no longer afford to support all the art and culture formerly nurtured through the easy funding flowing from the State. As a result, much disappeared, except in Hungary where new means of mobilising resources were rapidly devised and Mr Török offered that Hungarians have adapted well to the new techniques of obtaining cultural funds, giving a boost to Hungarian cultural life and fitting it out to face the competition of the wide European cultural market. Many cultural industries were privatised, and the most productive bought up by multinational companies. New legislation gave the growing non-profit sector a framework in which to flourish, free from political pressures. Other transformations encouraging the mobilising of resources included the establishment of a National Cultural Fund, recycling back to cultural activities taxes obtained from cultural related products and services; legislation encouraging taxpayers to give one percent of their income tax to non-profit organisations of any kind; a system whereby local subsidies are matched by national funds. Among the lessons learnt, Mr Török observed, was the hard fact that easy, regularly flowing sponsorship no longer existed. Paradoxically, with the general improvement of the country's economy, the State is again willing to provide funds, with the fundamental difference that it no longer imposes its values.
85. Mr Stas Namin (Russian Federation) explained that in his country the passage to a market economy and democratic principles was experienced as a real shock, and that the transition remained very difficult. The challenges were enormous, and the results not all positive. Tourism, for instance, operates in its own independent closed system, not channelling any funds back to culture at all. As far as TV is concerned, culture is required to pay to appear on the screen, as does advertising and publicity. Government subsidies, however, are a mechanism which still work effectively, although Moscow, which is undergoing more rapid development, is the first beneficiary. Surprisingly, the "underground" culture which had secretly flourished

under the communist regime, although no longer forbidden, still exists and is attracting new people with fresh and controversial ideas. Consequently, there is no lack of human resources today, but rather a dearth of financial resources. Cultural financing could be boosted in Russia if new legislation could facilitate the development of private donations, Mr Namin concluded.

86. Dr Yi Song Mi (Republic of Korea) developed the theme of culture perceived as national identity, and the need for each country to rethink its own cultural policy. She introduced the contradictory idea that to minimise the clash of civilisations it is necessary for each country to strengthen and bring to the fore the specific characteristics of its own civilisation, whilst educating people better about other cultures. In most Asian countries, cultural issues have never been given priority over, for instance, defense, commerce and industry. A new turn had been taken in Korea with the creation of a Ministry of Culture (even if, at this stage, it also covered education, youth and sport). Two public organisations also contribute to financing cultural activities: the Korea Foundation, with income coming from 30% levies on passports, and the Korean Culture and the Arts Foundation, with an income deriving from levies on entrance fees to museums and the performing arts. The speaker felt that the issue of imposing a general cultural tax was worth exploring. The business sector in Korea also provides two sources of support: the Korean Business Council for the Arts, and foundations established by big business groups such as Samsung, Dawoo etc. Dr Yi considered that in Korea major drawbacks to the establishment of an efficient cultural policy are: the need for more professional management of cultural resources, inordinately large overhead costs, lack of cooperation between similar types of art institutions, and excessive government intervention.
87. In the ensuing discussion, the following points were brought out:
- Culture should indeed involve other sectors, other ministries and administrations.
 - Regarding the absolute necessity of meeting the challenges of the commercial world, the need to evolve better and more efficient cultural management, at all levels, was strongly underlined. The importance of UNESCO's role in promoting research and works of analysis and in disseminating best practices in the matter was also stressed.
 - In every country, growth should be fostered in the non profit sector, as an intermediary between the government and the business community, in order to promote a wider participation of society in the financing of cultural services. A further idea concerned the fact that Member States should commit themselves to reinvest back into culture a substantial portion of tax revenue generated from tourism.
 - UNESCO should foresee organising an international forum on voluntary sponsorship and non-governmental funding for culture, and catalogue and disseminate "best practices" in this regard.
88. In his final remarks, the Chairman drew attention to the fact that, to his mind, although a fairly complete picture of the prevailing situation had been given, one or two important points had been omitted. For instance, "incentives", an essential element in any fund raising strategy, had hardly been touched on, and no suggestions had been made as to how public and private organisations could be motivated to make more resources available. He also felt that the relation between the new media technologies and the enhancement of cultural activities has been left out, and, even more importantly, no methods of "tapping" this rapidly developing sector for funds

had been proposed. He indicated that a concrete plan aiming to encourage all ways of mobilising resources for cultural activities, including private contributions, would need to take into account different traditional attitudes towards the act of "giving".

The Role of Media in Cultural Policies (Philippines)

89. Organized by the Philippines, this session was opened by the Chairperson, Mr Adrian Cristobal, who underscored the influence of the media, quoting the example of the anti-smoking campaign, which had been won through intense media coverage.
90. Mr Jayme Sirotsky (Brazil), President of the World Association of Newspapers, entitled his paper 'Freedom as a Principle'. Culture, he said, was a question of 'acquainting ourselves' with "The best that has been [...] said in the world". Human beings had always wanted to know about others and what they did. The media were an extension of that by reducing distances and time. Today, the 'culture of technology' enabled culture to be disseminated instantly, through information. Never before had people been able to communicate as much with their fellow creatures. Yet, humankind still lived in a world full of inequalities and injustice, criss-crossed by areas of light and shadow. The 'Ariadne's thread' in the modern world was the free flow of information. Quoting professional sources, the speaker pointed out that there were still too many shadowy areas, precisely where freedom of the press was not respected. At the same time, the new technologies brought about major cultural changes. A decisive issue was at stake: globalization could not supersede the human dimension but the 'global' and the 'local' must be seen together, in terms of what Mr A. Petrella has called 'glocalization'.
91. Mr Cushrow Irani (India) gave an outline of the difficulties experienced by journalists in the exercise of their profession: they had to stand up to misuse of political power and defend factual reality against oppression and pressure, but intercultural conflicts - including those occurring within countries - and intolerance were also obstacles to the exercise of media freedom. He stressed the journalist's educational role, which was to form the reader's (or the listener's) critical judgement. He gave several examples, particularly those of Sri Lanka, Pakistan and India in the aftermath of independence, to illustrate his point.
92. The Chairperson concluded that the 'power of culture' ran counter to 'the culture of power'. He added that the media should put reality into perspective - even if that meant sometimes using means of attracting the public to convey the message better.
93. The statements made during the debate focussed mainly on the following ideas:
 - the importance of public service broadcasting was reaffirmed by many speakers, taking into account the requisite changes in its role; the usefulness of new cultural media was also stressed. The Franco-German television channel, ARTE, was described as an interesting example of intercultural dialogue open to Europe first of all, but also to Africa and Latin America;
 - complementarity between public and private initiatives, the benefits of which were increasingly apparent;

- the scope for action of broadcasters, whose task was to help to increase national or local production;
- acknowledgement that the mass media sometimes played a positive role in drawing the national community closer together by promoting, for example, the use of the national language, and that they also help in diversifying cultural sources;
- attempts should be made to find a system permitting self-regulation by professionals themselves in the exercise of their freedom, in order to prevent any abuse. The term 'deontology' was put forward, a parallel being drawn with doctors and lawyers, but one speaker pointed out that journalists did not exercise a profession that was really comparable;
- freedom of information should not be affected by economic interests. Characteristic examples were given by professionals themselves. That concerned both the written press and the audio-visual media;
- the new technologies must be prevented from widening the gap between the industrialized countries and the developing countries. The proliferation of channels of all origins was a problem that public and private media in developing countries often had difficulty overcoming; in those countries, in the debate on privatization, the latter was nearly always seen as being to the detriment of the public service;
- major difficulties arose over the need to preserve cultural identities through languages;
- the floor was last given to a speaker who stressed that communication was indeed the means through which the most appropriate link was established between culture and the media, as a dimension of the former and as the *raison d'être* of the latter.

Culture and the New Media Technologies (Finland)

94. The session was chaired by Mr Jukka Liedes (Finland), who opened the session and gave the floor to the panellists.
95. Dr Shirley Thomson (Canada) drew from the Canadian experience to illustrate the extent to which the new technologies have occupied the media marketplace and the exciting new directions and challenges they afford the arts. In Canada, increasingly, major government support has allowed the music industry, the production of children's programmes, and the computer graphics industry to excel. The new media technologies have led to the rapid expansion of the global village, with both positive and negative implications for artists and society, and they are opening up the future to a whole new range of possibilities. According to Dr Thompson, we now exist in a new technological landscape with new definitions of invention, and the exploration of hitherto unknown forms of reality. Governments must now go outside of their traditional boundaries to understand and share the new arts and to form new institutions and infrastructures to house, maintain and keep abreast with technological change, and to allow the artist, engineer and scientist to collaborate in the advancement of new art/scientific forms.
96. Ms Betty Mould-Iddrisu (Ghana) likened the use of the new media technologies to the

African concept of *Sankofa* - the past and the future existing in the present. Globalization, however, has changed modalities for the preservation of culture and the Internet, the most ubiquitous tool for the free flow of information, needs the strongest protection from governmental intrusion. While Africa and other developing regions now enjoy access to world-wide information, she offered, they have also opened themselves to the danger of the destruction of their own culture, traditional norms, values and life-styles due to the imbalance that exists in the flow of information, ideas and images from the developed countries to developing ones. Poorer countries are at a major disadvantage in that they lack the resources to compete on an equal basis- a task made more difficult while grappling with basic issues of human rights and the improvement of the quality of life. Ms Mould-Iddrisu observed that this leaves them open to greater exploitation of cultural assets, including traditional art forms and folklore which are still not protected by existing copyright laws. It is therefore essential that the WIPO update its international conventions and treaties to improve regulations and provide greater protection. Governments therefore must lobby for the improvement of Intellectual Property laws so as to "level the playing field" and allow developing countries to adequately present themselves to the world, she concluded.

97. Dr Vaidyanatha Ayyar (India) suggested that the new technologies both promote and hamper diversity and pluralism. For example, while the multinationals increasingly invade India, more Indian films are being produced than ever and there is a freer flow of information than ever before. The negative side of this, he observed, is the abundance of "disinformation", sex, and violence in the media. Therefore, new forms of regulation, both national and international, must be conceived. Dr Ayyar suggested that the role of the WIPO must be enhanced, and developing countries must become parties to the relevant conventions. Such treaties should even endeavour to precede new developments in technology so that boundaries and the rights of individuals are respected. This, of course, will only be attained through trial and error (in this new environment) as a means to achieving balance. These new rules should be supranational in their nature.
98. The discussion which followed brought out the following main points:
- the problems of the "old" media (i.e., written press, TV, radio) have not been solved, and should not be excluded at the expense of the "new" media;
 - broadcasting, particularly community broadcasting, should be promoted and enhanced, and local production must be increased. The misuse of the media and the growth of the "fun industry" continues unabated - public broadcasting hardly exists in most countries;
 - more financial resources should be made available to developing countries for local production, in an effort to "level the playing field". Economic empowerment should be encouraged as a prerequisite for the development of culture through the media (venture capital, seed money, hard money and soft loans);
 - greater access to the new technologies is needed in the developing countries;
 - linguistic diversity is to be preserved and multilingual services developed;
 - the creation of an international system of protection of audio-visual recordings of performing artists is essential;
 - UNESCO should consider dismantling its copyright division and giving its support to WIPO in the protection of intellectual property rights;
 - WIPO must expand its scope of protection of intellectual property rights in keeping with the capabilities of the new media technologies.

99. In conclusion, it was recognized that without political pluralism there is no cultural pluralism and that the promotion of one's own culture is culture's best protection in a world that is more concerned with economics. It was agreed that the new media technologies are not an end in themselves but a means to an end - which is to serve culture and development - but that this is often overlooked in the fascination with these new technologies. Finally, it was stressed that UNESCO has a major role to perform in sensitizing governments to these issues.

5. THE AGORA SESSIONS



100. Conceived as an open space for exchange and discussion, the *Agora* component of the Conference was organized by IGOs, NGOs, foundations and national cultural institutions. The *Agora* sessions brought together over 350 panellists from around the world to present diverse views and opinions from all regions. It provided a platform for creative and original debate among and within civil society organizations and yielded fruitful results in the form of joint projects and initiatives. The range of topics discussed was very varied. Ten main strands emerge as key concerns: multiculturalism and the practice of cultural diversity; the cultural role of civil society; creativity in the new global scenario; freedom of expression and the silenced voices of journalists and artists; other silent voices : women, children, and indigenous peoples; new research agendas; public service and the old and the new media; public cultural institutions such as libraries and archives; international initiatives and forms of cultural expression of local interest groups; towns and cities spaces for cultural practice, innovation and analysis.
101. The summary reports reproduced below were provided by the respective organizers; hence the diversity of styles and reporting methods employed. The reports are presented in the order of the sessions as announced in the conference programme.

Visions of African Cultural Co-operation and Development

102. Organized by the Oxford Secretariat of the Bellagio Publishing Network on behalf of Ubuntu 2000, and with the participation of many experts from Africa and the Diaspora, this two and a half day seminar took as its starting point the results of the Pan-African Consultative Meeting on Cultural Cooperation and Development: Agenda for the Next Millennium (Lomé, Togo, 10-13 February 1998). Each of the ten sub-sessions discussed key issues in a wide range of cultural industries, with the accent on practical proposals for future action. The main objective was the presentation of a plan of action for fulfilling the objectives for development and cultural empowerment for Africa and the Diaspora proposed by the Ubuntu 2000 movement, a new non-political, Pan-African and international initiative for cultural co-operation and development. The seminar was funded by SIDA, the Rockefeller Foundation and the Ford Foundation.
103. The session "Crossing the Threshold" briefly revisited the issues of the Lomé Conference, which addressed the challenges of cultural policies for development, and introduced the Ubuntu Movement as an African response to counter the effects of globalization. Panellists included Mr Gaston Beyina-Gbandi, (Minister of Tourism, Arts and Culture, Central African Republic), Dr Damien Pwono (the Rockefeller Foundation), Mr Lupwishi Mbuyamba (UNESCO Cultural Adviser for East, Central and Southern Africa), and Mr Guy Huot (Secretary-General, International Council of Music). In the session on "Recasting Cultural Policies" the panellists were Ms Pumla Madiba (Head of Sport, Recreation and Culture, Gauteng Provincial Government, South Africa), Mr Mervyn Claxton (social science researcher/writer, Jamaica/Paris), Ms Aminata Traoré (Minister of Culture, Mali), Jacques D'Adesky (Co-ordinator, Centro de Estudos das Americas, Brazil). They all asked hard questions about the pertinence and feasibility of cultural development in Africa in light of the harsh realities of today

and the eroded historical consciousness resulting from colonialism which has caused marginalization and lack of cultural confidence among the peoples of the continent.

104. Respectively entitled "Publishing and Development" and "Media and New Technologies", the third and fourth sessions discussed the urgent need to develop literacy, written and visual as a key to mobilisation of economic, political, cultural and social life in Africa. Panellists Chief Victor Nwankwo (Managing Director, Fourth Dimension Publishers, Nigeria), Ms Gillian Nyambura (Executive Secretary, African Publishers Network), Mr James Tumusiime (Vice-Chairperson, African Publishers Network), Mary Jay (African Books Collective Ltd) and M Hamidou Konaté (Treasurer, African Publishers network) analysed the challenges faced by African publishers and outlined strategies to tackle the long-standing, fundamental problems of illiteracy, poor infrastructures, weak professional networks, declining economies and poor consumer habits. As they are all interrelated, a negative synergy has been created which has thwarted efforts to bring about change. Solutions which call on the political will of governments to continue emphasis on education as a means to eradicate illiteracy; the creation of meaningful partnerships along Southern axes e.g. inter-African, Africa and the Diaspora and North/South nations were proposed.

