



United Nations
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pour l'éducation,
la science et la culture

**Asia/Pacific Forum-Workshop
Fostering International Cooperation in Culture and
Sustainable Development**

Paris, 11-12 June 2009

Minutes

June 2009

Culture Sector



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Executive Summary

The first Asia/Pacific Forum-Workshop entitled “Fostering International Cooperation in Culture and Sustainable Development” took place at UNESCO Headquarters in Paris from 11 to 12 June 2009. The participants of the Forum-Workshop discussed strategies and experiences relating to international cooperation in culture and sustainable development in Asia and the Pacific region, where the development cooperation is rapidly changing through growing South-South cooperation and where the region’s dynamic economic growth has been exposed to the adverse effects of the current financial and economic crisis. Through the presentation of country/agency reports and a workshop on the selected UNESCO conventions, the two-day meeting contributed to enriching the collective understanding of existing international cooperation strategies and experiences of different actors in the region. The meeting concluded by highlighting the role of UNESCO in the context of the current crisis and the importance of culture’s contribution to sustainable development as an alternative model of cooperation. The participants agreed on continuing their efforts to strengthening international cooperation in culture and sustainable development, in particular, South-South cooperation, through follow-up actions, which include strengthening cooperation and partnership with sub-regional intergovernmental organizations and enhancing capacity-building activities for international cultural cooperation firmly anchored in the principles of UNESCO’s normative instruments in the field of culture. This meeting constitutes an important step towards building fruitful synergies of bilateral, multilateral and South-South cooperation, and developing the networks and partnerships necessary for building a sustainable future for all the people of the Asia and the Pacific region.

The first Asia/Pacific Forum-Workshop “Fostering International Cooperation in Culture and Sustainable Development” (hereinafter “the Forum-Workshop”), took place at UNESCO Headquarters in Paris, from 11th to 12th June 2009. There were 56 participants, including: 22 experts from 14 countries and 4 organizations; 24 participants from 12 delegations to UNESCO; 7 observers from UNESCO and other bodies.

Room XIII - 11/06/2009 10 a.m.

Item 1 – Opening of the Forum-Workshop

[Official opening speech]

1. The morning session of the Asia/Pacific Forum-Workshop “Fostering International Cooperation in Culture and Sustainable Development” began on Thursday 11 June 2009 with an official opening speech by Mr Koïchiro Matsuura, Director-General of UNESCO.

2. In his opening address, **Mr Koïchiro Matsuura, the Director-General of UNESCO** welcomed all experts from Asia and the Pacific region and agencies such as OECD, ASEAN, JICA and KOICA, and he expressed his gratitude to the Paris-based ASPAC group and the Government of Japan for this initiative. The Director-General stated that the development cooperation environment in Asia and the Pacific has been rapidly evolving, calling for new forms of dialogue for encouraging innovative development structures and strategies. He added that the region had not been spared the adverse effects of the unprecedented financial and economic crisis currently wreaking havoc around the world. He therefore considered the Forum a timely initiative in the context of his plea to G20 leaders to pursue multilateralism and boost investment in the social sectors – including culture – as vital both to spurring a recovery and laying the foundations for more stable and equitable growth in the future. He warned that failure to do so would imperil cultural resources, threatening social cohesion, particularly in Asia and the Pacific, where cultural diversity is at great risk as a result of rapid globalization. He explained how UNESCO was working with its Member States to integrate culture into national development strategies, notably through joint programming exercises and the development of strategic partnerships. Citing projects such as the Creative Industries Support Programme currently being put in place in Cambodia, and the China Culture and Development Partnership Framework, both funded by the UNDP/MDG Achievement Fund, as striking examples of UNESCO’s country level actions. He also acknowledged the important contributions made by ASPAC donors such as Japan, the Republic of Korea and Australia in support of UNESCO’s culture programme in the region. He observed however that we had some distance to travel before culture is accorded equal priority to education, health or the environment as an area for development cooperation, adding that the two-day meeting would greatly enrich our collective understanding of existing international cooperation strategies and experiences in culture and development, and that the meeting is an important step towards building fruitful synergies for bilateral,

multilateral and South-South cooperation, and developing the networks and partnerships necessary for building a sustainable future for all the people of the Asia and Pacific region.

Item 2 – Presentation by experts

[Outline of the Forum-Workshop]

3. Before opening up the floor to the presentations by experts, **Ms Françoise Rivière, Assistant Director-General for Culture**, outlined relevant themes and aims. The central idea of this gathering is the exchange of information concerning the role of culture to sustainable development in the time of financial and economic crisis, which could diminish the recent efforts of international cooperation in culture and development; it aims at providing a platform for exchanging information about ongoing and intended cultural cooperation including South-South cooperation by governments and inter-governmental agencies in the region. She then gave an introduction of the structure of the two-day programme composed of two plenary sessions and a closed workshop.

[Presentations]

4. **Mr Nguyen Trac Ba (Vietnam)** outlined the strategy for international cooperation in culture and sustainable development supported by the strong commitment by the Government of Vietnam, which has been implemented also in the framework of One UN initiative. He presented an outstanding example of “National Action Plan on Preservation of Nha Nhac”, loyal court music rituals, proclaimed by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity in 2003, showcasing international cooperation in culture and sustainable development in the country. This Action Plan has been implemented with the funding from UNESCO/Japanese Funds-in-Trust combined with the technical assistance of UNESCO. He drew attention to its socio-economic impacts such as enhanced sharing of the national heritage among the general public and increased employment opportunities through Nha Nhac cultural performance and related tourism.

5. **Dr Winston Ong (Singapore)** explained in his presentation that cultural policy in Singapore had been important in shaping its emerging multicultural national identity. Cultural appreciation enhanced mutual respect and social cohesion in a multi-ethnic society. Besides social development, culture and the creative industries had the potential to contribute to economic development. Public-private partnership (PPP) was important in this regard. He recommended that UNESCO could strengthen the case for culture as a key pillar of sustainable development and clarify the concrete economic and social outcomes that South-South and North-South-South cooperation could achieve, so as to enhance ownership, accountability and mutual benefit by all stakeholders involved.

6. **H. E. Mr Mohammad Zahir Aziz, Ambassador at the Permanent Delegation of Afghanistan to UNESCO**, expressed his gratitude to UNESCO for holding this Forum-Workshop and to the Director-General, who in his opening address, demonstrated his commitment to this important activity. He stated that Afghanistan, which used to be a crossroad of different cultures inspiring others, is undergoing difficult situations. He stressed that cultural policy is one of most effective strategies to development as it can retrieve and maintain lost identity, and reiterated the need for assistance from various sources, i.e., South-South and North-South cooperation, to the country.

7. **Mr Hassan Soroosh (Afghanistan)** stressed that cultural policy is one of the key components in the Afghan National Development Strategy (ANDS), which takes a people-centered and MDG-based approach to development in post-conflict situations. He explained the two important pillars of Afghan cultural policy: i) promoting the inclusion of minority and disadvantaged groups into social, political and cultural life, ii) harnessing the economic potential of creative industries, especially film, book and music industries, for job creation, economic growth and poverty reduction. He drew attention to the principles of UNESCO Conventions, in particular 2003 and 2005 Conventions which provide important pillars in the international cooperation in Afghanistan. He also highlighted the role of private sector and the specialized NGOs in post-conflict rehabilitation of cultural heritage. He presented a number of recommendations for international cooperation in culture in Afghanistan with a focus on the fact that less than 3% of the total amount of development aids is provided for culture in Afghanistan. He emphasized the need for more attention to the development cooperation in culture and stated that in order for the Afghan cultural and creative industries as well as tourism to be developed, the image of Afghanistan in the international community needs to be changed and to make a tangible shift in this regard. It is necessary that Afghanistan displays worldwide its cultural richness and sends to the world a message of success in the preservation and development of culture respecting diversity within common identity that contributes to the peace-building of the nation.

8. **Dr Kate Feros (Australia)** made her presentation focusing on Australia's strategy on ODA (Official Development Aid) to culture, specific activities in the area of heritage, and future cooperation in culture and development. She explained the strategy and trends of Australia's ODA, which is expected to total over US\$ 3 billion for 2009-2010 and to increase to 0.5% of Australia's Gross National Income by 2015. With a focus on the Asia and the Pacific region, Australia uses its ODA to provide assistance across many sectors, including culture, through activities such as the annual Pacific Island World Heritage Workshop; sustainable development work in Papua New Guinea; the Angkor heritage management framework; and through the Asia Pacific Focal Point for World Heritage. This assistance is implemented through not-for-profit companies, bilateral cooperation, UN organizations and global and regional inter-governmental organizations. Dr Feros emphasized the importance of a continued focus on capacity building at national and local levels and the development of genuine partnerships between donor and recipient based on mutual responsibility and respect. She also discussed "Heritage Economics", and highlighted the positive socio-economic impact created by heritage

related activities, which can lead to tourism, adaptation of infrastructure and provide employment, as an important area of international cooperation in the future.

9. **H. E. Mr Khamliène Nhouyvanisvong, Ambassador, the Alternate Permanent Delegation of the Lao People's Democratic Republic to UNESCO**, emphasized the importance of people-centered development, especially, in the context of culturally diverse countries such as Laos. He stressed the necessity of a learning platform with a view to enhancing knowledge and skills in living and working together, continued focus on capacity-building, and the participation of NGOs, in order to reinstate dignity in countries that have experienced difficult times. He also stressed partnership and the sustainability of the development cooperation.

10. **Ms Suyan Wang (China)** introduced the Chinese strategy by stating that the Government of China regards culture as an important sector for sustainable development. She explained that China had adopted an international cooperation mechanism since late 1980s, making a shift from the passive to active actor in international development cooperation. She noted that the cultural component was fully integrated in development strategies at all levels of the administration of her country, and that the national cultural policy has been playing an important role in regaining cultural confidence among the people of China. She said that UNESCO's standard-setting instruments are increasingly relevant to the context of China. Besides China's contribution to the World Heritage Fund over the past twenty years, China has bilateral cultural cooperation with over 140 countries. Its cooperation takes different forms ranging from direct financing, in-kind cooperation, to capacity building. At the same time, China has been a recipient of the grants provided under the UNESCO/Japanese Funds-in-Trust in the field of cultural heritage preservation. Giving examples of the unbalanced distribution of benefits surrounding cultural products currently observed, she concluded by saying that encouraging creative industries in developing world could be an important field for international cultural cooperation in the near future.

11. **Mr Ayodhia Kalake (Indonesia)** outlined Indonesia's active role in cultural cooperation both as a donor and recipient through bilateral, regional and multilateral cooperation. He explained Indonesia's South-South cooperation that take diverse forms such as the Memorandum of Understanding (MoU) between ASEAN member countries, + 3 countries and others, exchange of information and experts, the Asia-Africa Trade-Tourism-Investment Seminar and Business Forum, etc. In his conclusion, he emphasized the importance of a two-fold approach to sustainable development: i) approach integrating socio-cultural and environmental dimensions into development; ii) a multi-stakeholder approach with the participation of a wide range of actors involved in development cooperation.

12. **Mr Masashi Akiba (Japan)** explained the history of international cooperation between Japan and UNESCO focusing on the Funds-in-Trust cooperation over the past twenty years and presented the results achieved thus far by the two important Funds-in-Trust established at UNESCO in order to support international cultural cooperation, namely, UNESCO/Japanese Funds-in-Trust for the Preservation of the World Cultural

Heritage and UNESCO/Japanese Funds-in-Trust for the Safeguarding of the Intangible Cultural Heritage. Regarding the Funds-in-Trust for the Preservation of World Cultural Heritage, he illustrated how the initial support to the cultural heritage preservation project in Kazakhstan triggered region-wide cooperation and capacity building in Central Asia. As for the Fund-in-Trust for the Safeguarding of the Intangible Cultural Heritage, he highlighted its strategic use for the promotion of the 2003 Convention among Member States that are not yet party to the Convention. He stressed the significance of international cultural cooperation in the light of the intimate linkage that exists among cultural heritage and people's identity and sustainable development.

13. **Mr Birender S. Yadav (India)** began his presentation by providing updated information on the South-South cooperation in the field of education through UNESCO in which his country is playing a leading role. He stated the successful South-South Cooperation in Education model operational at UNESCO where in the Steering Committee of the South-South Cooperation Programme/Fund chaired by Ambassador/PR of India to UNESCO has approved four Regional Groups for implementation on the basis of priorities identified by the Regional Groups and suggested that this could serve as a model for South-South Cooperation in the field of Culture as well. He then outlined India's experiences in South-South cooperation carried out by different agencies. Indian Technical and Economic Cooperation (ITEC) has been actively pursuing South-South Cooperation projects in Africa, with the Pacific Islands and the Caribbean Community (CARICOM) member countries as well as the South Asian Association for Regional Cooperation (SAARC) member countries. He drew attention to the restoration programme of Angkor Wat, Cambodia, supported by the Indian Archaeological Services as an outstanding example of cooperation in the field of culture. He explained that India's cooperation particularly focused on capacity-building in developing countries, which, he emphasized, would naturally strengthen South-South partnership. He also provided information on the past and recent examples of India's extrabudgetary cooperation with UNESCO dating back to the 1960s.

14. **Ms Cécile Sangaré (OECD)** provided the DAC definition of ODA and the criteria for an activity to be ODA-eligible. She then explained that not all recipient countries and international organizations are ODA-eligible. The DAC has set up a list of recipient countries to which expenditures are counted as ODA (if developmental) as well as a list of those international agencies to which core contributions are reportable as ODA. She explained that ODA coefficients are provided for a number of UN Agencies which contact part of their activities in favour of development and that UNESCO's coefficient has been recently raised up to 44% from the previous rate of 25%. Regarding social and cultural programmes, she explained that ODA-eligible activities are those which contribute to building developing countries' capacity, for example, promoting museums, supporting sports training facilities. Non ODA-eligible activities include one-off interventions, for instance, sponsoring concert tours and its travel costs, promoting donors' own culture in developing countries. According to DAC statistics, she pointed out that the ODA to cultural cooperation is roughly estimated around 1.7% of total ODA of 23 DAC member countries in 2007, and France and Spain were the most active donors in this sector. She also mentioned the precision of the statistical data could be improved

by applying more appropriate search criteria when querying database. Depending on the UNESCO's definition of "Cultural Development", she mentioned, for instance, that additional CRS purpose codes of the DAC sector classification could be taken into account (environment, education, etc.) and/or that more specific key words could be used in the text search function. She also raised participants' attention about the impacts of updating the current sector classification and she recalled the rules for the purpose codes to be updated.

Room 5.021 - 11/06/2009 3 p.m.

15. **Mr Akio Arata, Director, Division of Cooperation with Extrabudgetary Funding Sources, UNESCO**, opened the workshop session, which was intended to provide an opportunity for interactions between the experts and UNESCO Secretariat in charge of different Conventions closely linked to sustainable development. Presentations were made in the following manner: UNESCO's Resource Mobilization Strategic Plan by Mr Akio Arata, 2005 Convention for the Protection and Promotion of the Diversity of Cultural Expressions and its issues by Mr Bilei Aboudi, Division of Cultural Expressions and Creative Industries, 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, by Mr Fernando Brugman, Section of Intangible Cultural Heritage, 2001 Convention for the Protection of the Underwater Cultural Heritage, by Ms Katrin Koeller, Section of Museums and Cultural Objects. Questions and answers sessions followed each presentation.

Room XIII – 12/06/2009 10 a.m.

16. **Mr Arata, as a Chairperson**, opened the second day of the Forum-Workshop, starting with the presentations of the experts followed by a discussion session.

17. **Mr Kiserk Kim, Korean International Cooperation Agency (KOICA)** informed participants that cultural matters in the Republic of Korea have been placed under the responsibility of the Ministry of Culture, Sports and Tourism as well as that of the Cultural Heritage Administration. The Korean National Commission for UNESCO has played an important role in terms of facilitating cooperation with UNESCO on culture issues, while KOICA is dealing with the development aspect of culture as a crosscutting issues in relation to MDGs, although culture was not considered as priority among KOICA's priority areas. He gave examples of KOICA's development cooperation in relation to culture: paving Siem Reap bypass road in Cambodia for development through cultural tourism; developing the information system for the Supreme Council of Antiquities in Egypt; establishing the Master Plan for tourism promotion in Kazakhstan; training programmes for TV documentary programme production, etc. He draw attention to the fact that KOICA has considerable potential for cooperation with UNESCO in the field of culture, while pointing to the need to discuss how to integrate culture into development because of the lack of clear reference to culture among MDGs.

18. **Mr Ikufumi Tomimoto, Representative, Japan International Cooperation Agency Paris Office (JICA)**, presented JICA's strategies and experiences in international development cooperation relating to culture. He stated that culture is not an independent sector for development cooperation in JICA, but is regarded as an important cross-cutting issue. He gave examples of JICA's cooperation relating to culture: protecting environment around Angkor Wat in Cambodia; supporting the National Museum in Cairo; promoting tourism in India; supporting environment and cultural heritage in Vietnam and Turkey, etc. He concluded his presentation by urging development specialists and cultural specialists to have more interactions and discussions in order to promote culturally sensitive approach and to contribute to sustainable development.

19. **Ms Darunee Thamapodol (Thailand)** outlined Thailand's strategy of development cooperation in culture based on the perception of culture as peoples' way of life. She identified the preservation of cultural heritage and the promotion of creativity and cultural industries as priority areas. She proposed to enhance international cooperation in culture and sustainable development through sharing knowledge and experiences; focusing on the promotion of "culture of preparedness" and "sufficiency of economy"; and encouraging regional and/or inter-regional cooperation. She described the cultural cooperation projects implemented by Association of South-East Asian Nations (ASEAN) through its Committee on Culture and Information (COCI) as a good practice of South-South cooperation at regional level.

20. **Ms Linda Lee (ASEAN)** outlined the ASEAN's strategy in the following two priority areas: preservation and promotion of ASEAN cultural heritage; promotion of cultural creativity and industries, all of which aims to enhance ASEAN's identity and cohesiveness. She further provided information on a variety of cultural activities coordinated by ASEAN's Committee on Culture and Information (COCI) focusing on human resource development, capacity-building for small- and medium-sized cultural enterprises and networking on ASEAN cultural heritages. She pointed out how to financially sustain regional cultural activities as a challenge facing COCI. As a conclusion, she noted two potential areas for future collaboration between ASEAN and UNESCO: i) promoting resource mobilization in terms of funding and expertise among regional and international institutions, agencies and private sector; and ii) reviewing the mechanisms of cooperation, for example, introducing indicators to monitor progresses.

21. With all the presentations completed, **the Chairperson** opened a discussion session that aims to identify future actions and possible area of cooperation. To facilitate the discussions, **the Secretariat** presented a summary of major lines for future collaboration derived from the two-day of presentations by the experts and discussions:

- a. Constituting a network: networking community for exchange of information, identification of entry points for South-South and North-South cooperation. Many experts called for the importance of exchanging knowledge, practices and experiences regarding cultural cooperation.

- b. Entry points for cultural cooperation: capacity-building and skill transfer, promoting advocacy and information about the UNESCO Conventions. Almost all experts stressed the significance and effectiveness of capacity-building as a form of cooperation.
- c. Advocacy: learning from best practices and making a case for investment in culture based on results, ensuring ownership, partnership, empowerment and mutual benefits, promoting social cohesion, considering the economic return on investment regarding creative industries. There are also opportunities to undertake joint resource mobilization among stakeholders, for example, ASEAN and UNESCO.
- d. Roles of stakeholders: national authorities, regional and sub-regional bodies, donors as technical and funding partners, Culture Sector of UNESCO offering the substantive ideas of culture's role in development, Division for Cooperation with Funding Sources of UNESCO liaising with partners.
- e. Issues for further consideration: means of constituting the network, holding follow-up meetings and exchanges (including on the sidelines of other meetings), planning projects together for the presentation to donors (through Complementary Additional Programme)

22. **The Chairperson** recalled that the aim of the discussion was enhancing exchange of information among participants, upgrading UNESCO's knowledge of cultural cooperation undertaken by different actors in the region, and enhancing synergies among them. He also mentioned that it was not expected to achieve this goal immediately and that we would strive to do so through ongoing dialogue and e-mail-based follow-up. He then opened the debate.

23. **Dr Feros** raised two issues as possible future areas for follow-up actions: i) like JICA and KOICA, the Australian technical development agency does not have an explicit strategy in the area of culture. More research work may help to improve the situation, and in this regard, UNESCO's assistance would be helpful; and ii) in light of the global economic crisis and its impact on ODA in particular ODA to culture as a common concern, now would be an appropriate time to measure the current ODA and its investment in culture in a precise manner, which would provide useful information for technical development agencies and other stakeholders involved in development cooperation.

24. **Mr Tomimoto**, referring to the second issue, stated that the same issue was discussed at OECD/DAC meeting and that Japan has committed not to reduce its ODA but actually plans to increase it. While pointing out the difficulties in foreseeing and measuring the crisis's impact on cultural heritage and other cultural areas, he proposed to continue advocating for protecting culture from the adverse effects of the crisis.

26. **Mr Yadav** stressed that the most important outcome would be a focused approach to ensure that international cooperation in culture and sustainable development can be fostered. For follow-up activities, he proposed three recommendations: i) since the main focus of this Forum-Workshop is culture and sustainable development, he recommended producing a brochure explaining the linkage between culture and sustainable development in order to highlight the main issues to policy makers; ii) as far as South-South cooperation is concerned, capacity-building should be the centre of cooperation together with ensuring ownership; and iii) UNESCO has a role to play in presenting regional programmes to raise funds, and identifying priority subjects with focused approach for South-South cooperation and triangular cooperation.

27. **Mr Nguyen** recalled the linkage between culture and sustainable development clearly demonstrated in Vietnam's examples, such as Nha Nhac programme, JICA supported projects in the ancient capital of Hue, the cultural programme within the framework of One UN Initiative.

