The Cultural Diversity Programming Lens Toolkit

UNESCO Office of the Regional Advisor for Culture in Asia and the Pacific
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INTRODUCTION

What are human rights?¹
Human rights are universal legal guarantees protecting individuals and groups against actions and omissions that interfere with fundamental freedoms, entitlements and human dignity. Human rights law obliges Governments (principally) and other duty-bearers to do certain things and prevents them from doing others. United Nations-supported development efforts should assist the full realization of international human rights standards.

What is the place of culture in human rights?²
Cultural rights are among the 5 core categories of human rights. The 1948 Universal Declaration of Human Rights states that human rights of all kind – economic, political, civil, cultural and social – are equal in validity and importance. Among the rights guaranteed to all human beings under international treaties, without any discrimination on grounds such as race, colour, sex, language, political and other opinion, national or social origin, property, birth or other status are the right to participate in cultural life and the freedom of thought, conscience and religion.

What is the United Nations’ role in the promotion and protection of human rights?³
The United Nations is founded on the principles of peace, justice, freedom and human rights. In the United Nations Programme for Reform launched in 1997, Kofi Annan called on all entities of the UN system to mainstream human rights into their various activities and programme within the framework of their mandate. The promotion of cultural rights and protection of cultural diversity falls naturally under UNESCO’s responsibility.

What is cultural diversity?
Cultural Diversity generally implies the plurality of human cultures and cultural expressions in a specific region or in the world as a whole. It refers to the “manifold ways in which the cultures of social groups and societies find expression. From the diverse forms taken by culture over time and space stem the uniqueness and plurality of the identities and cultural expressions of the peoples and societies that make up humankind⁴.”

Why is cultural diversity important?
Cultural diversity is a source of identity: our world consists of some 6,000 linguistic communities, each with its specific traditions, values, and identity. Over time and space, they have found diverse ways to express their uniqueness and plural identities.

Cultural diversity is a source of creativity: from this difference stems an invaluable source of infinite creativity and as such, should enrich our lives. In addition, these diverse expressions and cultures deserve equal respect and dignity which lays the foundation for intercultural dialogue and peace. Hence, as an indispensable part of everyday life, recognizing and tolerating cultural diversity should be promoted and encouraged.

Why UNESCO took the role in protecting cultural diversity?
Cultural diversity is, by definition, an enduring and central feature of the United Nations system in general and, more particularly of UNESCO, which is entrusted with the mandate to ensure the preservation and “promotion of the fruitful diversity of cultures⁵”. This mandate has become all the more crucial in this era of globalization which poses an imminent threat to human cultures and cultural diversity, and especially in the last decades of the 20th century which has seen the advent of the so-called ethnic and cultural conflicts in many places around the world. Increasingly open markets and advanced communication and information technologies in contemporary times have posed new challenges for the safeguarding of cultural pluralism. Hence, as one of the most influential bodies, UNESCO’s role in calling for the protection of our diverse global cultural heritage is even more significant.

Why is cultural diversity challenging?
Accepting pluralism: People and groups with a dynamic plurality of cultural identities face the challenge of finding a way to interact peacefully.

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Facing globalization: The increasingly globalised world and open market threaten the rich creative diversity.

What are the UNESCO instruments and tools to safeguard cultural diversity?

UNESCO has created platforms, through its programmes and fora, for dialogue about protecting and promoting cultural tolerance and pluralism and related matters. Cultural diversity has been emphasized through a variety of resolutions and initiatives, especially by virtue of the Universal Declaration on Cultural Diversity (2001), the Convention for the Safeguarding of the Intangible Cultural Heritage (2003) and the newly adopted Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005).

Such international agreements set out a platform that links together significant issues of cultural diversity, peace and development, the roles of the state in fostering pluralism and their impact on policy-making at both national and international level, and the promotion of intercultural dialogue.

Why is dialogue important?

Dialogue enables the search and recognition of the profound connections that unite humanity. It is a mean to construct, reconstruct and reinvent the constantly evolving relations between people, cultures and civilizations. Dialogue facilitates the expression and exchange of creative solutions to emerging development challenges rooted in diverse world views, values and knowledge systems, and link them in new ways.

How to protect cultural diversity at a concrete level?