105. Panellists Ms Jeanette Minnie (Executive Director, Media Institute for Southern Africa), Mr Atsen Ahua (Executive Director, Synergies Africana Ventures), Professor Mbye Cham (Howard University) and Mr Anicet Bongo (Manager, BANF Consulting) discussed the financial and distribution hardships confronted by filmmakers, and underscored the need for cultural connectivity on the continent. Disseminating knowledge and traversing psychological, economic and linguistic barriers, self and otherwise imposed, were among the concerns expressed, which converged on this key idea: "Cultural capital is not a luxury any more than investment capital".

106. With the participation of Mr Ibrahim Salahi (painter, Sudan), Mr Okwui Enwezor (Editor, Nkaa Journal of Contemporary Art), Professor Salah Hassan (Cornell University), Anna Getaneh and Ms Els van der Plas (Prince Claus Fund for Culture and Development), "The Visual Arts" session focused on the language of the visual arts and the transition Africa makes into the post-modern era. As the African renaissance emerges, transfers of knowledge, the creation, presentation, and documentation of African visual arts, be it in the plastic arts or fashion must redress the imbalance of power that has created gaps in our histories and the histories of artistic production in the world at large.

- 107 Ms Anita Theorell (SIDA), Dr George Abungu (Regional Director, National Museums of Kenya), Elisabet Olofsson (Co-ordinator, Swedish African Museum Programme), Mr Alexis Adande (Executive Director, West African Museums Program) and Ms Tickey Pule (Director, National Museum, Botswana) developed the topic of "Museums and Society" and highlighted the multifaceted dilemma African museums continue to face as a direct result of the imposition of a museum culture. What is the museum? Who does it serve? And, perhaps more importantly, how it should serve Africa? Museums are historically alien to the cultures of the continent and their post-colonial definition is constraining, yet they are the same venues which serve as the much needed cultural reservoirs for research, documentation and conservation and presentation of Africa's cultures past, present and future.

108. Two interactive sessions followed, with audience and presenters momentarily singing

and dancing during the "Performing Arts" session. The creative processes of theatre, dance and music illustrated how they can provide Africa with new possibilities for transferring knowledge and enriching African peoples and others spiritually. But what of enriching Africans economically? Panellists included Professor Penina Mlama (Chief Executive Officer, University of Dar es Salaam), Dr Paul Kavyu (Chairman, Permanent Presidential Music Commission of Kenya), Mr Hassan El-Geretly (Director, El-Warsha Theatre Group, Cairo), Mr Godwin Kaduma (writer/choreographer, Tanzania Theatre Centre), Professor Tess Onwueme (University of Wisconsin). A surprisingly revealing survey on language conducted by Professor Kale Omotoso (University of the Western Cape) during the "Arts and Humanities Capacity Building" session led to the question as to how indigenous traditional and contemporary intellectual properties can be protected in the extraordinarily large "public domain" of the world arena. Mr Achille Mbembe (Executive Secretary, CODESRIA), Professor Kwabena Nketia (Director, International Centre for Music and Dance, Ghana), Mr Ruy Cesar Silva (Director, Casa Via Magia, Brazil) and Professor Ndaywel e Nziem (University of Kinshasa) completed this panel. The penultimate session "Privatisation of Culture", examined the complex and sometimes paradoxical relationship between new economic models and sponsorship of the arts, and the Ubuntu Movement's strength in the partnerships it creates, with panellists Mr Tomas Ybarra-Frausto (the Rockefeller Foundation), Dr Wally Serote (Chairman, Arts, Culture, Language, Science and Technology, Government of South Africa), Mr Methaetsile Leepile (Manager, Southern Africa Media Development Fund), Mr Christopher Till (Acting Executive Director, Ubuntu 2000) and Mr Akunu Dake, Director, Panafest Secretariat). Mr Philip Sawadogo (Ambassador of Burkina Faso to France) chaired the final session on "Cultural Co-operation". Mr Marcel Diouf (OAU Senior Cultural Adviser) urged urgent restructuring of the African Fund for the Promotion of Culture. Other panellists Dr Maria Elisa Velasquez-Gutierrez (Researcher, Mexico National Institute of Anthropology and History), Mr Antonio Pitanga (Municipal Councillor, Rio de Janeiro) and Ms Annick Thebia-Melsan (UNESCO) tackled diasporic relations and cultural exchange, key issues in the new Pan-African Ubuntu movement. Something new is emerging in Africa, culturally, intellectually and ethically. Ubuntu represents the opening of a new epoch of dreams married with practicality.

Archives for Culture and Democracy

109. Organized by the International Council for Archives (ICA), this session discussed the role of archives in sustaining democracy and the respect for cultural heritage. Six experts presented current views on the issue: Joan van Albada (City Archivist, Dordrecht, The Netherlands and Chair of the ICA Sub-Commission for Communication), introduced the question of archives and cultural pluralism, i.e. how the written cultural heritage could be made available to underprivileged states and groups. Patricia Galeana (Director General, National Archives, Mexico, and member of the Executive Committee of ICA), showed from her own experience how archives reflect both the government apparatus and the people, and gave arguments why good archival practice is a guarantee for democracy. Shen Lihua (Deputy Director, State Archives Bureau, China and member of the ICA Sub-Commission for Communication), showed that archives are in a dynamic stage of development and that ICA in cooperation with UNESCO and other organizations are in the forefront. Björn Lindh (Director, National Archives of Sweden, and Vice President of the ICA Commission on Archival Development), described the geographical organization of ICA and its activities in assisting the developing world on archival issues. Musila Mussembi (Director General, National Archives, Kenya), argued that since archives are in permanent danger, cultural pluralism and democracy are also endangered in consequence. For her, the main threats are governments which do not understand in archives, bad climate, accidents and indifference. Finally, the session moderator

Erik Norberg (Director General, National Archives, Sweden and Chair of the European Board of ICA) introduced the recent activities of the international archival community, in particular after the collapse of Eastern Europe totalitarian regimes, and the development envisaged for the coming years. Particular attention was paid to questions concerning the positioning of National Archives in the new democratic constitutional systems, as the demand for stable legal framework for the preservation and access to the cultural heritage has grown immensely in Africa, America, Asia and Europe.

110. The session concluded by setting the stage for a common agenda for the coming years based on the following three points:
- Raising awareness in Governments and in society of the key role archives play in democratic systems.
 - Further developing partnerships with IGOs and NGOs.
 - Working for developing common standards, including copyright questions, and reflecting those standards in training schemes.

Building the Multicultural Societies of the 21st Century

111. Organized by the Facultad Latinoamericana de Ciencias Sociales (FLACSO), and the Latin America Institute of the Stockholm University, this session highlighted growing internal pluralism that marks Latin-American societies today, characterized by a "new cultural exchange between the individuals and the groups". In this context, citizen participation should be directed towards the design of a new political agenda taking into consideration cultural rights as human rights. Three cumulative impacts have affected Latin-American countries in recent years: liberal ideology, North American culture and the current destructuring of the State imposed by an economic crisis which globalization has accelerated. The outcome of these is a hybridation of patterns of legitimacy that brings about confusions, instability and political opportunism. Political culture, cultural identity and citizenship nowadays make for a renewed tension in Latin America. The session ended by examining a case study from the OEA multilateral project of Indian culture in education programs which emphasizes the importance of extensive and qualitative integral reforms in the educational area, in order to preserve their indigenous people's culture while respecting their basic needs.

Broadcasting Developments: National and Traditional Cultures

112. Organized by the Asia Media Center in Singapore (AMIC), with the participation of Peter Dahlgren (Lund University, Sweden), Kunda Dixit (The Panos Institute in South Asia), Pierre Juneau (President, World Radio and Television Council), Paul S.N. Lee (Chinese University of Hong Kong) and moderated by Vijay Menon of AMIC, the discussion was organized around two main themes: public service broadcasting in the promotion and preservation of national cultures, and the impact of transnational broadcasting on traditional cultures in Asia.
113. Public broadcasting has an essential role to play in promoting the ability of people to discover their own originality and potential. It is perhaps the most powerful safeguard against the homogenisation of culture. At present, public broadcasting appears to have failed to serve its essential purpose of social development and future prospects are not encouraging. There is need for a coalition of interests and also the need to keep in mind the word "service". Public service is central to the notion of democracy, although

it should watch out against the danger of insularity. Preservation of culture can have negative connotations, but it must work to ensure that particular cultures of specific groups become part of the public culture. Public service broadcasting must address the need for a democratic culture of everyday life.

114. In the Asian case, we can see how the aspirations of youth are being shaped by satellite television in Asia. Soon, cable TV would be available to 220 million people in the subcontinent. Globalization is imperialism in disguise. Fewer and fewer people control information and this undermines the media's role as a pillar of democracy. Commercials are becoming dominant and they spread a culture of consumerism. Satellite television also has some positive effects, it has ethnic chic which is making a comeback. But public broadcasting's public service role is being forgotten. Global TV has both negative and positive values. Some of the negative values are also found in local programmes. Negative values can be related to the programme philosophy of the television station. Public TV tends to show compatible values in both local and foreign programmes. It is difficult to distinguish foreign from local values. Asian audiences recognise harmful values and foreign programmes, but do not think they are more harmful than Asian programmes. Foreign programmes are not believed to corrupt culture or to affect lifestyles in negative ways. Many feel that global TV can enrich knowledge and national cultures. Generally, most Asian audiences did not agree on restrictions on foreign programmes or a ban on them.
115. The session concluded by underlining the fact that broadcasting across the globe is in the throes of change. On the one hand, deregulation, reduced funding and rapid technological development are adversely impacting public service broadcasting and its role as a promoter and preserver of national culture. On the other hand, concern is voiced at the homogenising effect of transnational broadcasting and the erosion of traditional cultures. The importance of public service Broadcasting and the need to provide it with sustainable support was recognised by all the speakers.

Children in the New Global Media Landscape

116. Organized by Nordicom, the UNESCO International Clearinghouse on children and Violence on the Screen, Göteborg University, Sweden, the session presented recent research findings on children's access to media and children's media use, the conditions of children's programmes and the influences of media violence on children. Nadia Bulbulia (Witwatersrand University, Johannesburg South Africa), Anura Goonasekera (Head of Research, AMIC, Singapore), and Ellen Wartella (Dean, College of Communications, University of Texas, Austin USA) related their research findings to the UN Convention on the Rights of the Child and pointed out the urgent need to improve the conditions and diversity of both children's media and of adult media that children use to change the image of children in the media, develop media education in school and for parents, ensure children's participation in media production, and finally to put in place measures which limit gratuitous media violence and other harmful content so as counterbalance the negative consequences of media globalization and concentration of media ownership. In that context they pointed out that there is a great need for future research on children and media, which should be carried out both by various nations in their own social and cultural contexts, and through increased co-operation between researchers on a cross-cultural comparative level. Participants also stressed the importance of intensified co-production of children's programmes between nations - in addition to the self-evident need to produce more local programming. Economically beneficial both for poorer countries and for richer small countries, intensified co-production would give the children of the

world a greater diversity of programmes, as well as programmes of higher quality.

117. The session concluded on the fact that changing children's media situation means that the circumstances in their personal environments and in society must be improved. Firstly, the risk of unwanted media influences is far less for children who are growing up in safe conditions and who have good relations with parents, school and peers. Secondly, it is necessary that children and young people be allowed to participate actively in shaping their society's future. Statements about how we adults need to hear children's voices and how we must listen to them will remain empty words unless children are given more opportunities to affect their own conditions. If children and young people become involved in activities that are both meaningful for themselves and important for the decision making process in society - then they will also automatically be represented and heard in the media.

Creatively Empowering Women Through the Internet

118. Organized by the Society for International Development, the session was a contribution to the UNESCO-SID *Women on the Net* project. The aim was to look at some of the creative and positive experiments women in the West, East and South are involved in, to share the stories, the potential to go forward, to touch on some of the dangers, and most importantly, to see how this work can feed directly into UNESCO's culture and development work.
119. Sally Burch (ALAI, Ecuador) focused on the gap between South and North and some of the resulting tensions and conflicts around communication that result. She argued that women were now making their presence felt but that they had to be more engaged in decision making in order to help shape telecommunications policy. She pointed to how women could help to make information more accessible by promoting policy which opens up the new technologies through access in schools, libraries and bridging technology gaps among different institutions. In this regard, training for women is crucial in order for them to deal strategically with all the information available and to promote technology as a tool for greater democracy and intercultural exchange.
120. Ida Miro Kiss (APC Women's Programme, Hungary) spoke about her experiences coming from Hungary, so recently able to enjoy freedom of the press and on her work among the Green Spider NGOs and their networking on e-mail with other environmental groups and with the E-zine: 'Moondance, Celebrating Creative women'. Gail Smith South (SANGONet, Africa) gave the example of how SANGONet and the Commission on Gender Equality has been reaching out to diverse groups of women in South Africa, providing on the Internet, tools and resources for NGOs. She focused on the Women's Net Website created in 1997 aimed to assist groups of women by providing information on their legal rights, safe houses in cases of violence, health services, educational institutions and how to link with other NGOs working in the same field.
121. Marja Vehviläinen, (Researcher, Finland) gave two examples of the ways women in Finland were using information technology for empowerment building on their local and cultural settings. Hanne Koivunen (Finnish Ministry of Education) concluded with a review of ways to engage more women in the new information technology beginning with young girls and emphasizing the need for the State to provide more free access through libraries and schools.

122. The discussion focussed on training and networking. Many suggestions were made including funding of key focal points in each village, that governments and international agencies should try to provide a service for civil society groups by giving them access to e-mail in their offices, that distance education through the Internet should be provided and that North/South networking should be encouraged more among women's groups to share information especially about the telecommunication's agenda.
123. In rethinking the relationship between culture and development it is instructive to see how women are finding new locations to discuss and work together on the Internet. As the examples from the panel and the general discussion showed, women are intermixing media, transforming their own culture and participating in areas of public influence and ultimately of governance. Even if the culture of cyberspace is shaped by the realities of social, economic and political biases, women working on the Internet are defying the usual silences of women in the public arena through the essentially oral and private space the Internet. New technologies are being readapted, reinforced and maybe also transforming traditional systems of communication so that once marginalized voices are coming to the centres of the debate. But at the same time, there are risks - of the profit driven parties and the possible threat to cultural diversity. Hence they emphasized the need to make global communication reflect local cultural realities and to explore how to support the creative efforts of women to make the Internet their own space. Women's skills in networking can be put to effective use through practical support for their efforts on the Internet.

Design for Everyday Life

124. Organized by the International Council of Societies of Industrial Design (ICSID), this seminar took as its point of departure the design of objects and environments. Design is not only for function, but for pleasure, meaning, status, life-style. A Nike shoe, a Levis trouser or a BMW car represent a culture of consumption and communication that has enormous economic and ideological implications. Young people are more and more expressing identity through things they buy in the market. Levis trousers are more than trousers. You *need* a car but you *want* a BMW, you *need* a pair of shoes, but you *want* a Nike, because it builds identity, tells who you are and whom you want to belong with. Most people find their place in the world not by being artists, writers or musicians, but by selecting and buying ready-made symbols offered to us in the market place. We activate our creativity by living through things. We buy to become, and we become what we buy.
125. The design of life-style is an enormous economic and cultural sector, much larger than the economy of traditional cultural expression - the arts. The creative effort that goes into the design, production, advertising and selling of consumer goods is a major power of the world economy - and of creative culture. It is the production of *meaning*, of life-style, of status, that makes it so big, not the production of functional necessities. Industry changes the style, creates new fashion, invents small changes, in order to create the wish to buy something new, something more, something different.
126. And this is culture. As the design of everyday objects takes on the role of primary expression of cultural values, we talk about *global* impulses. The local and the regional character and identity of place is threatened by this - the bill-board, the shop front, the petrol station looks the same everywhere, regardless of local context. The streets of Sweden, America and China increasingly look the same, because they sell the same brands.