28. **Ms Wang** proposed that one of next steps would be identifying good practices and success stories underlining the investment in culture for sustainable development in order to enhance knowledge sharing and mutual learning among stakeholders including policy makers. Supporting this, **the Chairperson** expressed his hope that other success stories would be collected not only from Asia and the Pacific, also from other regions.

29. **Mr Soroosh** raised three issues in considering the next step: i) working on an appropriate follow-up mechanism is needed, for example, any form of informal network and a practical framework including an action plan with prioritization of follow-up actions; ii) concerning roles and players, the follow-up mechanism needs to include other regional institutions such as SAARC and the Economic Cooperation Organization (ECO) as both organizations have their cultural centres engaging cultural activities and deal with cultural diversity and creative industry issues. He referred, as an example, to the ECO special fund to support the Afghanistan's film industry; and iii) ensuring ownership is important in terms of aid effectiveness, and future programme should align national priorities of developing countries such as national cultural strategies.

30. **Dr Feros** agreed with the second point and added that other regional groups may also be approached, which would allow us to learn from other regions' activities as well as from Asia and the Pacific.

31. **Mr Tomimoto** stated that it is important to focus on countries in conflict and fragile situation including Afghanistan and Iraq. He added that the humanitarian assistance could be provided in a balanced way, even in the culture and environment areas. He also informed the ongoing efforts by other organizations, such as OECD/DAC Forum held at Manila in March 2009 that focused on capacity-development and development effectiveness. He proposed to coordinate different initiatives to avoid the risk of fragmentation, by enhancing cooperation with Bangkok-based UN agencies, where a UNESCO Office is also located. He also proposed to mainstream culture in international development agenda by ensuring UNESCO's association with the OECD's

4th High-level Forum on Aid Effectiveness planned for 2011 in the Republic of Korea, which will discuss the post-Accra and post-Paris Declaration issues. He gave an example of the “Gender Torch” initiative by Denmark to raise the awareness of gender issues in the international community. He suggested three points as outcome of the Forum-Workshop: i) the final report of this Forum-Workshop should include the statement and possible measures so that culture agenda can be properly addressed in the post-Accra and post-Paris Declaration discussions; ii) research work on culture and development issue will include a macro economic perspective, and promote dialogue between cultural specialists and economists. The possible research themes would be culture as an important element to development and the contribution of culture to sustainable development, notably through tourism and from the Asian experiences; and iii) the partnership with the private sector is indispensable.

32. **Mr Kalake** proposed three issues for future actions: i) identifying needs of countries, ii) establishing an exchange network and a form of cooperation to assist in finding solutions to obstacles and problems faced by countries, and iii) the involvement of UNESCO as a facilitator to ensure coordination among donor countries, other donor institutions, and partner countries.

33. **The Chairperson**, taking note of all the issues raised by the experts, said that our first step does not necessarily require a formal structure, but that it could start from an informal network that would expand gradually. He also confirmed that the needs of countries constitute the basis of the debate. He then invited the Secretariat to summarize the main issues raised during the discussion session.

34. **The Secretariat** presented the following follow-up actions of this Forum-Workshop

- Developing an action plan based on needs of partner countries, including provision for further exchanges;
- Identifying success stories and best practices to make a case for investment in culture;
- Undertake research with a macro economic focus, to make the case for investment in culture;
- Develop a brochure on the issue of culture and sustainable development;
- Develop and share projects proposals for presentation to donors (programmed in UNESCO’s Complementary Additional Programme) with countries in the South as well as the North to develop South-South cooperation;
- Involving other organizations in future exchanges including the following: i) UNESCO Field Offices in the region, especially UNESCO Bangkok and other UN entities; ii) Regional Organizations such as ASEAN, SAARC, ECO, which could participate in project design, implementation and resource mobilization; iii) private sector entities with the perspective of developing public-private partnerships;
- Looking at relevant experiences in other regions;

- Taking into account the specific needs of countries in conflict and fragile situations to preserve their culture;
- Advocating culture concerns to other major donors, for example, OECD donors, EU Member States and the World Bank;
- Mobilize participants in the Forum-Workshop to engage as a single group with potential donors ;

35. **Mr Soroosh** suggested adding the involvement of specialized NGOs along with the private sector, since specialized NGOs are actively supporting cultural projects in Afghanistan.

36. **Mr Tomimoto** suggested adding details regarding private sector involvement, and creating a new funding mechanism. He gave two examples: so-called “Solidarity Fund” (or the International Solidarity Levy), which has been firstly introduced by the French government, taxes on airline tickets and goes to development fund resources; UNICEF’s programme for collecting changes from airline passengers. He gave an idea of collecting funds from tourists who visit cultural heritage, and he pointed out that this could be a new funding mechanism in culture sector by PPP rather than raising funds directly from the private sector. He also referred to the JICA’s PPP practice through which JICA and an expert from Japan’s air company promoting tourism in the Balkan area as well as similar other initiative in the Republic of Korea.

37. The following suggestions made by **Mr Soroosh** and **Mr Tomimoto** were added to the agenda.

- Involvement of specialized NGOs;
- The need for identifying the specific needs of developing countries in cultural areas;
- Exploring innovative financing mechanisms for culture in the framework of PPP, for example, with travel agencies, airline companies.

38. **The Chairperson** concluded that we have agreed on main agenda for next step of this Forum-Workshop. He announced that the report of this Forum-Workshop would be shared and a continue dialogue would be ensured in order to discuss proposals of future cooperation through email exchanges. When needs arise and fund is secured, a second meeting could be held, possibly in the region. He noted that the idea of creating an informal network that aims at accelerating the exchange of information and good practices. Concerning aid agencies such as JICA and KOICA. He expressed UNESCO’s wish to work together, not necessarily as a donor but as a partner, and to enhance exchange of information in particular on UNESCO’s Conventions and related normative action in culture to enhance coordination in international cooperation in culture and sustainable development.

39. **The Chairperson** expressed his gratitude to all participants for their active participation and he declared the Asia/Pacific Forum-Workshop “Fostering International Cooperation in Culture and Sustainable Development” closed.

ANNEX A

Asia/Pacific Forum-Workshop “Fostering International Cooperation in Culture and Sustainable Development” (Paris, 11-12 June 2009)

Opening Speech

**Mr Koïchiro Matsuura
Director-General of UNESCO**

Ladies and Gentlemen,

I am very pleased to welcome you all to UNESCO Headquarters for this first Asia Pacific Forum-Workshop on the theme “Fostering International Cooperation in Culture and Sustainable Development” - one of UNESCO’s top priorities.

Let me begin by expressing my appreciation to the experts based in Asia and the Pacific who have crossed the globe to attend this meeting. I would also like to thank the representatives from agencies such as OECD, ASEAN, JICA and KOIKA for joining us today. Special thanks go to the Paris-based ASPAC group and the Government of Japan for their enthusiastic support for this initiative.

I am confident that this Forum will benefit enormously from the rich exchanges between the diverse participants assembled here.

Over the last five years, the economies of Asia have developed at an average annual growth rate of 8 per cent, prompting some experts to regard the region as the centre of the world’s economic growth for the twenty-first century. With the presence of so-called “emerging economies”, the region’s development cooperation environment has been rapidly evolving, calling for new forms of dialogue for encouraging innovative development structures and strategies.

However, the region has not been spared the adverse effects of the unprecedented financial and economic crisis currently wreaking havoc around the world. Concerned by the scale and speed of the recession and its implications for economic and social development, I wrote to participants in the G-20 Summit in London ahead of their meeting on 2 April. In my letter, I reiterated the urgent need to pursue multilateralism and boost investment in the social sectors - including culture - as vital both to spurring a recovery and laying the foundations for more stable and equitable growth in the future.

Allow me to explain why.

For too long, the contribution of culture to development was largely ignored. This was partly because the term ‘culture’ was for many years defined in fairly narrow, somewhat elitist terms. Under this model, culture was marginalised – seen as something to be enjoyed as a leisure pursuit rather than fundamental to human understanding and interactions. The current definition, expressed in the 2001 UNESCO Universal Declaration on Cultural Diversity, reflects a more inclusive approach, considering culture as “the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, [...] encompassing in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs”.

This concept evolved from a sequence of international gatherings: the 1982 World Conference on Cultural Policies in Mexico City, the summit of the World Commission on Culture and Development in 1995; and the Intergovernmental Conference on Cultural Policies for Development organized by UNESCO in Stockholm in 1998.

In 2002, at the World Summit on Sustainable Development in Johannesburg, South Africa, UNESCO succeeded in gaining recognition of culture as the fourth pillar of sustainable development, alongside the three original pillars: economic development, social development and environmental protection. We also obtained recognition of the role of cultural heritage both in sustainable development and in tackling poverty.

UNESCO’s interdisciplinary mandate - covering education, the sciences and communication, as well as culture - puts it in a unique position to give substance to this broadened approach to culture in all parts of the world, including Asia and the Pacific.

UNESCO maintains that culture is indispensable to sustainable development – partly because it underpins economic development, but also because it provides meaning and a sense of identity and continuity to the life of all societies. This is particularly important in the current era of rapid change, globalization and mass migration. And it is why UNESCO advocates the protection and promotion of cultural diversity both as a fundamental source of social renewal, and as a resource for national development strategies.

To put this into practice, UNESCO undertakes worldwide activities focusing on advocacy, capacity building and training stemming principally from the standard setting instruments developed with and adopted by its Member States. Our work comprises a dynamic mix of global activities that go hand in hand with projects at the country level.

UNESCO’s Culture Programme for 2008-2009 has two sectoral priorities: promoting cultural diversity through the safeguarding of heritage in all its dimensions and enhancement of cultural expressions; and promoting social cohesion by fostering pluralism, dialogue among cultures and the establishment of a culture of peace.

Under the first of these priorities, we are working to highlight the role of heritage in ensuring sustainable development and social cohesion through the safeguarding of heritage in all its forms. In this regard, emphasis is placed on five of the legal instruments administered by the Culture Sector, headed by Françoise Rivière, namely, the 1954 Hague Convention and its two protocols dealing with the protection of cultural property in the event of armed conflict, and the conventions of 1970, 1972, 2001, 2003, dealing with illicit trafficking, World Heritage, underwater and intangible heritage respectively.

In this connection, several category 2 centres have been - or are being - established in Asia and the Pacific. Whether it is the Regional Training Institute for World Heritage based in China, or one of the three interrelated centres on Intangible Cultural Heritage currently under preparation in Japan, China and the Republic of Korea, I cannot emphasize strongly enough how important Category 2 Centres are for delivering our programmes in the region and in mobilizing knowledge and partnerships.

The second priority targets the promotion of the diversity of cultural expressions and intercultural dialogue. Action under this priority mainly involves the development of cultural industries and cultural statistics as well as the implementation of two Conventions: the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions and the 1952 Universal Copyright Convention.

To realize this objective, we have reinforced our efforts to integrate culture into national development strategies, notably through joint programming exercises and the development of strategic partnerships. Naturally, our network of field offices plays a crucial role in implementing these projects.

A good example of how we apply this at country level is the Creative Industries Support Programme currently being put in place in Cambodia with funding from the UNDP-Spain MDG Achievement Fund. The project aims to enhance local capacities in cultural preservation, entrepreneurship, and the marketing and trade of creative industries so as to transform national talent into a dynamic industry capable of supporting sustainable development and social cohesion.

In China, we are working with seven other UN agencies on the China Culture and Development Partnership Framework, also funded by the MDG Achievement Fund. The aim is to support good governance of cultural diversity in selected provinces by supporting the culture based economic activities of ethnic minority peoples.

As a result of UNESCO's advocacy and action, our more holistic approach to culture is increasingly shared. For example, it is now widely accepted that while culture is not directly mentioned in the eight UN Millennium Development Goals (MDGs) adopted by the United Nations in 2000, they will not be attained in a sustainable manner without addressing the cultural dimension.

I have already mentioned the MDG Achievement Fund as a striking demonstration of how this is taking root and making a difference at country level. Looking to Asia and the Pacific, Japan has long been a crucial donor for World Heritage, intangible cultural heritage and the promotion of dialogue. The Republic of Korea is now becoming an important donor for these areas as well. Let me also mention the Australian Trust Fund for World Heritage, which is making available up to \$1 million to support the implementation of the World Heritage Convention in the region.

However, we still have some distance to travel before culture is accorded equal priority to education, health or the environment as an area for development cooperation.

The consequence is that cultural resources are particularly vulnerable to the negative fallout of the current crisis. This threatens social cohesion, particularly in Asia and the Pacific, where cultural diversity is at great risk as a result of rapid globalization.

We need to mitigate the impact by more aggressively pursuing international cooperation in this field. It is in this challenging global context that UNESCO has convened today's meeting.

In this connection, I would like to mention a new global initiative being launched this year: the World Culture Forum. The first edition of this annual Forum, generously supported by Italy and the Regional Government of Lombardy, will take place in Monza, Italy, in September. The current crisis has brought to the fore the importance of cultural industries in the global economy. Accordingly, for this first edition, we will bring together leading industry figures, some of the world's foremost artists and designers, as well as the principal political decision makers in these fields to explore the connections between crafts and cultural industries. It is hoped that the outcomes of this meeting will provide inputs to the Monza Forum.

Let me conclude by reiterating that the current crisis has given rise to both challenges and the opportunity to rethink the models that have guided the international community's thinking about development in the past decades.

I am confident that your exchanges today and tomorrow will greatly enrich our collective understanding of existing international cooperation strategies and experiences in culture and development. This is an important step towards building fruitful synergies for bilateral, multilateral and South-South cooperation, and for developing the networks and partnerships that will allow us to rise to the challenges of building a sustainable future for all people of the Asia and Pacific region. I shall therefore be following your deliberations with great interest.

Thank you for your attention.

ANNEX B

Country report

COUNTRY REPORT OF AFGHANISTAN

**Mr Hassan Soroosh
Afghanistan**

Afghanistan development paradigm

1. Since the first days of the Afghan Interim Administration in 2001, the need for a proper paradigm of development was obvious for the post-conflict era of Afghanistan. The country had emerged out of three decades of instability, and deprivation with the Afghan people as the real victims.

2. Engaging in a transition from emergency short-term projects and plans to sustainable long-term strategies and policies, The Government of Afghanistan recognized the people-centered development paradigm as the appropriate and ideal framework for the development vision of Afghanistan. This paradigm emphasizes people as both the agents of change and objects of development. It was based on this paradigm that the first and the second UNDP-commissioned National Human Development Report (NHDR) of Afghanistan was prepared by a team of independent authors with the strong Government support in 2004 and 2007 respectively. Besides, in March 2004, Afghanistan Government joined the community of nations committed to the realization of Millennium Development Goals, following which the Afghanistan Country Report on MDGs was presented in 2005. The first comprehensive update of Afghanistan's progress towards the Afghan MDGs was published in 2008 which shows that considerable progress has been made in key sectors such as Health and Education, but also that significant challenges remain to reduce poverty, further improve security and control the narcotics trade.

3. After several years of hard work and extensive consultations around the country, the first Afghanistan National Development Strategy (ANDS) completed as a MDGs-based plan in March 2008 that serves as Afghanistan's Poverty Reduction Strategy Paper (PRSP). The ANDS which was endorsed by the international community at the International Conference in Support of Afghanistan in Paris in June 2008, reflects the commitment of the Islamic Republic of Afghanistan to poverty reduction and other Millennium Development Goals. It is underpinned by the principles, pillars and benchmarks of the Afghanistan Compact under the main three pillars of Security; Governance, Rule of Law and Human Rights and Economic and Social Development. Reducing poverty, ensuring sustainable development, improving human development indicators, and making significant progress towards the Millennium Development Goals are the main objectives in the Economic and Social Development pillar.

ANDS and “Culture”

4. Given the centrality of people in Afghanistan’s development paradigm, the Afghan Government has integrated culture into its National Development Strategy. Cultural policy is now one of the key components of our National Development Strategy and we enjoy a Media, Culture and Youth Sector Strategy outlining the main priorities, key issues and policies related to the cultural areas of the country.

5. Culture provides the social basis that makes it possible for creativity, innovation, human progress and a sense of well-being to flourish. In this sense, culture can be seen as a driving force for human development and also as a means of leading a more fulfilling intellectual, emotional, moral and spiritual life. The Afghanistan Constitution Article 47 articulates that the state shall devise effective programs for fostering knowledge, culture, literature and arts. The state shall guarantee the copyrights of authors, inventors and discoverers, and shall encourage and protect scientific research in all fields, publicizing their results for effective use in accordance with the provisions of the law. Freedom of expression shall be inviolable according to Article 34 and every Afghan shall have the right to express thoughts through speech, writing, and illustration.

Cultural Diversity

6. Afghanistan as a diverse multi-ethnic and multi lingual society includes a diverse people: Pashtuns, Tajiks, Nuristanis, Hazaras, Aimaqs, Uzbeks, Turkmen, Kirghiz, Baluchis and other smaller groups make up one nation. A celebration of this diversity is a necessary part of a new social capital, in which interpretations of Afghan culture are located. Maintaining unity while celebrating diversity requires strategies to preserve cultural heritage, stimulate cultural creativity and promote an independent and pluralistic media.

7. The first principle in the Afghanistan Compact is a requirement to “respect the pluralistic culture, values and history of Afghanistan, based on Islam.” This should be the major objective in the culture sub-sector. In terms of the strategy this principle means that the diverse cultures of Afghanistan should be able to coexist in a spirit of tolerance. Museums, libraries, performing arts, national sports, writing, poetry, music and film are all part of the complex mosaic of Afghanistan’s cultures that need to be preserved and developed in order to create a pluralistic culture with a full appreciation of the values and history of Afghanistan.

8. In March 2009, Afghanistan accepted the Convention on the Protection and Promotion of the Diversity of Cultural Expressions and the Convention for the Safeguarding of the Intangible Cultural Heritage and is committed to it’s international obligations. Preserving the country’s tangible and intangible heritage is an important task since cultural diversity of the Afghan people is the foundation of national cohesion and therefore shall be promoted and developed. In this context defining a long term and comprehensive strategic framework for Afghanistan’s cultural and media development will require a precise assessment of existing challenges and opportunities, an academic

approach and high forecasting skills. Defining this long term strategy has been of the major projects of the Ministry of Information and Culture and work on this started in 1386(2007) with technical assistance from international agencies, mainly UNESCO.

Linkages between culture and development

9. Efforts to address the complex linkages between culture and development have long pursued a two-track approach; on the one hand promoting the inclusion of minorities and disadvantaged groups in social, political and cultural life, and on the other hand harnessing the potential of the creative sector for job creation, economic growth and poverty reduction efforts more broadly. This two-track approach remains both appropriate and necessary. Actions linking culture and development should target disadvantaged groups that have fewer opportunities to participate in the cultural life of the societies they belong to due to economic, social or ethnic factors. The fight against poverty from a cultural standpoint has to go hand-in-hand with other cooperation for development actions.

10. It is this approach that provides a powerful framework linking culture and development to key policy issues of our time, making cultural policy a key component of development strategies, including the respect for cultural diversity, the promotion of social inclusion of minority and disadvantaged groups, and the promotion of cultural and creative industries. Culture and development has a critical role in assisting efforts to generate inclusive growth as well as for human rights, democracy, and peace building, all of which are essential for achieving the Millennium Development Goals by 2015. Given the linkages between culture and many other sectors related issues, the cultural strategy of Afghanistan has recognized Gender Issues, Environment, Regional Cooperation, Anti-Corruption, and Counter Narcotics as cross cutting issues for the sector.

Cultural and Creative Industries

11. Culture can clearly facilitate economic growth through job creation, tourism and the cultural industries. Cultural and Creative industries are understood in this context as those which comprise the formation, production, commercialization, and distribution of cultural goods and services resulting from human inspiration and imagination. They include, among others, printing and publishing, visual and performing arts, cultural tourism and related heritage industries, cinema, music, radio, television and online industries, arts, and design and crafts. Creative industries are one of the fastest growing sectors in the global economy. The promotion of viable creative industries in developing countries offers real possibilities to expand the economic and trade potential of local creativity, talent and expertise. In addition, creative industries can provide new approaches to improve dialogue between peoples, shared identities and social cohesion.

Tourism

12. In countries like Afghanistan, with a low industrial base, but with the sites of astonishing natural beauty and historical significance and vibrant traditional cultures, tourism is a major vector for economic development. Tourism must be developed at a steady pace while paying due attention to the security and culture. The tourism development will enhance the quality of life for the people of Afghanistan through promotion of livelihoods from sustainable use of natural and cultural resources including its tangible and intangible cultural heritage value. This will be achieved by establishing an inclusive provincial mechanism for the implementation of a broad based cultural policy, planning and strategy for sustainable tourism and development in Afghanistan. It will harness the potential for cultural industries and cultural tourism for job creation, economic growth and poverty reduction in the country. Tourism is also a powerful lever for the development of the rural economy, which in turn will help attracting more visitors.

13. The key activities in tourism area include creation of a Tourism Development Policy linking cultural and environmental conservation with existing and future plans, training and job creation in cultural and creative industries targeting disadvantaged groups, training and job creation for local people, mine-risk education and de-mining agricultural, commercial, populated areas and potential tourist sites for ongoing development of the World Heritage area. All activities are linked within a holistic development paradigm designed to address the Millennium Development Goals. Furthermore, the following key considerations are also part of our policy on tourism development:

- a. Tourism is closely related to the environment. The MoIC will participate, along with other government agencies, NGO's and civil society, in developing effective strategies for protecting and preserving the environmental assets of the country.
- b. In the area of tourism, the objective of further development is related to the improvement of the security situation to which the Government gives a high priority. Tourism represents an important potential strategy for economic development of Afghanistan. This potential can only be achieved if there is an improvement in the security situation.
- c. The nascent tourism sector is unlikely to recover while Afghanistan's international public image remains as one of the violent and dangerous locations.
- d. Anti-personnel mines and unexploded ordnance constitute a major challenge for the development of the tourism sector. Strategic public awareness and cooperation with local populations will help diminish real risks and psychological factors.