As the "common heritage of humanity", cultural diversity has to be promoted in principles, standards and practices. With the aim to translate UNESCO’s objectives into a reality at both national and international levels, UNESCO Bangkok formulated a framework or mechanism called the cultural diversity programming lens. This toolkit introduces practical tools and methodologies which can be applied to various programmes and projects.

### Universal Declaration on Cultural Diversity, Article 1: Cultural Diversity: the common heritage of humanity

Culture takes diverse forms across time and space. This diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind. As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature. In this sense, it is the common heritage of humanity and should be recognized and affirmed for the benefit of present and future generations.
WHAT IS THE CULTURAL DIVERSITY PROGRAMMING LENS?

Generally speaking, cultural diversity programming lens is an interdisciplinary tool to systematically analyze and evaluate whether policies, programmes, and practices promote the concept and principles of cultural diversity. Like a lens that serves as an aid to improve vision, the lens provides a new way of seeing and thinking cultural diversity issues. Designed to be used by policy-makers, programme managers, and community leaders who work in both non-culture and culture-related sectors, the lens allows them to make a more informed and effective decision about their projects, policies, and programmes.

What is a cultural diversity programming lens?

- A lens enables people to see. The purpose of a cultural diversity lens is to raise awareness and open minds to new ways of thinking. The lens thereby opens the way to new solutions and activities.
- It is a supplementary tool which can be used to evaluate whether programmes, policies, proposals and practices promote and safeguard cultural diversity and therefore enhance work efficiency.
- It is a check-list or a list of criteria and questions supplemented by indicators.
- It can be used at all stages of a programme: planning, implementation, monitoring and evaluating. For example, the lens can be used to plan a project, and then re-used (with adaptations, if necessary) during the monitoring stage to compare the plans with the outcomes.
- It is a tool that can be used for all programmes and activities, not simply for the ones related to Culture.
- It allows programme officers and policy-makers to make informed decisions.
- It is ideally created in a participatory manner by those who use it. There is no perfect lens. Each programme can develop its own lens.
- This framework has been developed by UNESCO Bangkok and derived from the Universal Declaration on Cultural Diversity. It reflects one interpretation of the Declaration and can be adapted to the users’ needs and background.

To what can one apply the cultural diversity programming lens?

The lens is a decision-making tool, which can be applied to all processes and documents.

- Project proposals
- On-going projects
- Programmes and strategies for governmental, non-governmental and international organizations
- Policies, laws, national legal acts and regulations
- Decision-making processes
- Organizational structures

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"Indicators", in the context of the cultural diversity programming lens, take into account statistical (quantitative), qualitative, and proxy indicators as well as other means of verification. Unless otherwise attributed, this definition is applicable every time the term “indicators” is used throughout this toolkit. See the thematic lenses and Annex 2 for an overview of indicators in this toolkit.
Who is using the cultural diversity programming lens?

The lens has been designed to be used by policy-makers, programme managers, and community leaders who work in both non-culture and culture-related sectors. First conceptualized by UNESCO, its use has been expanded and adapted to a broad range of users.

The UNESCO General Framework

UNESCO Bangkok developed a general framework for the Cultural Diversity Programming Lens based on the Universal Declaration on Cultural Diversity. **Ten main topics** divided into sub-topics were identified. These will guide programme officers and policy-makers in the development of lenses and indicators appropriate to their programme.

The ten main topics are:

1) Understanding the social, economical, political and legal background.
2) Access to and inclusion of all
3) Participation of all
4) Linguistic diversity, with a special focus on mother tongue
5) Safeguarding of cultural and natural heritage
6) Promotion of cultural industries and cultural goods and services
7) Promotion of the positive value and benefits of a culturally-diverse society
8) Interactions between modern science and traditional knowledge
9) Dialogue and cooperation
10) Others

UNESCO aims at developing several examples of thematic lenses that can be used as such, or as guidelines to develop new lenses.