127. Our challenge now is to open the eyes of youth and give them knowledge of how their everyday life is designed for them, how they are offered ideology and meaning. It is a significant role of education to give the young both consciousness and knowledge of choice - to let them see the difference between function and meaning, a house and a home, a cathedral and a petrol station, a car and a Cadillac. Because choices in the market has become their major mode of self-expression - and self-understanding.
128. This consciousness is - in the long perspective of the *Action Plan on Cultural Policies for Development* - important for the world economy, for the uses of resources, for a sustainable development. And it is important for design culture and for designers, so that they can see their role, and be given a role, not just in the restyling of personal luxuries, but in the solving of problems, of giving useful contributions to a crowded world that still needs better products for the practical challenges and joys of everyday life.
129. The session therefore concluded that this culture of environment and object must be brought into schools. There must be a curriculum for the understanding of design and the built environment. A platform can be built in schools from which to develop a critical attitude to consumption, before the world around us breaks down in a flood of trivia and excess. There is already a platform in UNESCO work on crafts and the arts. This platform should now be enlarged to include the often trivial but enormously influential world of design of everyday objects and environments. There are strong educational institutions, design centres and professional groups who are ready to work on such a policy through a UNESCO policy and UNESCO networks.

Comparative/global Studies of Historic Towns: the North European Wooden Town

130. Organized by the International Council on Monuments and Sites (ICOMOS) this seminar included participants such as Christina von Arbin (Head of Co-ordination and Strategy, Central Board of National Antiquities, Stockholm), Henry Cleere (ICOMOS' Co-ordinator for the World Heritage Convention), Nils Alberg (Senior Executive Officer, Central Board of National Antiquities, Stockholm), Gordon Fulton (Research Manager, Historical Service Branch, Canadian Heritage) and Yukio Nishimura (Department of Urban Engineering, University of Tokyo). Taking as the starting point the fact that towns will be the main environment for two-thirds of humanity in 25 years time, speakers emphasized the need to define and develop the values and potential -- physical as well as emotional -- of historic towns as core of cultural identity and human life all over the world. The possibility for UNESCO to use the World Heritage Convention as a tool for broadening the understanding of our common cultural heritage - be it on the international, national or local level - was highlighted. The wooden town was used for focusing the discussion, and the situations in Canada, South-East Asia and Northern Europe were presented as examples. The townscape as a blend of climate, the landscape, available materials, knowledge and techniques, as well as trades and ideological and religious traditions was stressed. To identify threats and define values were seen as essential tasks where political awareness and professional tools should be developed. This includes method of analysis of presentation and of promoting the understanding of the cultural heritage. Local identity, everyone's right to his or her history, traditional knowledge and craftsmanship was stressed as vehicles for sustainable development and the growth of the local economy.

Language and Identity

131. Organized by the Swedish Centre of the International Theatre Institute (ITI) and the Swedish Cultural Identity and Development Committee, the session explored the problems and possibilities of using many languages in artistic work. The discussions ranged from language as an instrument for individual and collective identity in both monolingual and multilingual societies, the role of the mother tongue, the relationship between dominant and minority languages, the need for learning second, third and fourth languages, or the development of theatre based on sign language. Ann Mari Engel (Director, International Theatre Institute), opened the seminar. Manuela Soeiro (Managing Director, Mutumbela Gogo Theatre, Mozambique) described her work in a country with 11 languages; she asked if the artists and the politicians really speak the same language. In postcolonial countries living theatre has the strength to preserve and restore original identities. Richard Kaigoma Sseruwagi (Swedish Multicultural ensemble Shikasta) demonstrated his experiences as an actor working in Sweden using a language that is not his own. Asko Sarkola (Managing Director, City Theatre of Helsingfors, Finland) started with the first words of Hamlet 'Who is there?' and tried to analyse his own identity from his own point of view and from that of the audience. Selim Al Deen (Playwright and Professor, Department of Drama, Jahangirnagar University of Dhaka, Bangladesh) described the conflict between a multicultural theatre and a theatre that is based on regional traditional theatre forms. Theatre has its own language of communication, which does not require any fixed spoken language. The Swedish theatre director Tom Fjordefalk described his work with deaf actors and actor Jianu Iancu performed a monologue from Richard III by Shakespeare in sign language. Goran Stefanoviski (Macedonian University in Skopje) also referred to Shakespeare and tried to analyse the relation between cultural identity and ethnic identity.
132. Drama has existed before language. The crisis of theatre is not a problem, it is a solution. It was agreed that we should talk rather about languages and identities. The seminar ended with a lively discussion with many questions and statements from the audience and a concluding story told by Henning Mankell.

The Immigrants' Integration and Preservation of Their Own Culture in A New Country

133. This session was organized by the International Council of Organizations of Traditional Arts and Folklore (CIOFF), whose Swedish section had also arranged the performances by some of Sweden's leading folk musicians that took place on the evening of Monday 30 March. "Can dancing have anything to do with changing world views?" June Vail, dance-critic from USA, rhetorically asked in her introduction to the seminar. "I think on an experiential level it does", she continued. Conceptual understanding develops from functioning in the world - through repetitive interactions and dancing is one such activity that defines aesthetic and social norms. Experiences of the culture of minority groups in Benin, Canada, Czech Republic, Sweden, Thailand, and the United States of America were then described. Many factors decide how well a minority can integrate, most of all perhaps the initiative from the minority itself.
134. The ensuing discussion dealt with the sometimes miscalculated goodwill of the society versus the wishes of the minority, the "official" culture versus suburban culture. "We have got to enlarge the notion of mainstream art", said Barbro Klein, professor of ethnology in Sweden. "Who should decide what is correct and authentic?". The

"No Freedom...No Culture"

141. This one-day session organized by the World Association of Newspapers (WAN) together with *Index on Censorship* magazine, brought artistic personalities from around the world to illustrate the direct link between culture and freedom. Writers, artists, musicians and journalists who have been banned, beaten, exiled and imprisoned gave testimony to their dramatic struggle for free expression. The year 1998 marks the 50th anniversary of WAN's founding and the 50th anniversary of the Declaration of Human Rights. The right to publish, the right to create painting and sculptures and music, are considered basic human rights. But the WAN-Index of Censorship session heard repeatedly that numerous governments continue to withhold this basic right from their own people.

142. The session began with the presentation of the Olof Palme Prize to Chinese dissident Wei Jingsheng. During the subsequent debate painters discussed with musicians and writers their common experiences, and the difficulties they face, in creating, dissenting - and being jailed or otherwise silenced - within repressive regimes. Nigerian journalist Ken Wiwa, who led the unsuccessful campaign to save his father, Ken Saro-Wiwa, from execution by the military regime, said: "The struggle for freedom of expression is a difficult, lonely, dangerous, exhilarating, consuming passion which passes from one generation to another." The session examined countries where freedom of expression has been won, after years of struggle, countries where freedom remains in the balance; and countries where the dark mantle of dictatorship has effectively silenced free expression.

143. The panellists came from countries including Algeria, Cuba, China, Nigeria and Iran. Omar Belhoucet, (Editor-in-Chief, *El Watan*, Algeria), Liu Binyan (writer, Editor-in-Chief, *China Focus*, China), Miguel Angel Estrella (musician, Argentina), Juan Antonio Granados Garcia (President of Cuba Free Press, Cuba), Yuri Khashchevatsky (film director, Belarus), Ivan Klima (writer, Czech Republic), Yang Lian (poet, China), Abbas Maroufi (Editor and Writer, Iran), Wahome Wa Mutahi (writer, Kenya), Ursula Owen (Editor & Chief Executive, *Index on Censorship*), Ole Reitov (Editor, Danish Radio), Arne Ruth (Editor-in-Chief, *Dagens Nyheter*, Sweden), Faraj Sarkoohi (Editor, Iran), Victor de la Serna (Foreign Editor, *El Mundo*, Spain), Jorge Tacla (artist, Chile), Vasili Vasilikos (writer, Greece), Ken Wiwa (journalist Nigeria).

The Child's Right to Culture - a Human Right.

144. Organized by the Swedish Save the Children and The Stockholm City School of Arts, this seminar was opened by Suzanne Askelöf (Secretary General, Save the Children) who emphasised the child's right to culture. Professor Matti Bergström (Finland), specialists in brain research, explained the importance of letting the child develop the chaotic parts of its brain: only the collision between chaos and order in the brain brings about development and promotes creativity. Catherine Geach (Founder of the Kampot Traditional Music School for Orphaned and Handicapped Children in Cambodia and Bosnia) talked about dance and music as a mean of expressing experiences that go beyond words. David Ascanio (Director of the Venezuelan Chamber Orchestra, Vice-President of Venezuelan Youth Orchestras and Professor at the Simón Bolívar University, Caracas), talked about the Venezuelan Youth Choirs and Orchestras and Hanns Rodell (Director, Programme Development) about the Stockholm City School of Arts. Simone Ek (Senior Advisor on the UN Convention on the Rights of the Child), introduced the Convention on the Rights of the Child and proposed to add a statement about the Convention into the *Draft Action Plan*. The proposal was supported.

addition to be inserted under the Preamble and Objective Four. The seminar also presented the history of the Manifesto, the first version of which was introduced in 1949, and the Swedish model library project with libraries from Zimbabwe, Sweden, Portugal and Estonia. The moderator Kay Rascroka (member of the IFLA Executive Board) concluded the seminar by raising issues about oral tradition and public libraries and the public library as the local gateway to culture and knowledge.

The Search for Shared Values in Global Governance.

138. Organized by the International Humanist and Ethical Union and The Bank of Sweden Tercentenary Foundation, this session was opened by former Swedish Prime Minister Ingvar Carlsson who said that the world's future is dependent on humankind's success in forming a global ethic. This statement was subscribed to by all the panellists who agreed on the possibilities of forming such an ethic, even though they focused on different aspects of the subject.
139. First, attention was paid to the importance, emphasized in the Report of the World Commission on Culture and Development, of moral unity and cultural diversity. Diversity cannot be equalled to relativism, and cultural values may in fact be linked to basic needs such as human survival and the distribution of wealth. However the question of being for or against global ethics is not a philosophical problem. There is today a real urgency for coming up with some form of global ethics as shown in the growing number of initiatives, fora and institutions. Subsequently, it was stressed that global governance is about legitimacy in the eyes of those who are governed, and there is today a need for a code of ethics for major economic actors and multinational corporations. It was also suggested that the global ethics project has to distinguish between individual and group levels of analysis, and that no formulation of global ethics can be made of a distillation of common denominators linked to the past; a whole new culture must be created. Presentations and discussion converged into the following three points: the importance of combining diversity and common values; the importance of a civil ethics to guide action in global neighbourhoods; and the need to stimulate research on these questions.

Why Be Frightened of a Different Culture? Intercultural Dialogue in Theory and Practice

140. Organized by the Swiss Federal Office for Culture, the session stressed the imperative need for intercultural dialogue. Both the theory and the practice of intercultural dialogue were addressed. A theatre-forum piece staging a daily-life situation of conflict was rehearsed till a culminating point where the public was invited to take over the direction of the piece participating on-stage in managing a concrete intercultural situation. From the theoretical point of view, a panel of experts presented both the theoretical and applied research issues that are being developed in the framework of the UNESCO programme 'Culture of the Neighbourhood'. The objective of the session was to demonstrate that: the abstract notion of interculturalism is directly linked to "real life" intercultural situations; the need to develop training programmes to manage intercultural exchanges; and the need to continue developing the premises stated in *Our Creative Diversity*, the Report of the World Commission on Culture and Development, as far as the practical and theoretical aspects are concerned, since both of them are not only compatible but mutually necessary.

of displaying ever more nuanced messages of affinities and identities, through the increasing number of available music.

149. These trends need to be further investigated and taken into account when implementing the *Draft Action Plan on Cultural Policies for Development* and generally when designing cultural policies for music.

Culture, Creativity and Markets: The First UNESCO World Culture Report

150. Organized by the Sector for Culture at UNESCO, this session was opened by Lourdes Arizpe (Assistant Director-General for Culture) who presented the background to the first issue of the *World Culture Report* (WCR), which is the result of the first recommendation of the World Commission on Culture and Development. She emphasized that one of the major challenges had been to assess different categories in order to build cultural statistics, the field of culture and development being a new and hybrid field of knowledge, in which different disciplines should be combined in creative ways that are policy-oriented. Ann-Belinda Preis (Executive Co-ordinator, WCR) presented an overview of the major issues and cultural indicators of the Report. This overview was followed by presentations of four experts who had contributed to the publication: David Throsby (Macquarie University, Australia) stressed the need to analyse the phenomenon of globalization in relation to markets and said that the challenge of the WCR should be seen from the point of view of cultural policy formation. Through the example of music (music industry, producers, trade in rights, world music, etc.), he argued that the link between culture and economy shows the true role of culture in society. Isabelle Vinson (UNESCO) subsequently identified the need to work towards the creation of a cultural content for cyberculture; a content which should be participatory and based on cultural diversity. Nestor Garcia Canclini (Autonomous Metropolitan University, Mexico) stressed the importance of understanding how cultural policies can be revised in relation to the structural changes that have occurred in recent years in states, cultural markets and social movements. On the basis of rich empirical data, he listed a number of end-of-century options, such as globalization as an aesthetic organization of multiculturalism, and the importance of developing new regional cultural programmes and institutions. Finally, Adriaan van der Staay, (Former Director of the Social and Cultural Planning Office, The Netherlands), presented his research on Public Opinion and Global Ethics, which is mainly based on public opinion polls. He said that certain areas in the world have been covered by public-opinion pollsters more intensively than others - data from the African continent (except Nigeria and South Africa) and the Islamic world are still lacking. Summarizing the major results, he presented data on how satisfied people are with various aspects of their lives in different countries or parts of the world.
151. In the ensuing debate, questions were raised with regard to "multicultural" individuals and social groups, and the issue of statistics and indicators. The problems of constructing new paradigms for economic systems, and the role of semiotics in relation to culture and development were also discussed. The session closed with an overview of some of the indicators to be presented in statistical tables.

Women in Cultural Policies

152. Organized by the European Research Institute for Comparative Cultural Policy and the Arts (ERICArts) this session highlighted the fact that despite the work that has already been accomplished in the past two or three decades, much remains to be

Shaping Histories - Imagining Futures.

145. Organized by the International Association of Artists, this session bringing together artists from India, South Africa, UK, Sweden, was a part of the process launched by the *World Beyond 2000* project, a grouping of artists and thinkers working towards a world symposium in the year 2000 on artists' roles in shaping histories and imagining futures. The aim of the project is to uncover what visions of the future artists offer the world and what their roles and responsibilities might be in the next century. Hence the objectives of the session were to: create a space for dialogue between artists, thinkers, politicians and policy-makers; create an ongoing global forum where artists, thinkers, politicians and policy-makers come together as responsible partners in decision-making and policy planning on global issues and establish artists' positions in relations to culture and development.
146. The Agenda presented at this session was that the artist/thinkers's job is to imagine and intuit: alternative concepts of life; alternative image of the world and society; alternative values on which to base our decisions as individuals and nations; alternative approaches to solving problems - old and new; alternative indicators by which to evaluate our achievements. While speakers described diverse approaches, features common to all the projects were: an interdisciplinary approach; working with groups; with open-ended outcomes; fusing the functional and the imaginative; having utilitarian aspects without undermining aesthetic nature and emphasising process.