Media

14. The media should play a prime role in the reconstruction of Afghanistan. The Afghan National Development Strategy has identified the following benchmark for the

sub-group: 'Media': "Media are independent, pluralistic, accessible throughout the country and produce high-quality information relevant to the lives of Afghans." While concurring with this general statement, the Ministry of Information and Culture has proposed that Media be considered a cross-cutting issue for consideration and benchmarks in all key areas of development. The reason for this has been clearly identified by the various groups and institutions working on the media. The MoIC and media professionals have an important role in providing technical support to policymakers in the key areas of security, governance, natural resource management, education, health, rural development, agricultural extension, social protection and private sector development. Considering the media as a cross-cutting issue within the ANDS will put it on a par with major programme areas above and the existing cross-cutting issues of gender, counter narcotics, regional cooperation, institutional reform, capacity development and environmental protection.

15. Considerable progress has been made in the past seven years. From virtually no public debate, there are now over 130 independent television and radio stations serving the entire country, while access to cable television is also increasing. There are large numbers of independent newspapers. Many of these outlets target youth, female and minority groups. This provides a lively environment for public debate as well as avenues for vulnerable and marginalized groups to have a voice in society.

The overall vision in cultural Strategy

16. The strategy should promote Afghanistan's cultural diversity. Cultural diversity is both a prerequisite and a manifestation of a pluralistic society. The diversity of cultural expressions and practices to be found in Afghanistan is a living legacy of the country's rich multicultural past. The overall vision is that the cultural heritage of Afghanistan is preserved, protected and handed on to young generations of Afghans as a record of the rich human experience and aspirations in their country, so as to foster cultural creativity in all its diversity (APPENDIX 1, 2)

Key activities in the light of Afghanistan international obligations

17. Afghanistan, with the support of donors and implementing agencies, will take all necessary initiatives to protect and preserve Afghanistan's cultural heritage and will try to tackle the problem of illicit traffic of antiquities through adopting appropriate cultural policies and undertaking concrete measures to fulfill the international obligations.

The ratification by Afghanistan of the 1970 UNESCO Convention and accession to 1995 UNIDROIT Convention will be followed by a series of concrete measures, in particular;

- i) Increased presence on the security of archaeological sites;
- ii) Public awareness campaign and professional training (police, army, custom);
- iii) Consolidation and restoration of damaged monuments/sites, with priority to emergency rehabilitation of Minarets of Jam, Bamiyan and Herat;
- iv) Inventory of country-wide needs;
- v) Creation of supportive environment for protection and promotion of cultural heritage;

- vi) International Coordination Committee for the safeguarding of Afghanistan Cultural Heritage to be supported of advocacy and TA for legal protection;
- vii) Material support to the rehabilitation of museums.

18. Besides, in order to protect the cultural specificities of Afghanistan against unconscious harmful activities and against malevolent assaults a comprehensive set of laws and regulations shall be adopted including the copyright law as well as laws and regulations on advertisements. In March 2009, Afghanistan accepted the Convention on the Protection and Promotion of the Diversity of Cultural Expressions and the Convention for the Safeguarding of the Intangible Cultural Heritage and is committed to do, among others, the following:

- a. Afghanistan is committed to promote cultural pluralism reflecting all ethnic groups living in the country and thus will try to preserve and promote cultural diversity of Afghanistan.
- b. Besides the major linguistic communities in Afghanistan (as stated in the constitution) there are many other linguistic groups with small numbers. Our commitment to cultural diversity will require that special attention is paid to these languages and cultures since ethnic and cultural communities shall have the right to practice their beliefs, use their languages and develop their cultures within their customs. Archiving linguistic, artistic and anthropologic material for safeguarding the memory of these communities is considered as a priority.
- c. Media in Afghanistan will remain pluralistic and will be supported to represent the cultural diversity of Afghanistan and to provide avenues for vulnerable and marginalized groups to have a voice in society. Afghanistan state-owned media, especially national radio-television networks, will play the prominent role in this regard.

NGOs and private sector participation:

19. NGOs and the private sector have an important role in arts and culture. There are specialized NGOs that can make important contributions in arts, culture and media:

- i) The Aga Khan Trust for Culture (AKTC)
- ii) The Society for the Preservation of Afghanistan's Cultural Heritage (SPACH)
- iii) Delegation Archeologique en Afghanistan (DAFA)
- iv) Centre Cultural Francais de Kaboul,
- v) Turquoise Mountain Foundation (TMF)
- vi) Foundation for Culture and Civil Society (FCCS)
- vii) Goethe Institute

20. As in many other countries, the private sector should play a role in sponsoring initiatives in the cultural and media sector. For example, the virtual online museum that has been proposed could easily find private sector sponsors. Similarly cultural events

could be sponsored by the private sector. Some of the strategies to involve the private sector in sponsorship overlap into the sports strategy covered in the Education strategy. For example, there are private sector firms that would sponsor buzkashi tournaments and TV companies that would pay to have exclusive rights to film these events. It would be possible to engage the services of a promotions expert who could liaise with the private sector to develop private sector contracts designed to support activities in art culture and the media. These potential links between the private sector, NGOs and culture and media interests should be encouraged and developed. In the media, private sector involvement as service providers should be supported.

International Cooperation:

21. Some of the donor countries and implementing agencies including the previously mentioned specialized NGOs have been actively supporting the cultural reconstruction of Afghanistan in the last seven years, however, the main focus of the international support has been so far on the preservation of Afghanistan's archeological assets, recovering the looted cultural material and developing free media (APPENDIX 3).

22. There are a number of important areas through which the cultural diversity of Afghanistan can be best protected and promoted, nevertheless have been given inadequate attention by donor countries. These areas include the following:

A Tourism

- a. Support to the professional development of tourism: this includes technical assistance to develop a standard Tourism and Hospitality Industry curriculum for Afghanistan's universities and for vocational training programs. Academic courses will be provided at BA, MA and Doctoral level, and the universities and technical and vocational institutes will also provide short-term, on-the-job and refresher training for tourism professionals.
- b. Support to professional tourism industry associations: self-regulation is at the heart of a thriving tourism industry; Afghan hospitality industry professionals need to understand and advocate for responsible tourism development, and the MoIC sees its role as providing a supportive environment for independent industry associations.
- c. Development of tourism infrastructure: this is an important priority, but must not come at the expense of the heritage assets at the heart of the industry; historic cities, buildings, monuments, archaeological sites etc.

B Cultural industries:

Film Industry

23. Afghanistan's film industry has a huge development potential. Several TV stations need a considerable amount of cinematographic production, TV films, documentaries and serials. Afghan cinemas are less developed but the need for more cinemas is obvious. National production being next to nothing, available space is occupied by "Bollywood" productions and some Iranian movies. Even western cinema gets limited exposure because of poor dubbing facilities. Afghanistan has quite some artists who are able to give a new start to the film industry. Educating new actors and film makers will be made easier if the country resumes its activity in this field. Since Afghan film makers do not have access to reliable technical means in traditional cinematography, the easiest way to give an impulse to Afghan cinema production is to shift to digital technology. "Afghan Film" will play a much more active part in making realistic regulations and in helping private film industry to find its right place in Afghanistan's cinematography. Cinema halls are rather scarce in Afghanistan. The MoIC will explore any possible means to help private investors to fill the empty space. State owned cinemas will be progressively reoriented to the promotion of "Art and Essay" productions. In this regard, ECO Cultural Institute in its 3rd Board of Trustees meeting in Islamabad (May 22, 2007) endorsed Afghanistan's proposal for creating an ECO sponsored cinema development fund. Based on this tool and similar set-ups at a national level will help Afghan film makers to be less affected by financial constraints.

Book industry

24. Development of the book industry through a holistic approach (writers, translators, publishers, book sellers, public and private libraries, institutional publications, readership) has been elaborated under the title of "Book Policy". This policy is considered as a national priority. More support is needed for development of the Afghan book industry.

Music

25. Afghanistan has a rich musical tradition. During three decades of instability in the country many musicians left the country and new generation did not have the opportunity to find its due place in Afghanistan's artistic landscape. Rehabilitation of national traditions along with developing new techniques and skills inspired by international artistic trends will allow Afghanistan to renew its musical tradition. Music schools shall be developed and steps should be taken towards introducing musicology in the curriculum of the Afghan universities. Afghan artists need to be encouraged to perform in other countries in order to create a real cultural exchange with other people.

C More support to museums and cultural institutions

26. Initial support has been provided to the Afghan Film, the Main Public Library, the National Gallery, the National Archives and the School of Fine Arts. Museums and cultural institutions in both capital and provinces need more support especially in the form technical support and capacity building programs. Furthermore,

some other important cultural areas including handicrafts and figurative arts need more attention.

Recommendations for international cooperation

- a. The cultural reconstruction of Afghanistan must be given more attention and the International Community can offer a lot more in supporting the implementation of the Afghan Cultural Strategy. Currently the international support to cultural projects constitutes a very small percentage of the overall international support to Afghanistan.
- b. The needs and priorities of the cultural areas as outlined by the Ministry of Information and Culture are often given inadequate attention in donors' support programs for the sector.
- c. Donor countries and implementing agencies often see the culture sector as a consumer sector with no impact on economic development. This perception needs to be changed in the light of recognition of linkages between culture and sustainable development.
- d. Afghanistan's image in the world is often linked with war, terrorism, and insecurity. In order for the Afghan cultural and creative industries as well as tourism to be developed, the image of Afghanistan in the international community needs to be changed and to make a tangible shift in this regard, it is necessary that Afghanistan displays worldwide its cultural riches and sends to the world a message of success in preservation and development of culture respecting diversity within common identity that contributes to peace building of the nation. This can be done through exhibitions of Afghan artifact, handicrafts, literature, music, films, dances, traditions...To achieve this goal Afghan museums shall be encouraged to present their collections in other countries and Afghan artists shall be helped in performing their art and showing their talent in international festivals.
- e. Articles 12-19 of UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions set out a good combination of means for promotion of international cooperation to foster cultural dynamism and sustainable development in developing countries. More measures need to be undertaken by developed countries to let the developing countries utilize such means of cooperation.
- f. Preferential treatment by developed countries as outlined in the said Convention can help promote the Afghan cultural industries and handicrafts.
- g. The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage outlines some effective means of international cooperation and

assistance. Joint initiatives need to be undertaken to make use of the international assistance in safeguarding of the intangible cultural heritage.

- h. Initiatives such as “ One Village – One Product” of Japan can help encourage developing countries to utilize their potential and select their competitive products, as such initiatives provide a good opportunity for the developing countries to gain access to the markets of developed countries through demonstration, exhibitions, fairs and business matching. Such measures can be undertaken by developed countries with a focus on cultural products of the developing countries.
- i. Regional organizations such as ECO and SAARC can undertake more initiatives to help protect and promote cultural diversity and creative industries of their member countries. The ECO Culture Institute and the SAARC Cultural Centre have already undertaken a number of initiatives in this regard. More initiatives need to be undertaken by regional organizations to address the specific needs of their member countries in cultural areas.
- j. Afghanistan has already received assistance from various countries in the framework of South-South and Triangular Cooperation as a new paradigm in development cooperation. Such a framework can be best used in promoting tourism industry in Afghanistan.

APPENDIX 1 Key issues and the main line of actions in Cultural Strategy
(Media is excluded)

Key issues

- a. First priority is to compile a comprehensive inventory of Afghanistan's cultural items. This will require development of a computerized data base that contains both text and graphic material. The data base should be adapted to allow for the presentation of a virtual Afghanistan Museum on the internet. Sponsorship of the internet site by private companies should be obtained.
- b. Illicit traffic of cultural property makes Afghanistan's cultural heritage one of the most endangered in the world and fuels insecurity and economic exploitation of local populations. Much of Afghanistan's collection has been stolen. Some is being offered for trade between private collectors. Other material has been confiscated by foreign government authorities (e.g. UK Customs) and is available to be reclaimed by Afghanistan Museum authorities. Requests for the return of these items by Museum authorities may be successful. After ratification of related international instruments in 2006, Afghanistan has been attempting to make legal claims for the return of stolen cultural property. Further work, not necessarily involving legal claims but rather negotiation, will increase the probability that these items can be returned.
- c. Legal and policy frameworks related to culture are weak and incomprehensive. There is a need to guarantee respect of cultural rights for all Afghan citizens.
- d. The country's cultural heritage (monuments, sites, but also audio-visual heritage, intangible heritage) is in an overall situation of severe degradation or destruction. There is a need to restore and secure items.
- e. There is a need to rethink and make effective the delivery of public cultural services throughout the country, by redefining the role of public cultural institutions and creating an enabling environment for the development of private cultural initiatives.
- f. Artists and intellectuals have suffered repression – and to a certain extent continue to suffer from repression. This has meant that in some art forms including music, the country is now facing a gap in the transmission of knowledge that is necessary to maintain Afghanistan's intangible cultural heritage alive.
- g. Folklore, traditional knowledge's and the cultural assets of small communities which face the risk of disappearance need systematic academic assessment and documentation in order to preserve them.
- h. Discriminatory practices against women have impaired a more active participation from them thereby limiting the opportunity to enrich Afghanistan's cultural heritage. Women's role in arts and culture should be encouraged.

To achieve the overall vision, the main lines of action are:

- i) Catalogue the existing collection. Compile a computer data base with text and graphics
- ii) Undertake a concerted diplomatic and legal effort to obtain cultural items that have been taken from the country.
- iii) Build the capacity of the staff of Kabul Museum to care, maintain the museum and restore its capacity to provide a public service.
- iv) Development of a strategic plan for the provincial museums
- v) Investigate the possibility of displaying pieces abroad. (Note this has already been done in a very limited way)
- vi) Development of a strategy for thematic museums such as ethnology, anthropology, science and technology, handicrafts and community museums.
- vii) Capacity building and professional development at the Institute of Archeology
- viii) Undertake scientific interventions to safeguard maintain and restore Afghanistan's cultural heritage, in particular major historical and cultural monuments and sites along with preserving, archiving and developing local languages and tradition to support the establishment of gender sensitive cultural policies which protect Afghanistan's tangible and intangible cultural heritage, promote cultural industries, and value artists and intellectuals.
- ix) Document major items of cultural significance. This includes the controlled archeological exploration and documentation of the archeological sites that exist in Afghanistan. This could be done as joint projects with international universities and archeological agencies. The target is to achieve within the next 3 years is a 20 percent survey of all archeological sites, and a 60 percent survey of all historical monuments with a 20 percent restoration, however this could be accelerated by engaging in properly controlled joint ventures.
 - x) Construction of a building at the central archive Kabul
 - xi) Search, identify and document Afghanistan's folklore heritage
 - xii) Document the languages spoken in Afghanistan
 - xiii) Document and record Afghanistan music
 - xiv) Encourage the growth of cinematographic productions and encourage the role of women in this area
 - xv) Development of professionalism among men and women in the State run Afghan Film organization.
 - xvi) Enhance the capacity of Afghan Film to produce 12 films annually and private outlets to produce 100 films;
 - xvii) Reconstruction and rehabilitation of Kabul Theater
 - xviii) Activation of theater teams in provinces.
 - xix) Development and expansion of circus arts starting with expansion of Afghan Mobile Mini Circus (AMMC)
 - xx) Together with the support of the Ministry of Higher Education introduce figurative arts including painting, sculpture and calligraphy in the provinces and provide education courses for figurative arts.
 - xxi) Together with MoHE introduce museum studies at Kabul and other universities.
 - xxii) Rehabilitate and transform the country's public cultural institutions into modern, country-wide public services.

APPENDIX 2 The overall strategic objectives in short-term, medium-term and long-term as stated in ANDS

Priority short term policies over the next four years involve the establishment and maintenance of a cultural artifacts database; introduction of new media legislation; and launching global broadcasting of Radio Afghanistan through satellite, internet and other modern means. Other measures include: expansion of radio coverage in the provinces; Provincial TV stations to expand local programs to 10 hours per day; a complex to accommodate ministry's building, studios for TV and a grand convention center for international conferences to be completed by end 2009; the number of state newspapers to be reviewed and, if appropriate, to be reduced to a fewer papers with enhance coverage and improved quality; improved security for Kabul museum; and building capacity of women and men staff in the Ministry, development of strategic plan for the provincial museum; recovery of the stolen artifacts through international and bilateral relations; and organizing, legalizing and regularizing exhibition of museums abroad.

Priority medium term policies over the next 3 to 5 years include development of a strategy for thematic museum such as ethnology, anthropology, science and technology, handicrafts and community museums; ensuring sustainability of the free media through aid assistance and commercial support; infrastructure development; development of museums in provinces; development of a system for the exchange of artifacts between in-country and abroad museums; introduction of museum studies at Kabul and other universities; 60 percent of all archeological sites to be surveyed; 40 percent of all historical monuments to be surveyed; 50 percent of all historical monuments to be rehabilitated; development of an archive for the minority languages of the country; research and development of languages; equipping of Afghan music with modern technology; implementation and monitoring of the affirmative action plan for women and media; Enhancement of the Afghan film and private outlets capacity to produce 250-300 of mobile cinema; construction of new theaters in Kabul and provinces; and upgrading figurative arts to a national art level.

In the longer term (5-20 years), activities include development of museum of other cultures; infrastructure development for museum; 100 percent survey of all historical monuments; enhancement and achievement of plans and programs specified in the affirmative action for women and media; development of cinema in provinces; construction of theaters in districts and villages; development, expansion and publicizing of circus; and higher studies courses in university such as masters and PhD in figurative arts to be offered.

APPENDIX 3 International Support to Cultural Projects

International Support to Cultural Projects (2002-2009)

DONAR	COM	Disb
AINA	0.20	0.20
AKTC	3.65	3.65
CAN	4.51	0.32
DNK	0.21	0.21
EC	16.32	9.46
FIFA	0.84	0.00
FRA	6.03	2.63
GER	3.32	1.29
GI	0.01	0.01
GRC	0.05	0.00
ICOM	0.02	0.02
IND	34.07	31.38
IOC	0.26	0.10
IOM	0.18	0.18
IRN	13.04	13.04
ITA	6.93	6.73
JPN	27.36	26.42
LIT	0.26	0.26
NLD	1.49	0.43
NOR	3.56	0.86
OCA	0.24	0.10
POL	0.02	0.02
PRT	0.10	0.10
Pvt. Contribution	0.06	0.00
RFF	0.20	0.20
Swiss	1.32	0.95
TUR	11.24	1.87
UK-DFID	0.10	0.05
UK-FCO	1.85	1.25
UNAMA	0.40	0.20
UNDP	0.10	0.10
UNESCO	1.73	0.33
UNHCR	0.05	0.00
UNother	0.03	0.00
USAID	66.52	47.51
Grand Total	206.25	149.85

* Com is Commitment: The Officially promised assistance which is included in national budget.

** Disb is Disbursement: The amount that has been spent.

PRESENTATION OF AUSTRALIA

Ms Kate Feros Australia

Asia-Pacific Forum-Workshop
Fostering International Cooperation in Culture and Sustainable Development
Paris 11-12 June 2009

AUSTRALIA
Country Report

Australian Government
Department of the Environment, Water,
Heritage and the Arts
www.environment.gov.au

An Asia Pacific Focus

- Australia's development assistance program is predominately focussed in the Asia Pacific region.
- We work collaboratively with our neighbours to ensure the benefits of development are accessible and available to all.

Heritage

Providing Assistance

- Australia provides funding and shares expertise through:
 - Contracting work to not-for-profit companies
 - International emergency agencies
 - Bilateral cooperation
 - United Nations
 - UNICEF
 - UNDP
 - World Bank and Asian Development Bank
- More than AU\$3,818.8 million in 2009-10

Heritage

DEWHA's Cultural Assistance

- Kokoda Initiative, Papua New Guinea
- Angkor, Cambodia
- East Rennell World Heritage Area, Solomon Islands
- Media for Development Initiative, Papua New Guinea
- Chinese Fossils
- Asia Pacific Focal Point

Heritage

The Future

- The global recession will generate enormous difficulties:
 - Declines in foreign direct investment, export revenue, tourism
 - Challenge to progress towards the MDGs
 - Need to diversify the range of donors

Heritage

Partners in Development

- True partnerships:
 - Recipient countries must have the confidence to commit to change
 - Donor countries must be open to change and innovation
 - Mutual respect and mutual responsibility
 - Need to streamline matching of donors to projects
- Both the recipient and the donor are responsible for reducing poverty and delivering sustainable development.
- Annual Pacific Island World Heritage Workshops.

Heritage

A Focus on Training

- Training local people to continue the projects long after the contract has expired
 - Provides greater empowerment
 - Continuing legacy
- Australia will seek to investigate options for sustainably addressing capacity building needs.

Heritage

Heritage Economics

- Understanding how the economic benefits of heritage can flow to other areas of the community:
 - greater employment opportunities
 - attracting people (both tourists and residents) and investment
 - the use and adaptation of existing infrastructure

Heritage

Outline of China's International Cultural Exchanges

Ms Suyan Wang
People's Republic of China

1. Currently, China has established cooperative relations in the field of cultural exchanges with 160 countries and regions in the world. China has had formal arrangements through intergovernmental agreements for cultural cooperation with 145 countries, implemented annually about 800 activities and has close cooperation relations with more than 1000 cultural organizations worldwide.

2. Regarding China's cultural aid, China has tried new mechanisms to implement cultural aid projects, such as the construction of cultural infrastructure facilities, protection of cultural heritage, donations to libraries, capacity-building and so on. Our activities include providing small amount of aid to the cultural ministries of African countries for them to purchase office facilities and electronic equipment non-periodically, sending teachers to African countries to help train local art talents and also providing scholarships to African trainees for them to receive acrobatic training in China. In the year of 2007 alone, the Chinese Ministry of Culture provided more than 10 African countries each with 300,000 RMB small aid, dispatched 5 training groups (12 trainers) to 5 African countries for artistic training and invited more than 40 trainees from 10 African countries to China to receive acrobatic training for a year.

- a. Since 1997, China joined in the international action to restore Angkor Wat in Cambodia, and the project to restore Chau Say Tevoda Temple by the Chinese team was completed in 2007.
- b. In 2007, the restoration of Bogd Khan Palace Museum in Mongolia was completed with China's aid.

All these projects further enhanced the traditional friendship between China and countries concerned, and promoted local cultural construction, and received positive feedback from the countries that received aid.

3. The scale of cultural exchanges becomes increasingly larger and modalities and channels are increasingly diversified. At present, the sum of cultural exchange projects and people involved annually is more than the total of the thirty years before China adopted the reform and opening policy. The Chinese cultural professionals and artists are found in all continents, a number of bilateral and multilateral cultural activities have attracted millions of people. The most famous ones include in 2003 and 2005 Cultural Years between China and France. After 2005, Italy, Spain, Germany, Greece and Britain have successively organized Culture Year with China both in their countries and in China.

4. Culture imports have helped China's cultural market flourish. Since 1990's, China has organized activities with international art themes. International Year of Symphony was organized in 1998, International Year of Music and Dance in 1999, International

Year of Fine Arts the following year. These activities attracted more than 20 world class high quality cultural goods, very well appreciated by people from both at home and abroad.

5. In order to adapt to the social and cultural development needs, and satisfy the cultural and aesthetic needs of the people, the Ministry of Culture has formalized the events in the form of cultural exchange festivals. “Encounter in Beijing” initiated in 2000, is organized from April to May every year.

- i) Beijing Festival of International Music, created in 1999, once a year.
- ii) Asia Art Festival, created in 1998, once a year.
- iii) Shanghai International Art Festival, created 1999, once a year.
- iv) Shanghai Film Festival, created in 1999, once a year.
- v) China Wujiao International Acrobatic Festival, created in 1987, once in two years.
- vi) Hangzhou International Animation Festival, created in 2005, once a year.
- vii) Nanning International Folksong and Art Festival created in 1999, once a year.
- viii) Qinghai Lake International Lyric Festival, created in 2007, once in two years.
- ix) Xinjiang International Festival of Folk Dance, created in 2008.

“Encounter in Beijing” 2008 event attracted 110 international cultural troops from more than 80 countries with an audience of 3 million. It was the largest cultural event ever organized after the founding of the People’s Republic of China. It is considered the best footnote for the 2008 Olympics, bridging over people from all over the world.

6. Partnerships at the local level have enriched China’s cultural exchanges. Currently, China has established 1500 province-state and city-city friendship partnerships with 120 countries. We also have built our partnerships with 458 cultural NGOs and IGOs in 148 countries. Chinese Cultural Association and various artists associations have had contacts with international partners in more than 100 countries in five continents. Artistic troops from China have been performing in more than 100 countries.

7. China’s participation in multilateral cultural cooperation. Through bilateral, multilateral and regional cooperation, China has actively participated in the activities of common concerns, such as the protection of cultural heritage, anti-piracy, fighting smuggling of cultural objects and tracing lost cultural objects overseas. In 1997, China ratified UNIDROIT Convention on Stolen Illegally Exported Cultural Objects. On its basis, China has successively secured the return of many cultural objects from Britain, the United States, Japan and Denmark. In 2007, China was elected a member to the World Heritage Committee. China has participated actively the work of the 1972, 2003 and 2005 conventions and the work of ICOM, ICOROM and ICOMOS.

8. Up to 2008, China has 37 sites inscribed on the World Heritage List and 4 items listed as Master Pieces of Intangible Heritage. These prestigious listings have enormously encouraged the domestic heritage protection work. China has sent its young talents to various artistic competitions, including singing contests, musical instruments, drama, opera, acrobatics, photography, fine arts and film festivals. The efforts have not only

raised the artistic level at home, promoted Chinese culture abroad, but also provided many opportunities for China's talents to showcase themselves on the world stage.

Creating a great number of cultural platforms to promote cultural trade

9. China's first commercial performance started in 1979. After 30 years development, some of the high-quality Chinese cultural programs have been presented abroad. Some well-known items include "Raise the Red Lantern", "Wild Zebra", "Farewell, My Concubine" and "Shaolin Gongfu". The latest acrobatic stunt called "Swan Lake" performed 189 times abroad, far surpassing its domestic 44 performances, with a total of earning of 43 million RMB. The variety stage show called "Journey in Time and Space" performed 1420 times at home, receiving 152.3 million RMB as net income, with an audience number reaching 1.46 million, 60% of them are overseas tourists. In 2007, China's Cultural Group Company, which manages overseas performance business, earned 8.89 million USD through overseas commercial presentations.

10. Publishing industry has adopted various modalities of international cooperation. The Chinese Publishing Group, Foreign Language Press, People's Health Press and the Chinese Youth Press have opened their overseas branches in Europe and the USA. Since 2005, China has organized and participated in international book fair guest of honor activities in cooperation with France, Russia, Germany, ROK and others.

11. China's film industry has also conducted activities in international exchanges. Some quality films and television programs have successfully entered into overseas mainstream market, creating good social and economic returns. Every year, there are several big budget movies shown in cinema by mainstream commercial distributors abroad. According to incomplete statistics, in the year of 2007, the total earning of entire national audio-visual programs broke a record of 2.1 billion RMB, and in 2008, the sum almost reached 3 billion RMB. Overseas earnings alone reached 2.528 billion RMB. Countries and regions in Asia, Europe, Australia, America and Africa all have access to Chinese audio-visual products.

PRESENTATION OF INDIA

Mr Birender S. Yadav
India

1. In keeping with India's growing stature in international affairs, India is willing to assume greater responsibility in promoting development in other developing countries. At present, India extends development cooperation through a number of Ministries and agencies and the total sum is about US\$ 1 billion per annum. Government of India is bringing all activities relating to development cooperation under one umbrella and is accordingly establishing the India International Development Cooperation Agency (IIDCA) with the involvement of the Ministries of External Affairs, Finance and Commerce and other stakeholders.

2. At UNESCO, India's contribution to the South-South Cooperation Programme/Fund in Education kick-started the Fund. Till date, 8 developing countries including India have contributed USD 215,862/- to the Fund. Financial Regulations of the Special Account for South-South Cooperation in Education were adopted at the 179th session of the Executive Board. Subsequently, the Terms of Reference for the Management of the Fund were finalized between the Group of 77 & China and the Secretariat. A Steering Committee constituted as per the Terms of Reference is chaired by Ambassador/PR of India to UNESCO in her capacity as chairperson of the G-77 & China Working Group on South-South Cooperation Programme/Fund in Education. Steering Committee had 4 meetings and projects for all the 4 regions (ASPAC, GRULAC, Arab and Africa Group) have been approved for implementation. At the last session of the Executive Board, there was overwhelming support for an agenda item inscribed by India along with 23 member States and the unanimous decision adopted called upon the Member calls upon all Member States of UNESCO who are in a position to do so to provide voluntary contributions to the Fund and to strengthen support for South-South cooperation including triangular cooperation. The Secretariat was also requested to urgently develop a fund-raising strategy in this regard which could be considered by the Executive Board at its 182nd session. An informal discussion was held with the Secretariat on the fund raising Strategy. This could be one of example for augmenting South-South cooperation in the field of culture and sustainable development.

3. India has been in forefront of increasing South-South Cooperation and the Indian Technical and Economic Cooperation (ITEC), which was launched in 1964, has provided over US \$3 billion worth of technical assistance covering 156 developing countries. Indian Technical Economic Cooperation has five components, namely:

- i) Training in India of nominees of ITEC partner countries (Over 6000 participants from developing countries receive training annually in India in over 250 institutions and universities);
- ii) Projects and project related activities such as feasibility studies and consultancy services;
- iii) Deputation of Indian experts abroad ;
- iv) Study Tours; and

v) Aid for Disaster Relief (ADR).

4. ITEC is essentially bilateral. There have been occasions, however, when ITEC resources were used for financing Trilateral and Regional Programmes under the Economic Commission for Africa, UNIDO and Group of 77. Presently, AARRO,(Afro Asian Rural Reconstruction Organisation) and G-15 are being helped by ITEC with Training and project support and a small beginning has also been made with cooperation with the SADC (Southern African Development Community). Few examples of bilateral ITEC activities are as follows:

- i) Building and manning of a hospital in Afghanistan;
- ii) Building schools in Maldives;
- iii) Restoration of Angkor Vat in Cambodia;
- iv) Assistance in augmenting milk production in Kyrgyzstan;
- v) Sharing experience in dry-farming technique with Iraq;
- vi) Establishment of Vocational Training Centre for Small and Medium enterprises in Senegal;
- vii) Establishment of solar energy plants in Cuba and Costa Rica;
- viii) Vocational Training Centre for Construction Sector in Indonesia,
- ix) Establishment of Vocational Training Centre for Small and Medium enterprises in Zimbabwe;
- x) Setting up of a 100 bed Specialty Hospital and an IT Center in Vientiane.

5. Africa occupies a special place for India based on the long history of civilization contact, friendship and cooperation and sharing a common societal commitment to pluralism, to inclusiveness and to the creation of a world that is fair to all its inhabitants. At the 1st India-Africa Forum Summit held in New Delhi in April 2008, the following initiatives were announced:

- i) Duty Free Tariff Preference Scheme for Least Developed Countries (34 out of 50 are in Africa) covering 94% of India's total tariff line, unilaterally providing preferential market access for exports;
- ii) Additional lines of credit amounting to 5.4 billion dollars over a period of 5 years, both bilaterally and to the regional economic communities of Africa;
- iii) Enhancement of aid for projects in critical areas focusing on human resource development and capacity building;
- iv) Undertaking projects, over the next 5 to 6 years, against grants in excess of 500 million dollars to strengthen local capabilities by creating regional and pan-African institutions of higher education, especially in sciences, IT and vocational education, and investment in research and development in renewable forms of energy, and agricultural development;
- v) Doubling of long-term scholarships for undergraduates, postgraduates and higher courses and increase in the number of training slots under ITEC Programme from 1100 to 1600 every year.

6. Work is already underway on implementing India's initiative for a connectivity mission in Africa to support tele-education, tele-medicine, e-governance, infotainment, resource mapping and meteorological services, across the continent.

7. There is also growing cooperation between India and the Pacific Island Forum and the CARICOM countries. India's "Regional Assistance Initiative" for Pacific Island Forum members, would, over the coming, years implement a wide-ranging package for Pacific Island countries, covering sustainable development, SME and capacity building through workshops and training courses, scholarships for higher studies etc. Cooperation with CARICOM countries ranges from provision of higher education in India, experts for flood forecasting/ disaster management, establishment of IT training Centres and infrastructure. The initiative undertaken by Brazil, India and South Africa, the IBSA initiative, is another manifestation of our commitment to South-South Cooperation. IBSA has undertaken a project each in Africa, Latin America and Gaza and more are in the pipeline.

8. One of the challenges that developing countries face is that of inadequate capacity. India has therefore, engaged in sharing with other developing countries, expertise in areas of its excellence. India has been cooperating with its fellow developing countries for a long time. Since 2004 concessional lines of credit amounting to US \$1.4 billion have been approved for disbursement. The soft credit has been extended for infrastructure development, like water supply, power and transmission projects, irrigation, construction of roads and railway lines, supply of equipments such as tractors, pumps, etc. to farmers as well as pharmaceutical plants. The cooperation extended by India helps in capacity building in developing countries, thus, leading to South-South partnerships.

9. India has offered US \$ 100 million for the SAARC Development Fund (SDF) to be utilized for projects in other SAARC countries on poverty alleviation.

10. The Indian Council for Cultural Relations was set up in 1950, with the primary objective of establishing, reviving and strengthening cultural relations and mutual understanding between India and other countries. The major activities of the Council include: Grant of scholarships to foreign students to learn Indian dance and music; (ICCR offers 1804 scholarships every year under its various scholarship schemes. International students from over 70 countries study in different universities and educational institutions);

- i) Exchange of Exhibitions;
- ii) Organization of and participation in international seminars and symposia;
- iii) Participation in major cultural festivals abroad;
- iv) Organization of 'Festivals of India' abroad;
- v) Exchange of groups of performing artistes;
- vi) Organization of lecture-demonstrations by performing artistes abroad;
- vii) To maintain the Distinguished Visitors Programme, under which eminent personalities from abroad are invited to India and experts from home are sent abroad to deliver lectures on issues of mutual interest;
- viii) To establish and maintain Chairs for Indian Studies abroad;
- ix) The presentation of books, audio-visual material, art objects and musical instruments at institutions abroad;
- x) The publication of books and journals for distribution in India and abroad;

- xi) The maintenance of Indian Cultural Centres abroad;
- xii) The digitization of rare manuscripts;
- xiii) Awarding of Library Fellowships, etc.

11. The Council's Budget for 2007-08 was Rs 767.73 million. Some of the activities undertaken by ICCR in recent past are:

Support to the Association of Writers & Illustrators for Children for organizing "Asian Conference on Storytelling, in New Delhi;

Financial assistance provided for organization of International Conference on "Religions and Cultures in the Indic Civilization" in New Delhi;

Financial assistance to the South Asian Women's Theatre Festival held in Varanasi;

Support to International Puppet Theatre festival held in India in January, 2006;

Gifting of musical instruments to the Aga Khan Trust for Culture's Music Initiative for Central Asia;

Setting up 5 computer/internet kiosks in Cambodia;

Assistance in setting up of Museum of Traditional Asian Textiles in Siem Reap (under the Mekong-Ganga Cooperation)

12. Mission of Ministry of Culture, Government of India is to preserve, promote and disseminate all forms of art and culture. In order to achieve this, the Ministry undertakes the following activities:

- i) Maintenance and conservation of heritage, historic sites and ancient monuments;
- ii) Administration of libraries;
- iii) Observation of centenaries and anniversaries of important national personalities and events;
- iv) Promotion of institutions and organisations of Buddhist studies;
- v) Promotion of institutional and individual non-official initiatives in the fields of art and culture;
- vi) Entering into cultural agreements with foreign countries (With a large number of countries, Cultural exchange programme is operational).

13. The functional spectrum of the Ministry ranges from creating cultural awareness from the grass root level to the international cultural exchange level. Ministry is also the nodal Ministry for UNESCO's cultural activities. The Archaeological Survey of India (ASI), under the Ministry of Culture, is the premier organization for the archaeological researches and protection of the cultural heritage of the nation. Archaeological endeavours of the ASI extended beyond the frontiers of the sub-continent and have excelled in all its expeditions abroad for example in Cambodia. The conservation of Angkorwat in Cambodia is perhaps one of the most outstanding projects of the Survey in the foreign countries. R. Sen Gupta, B.N. Tandon and R. Duttagupta, who visited the temple in October 1980, prepared a Status Report in order to assess the damages and defects noticed in the edifice. In 1982, K.M. Srivastava and his team, prepared a Project Report and carried out an experiment on the conservation project. A five-member team under M.S. Nagraja Rao visited Angkorwat and incorporating few observations in the report prepared earlier by Srivastava, prepared a comprehensive conservation report. Consequently, between 1986-1992 the missions lead by K.P. Gupta. B.S. Nayal, C.L.

Suri and B. Narasimhaiah and their team have successfully completed the conservation and restoration of the temple.

14. ASI has also undertaken missions in Afghanistan, Indonesia, Egypt, Nepal, Bahrain, Maldives, Bhutan, Angola, Vietnam, Myanmar etc. Details of activities could be seen at Archaeological Survey of India web-site. Besides, under the Cultural Exchange Programme, the scholars and experts of ASI are regularly visiting countries abroad.

15. India had contributed to the major campaigns launched by UNESCO such as International Campaign for the Restoration of Cultural Property damaged by Floods in Florence and Venice in 1970s and International campaign for the safeguarding of the Abu Simbal Temples from inundation by the waters of the Aswan Dam etc.

16. In recent past, India had contributed USD 30,000/- in 2005 for the preparation of the Feasibility Report for setting up of the African Heritage Fund and contribution of USD 50,000/- to the African Heritage Fund in 2006. India in cooperation with UNESCO, had organized an International Ministerial Conference on the “Dialogue among Civilizations - The Quest for New Perspectives” held in New Delhi in July 2003. India also hosted an Expert Meeting on the Lists Established by the 2003 Convention in New Delhi in April 2007. Results of the India meeting were intended to assist the Secretariat and the Committee in their work on the elaboration of criteria for inscription of ICH elements on the two lists of the Convention. India is considering a proposal to utilize the expertise available at Wild life Institute of India, Dehradun as a UNESCO Category-2 Centre for the management of conservation efforts of World Natural Heritage sites.

17. We are meeting here as Asia-Pacific Forum. At this occasion let us not forget final words of great poet, philosopher, painter, humanist and Nobel Laureate Rabindranath Tagore said on 7th May 1941 “ I shall await for the day when the dawn will come from this horizon, from the East, where the Sun rises. On that day, will unvanquished man retrench his path of conquest, surmounting all barriers, to win back his lost human heritage”. Today is the forum of East and we are confident that cooperation amongst East will result in realization of Rabindranath Tagore’s dream.

PRESENTATION OF INDONESIA

Mr Ayodhia Kalake Indonesia

UNESCO
Asia Pacific Forum-Workshop
“Fostering International Cooperation in Culture and Sustainable Development”

PARIS
11-12 June 2009

Ayodhia G.L. Kalake
Deputy Director for Treaties on Technical, Socio-Cultural, Education and Manpower Affairs
Directorate General of Legal and Treaties Affairs
Department of Foreign Affairs
Republic of Indonesia

National Efforts in Protecting the Cultural Heritage

1. Indonesia has ratified:

- The Convention concerning the Protection of the World Cultural and Natural Heritage 1972 with Presidential Decree Number 26 Year 1989;
- The Convention to Protect Heritage in Terms Armed Conflict and Protocol with Presidential Decree Number 234 Year 1966;
- The Convention for the Safeguarding of the Intangible Cultural Heritage 2003 with Presidential Decree Number 78 Year 2007

National Regulations

- Law Number 5 Year 1992 on Cultural Heritage
- Government Regulation Number 10 Year 1993 concerning the Implementation of Law Number 5 Year 1992 on Cultural Heritage
- Government Regulation Number 26 Year 2008 on National Territory Planning
- etc

2. Conservation Training and Education Program at Borobudur Heritage Conservation Assembly.

On 5-10 May 2008, the Directorate of Underwater Archeology held the training which was followed by 25 participants from Integrated Service Units from all over Indonesia. Substances given:

- Policy in Underwater Heritage Management;
- Highlighted matters concerning Underwater Cultural Heritage Conservation;
- Enhancement of Underwater Heritage as collection;
- Regulations concerning elevation of underwater heritage;
- Underwater Heritage Conservation for Archaeology interests;
- Conservation methods/ techniques, procedure, and planning;
- Maintenance of Underwater Heritage, inorganic and material for conservation;
- Damages identification and Data Collecting System in Underwater Artifact Conservation;
- Prehistoric heritage conservation policy in Indonesia;
- Analyzing/ Diagnosing damages/ corrosion (Laboratory);
- Maintenance of Underwater Cultural Heritage (Laboratory).

International Cooperation

Indonesia has signed:

- 79 Bilateral Cultural Cooperations
- 1 Regional Cultural Cooperation
- 6 Multilateral Cultural Cooperations/Conventions

- **Indonesia-Cambodia.** Memorandum of Understanding between the Provincial Government of Central Java, the Republic of Indonesia and the Provincial of Siem Reap, the Kingdom of Cambodia concerning **Sister Temple** Province (Cooperation Borobudur, Central Java. It was signed on 3 December 2007
- **Indonesia-Vietnam.** Signed in Jakarta 8 August 2007, The social and cultural cooperation had nicely done with the participation of each country in the cultural events, such as: art missions, film festival, martial art training and comparative study;
- **Indonesia-Japan.** Memorandum of Understanding between the Directorate General of Culture Department of National Education of the Republic of Indonesia and the Directorate General of Cultural Properties the Agency for Cultural Affairs of Japan Concerning Technical Cooperation in the Field of Conservation, Restoration and Management of Wooden Architectural Heritage, signed in Jakarta on 13 February 2001.

1. The Bali Preparatory Committee Meeting of the World Summit on Sustainable Development

- Bali 24 May-7 June 2002
- The United Nations has decided, through its resolution 55/199, to conduct a ten-year review of the implementation of agenda 21 in a summit called the *World Summit on Sustainable Development (WSSD)*, which was held in Johannesburg, South Africa, in September 2002.
- The review focused on the identification of accomplishment, new challenges and opportunities and areas where further effort are needed in the implementation agenda 21 and renew political commitment and support for sustainable development;
- An important step towards Johannesburg Summit

2. World Heritage Cities Conference

- Solo was hosted the International Conference of Euro-Asia World Heritage Cities, 25-28 October 2008;
- The theme of the International Conference of World Heritage Cities was "Safeguarding of Intangible Heritage and Sustainable Urban Development";
- The conference was attended by participants from around 33 mayors from member cities of the Organization of World Heritage Cities (OWHC), and 37 mayors from member cities of the United Cities and Local Governments (UCLG) for Asia and Pacific;
- Solo Declaration on the Safeguarding and Protection of Heritage

3. Indonesia Foreign Policy to achieve MDGs

- The vision in implementing Indonesia's foreign policy is that money trade and international assistance shall support sustainable development.
- Indonesia gives special emphasize in achieving the 8th objective, which is to establish global partnership for development.
- For Indonesia, global partnership must be based on genuine partnership and cooperation between developed and developing countries, which involved all stakeholders, namely: government, private agency and the whole society.

- Indonesia hopes that developed countries, assisting organization, and other international organization can scale up to endorse global partnership and global cooperation to help MDGs global achievement.
- Indonesia supports 'common but differentiated responsibility' in achieving development goals and poverty abolition. Developed countries have to fulfill their responsibility concretely in clear timeframe. It could be done by increasing the quantity and quality of development assistance, fair and development-orientated international trade system, and alleviation of developing countries debt.