Diversity in Musical Traditions, Current Settings and Trends

147. Organized by the International Council for Traditional Music (ICTM), the aim of this session was to introduce and discuss some of the recent scholarly findings on the impact of technology, commerce, international legislation, political frameworks and other similar factors on the patterns of change in musical traditions. Panellists dealt with musical aspects of homogenization, diversification, globalization, localization, voluntary and involuntary migration, purification, commercialization, cultural rights, property rights etc. The introductions were mainly based on the knowledge compiled within the ICTM and the research project "Music - Media - Multiculture" at the Royal Swedish Academy of Music.
148. In the discussion the following important current trends in the changing international scene of music were pointed out:
- The use of music increases everywhere. Music has become a constant part of human soundscapes as never before.
 - There is a growing importance and power of multinational music corporations on the one hand. On the other, the multinational music industry is rapidly losing its monopoly of the global distribution of music due to the developments in reproduction and communication technologies.
 - An increasing objectification of music leads to a divorcing of musical styles from local meaning and constraints.
 - A growing number of musical styles and forms, live and mediated, have become globally available. Besides the international popular music, local and regional forms and styles also become globally available.
 - Through the technology of global networks new formations emerge of affinity groups, centring around certain musical forms.
 - There is a growing use of music as identity marker, due to growing possibilities

national and international fora concerning indigenous peoples, but very little has been implemented.

158. The seminar adopted a Declaration on Indigenous Peoples Cultural Rights which recommends to UNESCO's Director-General to organise an international conference on indigenous cultural rights in 1999 with the aim to promote cultural diversity within States, in close cooperation with the UN High Commissioner for Human Rights /Coordinator for the International Decade of the World's Indigenous Peoples, other UN bodies, programmes and special agencies, Governments and indigenous peoples.

Cultural Exchange: A Way to Knowledge or Prestige?

159. This session was organized by the Swedish section of the International Association of Art Critics (IAAC/AICA). Major tendencies in contemporary art have included changes in the structure important temporary international art exhibitions and long-term artist-in-residence programme. Through the effects of the global village, one can say the world has become smaller and bigger. This is reflected in the new interest in cultural experiences from the former so-called periphery. Globalism, or multiculturalism, has become the buzzword for organising events or programmes throughout the world today.
160. The panel composed by Okwui Enwezor (Director of the 2nd Johannesburg Biennale 1997, Nigeria/USA), David Elliot (Director of Moderna Museet, Stockholm), Valerie Cassel (Director of the ting Artist Program, The School of the Art Institute of Chicago), Sune Nordgren (Director of IASPIS, International Artist Studio Program, Stockholm), Gerardo Mosquera (Founder of the Havana Biennale and currently curator at The New Museum for Contemporary Art, New York) and moderated by Katy Deepwell (Editor for the feminist visual arts journal *n.paradoxa*, UK) fully agreed that this development gives rise to possibilities for increasing understanding between different cultures in the world today, especially outside the Anglo-American sphere. However, it is necessary to deconstruct the meaning of the term multiculturalism. The term has different meanings in different contexts. Also, the term multiculturalism is related to the language of modernism, that in its turn is the language of internationalism. The new tendencies attempt to avoid the former complications with internationalism, i.e, rather a colonial perspective that constructed stereotypes than deconstructing them.
161. Today, we are living in a post-colonial and post-national era, and it is very important to find a new format of cultural diversity. One way is to allow a subjective perspective, a individual view, based upon experience, field work and research. The exhibition curator, the museum director or the artist-in-residence programme co-ordinator, can play a vital role in this as a mediator between stereotypes of different sort. It is through acting as a subject that one can find individual responsibility that can create new routes for a new understanding of the new world.

Civil Society or Everyone for Themselves?

162. The purpose of this session, which was organized by the Council of Europe, was to present the report *In From the Margins* (European contribution to the work of the World Commission on Culture and Development), which addressed in particular the question of relations between culture and civil society. The participants discussed the notion of civil society, which differed considerably in the various parts of Europe.

accomplished by both men and women to achieve gender equality in the coming years and that the arts and media can play a crucial role in this process. While on the one hand, professional equality and content standards must be secured, on the other, the arts and media are tremendous agents to facilitate the much needed change of mentalities in society. When asked by the audience about her road to success, President Vigdis Finnbogadóttir of Iceland simply stated: "My whole presidency platform was based on culture".

153. While models of good practise have been important in facilitating change, it is clear that there is still not enough documentation or databases, including information about women and their achievements in textbooks. Therefore, research and information collection, similar to that already done in Germany, France, Mexico and Italy and in the EU-wide comparative study currently prepared by ERICArts, was heralded as crucial. Action in this and other fields of equality work, eg. education, were recommended to be included in the *Action Plan*.
154. The situation of women varies - in some cases dramatically - around the world. Other speakers from the Nordic countries, such as Minister Ulvskog, Sweden and Ingrid Eide (Norway), could point to a wealth of achievements, in comparison to other parts of the world such as South Africa where we learned from Gail Smith (SANGO Net, South Africa) that such basic issues as proper means of transportation that would allow women to have access and participate in cultural life and exchange remain priorities. In the presentation delivered by singer and musicologist, Patricia Adkins Chiti (Italian Commission for Equal Opportunities), it was pointed out that policies, funding bodies etc., should focus on the situation of women artists and not just on organisations and institutions as could be interpreted in the application of "mainstreaming" in the arts.
155. Monique Dental (Service des Droits des Femmes, France) pointed to recent experiences gained by implementing the principle of "parity" into not only public institutions but also into a union led working life. However, in order to achieve equality we must accept diversity and include all sections of the public in policy-making processes as exemplified by the experience of Margarita Dalton (Director of the Institute of Cultures in Oaxaca, Mexico).
156. According to President Vigdis Finnbogadóttir, "Democracy will not be achieved unless women and men work together to achieve equality." However, a great deal of consciousness raising is required first among women themselves. Much will depend on their solidarity and will to act. As advocated by Minister Eileen Parsons, British Virgin Islands: "God is good to us if we try".

Indigenous Peoples Cultural Rights

157. Organized by the Sami Council, this session brought together many indigenous leaders, Governments and NGO's from all over the world to discuss their contribution to the Stockholm *Action Plan* based on the UN study on the Protection of the Heritage of the Indigenous Peoples and *Our Creative Diversity*, the report of the World Commission on Culture and Development. "For indigenous peoples the cultural-concept should be interpreted in a wider meaning taking into consideration material prerequisites for the peoples concerned" stated Ole Henrik Magga, member of the World Commission on Culture and Development in his introductory remarks. Special Rapporteur on the UN study on the Protection of the Heritage of the Indigenous Peoples Erica I. Deas said that many nice words have been pronounced in

166. Diversity was also discussed in the context of immigrants coming to live or living in the sub-region. The question raised was if the Nordic culture, being as homogenous as it seems to be, can be inclusive of other cultures? Representatives both for early immigrants (1950s) and recent ones (1980s) stressed that the most important elements are tolerance and respect. Full integration is not necessary. It is possible to live with more than one culture as long as an individual is firmly rooted in one.
167. On a final note, the influence of increased use of information technology mentioned as a possible future threat to the preservation of the small Nordic languages and thus to Nordic culture as a whole. This is an area that should be addressed further. The session was filmed for Swedish television and transmitted over the Swedish Eurosatellite, thus reaching not only participants at the UNESCO conference, but also the Swedish public and people all over Europe.

Authors' Rights As Human and Cultural Rights and Part of Cultural Policy

168. Organized by the Swedish Committee of the International Music Council (IMC), the panel presented a wide spectrum of facts and ideas concerning authors' rights. French author and Vice-President of the International Organization of Collective Administration Societies (CISAC), Claude Brulé started by stating that the MAI negotiations present the biggest threat to authors' rights. Marianne Scott (National Librarian of Canada and Chairman of IFLA), emphasized the exceptions of copyright to enable the use of materials. To live and survive culture must be fed by authors, otherwise it will die; was the first argument of Mr Roman Vlad (Conductor, composer, former artistic leader of the Rome Opera, artistic leader of the Florence Festival and of La Scala Theatre). Finnish Telecom representative Mr Sakari Aalto stressed the different roles telecom societies and collecting societies have and challenged the public by saying that there are some telecom societies discussing the possibilities to also administer copyrights. Jürgen Becker (Vice-President of German Authors' Rights Society), stressed that the new digital world makes the handling of rights so complex that it motivates the existence of collecting societies and creation of new ones for the new media even more. Milagros del Corral (Director of the Creativity, Cultural Industries and Copyright Division UNESCO), deplored that authors' rights are not being considered very much when celebrating the 50th anniversary of the Declaration of Human Rights of which it is a part.
169. A creative work may have zero commercial value but has 100% if the work is protected by authors' rights and therefore UNESCO and governments must help in implementing authors' rights world-wide, was the wish of Mr Jean-Loup Tournier (President of the International Organization of Authors' Societies for Reproduction Rights BIEM, and president of GESAC, the European Organisation for Societies Representing Authors' Rights). He suggested the following recommendations for UNESCO and governments:
- efficient legislation for new technology also;
 - broad information for better understanding and acceptance of authors' rights;
 - accept that collective management of economic rights is the best way that right holders can be remunerated.

Consensus was reached on the following five points. Civil society implied the idea of community (mutual pluralism and trust) and that of communication, the idea of shared values, the notion of a third sector and the idea of participation. On the other hand, there was a clear divergence of views on questions such as the market, the need for confrontation and the place of democracy. Civil society was as yet a vague but absolutely necessary concept for providing an interface between the state and the individual. With regard to culture, there was consensus on the need for civil society itself to define its needs and cultural values, and on the need to cover training requirements. The discussion then turned to the role of civil society vis-à-vis the state, with certain speakers stressing the need to maintain the public service in matters of culture, while others were more inclined to lay emphasis on the new role of civil society in encouraging creativity in a context of globalization and disengagement by the state.

Embracing Diversity: Nordic Culture in the Global Mosaic

163. Organized by the Nordic Council and the Nordic Council of Ministers, this session was a continuation of a discussion started over a year ago in the conference "Nordic Culture under International Pressure", inspired by *Our Creative Diversity*. Thus the session was not intended to be a problem solving forum, but more an occasion to discuss and analyse the Nordic Cultural model – if there is such a thing at all! A second objective was to share with participants the way the Nordic countries and the Nordic Council and Council of Ministers try to preserve and enhance Nordic culture through grants on different levels and by other mechanisms.
164. The session raised more questions than it answered and discussed issues such as the image of Nordic culture abroad and at home; why is there a discrepancy; is there really a common Nordic culture or is that an illusion; what elements ties us to each other; how do we protect our small languages and deal with pressure from the world outside and cultural contributions from immigrants coming to live in our Nordic countries? Among the conclusions, there was general agreement that there is a common Nordic culture based on a common history, language and a set of basic values. It was also agreed that most of the cultural exports from the Nordic countries today are products of the cultural globalization. Several of the participants argued that this should not be seen as anything negative or threatening as the young generation does not see culture as regional or national but judge it by its qualities, whether it is Nordic or Anglo-Saxon or whatever. It was also pointed out that the fact that production of good TV-programmes, books, films and theatre for children and teenagers in the Nordic Civil society or everyone for themselves? countries is publicly funded as are organizations and exchange programs for youth, helps sustain a vibrant youth culture based on Nordic values.
165. The many successful Nordic musicians on the international arena might have a correlation with the fact that the Nordic school system gives everybody a broad music education, but at the same time also recognizes and supports talented young people. The existence of public music programmes run by local authorities is probably another important factor. Strong public service radio and television with Nordic productions was seen as essential in preserving the cultural heritage. Nordic culture has strong public support among the population at large, many of whom belong to a local choir or take evening classes at one of the many educational associations. This is another important element in the preservation of basic cultural values. It was emphasized that governmental grants on Nordic, bilateral, national, regional and local levels are of utmost importance both for quality and diversity of cultural expression.

establishment by 2000 of systematic co-operation with existing schools networks, culminating in 2002 with the launch of manifestations. Target groups of the projects are European citizens particularly migrant groups and youth. The objectives are to promote the development of a dynamic cultural identity in the context of global European Unity and the parity of esteem for diverse cultures.

Difference and Community: Perspectives From Both Sides of the European Union Enclosures

174. The session was organized by Diggante (Stockholm), ABF (Stockholm), SvarttVits Forlag (Stockholm) and CIOFF-Sweden and moderated by Stefan Helgesson. Stefan Jonsson, Moa Matthis, Magnus Karaveli, Hans-Ingvar Roth, Jean-Pierre Guingané (former Minister of Culture, Burkina Faso) were panellists. In his introductory presentation, Stefan Jonsson turned to Claude Lévi-Strauss' 50-year old essay *Race and History* where he argues that difference and community are not opposed principles, but interdependent ones. Human progress is generated by access to a wide variety of cultures, but progress as such tends to reduce the differences between these cultures. Policy-wise, Stefan Jonsson concluded that the only universal value can be the right to differ. In the ensuing discussion, the major issue was whether one should support national identity or celebrate a politics of diversity.

175. Magnus Karaveli claimed that the nation should be rehabilitated, taking current nationalist extremism in Europe as a sign of a repressed desire for strong national identities. In his talk, Jean-Pierre Guingané, a former Minister of Culture in Burkina Faso, insisted on the will to dialogue as the only feasible transcultural value. As a whole, the participants tended to criticise superficial multiculturalism and advocate a sense of culture and identity as a fluid process; an ongoing negotiation of differences.

A Living Local Cultural Life

176. Organized by the Swedish National Council of Adult Education and Culture Countrywide and the Swedish National Commission for UNESCO, this one-day seminar was devoted to cultural development at the local level. The situation in the Nordic countries was taken as the point of departure. The key question was how the ideas and objectives set down out in *Our Creative Diversity* could be transformed into practical reality on a local level. The seminar consisted of six parts. 'The Culture of Suburbs' presented both on-going projects and research, and discussed suburban Culture. 'The Role of Culture in Local and Regional Development': what do we really know about the role that culture plays in stimulating development and enhancing the local community? 'The Role of Culture in Working Life'. This session discussed how to promote an atmosphere conducive to cultural interests within companies and in working life. 'New Audiences - New Approaches'. *Intercult* in Stockholm presented a method based on their own experiences of work with audiences an new groups in an international perspective. 'Youth Policy in an European Perspective'. This session discussed how comparative studies by the Council of Europe can be used to highlight questions relating to young people and what influence they might have on young people's creative activities. 'The Significance of local Media for local culture life'. The Swedish Broadcasting Corporation described the culture profile of the company's local radio stations.

Managing International Cultural Programs in Changing Times

170. Organized by the Sector for Culture at UNESCO, this session was included the following panellists: Alberta Arthurs (USA), Silvia Pandolfi (Museo Carrillo Gil, Mexico), Andras Török (President, National Culture Fund, Hungary), Tia Duer (The World Bank), Rosamaria Durand (UNESCO), Lupwishi Mbuyamba (UNESCO), Richard Engelhardt (UNESCO) and Marta de la Torre (Getty Conservation Institute). In their presentations and in the discussion that followed there was agreement on the need for a new management ethic to match the expanded vision for culture and development to which this UNESCO Conference is dedicated. Above all, the principle of collaboration was emphasized. In cultural projects, at all levels – international, intergovernmental, public or private, national or local – the preparation, implementation, monitoring and evaluation should be driven by the key stakeholders. This ideal of collaboration succeeds only if the management approaches themselves are tailored to support the various actors roles and needs. We must develop open lines to reliable information, acknowledgement of indigenous or local knowledge systems and expertise, the formation of new networks and access to those networks, mobilization of diverse resources, new forms of capacity-building through partnerships: systems of trust and reciprocity.
171. The participants noted that management is mentioned as a priority only once in the *Draft Action Plan*. While supporting that statement - objective 4, paragraph 2 - the session urged that management becomes an issue of serious definition and discussion in forthcoming planning and programming initiatives of UNESCO and its partners.