4. Millennium Development Goals (MDGs) and Indonesia

- In order to achieve MDGs target in 2015, Indonesia affirmed its commitment to fulfill the deadline by arranging National Strategy for Poverty Abolition and integrating efforts to achieve MDGs in its National Development Strategy to achieve objective no.1-7 which were delivered in High Level Plenary Meeting on September 2005, New York.
- In relation to the 8th objective, Indonesia will keep on intensifying efforts for strengthening governance, eliminating corruption, repairing infestation climate and strive for establishing partnership between developed countries and developing countries in achieving MDGs through bilateral, regional and multilateral approach .

5. Trade for Development

- In achieving MDGs that relating to trade sector, Indonesia guided by 'Trade for Development' aspect, namely:
 - (i) broad-based trade policy, involving all stakeholders and every sectors of state, and synchronizing it to the other sectors' policy
 - (ii) trade policy is not only focused on economic policy, but also includes justice principle, *sustainable development, rural development, farmers livelihood dan food security.*

South-South Cooperation

1. MOU BETWEEN THE GOVERNMENTS OF THE MEMBER COUNTRIES OF THE ASEAN AND THE GOVERNMENT OF THE PEOPLE'S REPUBLIC OF CHINA ON CULTURAL COOPERATION

- Signed in Bangkok, 3 August 2005 with objective to promote exchanges and cooperation in the fields of culture both tangible and intangible.
- The Participants will actively promote greater awareness, understanding and appreciation of each other's arts and culture through artistic collaboration and exchange, joint research and study, exchange of information, and people-to-people exchange and interaction.
- The Participants will encourage and support the conservation, protection and promotion of tangible and intangible cultural heritage through programmes in cultural heritage management, protection of intellectual property rights and networking and exchange among cultural heritage agencies and organizations

2. SEAMEO

- Factually, study on underwater cultural heritage in Indonesia was began in 1980 by sending Indonesian archaeologists who are members of SEAMEO Projects in Archaeology and Fine Art (SPAFA) in Thailand. Also by establishing Directorate of Underwater Archaeology under Directorate General of History and Archaeology, Ministry of Culture and Tourism, which task is to take care of underwater cultural heritage.
- Indonesian educated Underwater Archaeology staff in 1978-1999 is still limited. Those who have studied in SEAMEO Project in Archaeology and Fine Art (SPAFA) Thailand are 22 persons, consist of 8 Divers, 13 Conservators, and a photographer.

3. Co-operation between Developing Countries to achieve MDGs

- As a developing country, Indonesia has been trying to help the development of other developing countries, including Less Developing Countries (LDCs), Landlocked Less Developing Countries (LLDCs), Small Island Developing Countries (SIDs), through Technical Cooperation of Developing Countries (TCDCs) and triangle cooperation with developed countries.
- Indonesia also actively participated in helping various development program of developing countries through *Non-Aligned Movement Center for South-South Technical Cooperation (NAM CSSTC)*, which located at Jakarta. The center was appointed as training center for the implementation of Bali Strategic Plan which was adopted by United Nations Environment Program (UNEP)

4. The 2009 Indonesian Arts and Culture Scholarship

- The 2009 Indonesian Arts and Culture Scholarship is the seventh year of the Program that was initially offered and awarded to member countries of the South West Pacific Dialogue (SwPD); Australia, New Zealand, Papua New Guinea, the Philippines, Timor-Leste, and the host Indonesia.
- Bearing in mind the success of the program, the offer was expanded over the years to include member countries of the Association of South East Asian Nations (ASEAN), ASEAN+3 (China, Japan, and the Republic of Korea), and the Pacific Islands Forum (PIF), as well as India and South Africa. Last year, Indonesia welcomed new awardees from Azerbaijan, the Netherlands, the United Kingdom and the United States. This year will see new awardees from Austria

5. Asia-Africa Trade-Tourism-Investment Seminar and Business Forum, Mataram-Lombok, 17-19 December 2007

The objectives of this seminar and business forum are:

- To facilitate the exchange of views and best practices among stakeholders of trade and economic relations in the Asia Africa countries including government officials, businessmen, academics and others on the enhancement of direct trade, mutual visit and joint investment.
- To explore economic capabilities of each country in the region.
- To motivate the enhancement of cooperation among the states in the area of direct trade, tourism and investment.

6. Forum of East Asia - Latin America Cooperation (FEALAC) Conference on Ecotourism

- Indonesia was held a Forum of East Asia - Latin America Cooperation (FEALAC) Conference on Ecotourism in Bali, 17-18 July 2008;
- The objective of the Conference is to raise awareness on the importance of responsible and sustainable ecotourism development and to exchange experience and best practice in developing ecotourism, as well as to stimulate collective awareness and appreciation for sustaining natural environment, traditional culture and knowledge.

Integrated and Multi-stakeholder Approach

- **Integrated approach to sustainable development**
Partnerships should integrate the economic, social and environmental dimensions of sustainable development in their design and implementation. They should be consistent, where applicable, with sustainable development strategies and poverty reduction strategies of the countries, regions and communities where their implementation takes place.
- **Multi-stakeholder approach**
Partnerships should have a multi-stakeholder approach and preferably involve a range of significant actors in a given area of work. They can be arranged among any combination of partners, including governments, regional groups, local authorities, non-governmental actors, international institutions and private sector partners. All partners should be involved in the development of a partnership from an early stage, so that it is genuinely participatory in approach. Yet as partnerships evolve, there should be an opportunity for additional partners to join on an equal basis.

Thank You / Merci Beaucoup



PRESENTATION OF JAPAN

Mr Masashi Akiba
Japan

Introduction

1. There are two Japanese Funds-in-Trust (JFIT) in the field of culture established at UNESCO: i) Preservation of World Cultural Heritage and ii) Safeguarding of the Intangible Heritage.

JFIT for the Preservation of World Cultural Heritage

2. Mr Noboru Takeshita, then the Prime Minister of Japan announced in 1988 that the strengthening of cultural exchanges would be one of the pillars of Japanese foreign policy. JFIT for the Preservation of World Cultural Heritage was created in 1989 with a view to contributing to the preservation of historic monuments/archaeological remains of great value. Its core purpose is to support the implementation of preservation activities while enhancing capacities in cultural heritage preservation. One of the concrete examples is the project “Preservation of Otrar Tobe in Kazakhstan” implemented during the period of 2001-2006. The purpose of this project is to conserve the ancient town site of Otrar by developing skills and expertise of Kazakh and Central Asian professionals notably in the conservation of mud-brick and earth structures that are in danger of rapid erosion and deterioration.

JFIT for the Safeguarding of the Intangible Cultural Heritage

3. JFIT for the Safeguarding of the Intangible Cultural Heritage was created in 1993. Since its creation, this FIT has been playing an important role in the elaboration of the 2003 Convention as well as the implementation of numerous projects in the field concerned. Complementarily between JFIT projects and projects financed under the International Fund of the 2003 Convention has been ensured so that JFIT focuses on pilot type of projects and those aimed at encouraging the ratification of the 2003 Convention by Member States. Concrete projects include “Safeguarding of Wayang Puppet Theatre in Indonesia” (2005-2007), ”Encouragement of ratification of 2003 Convention in the Pacific region” (2007-2008), etc.

Conclusion

4. The Government of Japan recognises the vital role of culture for sustainable development and the importance of international cultural cooperation. Japan continues to provide support to the joint efforts of UNESCO and its Member States in this field.

COUNTRY REPORT OF SINGAPORE

Dr Winston Ong
Singapore

Introduction

1. Even though Singapore recently re-joined UNESCO in late 2007, bilateral and multilateral cultural cooperation has been actively pursued for many years prior to that. For instance, as a member of ASEAN, Singapore has partnered ASEAN + 3 nations in many collaborative projects, ranging from capability development in arts and culture, talent exchanges to regional performance platforms and exhibitions. Singapore's membership in UNESCO has the potential to broaden the scope of cultural engagement on the international front, building on the mutually beneficial collaborations we have established internationally.

2. Singapore supports UNESCO's overarching goals of peace and sustainable human development through the promotion of collaborations in culture and information. Within the span of its short immigrant history, Singapore's nation building efforts have emphasised the crucial role of arts and heritage as social ballasts to forge multicultural understanding, appreciation and shared values. While Singapore has served as a role model of the proverbial cultural melting pot, where diverse communities have co-existed peacefully to build a common sense of national identity, new challenges continue to present themselves in an increasingly globalised environment. As an internationally- and export-oriented economy, Singapore's immigrant history continues to unfold as peoples from a growing diversity of nationalities live and work on our shores. In the shadow of global terrorism and extremism, cross-cultural exchange and communication are essential means to counter marginalisation, mend inter-communal conflicts, and build ties that bind.

3. In this paper, Singapore's efforts in international cultural cooperation will be framed within its larger national framework for arts, cultural and creative industry development, which is articulated in various sectoral masterplans. The aims of this paper are three-fold: first, to describe how cultural engagements with other countries are aligned to our national developmental priorities and meet the challenges outlined above; second, to provide a brief account of the forms of international cooperation in which Singapore has participated; and third, to suggest how Singapore could collaborate with UNESCO and UNESCO member states in the future.

Arts and heritage development in Singapore

4. Singapore's cultural policies fall within the mandate of the Ministry of Information, Communication and the Arts (MICA).¹ MICA aims to fulfil two strategic thrusts – that of propelling Singapore's creative economy and forging a connected society

¹ This is also the ministry where the office of the Singapore Culture and Information Sub-Commission for UNESCO resides.

that is rooted in our multicultural heritage. It is the ministry responsible for formulating and implementing national cultural policy encompassing the domain of the creative industries (i.e., arts, heritage, design, media, libraries and infocomm technology), and is supported in its mission by five government statutory boards – the National Arts Council (NAC), National Heritage Board (NHB), Media Development Authority (MDA), National Library Board (NLB) and Infocomm Development Authority (IDA).

5. In 2000, MICA launched the Renaissance City Plan (RCP), the national masterplan which articulates the vision of Singapore as a global city for the arts. This plan, which has since undergone two phases (RCP I from 2000–04 and RCP II from 2005–07) is now into its third phase (RCP III, beginning 2008). It aims to build a vibrant base of arts activities, talents and organizations through (a) sustained capability-building and audience development efforts; (b) greater individual, community and corporate engagement in arts and culture; and (c) the development of distinctive cultural content, knowledge and talent grounded in Singaporean and broader sphere of Asian arts and culture. Examples of initiatives undertaken by MICA and its statutory boards, in support of globally-oriented RCPIII strategies, are cited below:

A Creation of Distinctively Asian Cultural Content

6. Content is at the core of arts, culture and the creative industries. Writers, composers, choreographers, artists and curators are story-tellers that draw on their past and their imagination to create artistic works that delight and educate. Some of these works will go on to drive the digital media, film, television and design sectors as intellectual capital. As Singapore endeavours to become a global city to Singaporeans and foreigners alike, its ability to generate distinctive content that reflects an identity unique in the world will become increasingly important.

7. In achieving this outcome, attention must be paid not only to our ‘indigenous’ cultures, but in forging connections with the cultures from which our multicultural identities are derived, and beyond, as diversity in Singapore’s cosmopolitan cityscape continues to thrive. For instance, Singapore’s Heritage Centres are being developed to serve as focal points for our various Asian diasporas and to highlight Singapore’s links with the originating Malay, Chinese and Indian cultures. Besides raising public appreciation of the traditional customs, festivals and performing arts of the three major ethnic groups in Singapore, these centres will promote cultural dialogue and exchanges locally and regionally.

8. Singapore’s museum landscape reflects the same regional and international focus, and international collaborations are integral to the curation of museum shows and exhibitions, as well as public learning and engagement programmes. One of the National Heritage Board’s (NHB) key focus areas is to present the heritage of the people of Singapore in the context of their ancestral cultures, their links to South-east Asia and to the world, in ways that relate to contemporary experience. To that end, NHB has, as part of its museum programming strategy, curated several in-house museum exhibitions with an Asian-centric focus. Recent exhibitions include *Beauty in Asia* (2008) by the Asian

Civilisations Museum and *Convergences: Chen Wen Hsi Centennial Exhibition* (2006) by the Singapore Art Museum², with both exhibitions receiving international acclaim in the foreign press.³ The Asian Civilisations Museum (ACM), launched in 2003 and the newly-opened Peranakan Museum (TPM), in 2008, are two flagship museums specializing in Asian cultures – ACM features over 1,300 artefacts from China, South-east Asia, South Asia and West Asia, supported by extensive research in Asian communities and civilizations. TPM is a boutique museum and the first of its kind in the world to showcase the distinctive Peranakan culture, a blend of Malay and Chinese traditions originating from 16th-century Malacca.

9. Singapore has also actively promoted the cultures of ASEAN nations through its ASEAN Cultural Festivals – the Vietnam Festival in 2008, and the Philippines Festival in 2009 - which have enhanced bilateral cultural relations and encouraged mutual understanding between communities.

10. In 2010, Singapore’s National Art Gallery is slated to open its doors. This new visual arts museum, which focuses on South-east Asian and Singaporean art, will be a centre of knowledge exchange for South-east Asian visual culture where study, research and debate can take place on artistic expressions, sub-cultural heritage, identity and culture. It will also host international art exhibitions beyond Asia.

11. In the arts, international collaborations have catalysed the creation of distinctive content fusing diverse expressions that resonate across cultures. As a case in point, the National Arts Council (NAC) supported the setting up of the *Asean-Republic of Korea* Traditional Music Orchestra. A music expert from each ASEAN country submitted a proposal on the composition of the Orchestra and NAC facilitated the participation of five Singaporean musicians and one composer at the ASEAN-ROK Traditional Music Orchestra workshop held in Seoul in Feb 2009. The workshop served as a critical platform for musical exchanges among 10 ASEAN countries, leading to the inaugural performance that is slated for June 2009.

B Internationalisation of Artists and Key Collaborations in Arts and Heritage

12. Singapore benefits from multi-culturalism that strengthens as the country becomes increasingly open to talent and immigration. With a growing community of local and foreign arts and heritage professionals working in Singapore, “Made-in-Singapore” content will be recognized by its multi-cultural influences and blend of traditional and contemporary elements, mirroring Singapore’s progress as a fusion of cultures. Situated at the crossroads of myriad cultures, Singapore presents opportunities for artists from

² The 5 museums under NHB are the National Museum of Singapore, Asian Civilisations Museum, The Peranakan Museum, Singapore Philatelic Museum and the Singapore Art Museum.

³ Beauty in Asia was cited in Newsweek (“Asian Beauty: Beyond Skin Deep” (2007) and International Herald Tribune (“iht/com – Arts Guide”) (2007). The Chen Wen Hsi (1906-1911) exhibition is an example of a very well-received exhibition which attracted positive reviews and sparked international interest in Chen’s works as well as those of other Singaporean and Southeast Asian artists. To date, Chen’s works have been included in the collections of museums overseas, such as the Fukuoka Asian Art Museum and the National Art Gallery in Malaysia.

around the world to engage in dialogue and collaboration that exemplifies unity in diversity. For instance, institutions like the *Japan Foundation* have been especially supportive of intercultural projects involving theatre groups from Singapore and Japan.

13. The National Arts Council (NAC), the lead agency which oversees arts development in Singapore aims to engage with: (a) emerging, niche arts and cultural players in South-east Asia; (b) arts innovators at the forefront of new arts practices and developments; and (c) major, established players in the arts scene. To this end, it has established a Cultural Export Programme which involves deliberate curation of Singapore works of exceptional quality to tour major overseas arts destinations, venues and events and collaboration with local and international presenters to deliver these exhibitions to foreign audiences.

14. NAC also supports the internationalisation of local artists through the provision of international development grants, which enable artists to take up more than 60 international engagements a year, such as international touring, the presentation of art works at prestigious arts events/venues and collaborations with foreign arts groups and artists, to enable our artists to develop artistically and professionally through interactions with foreign arts practitioners. Complementing efforts to bring Singaporean artists to international audiences are programmes committed to sustaining and strengthening artistic exchanges and collaborations in the region and the rest of the world. Among the platforms for international cultural engagement are the Singapore Arts Festival, which regularly attracts a sizeable audience of 600,000 annually, the Asian Arts Mart, which has resulted in arts groups using Singapore as a launch pad to the rest of the world, the Singapore Biennale and major forums such as the ASEAN Museum Directors' Symposium, which has brought the region to Singapore for professional exchange. Separately, NAC and NHB also support Singapore's contribution to ASEAN's socio-cultural pillar and facilitate ASEAN people-to-people integration through arts and culture. Projects include:

- i) The formation of ASEAN Corners at ASEAN National Museums to promote regional understanding among the peoples of ASEAN;
- ii) The ASEAN Museum Directors Symposium where participants learn and share knowledge on topics like Museum management and development; and
- iii) Digitisation of legal deposit catalogues in ASEAN national libraries, which has resulted in a collective regional catalogue system that facilitates access to depository and manuscript collections from ASEAN depository libraries (or national libraries).

15. Both NAC and NHB have staged Singapore showcases at major art markets (e.g., at the *Venice Biennale*, 2006, *Marché international de l'édition musicale (MIDEM)*⁴, 2008, *Frankfurt Book Fair*, 2008, *Singapore Season in London*, 2005 and *Singapore Season in Beijing and Shanghai*, 2007). Within Singapore, the annual *Singapore Arts Festival* and the *Singapore Biennale* (2006⁵, 2008) are key events for local artists to collaborate with the global arts community. Both the 2009 Arts Festival and 2008

⁴ International industry music trade fair in Cannes.

⁵ This was also held in conjunction with the IMF and World Bank meetings in Singapore in 2006.

Biennale were partnered by foreign institutions and embassies such as the Australian High Commission, the French Embassy, the Embassy of Sweden and the British Council.

16. The extent of Singapore's cultural engagement has not been limited to Asia. Recently, Singapore concluded a cultural agreement with France that could see Singaporeans gaining access to prestigious exhibitions from leading French museums, as well as the best of Singapore's collection being showcased in France. In the area of heritage, NHB has collaborated with museums overseas to host blockbuster showcases of historical artefacts (e.g., in 2008, NHB exhibited religious treasures from the Vatican Museum, Greek masterpieces from the Louvre Museum, and Ottoman artefacts from the Topkapi Palace Museum in Istanbul). NHB and the national museums will also look forward to touring museum shows focused on Singaporean and Southeast Asian heritage, and collaborating with partner museums and institutions abroad.

C Supporting Capability Development and Excellence

17. Besides funding support, NHB, NAC and NLB have promoted excellence in the arts, heritage and libraries through continuing education and training, scholarship and research. International exchanges have been constructive and productive avenues for the mutual acquisition and imparting of skills and knowledge among professionals. For instance, just recently in March this year, two staff from the National Library of China were on attachment at NLB to study NLB's experience in RFID technology, digital resources, library marketing and service planning and human resource management. In turn, NLB sent staff in April 2009 to the National Library of China for attachment.

18. On the heritage front, NHB is investing resources to grow a regional hub, the Research and Publications Unit (RPU) for research and publication in Asian art, archaeology and culture. The RPU will be an expert institution that spearheads knowledge-sharing on various platforms, such as lectures, seminars, conferences and publications contributing to ACM's mission of exploring and presenting the cultures and civilisations of Asia.

Media and design

19. Singapore's development plans for the creative industries extend to the media and design sectors, and are articulated in the overarching Creative Industries Development Strategy (CIDS). Broadly, CIDS identifies economic opportunities in the creative industries and approaches to support manpower development, leverage on technology for innovation, grow enterprises, and deploy design and media as enablers for new value creation in other industries (e.g., healthcare, education).

A International Media Co-Productions and Collaborations

20. The Media Development Authority (MDA) implements the sector-specific SingaporeMediaFusion (SMF 2015) masterplan, which sets out the strategies and programmes for catalysing media industry growth. The key thrusts are, broadly, to

develop Singapore into a state-of-the-art media city and media exchange by exporting “Made-by-Singapore” content, augmenting our media talent pool and fostering a conducive regulatory and business environment. SMF 2015 is focussed on the creation of Asian media content that reflects the new spirit, dynamism and confidence in Asia. International collaborations are crucial to the creation of media content and expanding international market presence.

21. Through media co-productions, companies in Singapore and partner countries have succeeded in creating content with cross-cultural appeal that broadens the consumer base. MDA has signed several government-to-government bilateral MOUs and co-production agreements with countries including Australia, Canada, Japan, New Zealand and Korea, and continues to seek further opportunities for international co-productions with our media industry.

22. Examples of G-to-G co-production agreements which have reaped results include *The Tattooist*, a co-production between Eyeworks Touchdown (New Zealand) and MediaCorp Raintree Pictures (Singapore); *The Future is Wild*, a 3-D animated TV series by Nelvana (Canada) and ST Electronics (Singapore) and *Clang Invasion*, an animated TV series by DECODE Entertainment (Canada) and Scrawl Studios (Singapore). In 2008, MDA co-launched the MDA-ScreenWest Cross-Media Development Initiative with ScreenWest, Western Australia's film funding and development agency. This initiative encourages producers in Australia and Singapore to jointly develop and exploit the potential of multi-platform intellectual property. The initiative invites producers in Western Australia and Singapore to submit proposals in any of the following genres – children’s programming, documentaries and animation. Another notable co-production is a four-way agreement between Singapore, France, Canada and Brazil titled *Extinction*, a six-part documentary in High Definition on animal extinction. This documentary will be delivered on various media, including global television, video-on-demand, mobile phones, books and user-generated content on *Extinctions*-dedicated internet channels.

23. International collaborations have also given traction to MDA’s Interactive Digital Media (IDM) strategy, which has seen the establishment of the Singapore- Massachusetts Institute of Technology Aesthetics, Mechanics, Business, Innovation, Technology (GAMBIT) Game Lab. Through this initiative, students from Singapore and MIT will conduct research to address important challenges faced by the global digital game research community and industry, and contribute to the development of next generation games.

B Design collaborations

24. The DesignSingapore Council was set up by MICA in 2003 and is the national agency for spearheading Singaporean design. The council’s mission to develop Singapore into a global design city is guided by the DesignSingapore masterplan (DSg-Phase I) (2004 – 2009) and the succeeding DSg II blueprint (2009 – 2015). DesignSingapore’s strategies to sharpen the competitive edge of enterprises center on (a) capability development (specifically, professional development, design learning and international

market development); (b) enabling enterprises to employ good design for economic growth, quality of life and the environment; and (c) driving innovation and design intellectual property (IP) creation.

25. The *DesignSingapore Studios* provides a dedicated platform for Singapore designers and leading international designers to collaborate on projects for knowledge exchange, capability development and content creation. These include:

- i) Dsg-Kita Studio (2005): Four Singapore firms collaborated with Japanese designer Mr Toshiyuki Kita;
- ii) Dsg-Ito Studio (2006): Renowned Japanese architect Mr Toyo Ito worked with Singapore designers on the redesigning of public amenities;
- iii) Design & Disasters Studio (2006): The multi-country project focused on design to sustain and protect life in disasters;
- iv) Dsg-IKEA Studio (2007): IKEA designer Ms Anna Efverlund and Fashion Producer Mr Daniel Boey worked with fashion students to create fashion pieces using IKEA products;
- v) Dsg-Beijing Studio (2007): Designers from different disciplines developed new design content for an exhibition that was showcased at the Singapore Season 2007 in Beijing;
- vi) Dsg-Singapore Fashion Festival-Milan Studio (2008): Product and fashion designers collaborated to create new product lines that were launched at the Milan Fair 2008 and the Singapore Fashion Festival 2008; and
- vii) Dsg-Venice Biennale 2008 Studio (2008): A cross-disciplinary team developed new Intellectual Property (IP) in the area of interactive digital media and design that was presented at the Singapore Pavilion of the 11th International Architecture Exhibition, La Biennale di Venezia.

26. Singapore has also signed MOUs with countries such as Denmark and Sweden. The recent MOU signed with Denmark in 2008 established the *Singapore-Denmark Co-operation Programme on Design to Improve Life*, which will help improve competitiveness and innovative capacity through design partnerships. Under this MOU, Singapore and Denmark will share statistics and research studies, and develop joint programmes between educational institutions and the design industry. In 2008, Sweden launched Electrolux's Design & Innovation Centre and regional design headquarters in Singapore. One of the collaborations being explored is the DesignSingapore-Electrolux Studio, where Electrolux design experts will mentor young Singapore designers to create new designs for Electrolux. Singapore welcomes further opportunities for such private-public collaborations with design-driven companies.

Modes of engagement through UNESCO

27. As outlined above, Singapore has actively engaged international partners in the creative sectors to further mutual interests in economic and social development through the arts, heritage, media and design. Through UNESCO's expansive network of government, non-governmental and professional individuals and institutions, opportunities for bilateral and multilateral cooperation could be catalysed and facilitated

to further shared development goals. Regional and international engagement in the creative fields could assume various forms, including:

- a. Learning platforms, such as conferences and seminars, which facilitate the sharing of expertise and best practices among professionals and practitioners of UNESCO member countries. For instance, the National Library Board (NLB) of Singapore has achieved international recognition for its efforts to inculcate learning among citizens by improving broad-based access to knowledge resources through the deployment of information technology and internet-based user platforms. Through UNESCO-supported conferences like “Bridging Worlds” in 2008, NLB could facilitate the international exchange of professional expertise in the management of knowledge and libraries. UNESCO has also provided important forums for international consultation and benchmarking on cultural developmental issues, such as the New Framework for Cultural Statistics among Asia-Pacific nations. Such efforts have equipped policy makers with data and methodologies to inform measurement and monitoring of development programmes;
- b. Capability building platforms, such as training workshops, which extend and deepen skills training targeted at the specific needs of professionals in developing countries. Hence, following from the “Bridging Worlds” conference in 2008, NLB is now seeking UNESCO funding for an intensive training course on information literacy for library professionals from UNESCO developing nations. UNESCO’s network of experts would also significantly enhance the transfer of knowledge and skills on such capability development platforms. UNESCO programmes, such as the Asia-Pacific Regional Seminar on Animation Culture and Industry for Promotion of Cultural Diversity in Tokyo (2008) and the Training of Young Leaders in Cultural Heritage Protection in Asia and the Pacific (Nara), are further examples of effective capability-building programmes for professionals;
- c. Exchanges of arts and cultural professionals, practitioners and students among UNESCO member countries, which could promote cross-cultural dialogue and engagement. In Singapore, international performance events like the Singapore Arts Festival and Mosaic, and exhibitions such as the Singapore Biennale, have provided avenues for overseas artists, often supported by their consulates and embassies, to establish a presence in Singapore, with reciprocal performances by Singaporean artists in these countries;
- d. UNESCO facilitation of co-operative projects by communities and non-governmental organisations of member countries on issues of regional and global interest. For instance, the Arts Fission Company in Singapore is in the process of developing a visual and performance arts programme with artists and scientists to raise environmental awareness and action among youth and young adults, which they plan to propagate among countries in Asia and beyond. UNESCO could provide the collaborative links, funding and expertise in the cultural and

scientific domains that are integral to the formulation of the programme's content and its dissemination to communities, particularly the disadvantage.

Conclusion

28. Singapore is a small city-state with extensive international links. These connections have underpinned Singapore's immigrant history and multi-cultural social milieu, and continue to foster harmony in diversity through cultural exchange, appreciation, and understanding. Economically, Singapore's global outlook and engagement have shaped its export-driven growth, and collaboration in the creative sectors promise innovative content, products and services. In other words, the cross-pollination of aesthetics, values and cultures has the potential to catalyse new ideas for economic growth, while fostering shared understanding between peoples in a globalised world. Through the support of UNESCO networks and resources, Singapore foresees more opportunities to explore bilateral and multilateral cooperation at the government, private, and people sector levels.

COUNTRY REPORT OF THAILAND

**Ms Darunee Thamapodol
Thailand**

Some concrete examples of projects in the areas covered by UNESCO conventions (1972, 2001, 2003, 2005) supported by development cooperation

A Convention concerning the Protection of the World Cultural and Natural Heritage (1972)

1. Thailand is a party to the World Heritage Convention and has been active in the promotion of knowledge and understanding about the importance of the cultural and natural heritages and their linkage with sustainable development. Agencies involved in this project include the Ministry of Natural Resources and Environment, Ministry of Culture, Ministry of Education, Ministry of Tourism and Sports, Ministry of Interior and Ministry of Defence. Core activities include policy and strategies; conservation, interpretation and presentation of heritages; education and public awareness promotion; sustainable tourism; link with in-school curriculum; and research and development.

B Convention on the Protection of the Underwater Cultural Heritage (2001)

2. Thailand is considering the possibility of becoming a party to this convention. For many years, Thailand has sent an observer to the International Committee under this convention and has conducted hearings on the importance of this convention to Thailand.

C Convention for the Safeguarding of the Intangible Cultural Heritage (2003)

3. Thailand is not yet a member party to this convention but has been following the progress made in UNESCO on the conservation and promotion of intangible cultural heritage. Many hearings and academic seminars and workshops have been organized by the cultural and developmental agencies on the link between tangible and intangible cultural heritages, and on the significance of having all sectors involved in the conservation and protection of intangible cultural heritage of the local communities as well as of national communities. Regional conferences have been hosted by Thailand on the techniques of inventory making of intangible heritage for future conservation, interpretation and for further research and studies. Lessons are learned from the experiences of other countries in the region which have joined as parties to the convention. Submission of the usefulness of this convention and the reasons for joining the convention is the next step to be taken regarding this convention.

D Convention of the Protection and Promotion of the Diversity of Cultural Expressions (2005)

4. Thailand is not a member to the convention on the protection and promotion of the diversity of cultural expressions. We strongly agree with the principles underlined in the declaration on cultural diversity which was adopted with a set of operational guidelines for member countries of UNESCO to work with agencies at the country levels. This is what we have been doing, as Thailand believes in preparing a strong foundation of understanding of the concept of cultural diversity and pluralism in the society before embarking on a specific theme of diversity of cultural expressions. However, Thailand has been holding academic and wide-ranging debates and seminar at the national level involving scholars and practitioners at local and national levels. For effectiveness, we will be coordinating our position on this matter with other countries in the region.

Strategy of development cooperation in culture and sustainable development

5. In Thailand, culture is always perceived of as the people's ways of life. This is definitely linked with sustainable development. The priority areas include not only the protection of cultural heritages but also the promotion of creativity and cultural related production and cultural industry. This promotion takes different forms and can be implemented by other ministry other than culture, such as Ministry of Agriculture, Ministry of Interior, Ministry of Labour, Ministry of Education. Provincial universities and vocational as well as technological colleges join in this development cooperation strategy. Curricula and courses are offered to the villagers to update their creative technology, marketing as well as management techniques for local cultural production such as textiles, carving, jewelry, food preservation, and even in traditional wellness and traditional medicine. Provinces bordering with neighbors offer regional university programs and cross-country research and training for citizens of neighbouring countries as part of South-South and regional cooperation.

Proposals for enhanced international cooperation in culture and sustainable development

6. In the era of globalization, international cooperation is most important for the sharing of practical knowledge and experience of many countries in the field of culture and sustainable development. As we all witness from all corners of the world, changes are now taking pace at such a rapid pace, and these changes affect us all at about the same time, such as the Tsunami 2006 and the current economic crisis. We need to learn from one another even more than before. Changes in certain aspects affect the poorer sector of the society more heavily and more negatively.

7. Sustainability can be promoted through the promotion of preparedness. This is what we sometimes call the culture of preparedness which is indeed the culture of sustainability. Sustainability is also about protecting ourselves and our environment in which we live. It is also about sufficiency. The sufficiency economy that the King of Thailand has been proposing to the Thai people. This can be seen as a guideline for comprehensive integrated development with "man" as the center of such development but in a balanced and sufficient way. Sustainability, like sufficiency economy, is a total

concept to be practiced by all and to be participated by all. This is a concrete proposal for international cooperation in the future.

8. International cooperation can be better focused if it takes on regional and inter-regional dimensions. In ASEAN, for example, cooperation projects under ASEAN Committee on Culture and Information (COCI) encompass a wide range of activities including the conservation of cultural heritage, promotion of a caring and sharing society, human resources development in cultural contexts, and promotion of cultural creativity and cultural content industries, etc. ASEAN has also expanded its activities participation to ASEAN dialogue partners which are called ASEAN plus 3 and plus 6 which paves the way towards the promotion of East Asia Community in the future.

APPENDIX 1 List of cultural projects implemented by
ASEAN Committee on Culture and Information (1980-2009)

Literary and ASEAN Studies

- i) Exchange of Persons and Fellowships (In South-East Asian Studies)
- ii) Anthology on ASEAN Literatures
- iii) Conference on ASEAN Literatures (Traditional and Modern)
- iv) Literary Resource Materials for Drama Presentations
- v) ASEAN Folk Literature I & II
- vi) Research on Forms of Courtesy among ASEAN Countries
- vii) ASEAN Traditional Games and Sports
- viii) ASEAN Fellowship Awards
- ix) ASEAN Writers Conference/Workshop Series (Poetry, Fiction, Essay)
- x) ASEAN Cultures Strategic Studies (Seminar and Publication)
- xi) Production of Source Materials for the Teaching of ASEAN Cultures

Archives and Documentation

- i) Shipping Meritime and Waterways
- ii) ASEAN Colloquium on Oral History
- iii) Exchange of ASEAN Archivists
- iv) Joint ASEAN Oral History Project to Interview Senior ASEAN Statesmen
- v) Compilation of ASEAN Children's Traditional Songs, Dances, Games and Story-Telling

Libraries and Library Resources

- i) Exchange of ASEAN Librarians
- ii) Library Networking and Interchange of Materials among ASEAN Libraries
- iii) Study on the Promotion of Reading Habits by ASEAN Libraries "Reading for All"
- iv) Quality Service for All: Management Training Programme for ASEAN Senior Librarians
- v) Conference on ASEAN Book Development "Books for All"
- vi) Management Training Programme for ASEAN Senior Librarian and Para Professionals

Cultural Heritage

- i) Intra-ASEAN Archaeological Excavation and Conservation
- ii) Exploration of Historical and Cultural Sites of ASEAN
- iii) Exchange of Curators of Ethnography on the Material Culture of Peoples of Southeast Asia
- iv) Exchange of Curators of Art, Museum/Galleries
- v) Seminar on Museology from ASEAN Perspectives: Planning and Display of History Museum Exhibits in An ASEAN Setting Archives and Documentation
- vi) Meeting of Experts for Formulation Guidelines for Archaeological Field Procedures, Techniques and Conservation
- vii) Comparative Museology and Museography in ASEAN

- viii) Workshop on Conservation and Restoration of Monuments and Sites for Young Professionals
- ix) Workshop on Public Communications in Museums
- x) Workshop on the Standardization of Archaeological Conservation and Restoration Procedure
- xi) Conference/Workshop on Emergency Planning and Disaster Management for ASEAN Museums and Heritage Institutions
- xii) Workshop for the Setting Up of ASEAN Network System of Archaeological Conservation and Restoration
- xiii) Development of A Work Programme for Promotion and Preservation of the ASEAN Cultural Heritage
- xiv) Establishment of an ASEAN Cultural Heritage Information Network
- xv) Workshop on the Preservation and Conservation of Heritage Materials
- xvi) ASEAN Cultural Heritage Documentaries
- xvii) Training Course on Pest Control Management and Treatment Cultural Properties
- xviii) Symposium on Art Museums as Regional Sites of Learning and Creative Platforms for Cross Cultural Understanding and Promotion
- xix) Workshop on Heritage Conservation Development and Collaboration in ASEAN Countries
- xx) ASEAN Cultural heritage Documentary Series, Phase II (Water: A Unifying Force in ASEAN)
- xxi) Symposium on the Conservation Methods and Techniques of Historical Buildings and Other Cultural Properties in ASEAN

Publication / Documentary

- i) Publication of Directory of ASEAN Museums
- ii) Children's Book and Source Materials on ASEAN Cultures
- iii) Publication on ASEAN Comparative Librarianship
- iv) Publication on ASEAN Cultural Heritage
- v) ASEAN Studies Monograph Series (Theatre, Dance , Music)
- vi) ASEAN Studies Publication Series
- vii) Phase I-a: Visual Arts, Architecture, Costume
- viii) Phase I-b: Traditional Literature, Modern Literature, Food
- ix) Phase I-c: Film, Broadcast Media, Print Media
- x) Publication of ASEAN Traditional Festivals
- xi) ASEAN Award Winning Short Stories 1967-1999
- xii) Perspectives in Southeast Asian Humanities
- xiii) Symposium and Publication on Maritime Ships and Water Crafts
- xiv) DVD Production of ASEAN Traditional Wedding

Visual Arts

- i) ASEAN Sculpture Symposium
- ii) ASEAN Youth Painting Workshop and Exhibition
- iii) ASEAN Youth Sculpture Workshop and Exhibition
- iv) Photographic Folio on the ASEAN Sculptures
- v) ASEAN Visual Arts Education Symposium and Workshop

- vi) ASEAN Art Workshop, Exhibition and Symposium on Aesthetics
- vii) ASEAN Architecture Symposium and Exhibition
- viii) Research, Documentation and Exchange of ASEAN Indigenous Art Materials
- ix) ASEAN Curators Forum in Preparation for the ASEAN Contemporary Arts Festival
- x) ASEAN Children's Art Competition on Kindness
- xi) ASEAN Photo Competition and Exhibition
- xii) ASEAN Photo Editors Workshop
- xiii) Symposium on Art Museums as Regional Sites of Learning and Creative Platforms for Cross Cultural Understanding and Promotion
- xiv) ASEAN New Media Art Competition and Exhibition
- xv) "Art for All": Towards A Caring Society
- xvi) "Art for All": Promoting ASEAN Best Practice

Arts and Crafts

- i) Comparative Study of Folk Arts and Indigenous Architecture in ASEAN Countries
- ii) ASEAN Traditional Folk Arts and Craft Workshop
- iii) People-to-People Exchange Programme: ASEAN Cultural Interaction at the Grassroots
- iv) Bamboo: The Staff of Life, ASEAN Bamboo Cultural Resources Development Programme
- v) Symposium on Rattan Culture in ASEAN: Enhancing Development for Crafts Production
- vi) ASEAN Awards of Excellence in Arts and Crafts, Phase I

Dance / Drama / Performing arts

- i) Study of Basic Traditional Dance, Music, Choreography and Visual Arts
- ii) Artistes-in-Residence
- iii) ASEAN Artistes Creative Interaction
- iv) ASEAN Festival of Performing Arts
- v) ASEAN Theatre Festival
- vi) ASEAN Dance Festival
- vii) Joint ASEAN Performing Troupe
- viii) ASEAN Instructional Video Materials on the Study of Traditional Dance
- ix) ASEAN Flagship Voyage: A Performing Arts Tour (2000-2003)
- x) ASEAN Culture Week (Cambodia, Vietnam, China) (2002-2006)
- xi) Documentation on Puppet Shows of ASEAN (ASEAN Puppetry)
- xii) ASEAN Design and technical Theatre Workshop

Music

- i) Preservation of Traditional Technology (Workshop on the Manufacture of Brass Musical Instruments)
- ii) ASEAN Youth Music Workshop
- iii) ASEAN Composers Forum on Traditional Music
- iv) ASEAN Composer Music Workshop

- v) ASEAN Youth Symphonic Band Workshop
- vi) ASEAN Festival of Children's Choirs
- vii) Sonic Orders in ASEAN Music
- viii) ASEAN Music Experts Planning Forum 2004

Exhibition

- i) Exhibition of Photographs on ASEAN Cultural Heritage
- ii) ASEAN Exhibition of Children's Art
- iii) Travelling Exhibition of Paintings and Photographs
- iv) ASEAN Travelling Exhibition of Paintings, Photography and Children's Arts
- v) ASEAN Photo Exhibition to Commemorate the 50th Anniversary of the United Nations
- vi) Exhibition on ASEAN Cultural Heritage (Textile Weaving: From Loom to Computer)
- vii) International Exhibition on ASEAN Contemporary Arts
- viii) ASEAN Artistic Heritage Exhibition and Symposium
- ix) Youth ASEAN Stamp Exhibition (Group Category)

Youth Camp

- i) ASEAN Youth Friendship Camp 1998: Nature Hug (Philippines)
- ii) ASEAN Youth Friendship Camp 1999: The Study of Cultural Heritage (Thailand)
- iii) ASEAN Youth Camp 2001: Trail of Unit (Malaysia)
- iv) ASEAN Youth Camp 2002: Honouring Kindness Through the Arts (Myanmar)
- v) ASEAN Youth Camp 2003: Culture for Peace and Development (Laos)
- vi) ASEAN Youth Camp 2004: The Role of Youth in Cultural Heritage (Cambodia)
- vii) ASEAN Youth Camp 2005: ADHESION: Water and the Arts (Brunei Darussalam)
- viii) ASEAN Youth Camp 2007 (Indonesia)

ASEAN-Dialogues Cultural Cooperation projects

ASEAN-Australia

- i) Art Museum Professional Workshop and Study Tour
- ii) A Regional ASEAN Policy and Strategy for Cultural Heritage
- iii) Developing an ASEAN Model for Cultural Mapping

ASEAN-China

- i) Joint Experts Meeting for the Establishment of a Programme Framework on ASEAN-China Cultural Cooperation (FY2003/2004)
- ii) ASEAN-China Cultural Performance and Symphony Orchestra

ASEAN-Japan

- i) ASEAN-Japan Multinational Cultural Mission
- ii) ASEAN-Japan Symphony Orchestra (2003)
- iii) ASEAN-Japan Children's Kindness Installation Project

ASEAN-Republic of Korea

- i) ASEAN-ROK Study Tour of Korean Libraries by Senior Librarians
- ii) ASEAN-ROK Cultural Leadership Exchange Programme
- iii) Korea-ASEAN Artists Exchange Fellowship Programme
- iv) ASEAN-ROK Symphony Orchestra
- v) Workshop and Exhibition of ASEAN-ROK Traditional Crafts
- vi) ASEAN-Korea Traditional Orchestra

ASEAN-New Zealand

- i) ASEAN-New Zealand Inter-Institution Linkages Programme: Sharing of Library Resources on Ethnobotany

ASEAN+3

- i) The Networking of East Asian Culture Heritage (NEACH)
- ii) The 10+3 Training Program on Cooperation for Cultural Human Resource Development
- iii) ASEAN+3 Workshop on Risk Preparedness for the Preservation of Cultural Heritage
- iv) ASEAN+3 Workshop on the Role of Movies in Promoting East Asia
- v) East Asia Cultural Festival

COUNTRY REPORT OF VIET NAM

Mr Ba Trac Nguyen
Viet Nam

Background

1. Vietnam is an Asian country of 331,211 km², out of which 75% is covered by mountains and forest and with interlocking networks of rivers and canals, and a coastal line of 3,260km. Her population of 85.154 million (in 2007) consists of 54 ethnic groups with different languages and cultural values and heritage.

2. Since the launching of the reform in 1986, Vietnam has continuously maintained rapid economic growth, and all 54 ethnic groups have enjoyed benefits from this reform. However it is still witnessed limited access of minority population to the fruits of the reform, poverty in remote, mountainous areas where ethnic minority are living, and worsening disparity of income among geographical regions and ethnic groups. The rapid economic growth also comes along with risks: erosion of cultural values and heritage, deforestation, environmental degradation, marine resource decline. Political commitments and actual interventions have been made to tackle those challenges.