Cultural Research and Human Development: A Search for a New Agenda

172. Organized by the Bank of Sweden Tercentenary Foundation, the seminar emphasised the changing dimensions of culture and the role of culture for society and the need for international cultural ethic in face of the global commercial cultures impact on identity-preserving space-bound culture. Panellists Colin Mercer (Griffith University, Australia), Ritva Mitchell (Arts Council, Finland), Jar Haärpe (Lund University, Sweden), Gordon Godman (Cambridge University, UK), Adrian van der Staay (former Director of the Social and Cultural Planning Office, The Netherlands) and the session facilitator Karl Eric Knutsson (former Assistant Secretary General of the UN and Deputy Director of UNICEF) agreed on the conceptual issue, namely that there is a linkage between culture defined at the value level and culture defined at the policy level. The seminar emphasised the need for mediators between cultural researchers and cultural policy and for cultural channels between researcher and practitioners. The seminar also discussed the need to bring research back into the *Draft Plan of Action*.

The Cultural Heritage of Europe

173. Organized by the Foundation Europe of Cultures 2002, this session discussed its contribution to "managing this diversity to help the world's people live together better", or what UNESCO identifies as "the twin challenges of unity and diversity that is the greatest wealth of human species ..". Participants agreed on a series of themes which will show the common European Cultural Heritage through a series of demonstrations. Initial themes agreed were, the material world, the foundation of Europe and values and beliefs in society. The session established an Action plan consisting in the setting up of a Steering Committee in April 1998, the celebration of a seminar on the two chosen themes in November 98, the celebration between 1999-2000 of a series of conferences focused on popular support, and the

the development debate, little progress towards applied policy and actions have been noted. New thinking and new research is required, but there is no need to wait.

The Management of Cultural Pluralism As a Commitment to Pluralism in a Media-rich World

182. Organised by the Centre for Research in International Migration and Ethnic Relations (CEIFO), Stockholm University and moderated by Janina Dacyl, this session brought together as panellists Charles Westin (Director, CEIFO), Peter H. Nelde (Catholic University of Brussels, Belgium), Tibor Dessewffy (Eötvös Loránd University, Hungary) and Karen Ross (Cheltenham & Gloucester College of Higher Education, UK). In the introductory part of the session, the moderator presented a progress report from the UNESCO-sponsored Regional Network on the Management of Cultural Pluralism in Europe. She also called attention to the four major processes of the conceptual framework in which discourse on challenges involving the coexistence of groups with different ethnic and cultural backgrounds is currently conducted. Those processes are: (a) modernity and globalization; (b) post-1989 transformations in Eastern and Central Europe; (c) racism, xenophobia and socio-economic exclusion of foreign nationals; and (d) refugee and migratory flows.

183. The key points which came out during the session can be summarised as follows:

- the need to problematise the label 'multicultural';
- acknowledgement of different social and cultural 'timescapes' in pluri-cultural societies as a key challenge for integration processes;
- that conflicts about language are used as a metaphor for larger social conflicts (which do not have to be violent!);
- that language is not the only marker of minority (outsider) status in a pluri-cultural society;
- there needs to be research undertaken which focuses on the role of new communication media (notably the Internet and cable/satellite TV) in influencing integration processes in 'host' communities and the dynamics of diaspora groups.

The Role of Foundations for Cultural Policy

184. Organized by The Bank of Sweden Tercentenary Foundation, this session opened by discussing the relationship between social change and cultural policy, and in particular how cultural policy responds to changes in the social, economic and cultural environments. The information society has established new conditions for identity processes and this fact has impacts not only on present societies but probably even more on future communities. We can already observe a cleavage between generations as an effect of these structural changes. Since the 1970s, cultural policy in many nation states has been decentralised, and a very interesting field of research would be the interplay between cultural policy at the national and the regional levels. From the national level regionalisation was expected to contribute to economic development but the principal effect has been a change of attitudes and a strengthened regional identity as well as a power mobilisation in regional societies. It is important to link research on this issue to future strategies in cultural policy planning. In this context foundations may play a decisive role.

185. Foundations have an important position in the infrastructure of cultural research, and

Out of the Melting Pot: Urban and Regional Cultural Policies for Development

177. Cities and their cultures must be recognised as having a leading role in overall development and in counteracting the negative consequences of globalization. This statement was subscribed to by cultural actors, city and regional politicians, academics, experts and artists, in this session organised by the INTERARTS Observatory in Barcelona and the City of Malmö, in co-operation with the UNESCO Cities for Peace Prize.
178. As culture and the economy are increasingly interwoven, cultural actors, artists and the various mediators involved at local level can be seen to stimulate organic creation of employment in all job sectors both in and beyond territorial and social boundaries; and at the same time give sense or meaning to society by shaping individual or collective aspirations. The challenge for the city - epicentre of ethnic, culture and behavioural traits - is to be recognised as a space where the local and the global interact in a positive manner and where diversity can be practised through inclusive negotiated projects.
179. Urban and regional cultural policies have been and are being established to ensure peace, well-being, security and genuine "living together"; however instruments are needed to share these experiences and develop further responses to cultural diversity through international co-operation. The Mayors representing the eight prize winning cities in the framework of the UNESCO project "Cities for Peace Prize" illustrated this point and asked UNESCO to develop a platform to foster more relevant and closer exchanges.

International Co-operation in and for Cultural Policies: Towards New Directions & Cultural Pluralism and Globalization

180. Two sessions envisaged by the Sector for Culture at UNESCO were combined for technical reasons and chaired by Vladimir Skok, Director of International Relations at Canadian Heritage. This session aimed to link action-orientations to the broader conceptual brief on new directions for policy development in a global context. The starting point was to draw on reports from recent seminars on *Our Creative Diversity* in France, Mexico, Norway and the United Kingdom. Summaries of these initiatives presented by Jacques Renard (former Deputy Director in the Ministry of Culture, France), Graciela Arroyo (Autonomous University of Mexico), Ingrid Eide (President of Norwegian National Commission for UNESCO), and Sue Wright (Birmingham University, UK), were considered within the context of cultural pluralism objectives and the impacts of globalization.
181. Globalization processes are not homogenizing the world but rather reinforcing differences. New forms of politics that consider culture as a central priority are required. Addressing culture in a range of fora, from trade liberalization to human development is one of the great geo-political challenges of the international agenda. There is an increasing need for culture to become a legitimate political issue. While economic liberalization and technological convergence continues, culture needs to be treated somewhat differently - 'a fax is not a film'. Another important distinction when discussing the new cultural policy agenda is that various operating definitions for culture are being used interchangeably. Although the process of debate initiated by *Our Creative Diversity* represented a major step forward of incorporating culture into

their special contribution should be to have a holistic, flexible and innovative approach to cultural research. Many participants stressed the need for international co-operation between foundations, which could serve a richer quantity of research in the field.

Fostering Artistic Creativity

186. Organized by the Mexican National Council for the Arts and Culture, this session discussed support to artistic creativity. Special reference was made to the new value attributed to "creativity", now understood in its broadest sense and not only as the production of new art forms, but rather as the ability to solve problems in new ways - a notion already advocated by Our Creative Diversity. In the framework of a multicultural society, this conception of creativity is not opposed to tradition as it is directly linked with heritage, popular forms of cultural expression and handicrafts. Special mention was made to the "renaissance" of indigenous languages in Mexico during the 70s, as well as to the different programmes aimed at their preservation, promotion and dissemination.
187. A related topic concerned the way in which how Mexico is supporting creators through different integrated mechanisms (Fondo Nacional para la Cultura y las Artes) with the purpose of fostering not only the training of artists and the production of art works, but also the production and dissemination, both nationally and internationally, of their work. This system is based on the fact that it is the artists themselves who decide collectively the projects and the allocation of the funds. In this way, the objectivity and plurality of selection criteria are guaranteed, as well as respect for the freedom to create, in harmony with the responsibility of the State to protect, stimulate and disseminate culture.
188. Finally, with regard to funding and support mechanisms for creativity, the session described the Mexican fiscal measure of Payment in Kind through which visual artists can pay their taxes with their own art work which becomes part of a National Cultural Heritage collection. The advantages of this system are not only fiscal, but also the enrichment of public collections in art work and its dissemination through specialized museums. This Mexican formula is completely in agreement with international recommendations on the Status of the Artists and the need to provide fiscal mechanisms to support and promote creativity.

society': "...culture is shifting from a lateral to a central place. It becomes the central 'economic' resource, because cultural roots and cultural diversity are necessary to foster creativity, which is increasingly driving economic performance." Hazel Henderson, keynote speaker at the opening session went further with her paper 'The Real Wealth of Nations'. In her first sentences, Mrs Henderson set the scene for several conversations: "This conference is a good indication of how far we have come in the past decade in enhancing our understanding of the true wealth of nations. Since Adam Smith's famous treatise on this subject in 1776, we have seen successive formulations focusing on the relative roles of human labour, land, and capital - to the contribution of technology, innovation, education, organization, and management, climate, geography and geology. Today our emerging views embrace intellectual capital, social capital, and environmental assets and include the vital elements of trust, civic virtue, ethical principles, codes of conduct, and cultures as the deepest source factor in the wealth of nations". She continued to say: "The United Nations World Decade of Culture, the World Commission on Culture and Development and its report, *Our Creative Diversity*, have contributed enormously to this growing understanding of culture and human development". And finally, Mrs. Henderson concluded: "I have urged more attention from economists and business people to what I have called "cultural DNA codes" - those values, goals, ethics, and aesthetics that make each country and society different. I have argued that values cannot continue to be 'externalized' from economic models since, in fact, such values are drivers of all economies. In today's globalization of technology, finance, information and cyberspace, this new focus has become urgent for many reasons. Studying cultural DNA codes allows us to understand that cultural diversity - no less than biodiversity (and they are related) - is a vital component of the real wealth of nations. This planetary storehouse of diverse cultural DNA codes offers us a full range of expressions of human creativity and ways of being and behaving. This cultural storehouse is our richest source of imagination, ideas and innovation, which constitutes the human family's collective learning experiences about living together on this planet". Mrs. Henderson's words were echoed by many in the course of the discussions.

193. The plenary sessions focused on three themes:

- Cultures of development: creating corporate and societal conditions for sustainable growth; respecting and fostering local cultures in the global age; human creativity and innovation in business and society.
- Investing in Human Development and Culture: microfinance and other creative lending approaches to human development and the culture of our times.
- Towards a New Enterprise Culture: business leadership in society; ethics and responsibility; reinventing capitalism for the 21st century. Speakers, presenters and participants from the nine industries which have the greatest impact on our civilization were invited: Media, Information, Computers, Telecommunications, Education, Entertainment, Services, Leisure, Finance. Thematic Workshops focused on a range of issues such as: Culture and Enterprise in the Global Society, The Role of Business in Achieving Stability, Peace and Civic Progress, Human and Social Development in an Enterprise Culture. Company Visits provided participants with the opportunity to experience hands-on what progressive business leaders and their corporations do to integrate enterprise, culture and human development. Sida, the Swedish International Development Cooperation Agency, CELEMI, the learning company and SKALTEK, the leading family-run cable-machine manufacturer in Europe, generously hosted the visits.

194. Round tables dealt with other key aspects of the enterprise-culture-human development link in the 21st century: The Human Entrepreneur of the 21st Century, led by Jan Hein Nielsen and Toke Paludan Moller of the Danish Entrepreneurs

6. FIRST UNESCO BUSINESS FORUM ON ENTERPRISE, HUMAN DEVELOPMENT & CULTURE IN THE GLOBAL AGE



189. With 400 participants from business, non-profit, government organisations and international agencies from 43 countries, the Business Forum evolved over 3 days of presentations, workshops and plenaries led by 107 speakers and facilitators. Organized by the Progressio Foundation, it sought to promote the connection between enterprise performance and culture, understood in the wider sense of values, ethics, attitudes and mindsets.
190. The gathering was attended by global corporations such as Ikea, Walt Disney, Shell, Monsanto, Anglo-American, Skandia, McDonald, Origin, Swedbank, Baker & McKenzie, Telenor, Aveda-Estee Lauder, British International Cable Company; leading-edge newer enterprises such as CELEMI, SOL, Skaltek, St. Lukes, Grameen Bank, WE-TV, Banco Solidario Ecuador, Nextwork Ekman AB, Sala Savingsbank, Samitaur Constructs, Global Fusion; business networks such as Global Business Network, The Caux Round table, the Danish Entrepreneurs Association, Business for Social Responsibility, Social Venture Network, Prince of Wales Business Leaders Forum; international agencies/organisations such as the International Fund for Agricultural Development IFAD, UNDP, Council of Europe, European Investment Bank, USAid, Swedish International Development Cooperation Agency, European Committee for Business, Arts & Culture (CEREC) United Nations Centre for Human Settlements (Habitat); academic institutes such as Stanford University, INSEAD, CEDEP, Stockholm School of Economics, New Academy of Business, MiL Institute, Netherlands Design Institute, Royal Tropical Institute, Institute for Social and Ethical Accountability, Copenhagen Business School, Kaos Pilots; and foundations/non-profit organisations such as The Getty Trust, The Natural Step, Carnegie Foundation for the Advancement of Teaching, LIFT Business Arts Forum, CIVICUS, Raoul Wallenberg Association, International Alert.
191. The premise underlying the whole meeting was the role of enterprise as one of society's main engines. Today, the strategies and conduct of business - be it small or large scale - profoundly affect human development and the culture of our times - our way and quality of life, the jobs we hold and how we work, what we buy, what we read and watch, how we communicate, educate, vacation and entertain - even our ethics. What are the consequences, therefore, for individuals, for society, and for enterprise itself of such a profound shift? How will education, science, communication and culture - the four realms of UNESCO - be affected and, in turn, affect our lives? Which new industries will be created? How can progressive business leaders integrate 'culture' into new products and services? What role can finance play? What enterprise ethics and values will be needed to ensure a just and sustainable world development? These key questions provided the background, the answers and further questions generated in the discussions aiming to help shape a new business agenda.
192. Marc Luyckx of the Forward Studies Unit of the European Commission succinctly presented his thoughts on 'Why culture becomes central in the global knowledge

7. THE YOUTH FORUM



196. The *Youth Forum* was a group of 30 young people from around the world who gathered on 28 to 30 March 1998, to discuss the agenda of the Conference and to deliver an opinion on behalf of young people. In presenting the following report to the *Plenary* on Tuesday 31 March 1998, two representatives of the group began by thanking UNESCO and especially the Director-General, for having given them the opportunity to address this important Conference and the Swedish National Commission and the UNESCO Secretariat for organising the *Youth Forum*.

REPORT OF THE YOUTH FORUM

197. The Youth Forum has studied the *Draft Action Plan* and the Background Document. We note with concern that neither document recognises the important role that young people play in the evolution of culture and that these documents fail to fully address their specific needs.

Principles

198. Young people have an important and legitimate role to play in the development of cultural policies. Not only do young people constitute a large proportion of audiences for cultural activities, but young people have also always been a major driving force behind cultural production and innovation. Young people therefore have a right to have their voices heard in the development and implementation of cultural policies.
199. We consider that the approach taken in the preparatory documents and the Draft Action Plan may have viewed culture from an overtly narrow perspective. Culture is a powerful means by which young people in particular express themselves. Popular culture is as valid as more established forms of cultural expression. Indeed, we in the Youth Forum agree that culture is the individual and community expression of daily life.
200. Culture entails both rights and obligations. Our creative diversity is an important part of our global heritage. There is therefore a need not only to protect the right to express one's own culture, but also an obligation on people, young and old, to respect the cultures of others. Cultural policy must also give regard to the fact that people frequently belong to more than one culture or tradition.
201. We recognise that the end of the Cold War has not brought about world peace. We have seen an increase in all kinds of extremism and a rise in internal conflicts based principally on issues of identity. Consequently, the concept of security must take culture into account. In order to achieve peace, cultural tolerance is essential. Young

people are always the victims of conflict. Frequently equipped with more open minds than their elders, they can form a crucial part of the solutions to such conflict.

202. Culture can be justified as a means of expressing one's own identity and a means of appreciating that of others. But culture is also an important factor in many other areas of human activity. It is a tool which can be brought into the centre of policy-making to achieve many other objectives. For young people in particular, culture has a great deal of potential in terms of the opportunities it provides in the fields of education and employment. The desire to think creatively, to learn about the wider world and the chances to benefit from interesting and innovative careers are important to young people everywhere.
203. Culture transcends all kinds of boundaries. It is relevant to many areas of human existence and activity. Cultural policies should likewise transcend their artificial restrictions. Culture should be taken to mean the expression of any particular identity, be it through fine art or football. It is our view that popular culture should be brought in from the margins of cultural definition and cultural policy. Policies which ignore either popular or commercial culture are misguided. The creative industries are central to economic success. Young people are the driving force and the major consumers of the products of the creative industries which are often based in popular or commercial culture. They will continue to provide cultural expression, enjoyment and employment.
204. Globalization is not a straightforward term and is frequently misunderstood. It does carry with it many benefits. Globalization has made the world smaller. It can be seen as a means of appreciating cultural diversity as well as one's own culture. Music and sports are examples of how globalization has enriched cultures through the fusion of creative forces. Through globalization, young people have been able to find unexpected ways of identifying with other cultures and people all over the world. Globalization has resulted in "glocalisation". By that we mean that people have found opportunities to interact with others on many levels. People can think globally and act locally. It increases cultural exchange, opens up educational opportunities and enhances the ability to make informed choices.
205. But globalization also carries with it a threat of homogenisation and uniformization. It presents the real danger of an overtly consumerist society which is environmentally unsustainable. Globalization threatens the social organisation and the way of life of many peoples. It creates alienation and exclusion. Globalization should not intrude upon others' ways of life or deprive people of their often long-cherished spirituality, and it should not be based upon exploitative economic relationships. It should not produce inequalities on the basis of gender, race or religion, or between developed and developing countries.

206. The *Youth Forum* therefore submits the following recommendations:

FOR CONSIDERATION BY MEMBER STATES:

That mechanisms should be put into place which permit the inclusion of young people in the development and implementation of cultural policy at the local and national level. We urge all governments to appoint youth representatives in their National Commissions to UNESCO. We also propose that governments should explore the possibilities of voluntary work, internships or job opportunities for young people within cultural institutions and other government departments.

FOR CONSIDERATION BY UNESCO:

That UNESCO establishes a Youth Council to assist the Director-General in addressing the needs of young people in all its programmes and activities. This Council should be balanced both in terms of regional and gender representation.

That UNESCO support and strengthen global networking and exchange between youth organizations.

FOR CONSIDERATION BY UNESCO, MEMBER STATES AND NON-GOVERNMENTAL ORGANISATIONS:

That policies should be put into place to encourage and increase cultural education and exchange. The opportunities afforded to cultural education by the new technologies, through twinning of schools and universities, and through lifelong learning to continue such awareness should be given particular consideration.

The Youth Forum requests that the Director-General of UNESCO prepare a report on the implementation of the above recommendations to the next General Conference.

8. AWARD CEREMONY FOR THE UNESCO CITIES FOR PEACE PRIZE



207. The award ceremony for the “UNESCO Cities for Peace Prize” was held in Stockholm’s City Hall of Stockholm on 31 March 1998 and was attended by more than one thousand municipal officials together with delegates to the Conference. The Prize has been designed to recognize municipal policies and actions that promote social cohesion, improve living standards and create a “citizen friendly urban environment” based on respect for cultural diversity and the fostering of neighbourhood solidarity and active citizenship. The scheme honours cities in the five regions of the world. It seeks to contribute to the establishment of regional co-operation networks among municipalities and the creation of data banks on innovative initiatives. In Stockholm, the following Prize was awarded to the following cities by UNESCO’s Director-General Federico Mayor: Africa: Harare (Zimbabwe), Johannesburg (South Africa); Asia and the Pacific: Olongapo (Philippines), Waitakere (New Zealand); Europe: Pecs (Hungary), Saint-Denis (France); Arab States: Tunis (Tunisia), Hebron (Autonomous Palestinian Territories). On the same day, CNN transmitted a UNESCO-produced video spot: *UNESCO and the World’s Cities, a New Partnership*.

APPENDIX 1

WELCOME ADDRESS BY MR CARL THAM, MINISTER OF EDUCATION & SCIENCE OF SWEDEN



UNESCO's Director General, Federico Mayor, the chairman of the Commission for Culture and Development, Javier Pérez de Cuéllar, ministers and government representatives, ladies and gentlemen.

It is a great honour and a great pleasure for me on behalf of the Swedish Government to welcome you to Stockholm and to UNESCO's Intergovernmental Conference, The Power of Culture. This is a conference that will discuss cultural policies and human development.

And as you all know, it is the World Commission for Culture and Development, and its report, *Our Creative Diversity*, which is the impetus to this conference. *Our Creative Diversity* is a very interesting and exciting report. I would also like to begin by thanking our Dutch colleagues for letting us use the name The Power of Culture. This was originally the title of a seminar held in Netherlands on the World Commission for Culture and Development.

The question of culture and development was one of the themes at an international seminar organized by the Swedish International Development Authority, SIDA, here in Sweden 1991. By then work on the cultural dimension of development had already begun within UNESCO. When the Director General of UNESCO and the Secretary General of UN appointed the World Commission for Culture and Development, the theme was also taken up at the highest level.

Sweden invited the World Commission to hold its first regional hearing here in Sweden. When the commission's report was published in 1995, it was obvious that the work must be carried on. For that reason, Sweden offered to host a governmental conference in the spring of 1998, where the commission's cultural and media political discussions could continue. We hope in this way to contribute to the recognition of the proper significance and importance of cultural policies and UNESCO's work in this area.

It is culture, our cultural heritage, and our traditions that form our frames of reference, our ways of thinking, and our relationship to the past, the present and the future. Our creativity and our imagination are distinguished by our cultural assumptions.

But culture is an economic and political force, a power factor in itself. The most developed societies are more and more based on services and information. In many studies the interplay between heavy and soft science, between the physical sciences and the social sciences, is often emphasized, and with it also the importance of artistic expression. This is also a reason why a benevolent society must fully utilize the creative abilities of its entire population. Artistic expression cannot be seen as isolated from the "real" economy; it is part of it, and contributes not only to society's spiritual development, but also to its economic well-being.

One of the clearest examples of the power of culture is naturally the message that is spread over the entire planet by global media, mainly television, but more recently over the Internet as well. In the beginning, television was a very local medium. Now it is more global than any other. You can reflect upon what kind of culture is disseminated in this way, and on the power it carries with it.

The Power of Culture is indeed a challenging theme with many embedded conflicts and dilemmas, which will give us, I trust, a lively and dynamic conference.

When the Swedish government offered to host this conference, one reason was to be able to create new encounters, to use the conference as a meeting place. As you can see from the program, the conference has a somewhat different form than is usual for inter-governmental meetings. Besides governments, NGOs and other organizations will arrange a large number of seminars in forums and agora. I hope that we will all take the opportunity to participate in both the official conference program in the form of plenary sessions and forums, as well as the unofficial program, in the diversity of meetings that the agora affords.

My warmest welcome!

APPENDIX 2

ADDRESS BY JAVIER PÉREZ DE CUÉLLAR, FORMER
SECRETARY GENERAL OF THE UNITED NATIONS
AND PRESIDENT OF THE WORLD COMMISSION
ON CULTURE AND DEVELOPMENT



Honourable Ministers, Mr Director-General, Excellencies, Ladies and Gentlemen.

This is a very happy moment for the President of the World Commission on Culture who just two and a half years ago presented the report entitled *Our Creative Diversity* to the General Conference of UNESCO and the General Assembly of the United Nations.

I am both delighted and honoured to be with you here in Stockholm at an intergovernmental conference that embodies the most exemplary sort of follow-up our World Commission could have hoped for.

So let me at the very outset congratulate and thank the Government of Sweden and UNESCO for an initiative that fulfills one of our deepest expectations. My colleagues and I saw the three hundred page Report we delivered to the international community as a beginning rather than an end. We had effectively demonstrated that development divorced from its human or cultural context is growth without a soul. We had argued that development itself must be conceived in broader terms that accord a central place to culture. We had revealed the impelling effects of cultural diversity on development. We had demonstrated that humanity must sustain and enrich that cultural diversity if it hopes to build a common future.

We hoped therefore that a Report that had said and done all these things would not end up as one more volume on a bookshelf. We had deliberately chosen to be bold, forthright and provocative in the view we articulated, in the way we expressed them and in the actions we advocated. Our independent Commission was a group of fourteen people from highly diverse backgrounds -- social scientists, development specialists, policy-makers, intellectual leaders and artists. Hence the Report we offered UNESCO and the United Nations was neither a manual, or a work of theory based on new research, nor a ready-made planning document. Rather, it was a combination of analysis and reflection that aimed to clarify the interactions between culture and development in a number of key domains. Hence, and I cannot stress this point enough, all follow-up activities, including this Conference, should in no way seek to adopt our Report, nor even to ratify it. The Commission's independent work was delivered to UNESCO and the United Nations as a complete and finished product, for governments, their partners, and of course the two organizations, to use as a set of tools, both critically and selectively.

As we did not dream of propounding a new doctrine, we asked more questions than we provided answers, so that our findings could open up new perspectives for an already transformed and rapidly evolving world. In so doing, our goal was to relaunch the debate on the cultural challenges of development. I believe that goal has been attained. *Our Creative Diversity* has extended the terms of reference of the culture and development debate outwards to engage with a wide range of contemporary issues, such as democratic governance, changing gender relations, the preservation of biodiversity and the rights and responsibilities of the media. It has provided a much broader framework within which to examine the relationships between culture and development. But any such framework is only worth having if it can be built upon, and if it can stimulate further debate. Not debate for the sake of debate alone but ultimately to improve policy-making and to mobilize the political will we need to effectively implement new visions of social and cultural development.

It was this last outcome that appeared to us the most crucial, yet the most uncertain. Could we be sure of our Report's impact on the domain of policy-making, the one in which it really mattered? Sweden's initiative in suggesting that an intergovernmental conference discuss cultural policies for development laid these fears to rest at very short order. This initiative is yet another illustration of the Swedish Government's unwavering commitment both to international co-operation and to human development. Together with a number of other Nordic and European countries, all of which are eminently represented here today, the

Swedish intellectual and political communities were instrumental in establishing the World Commission itself. Today, Sweden is once again rendering the international community a great service, by bringing together national leaders and policy-makers who have heard our message and rallied to the cause that really matters.

I refer of course to the task of rethinking and reshaping our cultural policies, the challenge of bringing culture in from the margins and into the heart of all policy-making. Ladies and Gentlemen, our confidence was not misplaced, precisely because all the Member States of UNESCO have risen to the challenge, because UNESCO's Executive Board understood the great opportunity that lay at hand and because the Director-General was able to design for this occasion mechanisms and tools, in particular the *Draft Action Plan on Cultural Policies for Development*, in order to enable you at this Conference to begin a veritable transformation of our political realities.

I wish you therefore all possible success in this task of beginning a process of transformation: by forging new tools, by adopting new ways of thinking and acting. By beginning to promote different paths of development, informed by a recognition of how cultures shape the way in which societies conceive their own futures and choose the means to attain these futures. As this innovatively designed Conference mobilizes many different ideas, energies and commitments, may it bring us closer to a future in which all individuals and all communities are empowered to harness their creativity and forge ways of living together in a spirit of empathy and respect for the entire spectrum of human differences.

I thank you for your attention.

APPENDIX 3

OPENING ADDRESS BY MR FEDERICO MAYOR,
DIRECTOR-GENERAL OF UNESCO



[The Director-General began his address in French]

Being a person of one's word is a difficult and demanding duty. Keeping one's word and facing up to one's commitments (what used to be called 'honour') is a compelling and formidable obligation. This is what awaits us here. From the outset let us admit that up to now we have not kept our promises.

Rio, Beijing, Cairo, Vienna, Copenhagen ... Apart from fine words, what has come of all these great gatherings of the international community that have featured so prominently in the news? When the forest burns in Amazonia or in Indonesia, where are the alliances and the aircraft that would enable us to protect our environment? While billions of dollars are spent on fighting potential enemies, what sums are given over to combating the real enemies, that is to say, poverty, hunger, disease and pollution? With each new gathering, with each mammoth conference at which the international community seems ready to change course, great hopes are raised. Only to be dashed. Leaving people, especially the young, feeling helpless; and it is only a matter of time before disgust and indifference set in. We must stop letting people down. We must keep our word.

Mr Minister,
Mr President of the World Commission on Culture and Development,
Distinguished Ministers,
Excellencies,
Ladies and Gentlemen,

Here we are together in the legendary Swedish capital. I should like to thank you, Mr Minister, for your warm words of welcome. I in turn am happy to welcome delegates from nearly 140 countries and more than 100 intergovernmental and non-governmental organizations, foundations and associations, and also the many parliamentarians, intellectuals, artists, businessmen and media representatives assembled here.

I believe I am speaking on behalf of them all in expressing to the Swedish Government and people our deep gratitude for the invitation to hold this Conference in Stockholm. In offering its hospitality to us, Sweden has once again shown its genuine attachment to international co-operation and its understanding of the key role that culture plays in the development of societies.

Ladies and Gentlemen,

An astute French political observer, Cardinal de Retz, observed that 'there is nothing in the world that does not have its decisive moment, and the acme of good conduct (today we would say "good policy") is being aware of that moment and seizing it'. In culture, too, the time has come to act.

As you are aware, only if cultural policies are adopted by national parliaments will our intergovernmental decisions become a reality; only then will this Conference be effective and its achievements made part of the lives of citizens. Only if states agree to allocate a portion - however modest - of their budget to culture will our recommendations stand some chance of materializing. Only when there is the political will in national legislatures and executives to make culture live will the great cultural awakening take place.

Culture is much more than knowledge coupled with creative ability. It is forged by each individual's everyday behaviour. How, then, can governments conceivably fail to take it into account? It must become a permanent component of national policy, just as it must be part and parcel of international strategies for trade, communication, training - in short, for development.

Ladies and Gentlemen,

At all times and in all places, each and every human being is unique. Each of us is therefore surrounded and circumscribed by others and by otherness. The other thus multiplied bears a name: diversity. I am happy to say once again, with Javier Pérez de Cuéllar here in our midst, how much we owe to his thinking and to the work accomplished by the World Commission over which he has presided and whose report is so aptly called *Our Creative Diversity*. Yes, diversity is a fact of life. It is something we must be aware of and come to terms with. It is a disconcerting, inhibiting and frightening reality. It is for us to show the beauty of it and its advantages so that, instead of being an obstacle, it may become something to lean on. Each person's uniqueness is the most outstanding characteristic of the human species. Hence the beauty of sharing, which is an act of will, a considered act of reaching out by one unique being towards another unique being.

The challenge lies in maintaining the diversity of individuals within the unity of an overall design for the common good, in preserving this diversity and experiencing it together. Indeed, if diversity is our wealth, unity is our force. A unity that is forged around just a few words - once again, the power of words - and a few values that form the basis for common action. Justice, freedom, dignity and equality, founded upon 'the intellectual and moral solidarity of mankind': these, as laid down in the Constitution, are the pillars of UNESCO's action, which is essential in establishing a culture of peace throughout the world. Preserving cultural diversity within a framework of shared values? We need to be even more ambitious, that is to say, to preserve diversity of action through unity of spirit. Once again Miguel de Unamuno showed how farsighted he was when he said, 65 years ago: 'the ultimate purpose of culture will perhaps be to achieve the spiritual unity of humanity'.