Vietnam: culture and sustainable development

3. The government of Vietnam has paid a strong emphasis on culture. Institutionally there is a department of cultural heritage within the Ministry of Culture, Sport and Tourism, with mandate to make policies on and foster safeguarding of cultural heritages. Legally, in 2001 the Law on Cultural Heritage was introduced, followed by a statutory Decree detailing the Law. Since the introduction of the Law, 2,975 cultural sites have been awarded National Cultural Heritage and they are protected by the Law. A lot of money has been spent for culture from state budget, from international assistance and from the contribution of Vietnamese people. In the period from 2006 to 2008, VND 928 billion (USD 60 million) were allocated from the state budget for a single project of Safeguarding and Promotion of National Cultural Heritage sites.

4. Vietnam has ratified four UNESCO conventions: 1970 Convention on Means of Prohibiting and Preventing Illicit Import, Export and Transfer of Ownership of Cultural Property, 1972 Convention on the Protection of the World Cultural and Natural Heritage, 2003 Convention on the Safeguarding of the Intangible Cultural Heritage, and 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

5. Vietnam has played a lead role in safeguarding her intangible and tangible heritage. Two Masterpieces of the Oral and Intangible Heritage of Humanity (namely The Court Music and the Space of Gong Culture) have been proclaimed and two more dossiers of Quan Ho and Ca Tru songs have been assessed by UNESCO relevant

agencies. Monuments Hue, Ancient city of Hoi An, Sanctuary of My Son, Halong Bay and Phong Nha Ke Bang Park have been named World Heritage sites.

6. My Ministry of Foreign Affairs has launched the year of Cultural Diplomacy in 2009. Cultural Diplomacy has been recognized as one of three pillars in Vietnam's Diplomatic Policy: Political Diplomacy, Economic Diplomacy and Cultural Diplomacy. Within the Cultural Diplomacy Policy Framework, what we are doing is to raise the awareness of our diplomats about culture and to further promote cooperation with UNESCO and other international institutions in culture development.

7. Political commitment, financial and human resources have been allocated for culture, and fruits have been harvested from these investments, however challenges to conservation and management of culture and sustainable development are still there and new are emerging. As far as culture and sustainable development is concerned, challenges stem from constrains in capability and expertise, unbalanced utilization of natural and cultural resources, low involvement by local communities, poor sustainability in tourism development, unequal distribution of tourism revenue, lack of comprehensive awareness of the importance of culture for development planning.

- a. Heritage management authorities at all hierarchy levels (national, provincial and district) are lack of capacities and abilities to take the responsibilities provided in culture-related conventions that Vietnam has joined.
- b. The conservation of cultural and natural heritage has mostly been taken by the national authorities.
- c. The priority in conservation of cultural and natural heritage often runs into conflict with development interests. The problem of conservation of heritage sites and tourism development.
- d. Legal papers and tools are not enough for conservation of intangible cultural heritage.

8. To tackle those challenges and to get more achievements in culture and sustainable development, Vietnam's government has worked out new cooperation framework called "Cultural Program - UNESCO Hanoi 2008-2010" in linkage to "One UN Plan" initiative. This framework has been designed for the following expected outcomes:

- i) Increase of capacity to make and implement policies, plans and strategies in line with Vietnam-joined international conventions,
- ii) Design of plans and strategies for culturally-implicated sustainable development polices,
- iii) Sustainable development of tourism,
- iv) Better sustainable conservation of world heritage sites, biosphere reserves through broad participation of local stakeholders.

With the above expected outcomes, detailed projects have been included in the framework such as:

- i) Amendment to the 2001 Cultural Heritage Law: the amended Law will be in line with 2003 Convention for the Safeguarding of the Intangible Cultural Heritage,
- ii) Conservation of intangible cultural heritage of "Gong space" in Dak Nong province,
- iii) Second Phase of My Son (world heritage) conservation,
- iv) Planning for Heritage Corridor in Quang Nam province,
- v) Technical support for management of Hue Heritage site,
- vi) Management planning and management capacity building for Ha Long Bay.

Showcase of culture and sustainable development

9. One outstanding example of international cooperation in culture and sustainable development is the project: the National Action Plan on Preservation of Nha Nhac - Vietnamese Court Music funded by Japan Fund-in-Trust, Government of Vietnam and UNESCO.

10. Nha Nhac used to be a special kind of music performed for ritual activities of the royal court since the Ly Dynasty (1010) till Nguyen Dynasty (1802-1945). During the Vietnam War and years after the war, Nha Nhac left unnoticed. To prevent the music from being totally lost, in 1996 the government of Vietnam decided to implement a project to conserve the relics of Hue with the focus on bringing alive the intangible cultural heritage of Hue Royal Court. In 2003, Nha Nha was proclaimed by UNESCO as a Vietnamese Masterpiece of the Oral and Intangible Heritage of the Mankind.

11. In 2005, UNESCO approved a "National Action Plan" to preserve, revitalize and promote the value of Nha Nhac in the period from 2005 to 2008, and the Plan was funded by Japan Fund-in-Trust, the Government of Vietnam and UNESCO. The Plan was designed with three components:

- i) Exploration and documentation,
- ii) Revitalization and teaching,
- iii) Promotion and education.

12. During that period of time, the Plan has been implemented with the involvement of various stakeholders, a huge workload has been done, and Nha Nhac has been revitalized. Nha Nhac has been introduced to music students at Hue Music College. The Hue Traditional Court Theater has been in the leading place for Nha Nhac to be performed for common Vietnamese and those who are interested in not only in Hue neighbourhood but also in many places around Vietnam and Nha Nhac shows have been brought overseas. In 2008 the theater performed 840 shows of Nha Nhac for 18,500 persons. Those shows generated VND 2.1billion (USD 160,000) in 2008 for the theater.

13. In return, the revitalized Nha Nhac has generated more culturally-value-added products for tourism and sustainable development of the local communities and for the nation.

Proposals

14. For the country like Vietnam, culture has been acknowledged as an important component for sustainable development, but how to capitalize culture for that sustainable development is a tough question. Political commitment and energy is available but that is not the same story with financial resources and expertise. Our financial resources to cover all need of culture development are not much and we still need international financial assistance in this cluster. One model of cooperation is still working well in Vietnam is the tri-party cooperation: Vietnam with cultural project, a potential donor with financial resources and UNESCO with expertise

PRESENTATION OF ASEAN

Ms Linda Lee
ASEAN


Association of Southeast Asian Nations



- Brunei Darussalam
- Cambodia
- Indonesia
- Lao PDR
- Malaysia
- Myanmar
- Philippines
- Singapore
- Thailand
- Viet Nam

The Association of Southeast Asian Nations (ASEAN) was established in 1967 in Bangkok, by Indonesia, Malaysia, Philippines, Singapore and Thailand. Brunei Darussalam joined the Association in 1984, Laos PDR in 1997, Myanmar in 1997 and Viet Nam in 1995.

The Establishment of ASEAN



ASEAN Declaration
(also known as Bangkok Declaration)
Bangkok, 8 August 1967

ASEAN Basic Data

- Total Population : 576 million
- Total GDP : US\$ 1,282 billion
- Total Trade: US\$ 1,616 billion
- Total Land Area : 4,5 million sq km

Source: ASEAN Statistical Yearbook 2007

Our Region of Southeast Asia



Ten Countries

diverse...



Multi religion...

Multi ethnic...

Multi lingual...

ASEAN Community

Declaration of ASEAN Concord II
(Bali Concord II), 2003



Three pillars

- ASEAN Political-Security Community (APSC)
- ASEAN Economic Community (AEC)
- ASEAN Socio-Cultural Community (ASCC)

ASEAN Socio-Cultural Community (ASCC)

- The primary goal - to contribute to realising an ASEAN Community that is people-centred and socially responsible with a view to achieving solidarity and unity among the nations and peoples of ASEAN by forging a common identity and building a caring and sharing society which is inclusive and harmonious where the well-being, livelihood and welfare of the peoples are enhanced.
- Characteristics - human development, social welfare and protection, social justice and rights, environmental sustainability, building the ASEAN identity, narrowing the development gap.

ASCC Blueprint

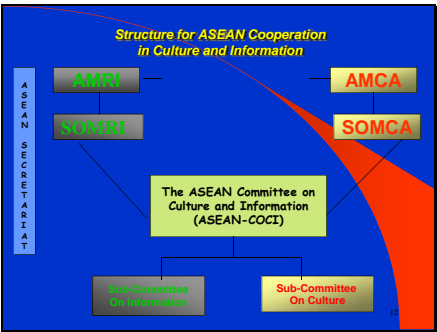
- E2: Preservation and Promotion of ASEAN cultural heritage –
Promote the conservation and preservation of ASEAN cultural heritage to ensure its continuity to enhance awareness and understanding of the people about the unique history of the region and the cultural similarities and differences between and among ASEAN Member States as well as to protect the distinctiveness of ASEAN cultural heritage as a whole

ASCC Blueprint

- E3. Promotion of Cultural Creativity and Industry -
Enhance ASEAN identity and togetherness through cultural creativity and the promotion and cooperation on cultural industry

The COCI was established in December 1978 with these objectives:

- To understand each other's cultures, value systems, nuances and sensitivities
- To preserve and protect cultural heritage
- To enhance mutual understanding, respect, good neighborliness and solidarity



The Institutions Involved in ASEAN Cultural Cooperation

- The Ministries and Institutions
 - Culture Department
 - Culture Commission
 - Museum & Library
- Art Institutions
- Creative Artists, writers, academy members
- The ASEAN Secretariat

PROJECTS

- Workshop on the prevention of illicit transfer and illegal trafficking of cultural properties in the ASEAN region
- Museum Directors' Symposium
- DVD production of ASEAN traditional wedding
- Publication: Water-A Unifying Force in ASEAN
- An ASEAN Corner at ASEAN National Museums
- ASEAN Youth Camp

Gearing Cultural Cooperation towards

- Human resource development in the cultural context
- Small- and Medium-sized cultural enterprises
- Networking on ASEAN cultural heritage

and more....







PRESENTATION OF JICA

Mr Ikufumi Tomimoto
JICA

 **Asia/Pacific Forum-Workshop**
“Fostering International Cooperation
in Culture and Sustainable Development ”
2009.6.11
Japan International Cooperation Agency


 **Our Aide Policy
and Capacity Development**

- § Ownership and self-help efforts
- § Sustainable development effectiveness
- § Hands-on approach
- § Human Security

 **Our Aide Policy
and Capacity Development**

- § Problem-solving ability
- § Endogenous process
- § Local materials and human resources
- § South-South Cooperation

世界文化遺産とJICAの主な支援



 
Thank you. 

AGENCY REPORT OF KOICA

Mr Ki-serk Kim
KOICA

What is KOICA?

1. The Korea International Cooperation Agency (KOICA) is a central aid agency of the Government of the Republic of Korea. It administers the Korean Government's bilateral grant-aid and technical assistance to developing countries. It aims to help developing countries reduce poverty and achieve sustainable development.
2. KOICA recognizes that the Millennium Development Goals (MDGs) have a crucial role to play in reducing poverty and making progress in developing world. In this context, KOICA tries to contribute to the achievement of MDGs, which were agreed at the United Nations Millennium Summit in September 2000 and nearly all the world's countries have subsequently signed up to them.

Goals

- i) Actively participating in the international community's efforts to achieve the MDGs
- ii) Supporting sustainable economic and social development in partner countries
- iii) Strengthening humanitarian relief and human security

Major Policy Directions

- i) Implementing a result-based management system that meets the needs of partner countries
- ii) Integrating Korea's development experience and comparative advantages into development cooperation projects/programs
- iii) Encouraging CSOs(Civil Society Organizations) and the private sector to join KOICA's projects/programs
- iv) Strengthening Monitoring and Evaluation

3. To make the most of our limited aid resources, KOICA focuses its work on the following seven sectors: Education, Health, Governance, Rural Development, Information & Communication Technology (ICT), Industry & Energy, Environment & Gender.

Education

- i) Improve the general education environment by establishing schools and providing education materials
- ii) Increase employment opportunities through vocational training
- iii) Improve education policies and institutions
- iv) Develop more advanced school curriculum

Health

- i) Promote family planning, maternal and child health
- ii) Upgrade infrastructure for basic health and medical services
- iii) Support medical research
- iv) Establish medical facilities and research institutes

Governance

- i) Improve public institutions and administrative capabilities
- ii) Share Korea's experience of democratization and government capacity building

Rural development

- i) Increase the household income of farmers by increasing agricultural productivity
- ii) Develop and improve agricultural infrastructure such as irrigation facilities, rural roads and waterways.
- iii) Develop agricultural policy research and management capacity

Information & Communication Technology (ICT)

- i) Increase the access of the poor to information by providing computers, internet services, and ICT education
- ii) Develop and improve ICT infrastructure
- iii) Enhance government policies and public institutions

Industry & Energy

- i) Improve transportation infrastructure such as road, rail, sea and air transportation
- ii) Upgrade electricity infrastructure and management capacity
- iii) Enhance comprehensive national land planning and use
- iv) Improve knowledge and techniques in developing industries

Strategies on Culture

Preservation & Development

A KNCU, Government Ministries and Local Self-Governments

4. Korean National Commission for UNESCO (KNCU) is playing a leading role for the development of Korean cultural policies and cultural exchanges at the regional and national levels in consonance with UNESCO's goals and standards. The Commission also continues to lead initiatives that promote important issues such as cultural rights, arts education, creative cities, sustaining cultural industries and intercultural dialogue, in cooperation with relevant governmental and non-governmental agencies.

- a. Protection and safeguarding of cultural heritage in all its forms - tangible and intangible.
- b. Cultural diversity as a necessary element in the sustainable development of peoples and societies.

B KOICA

5. Projects focusing on culture are implemented through several sectors as with other cross-cutting issues such as gender equality, climate change, environment and sustainable development.

Major Activities on Culture

A Governmental bodies and KNCU

UNESCO Funds-In-Trust Provided by KOREA

- i) Living Human Treasure System in Cambodia and Fiji
- ii) Cultural Heritage of Koguryo Kingdom in North Korea
- iii) Creation of an inventory of traditional children's games in 13 countries in the Asia-Pacific region
- iv) Creative industries development for the diversity of cultural expressions

Korea-sponsored UNESCO prizes

- i) King Sejong Literacy Prize / Ministry of Foreign Affairs and Trade
- ii) International Arirang Prize / Ministry of Culture and Tourism
- iii) Jikji Memory of the World Prize / Cheongju City

UNESCO Conventions on Culture ratified by Korea

- i) Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (1983)
- ii) Universal Copyright Conventions as revised at Paris on 24 July 1971, with Appendix Declaration relating to Article XVII and Resolution concerning Article XI, Protocol I and Protocol 2 (1987)
- iii) Convention concerning the Protection of the World Cultural and Natural Heritage (1988)
- iv) Convention for the Safeguarding of the Intangible Cultural Heritage (2005)

B KOICA

- i) "Paving of Siem Reap Bypass Road in the Kingdom of Cambodia"
 - Project objective: Dispersing traffic on the road penetrating the historic site of Angkor-Wat near Siem Reap to the bypass road.
 - Period: two years(2008~2009)
 - Components:
 - East bypass road/ 10.26Km with 7m width
 - West bypass road/ 4.87Km with 7m width
 - Road shoulder/ each east and west bypass road
 - Training program for engineers
 - Technical consultation and progress management

- ii) Project for the Development of the Information Technology of the Supreme Council Of Antiquities (SCA)
 - Project objective:
 - Development of the Central Management Information System(CMIS)
 - Fostering IT capacity of Egyptian officials
 - Period: three years(2007~2009)
 - Components
 - Central Management Information System(CMIS)
 - Training programme for the operation of the system
 - Dispatch of experts for installation, system operation, DB migration and etc.
- iii) Establishment of a Master Plan for Tourism Promotion and Development in Kazakhstan
 - Project objective:
 - Contribute to the improvement of tourism industry in Kazakhstan by establishing master plan for tourism promotion and development.
 - Increase the number of inbound tourists in Kazakhstan
 - Period: two years(2007~2008)
 - Components
 - Systemization and reorganization of tourism administration and tourism policy of Kazakhstan
 - Review and revision of the existing national tourism program, formulation of new tourism master plans for specific regions, and improvement of tourism infrastructure
 - Invitation of trainees and dispatch of experts
- iv) Training programme
 - KOICA-UNESCO TV Documentary Programme Production (1991~2005)
 - Small & Medium enterprises build-up programme 2009
 - Sustainable tourism development 2009

Summary & Remarks

6. In general, the Korean National Commission for UNESCO, government ministries and local government are working on the cultural themes such as the safeguarding of cultural heritage and ensuring of cultural diversity. KOICA, on the other hand, approaches the cultural sector as one of the cross-cutting issues and works toward culture-based development rather than preservation of culture itself.

- a. As an aid agency, KOICA put emphasis on achieving the MDGs and sharing Korea's development experience. We are allocating our main resources into fields such as health, education, ICT and the latest issue- climate change and adaptation to it.
- b. KOICA is implementing cooperation with international organizations to improve its sectors with less experience and expertise and to follow trends in official

development assistance. Culture-based development is an unfamiliar sector where UNESCO has rich expertise and consequently there is much potential for cooperation.

- c. Though there is no clear indication concerning culture in the MDGs, media education, democracy and good governance, and access to information of the public fall in the category of culture. Consequently, more programs/projects will be implemented in this field.

PRESENTATION OF OECD

Ms Cécile Sangaré
OECD

Official Development Assistance (ODA) to culture


Cécile Sangaré
Statistician
Development Cooperation Directorate OECD



About the DAC

- The OECD Development Assistance Committee (DAC) is a **unique international forum** where donor governments and multilateral organisations come together to help developing countries reduce poverty and achieve the MDGs.
- Founded in 1960 as the Development Assistance Group, the DAC became part of the OECD by Ministerial Resolution on 23 July 1961.
- **The DAC has the mandate to:**
“...consult on the methods for making national resources available for assisting countries and areas in the process of economic development and for expanding and improving the flow of long-term funds and other development assistance to them.”

2




About the Working Party on Statistics

The Working Party on Statistics is a subsidiary body of the DAC and has the mandate:

- To keep under review and propose improvements in the statistical system and in the reporting of resource flows to developing countries and multilateral agencies.
- To make recommendations to the DAC about: ODA eligibility; guidelines and definitions for reporting; data comparability; and the use of DAC statistics.
- To propose, for decision by the DAC, significant amendments to the statistical reporting directives.
- To improve accessibility and user-friendliness of aid data; and reports to the DAC as appropriate.

3




Is it ODA? – Definition

ODA cover those flows to countries and territories on DAC List of ODA Recipients and to multilateral institutions which are:

- I. Provided by official agencies, including state and local governments, or by their executives agencies; and
- II. Each transaction of which:
 - a) Is administered with the promotion of the economic development and welfare of developing countries as its main objective; and
 - b) is concessional in character and conveys a grant element of at least 25 per cent (calculated at a rate of 10 per cent).⁶


4



Is it ODA? – Eligible countries

- Specifically defined set of recipient countries;
- Includes all low and middle income countries;
- Exceptions: G8 members, EU Members and countries with a firm date of accession to the EU;
- Reviewed every three years by the DAC;
- Countries may graduate from the list, or change income groups.

5



Is it ODA? Eligible International organisations

Agencies to which core contributions are reported as ODA, in whole or in part, include:

- Many United Nations & UN Administered Funds
- European Commission
- International Monetary Fund (concessional windows only)
- World Bank
- World Trade Organization (technical assistance only)
- Regional Development Banks
- Other Multilaterals

Since our last Working Party on, 44% of unearmarked contributions to UNESCO are reportable as ODA (previously 25%)

⁶ * Earmarked contributions to UNESCO, if developmental, are reportable in whole as bilateral ODA.

6



Is it ODA? – Limitations

To reduce the scope for subjective interpretations and promote comparable reporting, Members have agreed to limits on ODA in the following fields:

- Military aid;
- The enforcement aspects of peacekeeping;
- Supply of the donor's police services to control civil disobedience;
- Civil police work;
- Assistance to refugees;
- Nuclear Energy for military and non-proliferation purposes;
- Research;
- Anti-terrorism, etc.

Specific requests on ODA-eligibility can be sent to our
Head of Division at dac.contact@oecd.org

Is it ODA? – Limitations for social and cultural programmes

ODA eligibility of social and cultural programmes:

A distinction is made between:

1. building developing countries' capacity (ODA-eligible);
2. one-off interventions (not ODA-eligible).

Examples:

- Promotion of museums libraries, art and music schools, and sports training facilities and venues **counts as ODA**.
- Sponsoring concert tours or athletes' travel costs **does not**.
- Cultural programmes in developing countries whose main purpose is to promote the cultural or values of the donor **are not reportable as ODA**.

ODA statistics collected through the DAC

Members report on aid flows to the DAC through two existing systems:

- **DAC tables** which collect aggregated data either by type of flows, recipient or sector (3-digit sector code). Data are there used in the DAC Peer Reviews but also for a wide range of other applications.
- **CRS aid activity database** which collects data on individual activities and therefore at a very detailed level (donor, recipient, type of flow, amount, project description, purpose code, policy markers, etc...).

The CRS has become the internationally recognised source of data on the geographical and sectoral breakdown of aid.

ODA statistics dissemination

- <http://stats.oecd.org/qwids/>

Statistics on ODA to culture

Estimation of ODA to cultural development in percentage of total sector allocable ODA.

donor	2001	2002	2003	2004	2005	2006	2007
Australia	0.2%	0.1%	0.1%	0.0%	0.2%	0.5%	0.2%
Austria	0.6%	0.2%	0.5%	2.5%	2.1%	0.4%	2.7%
Belgium	0.7%	0.9%	1.3%	0.9%	2.2%	2.4%	1.8%
Canada	0.1%	0.8%	0.2%	0.3%	0.2%	0.1%	1.0%
Denmark	0.4%	0.1%	0.4%	0.4%	0.7%	1.1%	0.8%
Finland	1.1%	2.0%	0.5%	1.9%	0.0%	0.8%	0.6%
France	4.0%	3.9%	2.8%	3.0%	3.3%	5.2%	4.3%
Germany	2.7%	3.6%	3.0%	2.6%	2.8%	3.0%	3.2%
Greece	--	4.7%	1.7%	4.6%	1.9%	0.7%	0.7%
Ireland	2.5%	1.2%	0.0%	0.4%	0.0%	0.0%	1.1%
Italy	1.1%	1.6%	0.0%	2.1%	0.7%	6.2%	2.7%
Japan	0.6%	0.5%	0.4%	2.9%	0.7%	0.5%	1.1%
Luxembourg	0.0%	0.0%	2.3%	0.9%	0.0%	0.6%	0.3%
Netherlands	3.3%	1.4%	1.6%	0.9%	0.2%	0.7%	0.4%
New Zealand	--	0.5%	0.5%	0.2%	1.3%	0.4%	0.9%
Norway	6.3%	2.8%	2.6%	2.0%	1.7%	1.7%	1.6%
Portugal	5.9%	3.6%	3.7%	5.7%	4.1%	4.6%	2.7%
Spain	10.4%	8.2%	5.0%	8.2%	6.5%	5.5%	8.7%
Sweden	2.6%	2.3%	1.6%	2.9%	2.9%	1.3%	2.2%
Switzerland	0.4%	1.5%	2.4%	1.6%	1.8%	1.0%	2.0%
United Kingdom	0.4%	0.3%	0.0%	0.1%	0.5%	0.1%	1.4%
United States	0.2%	0.5%	0.1%	0.0%	0.2%	0.2%	0.4%
TOTAL	1.6%	1.5%	1.6%	1.4%	1.6%	1.3%	1.7%

Statistics on ODA to culture

"cultural development" includes:

- Transactions reported under the purpose code **16061** "culture and recreation" and **22030** "radio/television/print media"
- Transactions found with the following key words in both fields "shortdescription" and "project title": "culture/cultural" (excluding projects like "agriculture/horticulture etc..."); "heritage"; "art"; "craft"; "tribal"; "indigenous"; "book"; "newspaper"; "broadcasting"; "film" (search both in English and French).
- All the transactions related to "democratic culture" (mainly in sectors 151 and 152) **have been excluded**.

DAC sector classification: Rules on the frequency of updates to purpose codes

The agreed principles:

- Proposal should be submitted to the WP-STAT and transmitted to the Secretariat by 31 of January at the latest;
- Changes that affect the sector code structure should remain exceptional;
- Clarifications to code definitions could be suggested instead of code revisions.

Measuring impact on historical series:

Type of update	Impact on time series
1. Renumbering of an existing purpose code	None
2. Identifying classification notes to existing purpose codes	Minor if
3. Introducing new purpose codes within existing DACS sectors, or merging two or more purpose codes	No impact on DACS, break in series on purpose codes
4. Merging existing purpose codes from one DACS sector	Changes coverage of DACS sectors, no impact on purpose codes
5. Creating new DACS sectors	Break in DACS series

Further Information & Resources

- **General User Guide for DAC Statistics:** www.oecd.org/dac/stats/dac/guide
- **Short Guide to ODA Eligibility: "Is it ODA?":** www.oecd.org/dataoecd/21/21/34086975.pdf
- **List of ODA-eligible International Organisations:** <http://www.oecd.org/dataoecd/36/16/31724727.pdf>
- **DAC List of ODA Recipients:** www.oecd.org/dac/stats/dac/list
- **DAC Statistical Database:** www.oecd.org/dac/stats/idsonline
- **DAC Statistical Tables:** www.oecd.org/dac/stats/dac/reftables

Contact Information

Cécile Sangaré
Cecile.Sangare@oecd.org

Thank you!

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ANNEX C

Workshop

UNESCO's EXTRABUDGETARY RESOURCE MOBILISATION

Mr Akio Arata


Division of Cooperation with Extrabudgetary Funding Sources




Background

A coherent policy towards EXB activities


PAST	PRESENT
• Ad hoc and individualized approach	• Overall strategic framework for resource mobilization
• Lack of coherence between RP and EXB activities	• Consistent approach towards programming of EXB activities
• Lack of clarity in roles, responsibilities and related accountabilities	• Clear official roles and accountability for involved actors (guidelines & tools)



The figures



- Regular programme and budget for current biennium:
US\$ 631 m for 2008-2009
- Extrabudgetary funds (voluntary contributions):
US\$ 307.7 m in 2008
US\$ 367 m in 2007
US\$ 343 m in 2006



Funding for Culture




- Regular Programme : US\$ 51 for 2008 and 2009 (US\$ 25.5 million per annum)
- Extrabudgetary : US\$ 36.7 million in 2008 and US\$ 38.1 million in 2007, US\$ 23 million in 2006.



Extrabudgetary Resource Mobilisation Strategic Plan – Main Features

- Further develop relations with bilateral and multilateral donors
- Exploit new opportunities including joint UN programming, south-south and triangular cooperation, and cooperation with private sector
- A lead role for Field Offices, proactive approach by sectors, coordination by Sector for External Relations and Cooperation

Bilateral Government Donors



- o Dialogue with donors in capitals
- o Encouraging UNESCO Field Offices to engage with decentralised representatives of donors in country

Programmatic Partnerships with Multilateral Organisations




- o Upstream policy exchange, joint advocacy, capacity building
- o E.g Asian Development Bank, European Commission

Joint UN Programming Examples:



- o MDG Achievement Fund Administered by UNDP
- o One UN Pilots
- o Other Country Joint Pilots
- o UNAIDS
- o MDTF's (UNDG Iraq TF, UNTFHS, Peace Building Funds etc..)

Private Sector




- o Existing relationships and new partnerships in the North;
- o Identifying new partnerships in the South especially from emerging economies
- o Outreach from UNESCO Headquarters and the Field Offices, involving close cooperation with UNESCO National Commissions.

Self benefitting projects


- o UNESCO projects financed by a Member State on its own territory (Self benefitting modality)

South-South and North-South Triangular cooperation



- o Promoting South-South and Triangular cooperation through all major programmes
- o Establishment of specific modalities eg South South Cooperation Programme/Fund in Education.

Better Communication



- o Building a stronger communication dimension to UNESCO's resource mobilization efforts by enhancing synergies between the Organization's Communication and Resource mobilization plans and strategies

Mobilising Resources for UNESCO's Normative Functions





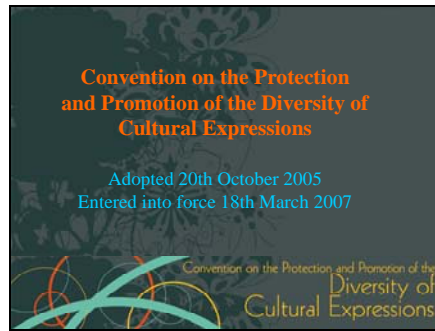
Some final Questions



- What type of activities would lend themselves South-South and North-South Triangular Cooperation ?
- What kind of information would you, as programme partners, or as funding partners, like to receive from us, that would better inform your partnership decisions?
- Within the framework of the UNESCO 'Culture Conventions' what type of cooperation is desirable from the perspective of 1) national authorities and 2) from a donor's perspective ?

2005 CONVENTION FOR THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS AND CREATIVE INDUSTRIES

Mr Bilei Aboudi
Division of Cultural Expressions and Creative Industries



Introducing the 2005 Convention

- It is **not** concerned with all kinds of **cultural diversity**, but with the '**diversity of cultural expressions**', in other words the creative works and activities of individuals and groups.
- Key linked concepts: **cultural activities, goods and services; cultural industries; cultural policies and measures.**

Scope

- Recognize the distinctive nature of **cultural activities, goods and services** that are both economic and cultural
- To assert the **sovereign right of States** to maintain, adopt and implement **cultural policies**

Scope

- To reaffirm the link between **culture and sustainable development.**
- To strengthen **cultural industries in developing countries**
- Promotion of **international cooperation in the cultural sector.**

Guiding Principles

1) Respect for Human Rights and Fundamental Freedoms	5) Complementarity of Economic and Cultural Aspects of Development
2) Sovereignty of States	6) Sustainable Development
3) Equal Dignity and Respect for all Cultures	7) Equitable Access
4) International Solidarity and Cooperation	8) Openness and Balance

International Fund for Cultural Diversity

(Article 18)

- **Purpose:** to finance projects and activities [...] to support cooperation for **sustainable development and poverty reduction** in order to foster the emergence of a dynamic cultural sector in **developing countries** [...].

(Ref: Draft Guidelines on the use of the resources of the International Fund for Cultural Diversity)

- **Characteristics:**
 - ✓ Voluntary contributions
 - ✓ Funds received as of June 2009: **1,5 Million USD**

Convention-related current axes of action

● **Advocacy and ratification:**

Increase the number of Parties and establishing a higher visibility for the convention

● **Implementation:**

Accelerate the implementation of operational guidelines (to be adopted by CP in June 2009) (*Articles : 7,8,11,13,14,15,16,17 and 18*)



Advocacy and Ratification

- Total # of ratifications (June 2009): **99**
98 States
+
1 regional economic integration organization (EC)

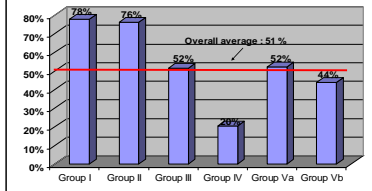
- **51 %** of UNESCO Member States (tot. 193)

For UNESCO electoral group IV (Asia-Pacific):

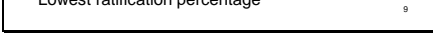
ratifications: **9 = 20 %** of the electoral group



% of Ratifications per electoral group



- **Group IV (Asia pacific) :**
Lowest ratification percentage



Strategy for ratification process

How to encourage ratification? (Ref. : IGC decision (2 EXT.IGC 7))

- **Language-based approach :** To have the Convention and its information tools (i.e. information kit) translated into as many languages as possible.

➔ **Expected Mechanism :** Meetings to be coordinated with UNESCO Field Offices for cooperation with intergovernmental organizations



Implementation

- **How to support implementation especially in developing countries?**

● **Approach:**

Exchanges of expertise, capacity-building, knowledge and know-how transfer, and networking programs targeting key stakeholders (public sector, private sector and civil society) in developing countries.

Current action frameworks:

- **UNESCO-EU cooperation framework :**

Discussions under way towards a program aiming to create a **pool of trained experts from developing countries** (bank of expertise) to respond for specific needs and issues of developing countries (*ec program "Investing in people"*)



For official reports and further information, please consult:

www.unesco.org/culture/en/diversity/convention

Email : convention2005@unesco.org

Thank you for your attention



2001 CONVENTION FOR THE PROTECTION OF THE UNDERWATER CULTURAL HERITAGE

Ms Katrin Koeller
Section of Museums and Cultural Objects


United Nations
Educational, Scientific and
Cultural Organization

Katrin Köller (Ms)
UNESCO
Section of Museums and Cultural
Objects
1, Rue Miollis, 75732 Paris, France
Tel: + 33 (0) 145684401
Email: k.koeller@unesco.org



THE UNESCO CONVENTION ON THE PROTECTION OF THE UNDERWATER CULTURAL HERITAGE (2001)


United Nations
Educational, Scientific and
Cultural Organization

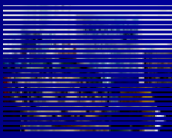

The Protection of the
Underwater Cultural Heritage

Katrin Köller (Ms)
UNESCO
Section of Museums and Cultural
Objects
1, Rue Miollis, 75732 Paris, France
Tel: + 33 (0) 145684401
Email: k.koeller@unesco.org

**The UNESCO Convention on the
Protection of the Underwater
Cultural Heritage (2001)**

The Issue: Legal Protection

**Underwater
Cultural Heritage
is threatened**



3

- Since ca. 1940 accessible
- Increasingly accessible, above all for enterprises from Western States
- Cultural objects of rising interest for art markets

4

Examples:

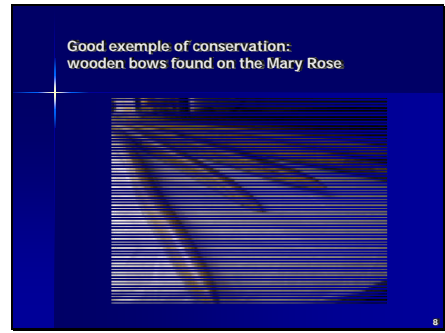
- Asia: minimum of 30 major wrecks have been destroyed
- 200.000 objects recovered for sale from wreck, same number was thrown back into sea
- Sale to Micro-chip Industry

5

Problems:

- Destruction of site integrity
- Lack of conservation and documentation
- Focus on sellable objects & dispersal

6



Why a Convention?

- Treaty among States
- Jurisdiction in internat. waters is limited
- Only cooperation ensures comprehensive protection

Why UNESCO?

The 2001 Convention

- Adopted by the UNESCO General Conference in 2001
- One of six Conventions on the protection of the cultural heritage
- International treaty among States

The main features

“Underwater Cultural Heritage”

(Art. 1, 2001 Convention)

■ ... all traces of human existence having a cultural, historical or archaeological character which have been ... under water ... for at least 100 years...”

The 2001 Convention:

- sets out basic principles for the protection of UCH;
- provides a detailed State cooperation system; and
- provides practical Rules for the treatment and research of UCH.

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The 2001 Convention does not regulate:

- No regulation of ownership of sites
- No change of sovereignty rights
- No condition to join UNCLOS, but also no change of UNCLOS

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Basic principles (overview)

- preserve UCH;
- recognize in situ preservation as preferred option;
- ban commercial exploitation and dispersal of UCH;
- encourage training and information sharing;
- encourage responsible public access.

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The State Cooperation System

- Regulations on how States should cooperate
- Seeks solution for lack of State sovereignty over certain maritime zones
- Does not intend to change sovereignty rights

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Annex

- Contains detailed practical directives for archaeologists and professionals
- Is widely recognized and applied for the treatment and research of UCH

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Chances



- Major archaeological sites
- Tourist attraction for the future, sustainable
> museums on land/under water; dive trails
- Obtain much historical information
> less discovered and better preserved than archaeology on land

21

What must be done:

- Training of Conservators and Archaeologists
> for Participants of States parties and non States parties
- Awareness raising in Public
> World trip of UNESCO's Photo exhibition
- Cooperation with Institutions
> ex: Flinders University, UNESCO Category II Centre in Zadar, scholarships for Underwater Archaeology training in Asia, training courses in cooperation with museums
- Establishment of a database
> States Cooperation System

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Status



- Entry into force with the 20th State becoming party to the Convention (in January 2009)
- 25 States Parties
- At least 20 States prepare currently to ratify

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Thank you

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ANNEX D

APA Forum-Workshop “Fostering International Cooperation in Culture and Sustainable Development” (Paris, 11 - 12 June 2009)

Programme

11 June 2009

- 10:00 - 10:30 Welcome remarks of Ms Françoise Rivière

 Opening remarks of Mr Koïchiro Matsuura
- 10:30 - 13:00 Presentation of reports

 Viet Nam – Singapore – Afghanistan – Australia – China –
 Indonesia – Japan – India – OECD
- 13:00 - 15:00 Lunch break
- 15:00 - 18:00 Discussion with the Culture Sector on different aspects of the
 Culture Programme (closed session)
- 18:00 Cocktail at the bar (7th Floor, UNESCO Fontenoy)

12 June 2009

- 10:00 – 11:00 Presentation of reports

 KOICA – JICA - Thailand - ASEAN
- 11:00 – 12:30 Discussion on future cooperation
- 12:30 – 13:00 Closing

ANNEX E

Asia/Pacific Forum-Workshop “Fostering International Cooperation in Culture and Sustainable Development” (Paris, 11-12 June 2009)

List of Participants

Mr Hassan Soroosh
Director
Regional Economic Cooperation Division
Directorate General of Economic Affairs
Ministry of Foreign Affairs
Afghanistan

Ms Kate Feros
Assistant Director
Heritage Policy Section
Heritage Division
Department of the Environment, Water, Heritage and the Arts
Australia

Ms Suyan Wang
First Secretary
Permanent Delegation of China to UNESCO
China

Mr Birender S. Yadav
First Secretary
Permanent Delegation of India to UNESCO
India

Mr Ayodhia Kalake
Deputy Director
Treaties on Technical, Socio-Cultural, Education and Manpower Affairs
Directorate General of Legal and Treaties Affairs
Ministry of Foreign Affairs
Indonesia

Mr Masashi Akiba
Minister – Counsellor
Permanent Delegation of Japan to UNESCO
Japan

Mr Ikufumi Tomimoto
Chief Representative
Japan International Cooperation Agency (JICA France)
Japan

Ms Naoko Tsuburaya
Representative
Japan International Cooperation Agency (JICA France)
Japan

H.E. Mr Khamliène Nhouyvanisvong
Ambassador
Permanent Delegation of Laos
Laos

Mr Kiserk Kim
Assistant Manager
Policy Planning Team
Korean International Cooperation Agency (KOICA)
Republic of Korea

Dr Winston Ong
Director
Corporate Planning and International Relations Division
Ministry of Information, Communication and the Arts
Singapore

Ms Darunee Thamapodol
Senior Cultural Officer
Ministry of Culture
Thailand

Mr Nguyen Trac Ba
Deputy Director-General
Department of Cultural Diplomacy and UNESCO Affairs
Ministry of Foreign Affairs
Vietnam

Ms Cécile Sangaré
Statistics and Monitoring Division
Development Cooperation Directorate
Organisation for Economic Cooperation and Development (OECD)

Ms Linda Lee
Program Coordinator
Culture and Information Functional Cooperation Bureau

Association of South-East Asian Nations (ASEAN)

UNESCO

Ms Françoise Rivière
Assistant Director-General for Culture
Culture Sector

Ms Akatsuki Takahashi
Programme Specialist
Executive Office
Culture Sector

Ms Shoko Iijima
Consultant
Culture Sector

Mr Giovanni Boccardi
Chief, Asia and the Pacific Unit
World Heritage Centre
Culture Sector

Mr Bilei Aboudi
Assistant Programme Specialist
Division of Cultural Expressions and Creative Industries
Culture Sector

Mr Fernando Brugman
Programme Specialist
Section of Intangible Cultural Heritage
Division of Cultural Heritage

Ms Katrin Koeller
Assistant Programme Specialist
Section of Museums and Cultural Objects
Division of Cultural Heritage

Mr Akio Arata
Director
Division of Cooperation with Extrabudgetary Funding Sources
Sector for External Relations

Ms Jessica Jeavons
Programme Specialist
Section for Multilateral and Private Funding Sources

Division of Cooperation with Extrabudgetary Funding Sources
Sector for External Relations

Mr Oriol Frexio-Matalonga
Programme Specialist
Section for Bilateral Government Funding Sources
Division of Cooperation with Extrabudgetary Funding Sources
Sector for External Relations

ANNEX F

Press Release



United Nations
Educational, Scientific and
Cultural Organization

Organisation
des Nations Unies
pour l'éducation,
la science et la culture

Organización
de las Naciones Unidas
para la Educación,
la Ciencia y la Cultura

Организация
Объединенных Наций по
вопросам образования,
науки и культуры

منظمة الأمم المتحدة
للتربية والعلم والثقافة

联合国教育、
科学及文化组织

Flash Info N° 111-2009

Office of the Spokesperson
La Porte-parole

The Director-General Opens Asia/Pacific Forum on Fostering International Cooperation in Culture and Sustainable Development

On 11 June 2009, the Director-General of UNESCO, Mr Koïchiro Matsuura, opened an Asia/Pacific Forum entitled 'Fostering International Cooperation in Culture and Sustainable Development' at the Organization's Headquarters in Paris. The Forum brought together experts from governments and inter-governmental agencies, as well as ASPAC group members to discuss strategies and experiences relating to international cooperation in culture and sustainable development in Asia and the Pacific region, where the development cooperation environment is rapidly changing through South-South cooperation.

"Over the last five years, the economies of Asia have developed at an average annual growth rate of 8 per cent, prompting some experts to regard the region as the centre of the world's economic growth for the twenty-first century. With the presence of so-called "emerging economies", the region's development cooperation environment has been rapidly evolving, calling for new forms of dialogue for encouraging innovative development structures and strategies" said the Director-General in his opening statement.

However, the region had not been spared the adverse effects of the unprecedented financial and economic crisis currently wreaking havoc around the world. The Forum was therefore a timely initiative in the context of his plea to G20 leaders to pursue multilateralism and boost investment in the social sectors - including culture - as vital both to spurring a recovery and laying the foundations for more stable and equitable growth in the future.

Failure to do so would imperil cultural resources. "This threatens social cohesion, particularly in Asia and the Pacific, where cultural diversity is at great risk as a result of rapid globalization," the Director-General warned.

Continuing, he explained how UNESCO was working with its Member States to integrate culture into national development strategies, notably through joint programming exercises and the development of strategic partnerships. Citing projects such as the Creative Industries Support Programme currently being put in place in Cambodia, and the China Culture and Development Partnership Framework, both funded by the UNDP-Spain MDG Achievement Fund, as striking examples of

UNESCO's country level actions, Mr Matsuura also acknowledged the important contributions made by ASPAC donors such as Japan, the Republic of Korea and Australia in support of UNESCO's culture programme in the region.

UNESCO
7, Place de Fontenoy
75007 Paris
France

Website:
www.unesco.org/dg
Email:
m.jardin@unesco.org
Tel.:
+33 (0)1 45 68 13 26
Fax:
+33 (0)1 45 68 55 66

“However, we still have some distance to travel before culture is accorded equal priority to education, health or the environment as an area for development cooperation”, he observed, adding that the two day meeting would “greatly enrich our collective understanding of existing international cooperation strategies and experiences in culture and development [which] is an important step towards building fruitful synergies for bilateral, multilateral and South-South cooperation, and for developing the networks and partnerships necessary for building a sustainable future for all the people of the Asia and Pacific region”.