Ladies and Gentlemen,

It is said that we are living in the age of globalization. This is too sweeping a statement to be absolutely accurate. Globalization does not concern all individuals, all regions or all fields of activity. Although it is true of communication - at least potentially - it is far from being achieved in the economic sphere. Do world circuits encompass all the planet's economic actors? Can each country make its voice heard on the world financial scene? Are there signs that wealth is being equally distributed worldwide? No. Globalization is not on the way for everyone. With all its ramifications and the admittedly great opportunities to be seized, globalization entails enormous risks for cultural diversity.

By developing communication along inegalitarian lines, as it is now doing, globalization will inevitably result in some degree of cultural standardization and uniformity, and we will be the losers. Under the combined effect of urbanization, changes in living environments and lifestyles and the levelling-down that the use of modern technologies often brings in its wake, almost 90 per cent of the world's languages may disappear and, with them, whole sections of our cultural heritage. After all, languages are the soul of culture. They express more than just languages per se because they come from the depths of the ages, bringing with them the cultural sediment that forms the bedrock of our future. We must not allow them to disappear. We have to protect them. We must do everything we can to provide multilingual education, for children learn other languages effortlessly and durably.

As people become increasingly mobile, as modernity is imported and imposed, as the pace of change accelerates and as cultural evolution turns into technological revolution, how can we fail to be afraid? How can we fail to retreat to the safety of our familiar, unchanging terrain? How can we fail to cling to an identity that seems to be the sole landmark in a storm-battered world landscape? Whole states, communities and groups are rallying together to press their identity claims, with often tragic results. Fear must not be allowed to close the door on diversity.

Culture is certainly being globalized through the electronic media - the web has seen to that. But is it really culture, cultures, our cultures? 'Cyberculture' is one of the facets of globalization that are likely to accentuate still further the disparities between the 'info-rich' and the 'info-poor', increase the imbalances in wealth, knowledge and power and widen the gap between those who are 'linked up' and those who are not, between those who have access to it and those - the very great majority - who do not. The new communication technologies require us to be at once vigilant and imaginative, rigorous and generous. Our ethical duty applies also to the cultural domain.

[The Director-General continued his speech in English]

Mr Minister,
Ladies and Gentlemen,

The world today is confronted by highly complex problems and challenges. In preparing to meet them, we can turn to one of our most enduring sources of hope and optimism: one which is well summed up in these few words: 'The child is father of the man'. Wordsworth believed the essence of creativity is to be found in youth. At times of extraordinary change, we do indeed see more clearly that it is the children, the young people, who hold the future in their hands. It falls on the generations born in changing times to carry humanity through to a new era. Far from diminishing the responsibilities of our generations, this increases them: for we are responsible for the present. We have to ensure that it is not a narrow, selfish present, looking only to the short term.

It is up to us to make the present an enabling environment, where new paths can be explored freely. To do this, we must respect an ethics of the future. Our actions cannot be allowed to compromise the future - either through damage or through neglect. As the consequences of human activities on our environment become more and more evident, there is a growing perception that our future is the only intact heritage we still have. We have not shared our past well. But we can do better in future so that this heritage remains intact - for us, for our children and for our children's children. When, as we all do from time to time, we start imagining an unspoilt world, full of fresh chances and unlimited possibilities, we have to tell ourselves that this is not just a dream, it exists: it is our future. The crucial question is: How do we get there? And the answer - if any answer can be given in just one word - is creativity.

Creativity allows us to re-invent, every day, the way we live. Creativity allows us to re-invent meanings and responses. This extraordinary human faculty has been the key to the development of every community, society and civilization throughout history. In the present age, the defining characteristic of culture as the key to development - to integral, endogenous, sustainable, human development - is cultural diversity. This is so, because the complexity of modern life demands high levels of adaptation which only cultural diversity can supply. Separately, communities and individuals are at a loss as to how to respond to all the complexities of our global age. Alone, we know we cannot possibly engage with them all. But when a range of responses comes from a whole spectrum of different approaches, when they are shared and compared, we begin to discover answers. However complex our times, we will always find there is enough human ingenuity when we draw on the immense, almost infinite, resources of cultural diversity.

Drawing on diversity has the opposite effect to that of global uniformity, which seems, ironically enough, to lead to global anonymity and global isolation. When we consciously seek the benefits of diversity, we link into a global solidarity, a shared understanding of universal needs. Just as global uniformization incapacitates, cultural diversity mobilizes. It enables a single idea to travel the world, take root, grow wings and gain strength until it actually influences the way millions of people live - millions of people with entirely different cultural identities. That is the power of culture. It unites people around some key principles: infinite diversity and universal values. Today, as we celebrate the fiftieth anniversary of the Declaration of Human Rights, we know that we have universal values which give force and strength to our endless cultural diversity.

We need to harness the power of culture and its capacity to innovate and anticipate. The most distinctive faculty of human beings is the creative capacity for innovation. As forward-looking beings we can anticipate and therefore, we can take preventive action. To know, to foresee, to prevent. When I say: we must harness that power, perhaps I should say: we must let it harness us! Creativity cannot be channelled, checked, controlled, or offered as a package. Its role is not to ornament the status quo. Creativity goes against the wind, against the prevailing mood, against the order of the day. It lets us enter another cast of mind by overthrowing our present way of thinking and of seeing the world, with a vast leap into a new mode. Our hope for the future lies in the limitless powers of the creative imagination.

We will not invent a new future if we are too cautious, take too measured steps. It will take vision - unquantifiable, uncontainable vision. I like to repeat: risk without knowledge is dangerous, but knowledge without risk is useless. Now, vision does not come to order. We cannot commission vision the way we commission a report. But what we can do is provide

an enabling environment, build creative societies from which new ideas and new directions emerge. Providing the right environment for creativity is the task of policy-makers. There is today more scope for pro-active cultural policies than at any time in the past. Today, culture is not only experienced occasionally, as entertainment or as a leisure activity. Culture is becoming an essential, permanent part of the daily lives of increasing numbers of people in the world. Everyone who uses more than one language, who interacts with people of different backgrounds or nationalities - face-to-face, by fax, phone, electronic mail, over the Internet - everyone who does this is drawing constantly on their own cultural resources and on their ability to engage with cultural diversity. This - again - is the power of culture.

We are living in a culturally value-added world. It is one which threatens many indigenous cultures - and we must take preventive action on that - but it also demands of us that we use our culture actively and will undoubtedly demand this even more of our children and of their children. For policy-makers, the conclusions are clear: we need more language-learning and more cultural education, more access to and more participation in culture in all its forms. There is no democracy without participation. There is no participation without freedom of expression. There is no justice without the free flow of ideas. The supreme expression of culture is our everyday behaviour.

We all know now what needs to be done. Now is the time to translate into action all the work that has been accomplished on cultural policies for development. The next step in making our societies creative societies has to be made at the level of international development strategies and national policy. It is now a question of political will, of a new commitment to culture by Member States in the same way they made a new commitment to basic education at Jomtien in 1990; education for all throughout life - culture for all throughout life.

If, after this Conference, governments take practical steps to apply the ideas and proposals now before them - improved by them during this Conference - if they take the necessary budgetary and legislative measures to turn them into active policy, then the name 'Stockholm' will come to stand for a new departure for culture and will be considered as a turning point. For many people, Stockholm will mean that we have honoured our proposals and our resolutions. Here in Stockholm, cultural capital of Europe this year, were planted the seeds of the World Commission on Culture and Development.

We will ensure the follow-up to your decisions: raising public awareness, particularly among young people; reminding with perseverance the decision-makers that they must show the necessary political will; asking the parliamentarians to translate this willingness into budgetary decisions. If all this is done, it will be a landmark in policy-making that sets the power of culture free - free to forge a new future for us all.

APPENDIX 4

KEYNOTE ADDRESS BY MR JAN PRONK, MINISTER
OF DEVELOPMENT CO-OPERATION THE NETHERLANDS



A cultural antidote to globalization

History moves fast, and nowadays faster than ever before. On the threshold of a new millennium, as we look back on the past century, three fundamental changes stand out clearly.

- Outlooks based on traditional cultures have given way to a fascination with the future;
- Human adaptation to nature has been replaced by technological dominance;
- Security within the primary community (the family, the village) has been superseded by anonymous relationships within markets and states, offering security for some but not for all.

These cultural changes have been reinforced by economic developments, with their emphasis on capital as the driving force behind material growth and ever larger markets. This has led to a tendency for culture to become standardised. The cultural values of the global market are future, technology, objects, and individuals, instead of tradition, nature, spirit and society.

Three things - technological progress, unprecedented communication possibilities and economic scale expansion - appear to lie at the root of this transformation. Relationships between people and groups are formed increasingly on a global scale. Globalization goes hand in hand with the rise of a uniform global culture. And as large multinational centres of economic power gain control of the channels along which the transfer of culture takes place, the trend is reinforced. A world culture is in the making, influenced partly - but by no means exclusively - by the West. It is a culture based on the universal commodity, geared towards creating globally shared tastes and fashions.

The end of the dominant ideological contest in the second half of the 20th century - the battle between capitalism and communism - has unleashed a new cultural dispute: a conflict between cultural diversity in an open society on the one hand, and cultural self-containment in closed communities, characterised by static conventional wisdoms, on the other. The most powerful impact of commercialisation has been in the realm of the media. A sinister paradox is the result. While technology permits the release of an inexhaustible stream of information, commercialisation - fed by television ratings - limits the scope of that information. The news is presented through a magnifying glass. It looks bigger, but we see less. In our communication society it becoming almost impossible to provide truthful information. The world of communications, which creates products of profit, and the world of information, which seeks truth, are slowly blending into a single entity. The transfer and exchange of cultural values in our information channels are manipulated by interest groups with economic power, to serve commercial ends.

This is the main characteristic of the 1990s: a new ideological conflict within a young, global culture. Harmony turns to discord if local cultures seem to be being overwhelmed by alien values, if economic development is controlled by forces within the global market rather than by domestic supply and demand, and if social and political emancipation are thwarted by exclusion.

Exclusion

Today's reality presents a grim picture. The numbers of the poor are on the increase, while at the same time, the minority of the world population that has access to knowledge and capital is becoming richer. The demarcation line runs through North and South, East and West alike. Commercialisation and consumerism manufacture needs - "Buy Coke!" - they exploit people's desire to define and label their own distinctive identity. The poor are faced with tantalising visions of wealth, visions broadcast all over the world. But like mirages, they retreat whenever you approach them.

In this divided world, the social fabric of many communities is being destroyed by modernisation and urbanisation. People feel threatened by drastic and rapid changes which they find bewildering. Communities may disintegrate and be absorbed into larger entities. Or people react by harking back to old values and traditions. Their interest narrows to the

family, the tribe or religious group. They determine to preserve their cultural identity through self-definition, excluding all outsiders.

Taken to extremes, both alienation and introversion can degenerate into hostility towards everything that is different. Exclusion results in a culture of neglect or disdain. Those who are poor or oppressed are held to have brought misfortune on themselves. This attitude comes down to blaming the victims of the system instead of the system itself. Logically enough, the people who are thus excluded become indifferent to the system that has written them off.

Introversion and hatred

Introversion can give rise to a similar attitude. It may lead to revulsion, and revulsion can turn to loathing. Whether it is a Tutsi or as a Hutu, a Jew or a Moslem, an asylum seeker or any other foreigner, there is a sense of otherness that produces a climate in which the line between "them" and "us" can no longer be crossed. In themselves, cultural, religious or ethnic identities are scarcely ever sufficient to provoke conflict. In the present, post-ideological era, however, irresponsible leaders feel tempted to politicise such differences. They give people the idea that any deviation from the norm jeopardises their domestic harmony. They fill people with fear, and fear ultimately produces hatred as a point of departure, as a protective shield to ward off change. Hatred helps buttress the prevailing morality, fostered and manipulated by people with a vested interest in the closed circle of society, in keeping their nation ethnically pure and their society sealed off from outsiders. In countries in which a petty nationalism goes hand in hand with an introverted religion, with social inequality, discrimination along ethnic lines, and a narrow-minded bourgeois morality, a tyrannical compulsion to hate is born, a poisonous cocktail of violence from which many people drink their fill. We recently witnessed an upsurge of identity-related conflicts, where the accumulation of political and ethnic antagonisms have erupted into an uncontrollable stream of violence. It seems to make little difference whether those in question represent a minority group or a dominant culture. The projected image of a culture under threat appears to be a highly effective rallying cry to mobilise people who would otherwise never have dreamed of butchering their neighbours. Identity-related conflicts are by nature couched in absolute terms, and therefore leave little room for compromise.

Towards an open society

We cannot halt globalization, but we can guide it and cushion its negative impact. Globalization is not a metaphysical process; it is steered by economic power and technological forces. What we need is a revival of the belief in our capacity to help to steer the process of change, and thereby mould society. To give up this belief is to resign oneself to the consequences: exclusion, mutual alienation, revulsion and violence. The only way to counter this spiral is to accept public responsibility, within the nation state as well as globally, against today's conventional wisdom.

Globalization tends to seal off societies, duplicating an identical pattern everywhere, as dictated by market conditions. Those who do not conform to the pattern are left outside. To prevent this, we must make a clear choice for an open society, in which there is room for diversity. In an open society, different cultural identities do not pose a threat to one another. They do not arouse fear, they are not closed off from one another, but co-exist in mutual respect. Where people have faith in their own cultures, inter-cultural communication and mixing freely with one another do not represent a loss but have added value in people's lives.

Two conditions must be fulfilled if the open society is to have a chance of developing in every country on our planet. First, the fostering of a global ethics, a few vital ethical principles shared by people everywhere.

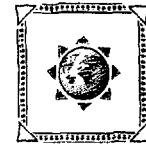
The World Commission on Culture and Development, in its report *Our Creative Diversity*, defines some of them: human rights and responsibilities, the protection of minorities, commitment to peaceful conflict resolution, equity within and between generations.

The second condition is freedom of expression in all nations. Freedom of speech without fear. That is democracy. Sustaining a democratic culture requires space for dissidents, people whose ideas go against the grain, to make themselves heard. In such a society, human rights activists feel confident that they will be protected. In an open society, those who expose unpleasant truths will not be branded traitors but prophets.

Democracy is not a system, it is a culture. Without such a culture, there is no development.

APPENDIX 5

OPENING STATEMENT BY MS MARITA ULVSKOG,
MINISTER OF CULTURE OF SWEDEN AND
PRESIDENT OF THE CONFERENCE



Dear Colleagues, Ladies and Gentlemen, Dear Friends,

Thank you for entrusting me with the task of directing the work of this conference. It is a great honour for the Swedish Government that you as representatives of the majority of UNESCO's member countries, and organizations both within and outside the UN system feel - as we do - that the theme of this international meeting is of such great importance. It is with profound satisfaction that I accept your vote of confidence for this task.

The obvious source of inspiration also for the Swedish Government is *Our Creative Diversity*, the report from the World Commission on Culture and Development. It is characterized by a broad view of culture that would give culture a more prominent place than is usually the case.

The decision on the environment taken in Rio de Janeiro had unique impact internationally, nationally and, in many countries, at the local level as well. The decision of the world community gave greater legitimacy to work for the environment. Inspired by the impact of environmental efforts after the Rio conference, we want to see culture and cultural policy established as a high-priority policy area, both nationally and internationally.

We want more of humanity, more of human dignity, more of democracy. We want "culturalism" instead of "economism". We want a new era!

One of the great merits of *Our Creative Diversity* is that it so clearly demonstrates that we have to accept a broad view of what constitutes culture, and the specific role that must be accorded to, in particular, art forms, cultural environments and the media. We should practise our ability to rapidly alternate between the two concepts of culture. This would help us to get a sense of the full scope of culture's importance for people and society. The world report emphasizes the power of artistic creation and creativity, both as underlying foundations and as engines in the development of society in a greater number of areas than those covered by the narrow concept of culture.

I am convinced that theatre, dance, literature, music, the visual arts and all the other means of expression used by the creative person to communicate with his or her surroundings, are the power which we must focus on. In order to become a strong citizen, a fully democratic and cultural human being, we all need self-esteem, initiative, creativity, social skills and the ability to communicate over cultural boundaries - that means: we need culture.

Culture and cultural expression can give us knowledge and joy, but also inspiration and courage to act in other social contexts. It is therefore vital to safeguard culture in the work to achieve long-term sustainable human development. By developing culture in a cross-sectorial direction at all levels we can strengthen the standing of culture as a motive force in people's everyday lives. At the same time, we can create more dimensions in other fields, for example, social work, environmental conservation, on the labour market, in education and housing, integration and international solidarity.

However, we should be careful not to adopt too instrumental a view of culture. There is always a risk that the qualitative ambitions nurtured by the cultural community can come to be replaced by financial objectives, and that boldness, new ideas and development in various art forms will cease. Respect for freedom of expression is the very foundation of culture. When we understand that culture and art in themselves can be a positive source of energy, and put our faith in this regardless of the form of expression and the fashions of the day, then we will also understand the basic role culture plays in social and economic development.

A fundamental condition for a dynamic culture is of course that artists can make a living from their work. If we wish to ensure artistic diversity and the dynamism and quality of art, we must improve artists' conditions and opportunities for reaching a broad audience with their work. No culture means no democracy! But no artists means no culture!

In the negotiations on the Multilateral Agreement on Investment, in which only the OECD-countries participate, there is a concern that culture will be treated as any type of goods, any type of services. There are however strong demands for a special exception and protection in this area for both culture and the media-sector. From a Swedish point of view we had preferred that the negotiations had taken place within the WTO-context in order to allow as many countries as possible to speak for their cause. At the same time I want you all to know that, regarding culture, we are many who during the MAI-negotiations - that is if the agreement is realized at all - will speak for an order which looks far beyond the national interest. Culture is a force for democracy and human dignity. It shall not be locked up in an agreement on investment.

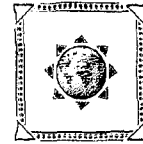
Finally, I would like to recall the dual purpose of this conference. The Action Plan put forward for approval on Thursday, is expected to contribute with practical proposals as to how we can *"integrate cultural policies in human development strategies, and strengthen UNESCO's contributions to cultural policy formulation and international co-operation."*

Together let us seek to ensure that this debate will contribute favourably to that objective. We do not only want an Action Plan, we want Action! Now we have got the chance to make a difference to give culture power.

Thank you.

APPENDIX 6

SUMMING UP BY MS LOURDES ARIZPE,
ASSISTANT DIRECTOR-GENERAL FOR CULTURE,
UNESCO



One message, simple yet complex, from diverse peoples yet unifying us together, has come out of this Conference and this is: we need freedom to create. Cultural policies may become the means that will allow this creative freedom. Participants emphasized that culture is the heart of the matter in art, heritage, cultural pluralism, gender, interculturalism, cultural citizenship and global civic culture. And that it is a central issue on the content of media and the Internet, and in international agreements on trade investment and intellectual property. Governments, therefore, are now facing new complexities in broadening their cultural policies and in applying cultural considerations to their economic and political transformations.

Why do we need this mobilization of governments, civil society and artists? To ensure: 1) as Mr. Federico Mayor strongly emphasized, that the gap between those having the resources to continue to re-create their languages and culture and those that don't have them, does not continue to grow, that the world doesn't get split between the info-poor and the info-rich and the way out of this is democracy as a cultural objective 2) that those excluded from present developments are not left behind in cyber-history, especially women, minorities and indigenous peoples 3) that artists and writers, are able to continue to concentrate creativity in their minds and hands to produce the symbols of tomorrow, especially in developing countries 4) to create a basis of "cultural citizenship" that will allow for peaceful resolution of conflicts among culturally different peoples and their living together in nation-states and 5) to explore the seemingly boundless possibilities that new forms of communication and expression place in our hands precisely at this beginning of the millennium.

Such a vision echoes the many voices we heard during the consultations held by the World Commission on Culture and Development between 1993 and 1996 but here we have seen them speeded forward, one could say, at cybernetic speed. Culture is now an international issue exhibiting more and more complexities of scale, time and interaction as concrete policies and actions are delineated. Already, multilateral organizations, as we heard here from the World Bank, are expanding their programmatic actions in this field; also, political forces are deep into claiming its concepts and shaping its priorities; and governments, judging from the unexpectedly high attendance at this meeting, -850 official delegates- and the strong leadership shown in statements in the plenary, are now aware of the power of culture. Just as this is happening, interestingly, the sessions in the fora and the agora -also with a very high participation of over 900 representatives- give us two important indications: they have shown the effervescence in thinking and mobilizing of civil society, especially artists, researchers and custodians of cultural heritage and the enthusiasm with new analyses and concepts that explore culture as the site in which individuals will rebuild governance, gender and cultural allegiances.

Culture and development

The debates of this conference have confirmed that culture has a role not only in the field of cultural heritage and creation but also in the discussion of development policies, especially of alternative styles to development. It is quite striking that as culture becomes a topic mentioned in public spaces, it is frequently invoked to explain both the successes and the failures of development. In this respect frequent mention was made of the need for policy-makers to have more and better data from a broader array of fields of culture. The statistical and analytical capacities for understanding such processes need to be developed. Many speakers support a concerted effort to develop an internationally agreed conceptual framework for cultural statistics with a broader interpretation of culture than the one currently in use. And, within this framework, governments should spare no effort to fill the gaps in available information. The World Culture Report, the first recommendation of the World Commission on Culture and Development, supported by Mr. Mayor and written by an independent team of scholars and statisticians, is now concentrating these efforts, as explained at the Agora session. It will be available at the end of June.

Respect for cultural diversity, a theme strongly endorsed by the World Commission on Culture and Development was taken up by a majority of speakers of this Conference. Most of them also linked this discussion with the spread of democratic practices everywhere in the world. The evidence suggests that democracy draws strength from certain cultural conditions. Yet it is by building democratic institutions that a more participatory culture evolves, and this in turn strengthens democracy. The governments that have weathered recent economic crises best are democracies. A government which is not answerable to its people is not likely to have the institutions needed to impose discipline in order to overcome a financial crisis or embark on successful long-term development.

In the presentations in over 70 countries of *Our Creative Diversity* which has been translated into 13 languages already it is interesting that the same question has constantly come up that has also come up at this Conference: won't diversity make it even more difficult to sustain cooperation for development? Indeed, "drawing the borders in blood" as Mr. Radovan Karajic is quoted as saying, reflects a misapprehension of the nature of culture and the evolution of history which is doomed to fail in societies that are becoming increasingly interdependent and interactive. Indigenous and culturally distinct groups, and ethnic, racial or religious sub-groups that demand rights to express and continue to develop their cultures, deserve to be supported but their relationships to wider political structures, nation-states and world community in which they are embedded must also be recognized.

Several speakers made the point that rights do not emanate from markets, nor from customs nor from beliefs. Rights emanate from a juridical system which is collectively legitimized and defended by freely elected bodies, that is, national governments. Intercultural exchanges become a prime policy line of action which should be implemented according to local ways of management and organization. It is important that such negotiations be the main responsibility of municipal, departmental or state governments.

Culture as symbol and as commodity

Objects or monuments become cultural heritage or emblems because a meaning is embedded in them, a meaning individuals and collectivities recognize. It may be a historical meaning, or a nationalist, religious, or communal one. But this may lead to situations where different nations or cultures attach different meanings to cultural products. Now that economies are interlocking into a global market a basic question is being asked: are cultural objects commodities like any other? Are films, books, videos, to be treated like flowers or footballs in world trade? The debate on this subject, at this Conference and elsewhere has been forceful. Two major positions were outlined: one position states that cultural products must be exempted of rules applying generally in international trade and investment agreements; another position stated that such agreements, to be a driving force for new opportunities must apply to everything being exchanged through markets.

As directly relevant, I would like to mention a famous anthropology debate which was brought up in one of the agora sessions. This debate centred around the finding that the organizing principle of all human societies is exchange yet the crucial question was whether the objects being exchanged represented economic wealth or cultural values. For example, it was asked whether conch shells given as gifts in Melanesia in the Pacific which underpinned a macro-political structure among islands represented monetary values or exchanges of collective allegiances. It has taken two decades for that famous anthropological debate on whether human societies are structured through markets or through cultural exchanges to emerge as a major issue in international debates about whether culture products are only commodities in the world market or represent fundamental ways of expressing cohesion, trust and understanding within and between political collectivities. Whether a film is to be viewed primarily as money or as a cultural carrier. We are back at the heart of the matter. And much more precise, rigorous and informed knowledge is necessary to help governments find ways to deal with this dilemma.

Time and again, in the plenary, in the fora, in the agora you have been saying that culture cannot be produced in an assembly line. It may be assembled there, Hollywood style, to reshape, refine and polish a product, a film, a song, but the creative art must be there at the beginning. Hollywood know this and this is why it imports talent taken from the multicultural world and hands out films that strike cultural codes in many countries yet invade traditional space of heartfelt culture.

A major point that I wish to bring to your attention is that the same meaning we may cherish in a monument, a cultural landscape or a dance is being carried around inside living people who create and it is there that we must also do our best to protect, nourish and allow it to flourish. Denying or preventing this creativity from being expressed in some groups is cultural racism which, unfortunately, is expanding in some places in the world. Denying or preventing this creating from flourishing in women is sexism.

Who decides?

In a discussion at this conference a man very sincerely told me "I am worried because an alien culture is coming to my country that wants women to change. And I answered "Well, what do the women themselves want?". Because, as we found in the World Commission on Culture and Development, when you go to the deepest issues on culture, you are confronted with the ultimate question of who decides?

There is a natural tendency of wanting to preserve minority or indigenous peoples cultures in museums but now the indigenous peoples themselves are saying "we don't want to be prisoners of a static culture". Because every "border drawn in blood" around cultures protects from the outside but becomes a prison towards the inside: protectionism may lead to infertility. This is why, in discussing an agenda for future research and action on culture and development, a point was proposed to analyze the mechanisms whereby cultural symbols are identified, transmitted and ascribed but also created anew.

Just as human development has been defined as expanding peoples' choices in development, in culture it means opening up to the choices that each individual, man or woman, young or old, may make. They may choose to regroup around a traditional culture or nationalism or religion and, as the World Commission stated, their choice must be respected, as long as they themselves respect the choice others may make not to identify or belong to their chosen community. This must be placed in a democratic system because without democracy, conflict lines along cultural boundaries may lead to war.

This is, as well, a breakthrough of this Conference. As a speaker put it in the NGO's assembly, creativity is an ends but also a means. Creativity is needed in new legislation and new parliamentary debates, in discussing artistic projects through peer review, in opening the media and the Internet to exploration of forms of communicating,

Then we are no longer talking only of objects but of people. Of artists and writers and everyday people creating a history or writing songs or performing a play. How do you protect this in people? Through the rights, copyrights, resources and conditions of work that were further affirmed at the Artists Conference held last year in UNESCO and which have been brought to this Conference.

Then protecting the physical and psychological integrity of women and men is a necessary but not a sufficient condition. To human rights, then, we must add the conditions of freedom to create. This is more and at the same time complements freedom of expression becomes it means being able to go beyond old frames of mind to explore new values and create new institutions.

UNESCO has, for many years, led young and old of the world in saving World Cultural Heritage. This emphasis now focuses on conservation with participation.

Cultural Policies

There was general consensus that cultural policy should look beyond a purely national emphasis and take, in addition, a broader, inter-national, inter-regional and global perspective. New partnerships between governments, corporations, private voluntary associations and other stakeholders should be developed.

Culture goes far beyond the field traditionally assigned to ministries of culture. Culture is indeed concerned with artistic creation and with ethnic and indigenous issues, but, as stated at this Plenary, it must be directed to social integration, political democracy and economic equity. It is relevant in designing and implementing models of economic development, constructing stable democracies, ensuring that diverse cultures can live together without violent conflict or war and providing a sense of trust, partnership and solidarity that are necessary to any society in which people cooperate for their well-being. This calls for an education of world citizens who are rooted in their local cultures yet have loyalties to national, regional and humankind identities.

No human civilization has grown, flourished or declined in isolation from other civilizations. Today, it is impossible to contain the overwhelming flow of television images, cartoons, films or the Internet. We have to build, as you have said, new forms of identity which promote a tiered system of cultural allegiances, from the local, to the micro-regional, to the national to the macro regional. We have to foster multilingualism, so that girls and boys learn their vernacular language, a national language as well as an international one. These are urgent tasks for UNESCO, which has the capacity to mobilize the whole world in this effort.

Before I finish, as I am leaving UNESCO, I would like to add a personal note. In the name of the more than 150 staff working in the Culture Sector, many of whom are world experts in their fields and in my own name, I would like to thank you. I would like to thank you for the firm support you have given to the culture programme, and for the praise and the critiques, which always help in redressing and redirecting actions but, most of all, for the political will you have made visible here in Stockholm in calling world attention to the statement that culture, the heart of the matter, is what will make a difference in the way the world develops in the 21st century.

With great conviction I would like to say that of all world projects representing the political will to recognize cultural diversity while binding it with a common purpose, UNESCO is the most tangible demonstration that people from all cultures of the world can work together and produce what is so necessary in the world today, invisible threads of cooperation and hope in acting together. But it is, of course, a human endeavour and as all human endeavour go, it is imperfect. Yet, the magic of what you have heard, done and felt these three days, will stay with you and nurture our common dream. For this, I personally thank you.

I would like to end by asking, what can only be asked at conferences such as this: who is thinking for the world? Because we no longer have a world made up of tribes but one interconnected and interactive, rooted in an ecosystem that we are all responsible for. *Our Creative Diversity* called for a United Nations that binds governments but also gives voice to peoples: this is a new frame of mind.

To think new thoughts to fill this new frame of mind, we need freedom. Freedom of expression and freedom to create. In this century trench wars, that horror, left a scar of death across the face of Europe; trench wars in culture at the birth of a new millennium will leave a scar of young deaths across the world: for minds also die and the saddest thing we can witness, and which ends up in terrorist bombs, is the death of young minds stuck in cultural trenches.

In the last three centuries, cultures were carved out in our minds to coincide with political borders and yet, as Galileo would have said, they move; social sciences were made like square chips to fit national borders, yet they also move; so many things are happening across borders: how do we build a frame of mind that starts out from reason, and equality to define cultural citizenships within and across nations in this new global polis?

Thank you.

APPENDIX 7

LIST OF PARTICIPANTS



MEMBER STATES/ETATS MEMBRES

The number of participants attending the Stockholm Conference (2500 approx.) was more than double the number expected by the local organizers. In addition, the lists provided by a number of governments and organizations did not talk with the data provided on the registration forms. The present *List of Participants* is therefore provisional. Participants are invited to send corrections to the following address: Culture and Development Co-ordination Office, Sector for Culture, UNESCO, 7 place de Fontenoy, 75352 Paris 07 SP. A revised list will be prepared if necessary.

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H. Exc. Mr Idriz KOMJARI
Ambassador of Albania in Sweden

Mr Petraq BUKA, Director,
International Relations,
Ministry of Culture

ANDORRA/ANDORRE

S. Exc. M. CANTURRI Pere
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Mme Cristina MARTI-TORRES
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Minister of Culture

Dr Afonso VALENTIM
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Mr Elidio Tomas da COSTA
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