For more information, visit our website: [http://www.unescobkk.org/culture/lens](http://www.unescobkk.org/culture/lens)
CULTURAL DIVERSITY PROGRAMMING LENS CYCLE

1. Define, select or review questions from the thematic lens or the general framework, relevant for your activity.

2. Identify facts and data needed to answer this question.

3. Identify weaknesses of the programme, and alternative actions. Assess their feasibility.

4. Adjust programme if feasible, and set targets for project reevaluation.

Programme components

General framework
Existing thematic lens

Culturally appropriate filter

Programme: objective, workplan

Cultural and non-cultural data impacted by the programme/policy

Non-cultural baseline data, e.g.
- Socio-demographic data
- Economic data
- Legal aspects
- Data related to the programme: health, education, infrastructure
- Geographic data

Cultural baseline data, e.g.
- Cultural/natural heritage & other tangible expressions
- Cultural industries, inc. crafts, performing art, etc.
- Language & communication systems
- Traditional belief systems
- Socio-cultural activities

Culturally appropriate filter

Programme components

Programme: objective, workplan

Cultural and non-cultural data impacted by the programme/policy

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Cultural baseline data, e.g.
- Cultural/natural heritage & other tangible expressions
- Cultural industries, inc. crafts, performing art, etc.
- Language & communication systems
- Traditional belief systems
- Socio-cultural activities
The cultural diversity programming lens will help programme/project officers to determine and evaluate if their programmes or policies respect the principles of cultural diversity by answering a set of questions based on the lens’ general framework of analysis or the existing thematic lenses (available in this toolkit).

The process of using the cultural diversity programming lens generally involves 4 major steps:

1. Select and define relevant questions and indicators based on the Cultural Diversity Programming Lens general framework or existing thematic lenses.
2. Identify facts and data needed to answer the question.
3. Identify the programme’s weaknesses with regards to cultural diversity; determining alternative actions; assessing the feasibility of each option.
4. Adjust (or not) programme.

Step 1: Selecting or defining relevant questions and indicators based on the Cultural Diversity Programming Lens general framework and/or existing thematic lenses.

With the support of the General Framework of analysis or of an existing thematic Cultural Diversity Programming Lens, the programme officer selects some components of the project documents to be tested.

This will translate into a series of questions referring to activities, processes, outputs, stakeholders. Each question will aim at estimating if the given activity, process, output, stakeholder is respecting the principles of cultural diversity.

For example:

UNESCO organizes a large conference with representatives from several countries in the region. The organizers decide to use the lens to evaluate if the planning and the process of organizing the conference is in harmony with the Universal Declaration on Cultural Diversity.

*The organizers can consider several dimensions, among which for instance:*

1. **Respect of linguistic diversity:**
   
   *Are the provided materials, teaching method, and workshop content culturally and linguistically appropriate for all participants?*

2. **Access for all:**
   
   *Is the event organized truly accessible for all participants (legal, social, physical and economic access)?*

For each of the question, the programme officer will then define an indicator or means of verification. Indicators can be quantitative or qualitative. (For more information on indicators, please read the presentation prepared by Mr. Nyi Nyi Thaung, Programme Specialist in AIMS Office of UNESCO Bangkok, which is available on our website or see Annex 3 in this toolkit).
Cultural Diversity Programming Lens Toolkit  (Draft – January 2008)

For example:

Possible indicators to measure "Linguistic Diversity"
- availability of the materials in various languages
- number of languages spoken and understood by the participants
- number of translators/interpreters

Possible indicators to measure "Access for All"
- compatibility of the dates and time schedule of the conference with the religious commitments of the participants
- ratio of men to women among the participants/speakers/organizers
- representation of ethnic minority groups and indigenous people among the participants/speakers/organizers

--- Step 2: Identifying facts and data needed to answer the question. ---

Once the indicators have been selected, their "value" should be appraised:

- numeric, in the case of a quantitative indicator, or
- factual, in the case of a qualitative indicator

Project data, government statistics and reports, and cultural maps may be used among others.

For example:

Indicator on "Linguistic Diversity"
There are 30 conference participants coming from 8 countries and speaking 9 languages. (quantitative indicator)

Indicator on "Access for All"
The conference has been scheduled between April 10 and 15. These dates correspond to the celebration of the traditional Buddhist New Year in Southeast Asia. (qualitative indicator)

In the case of a long-term project, the first appraisal of the indicators' value will be used as a baseline data. The same indicators may be re-evaluated during the implementation and/or monitoring and evaluation phase of the project in order to assess the impact of the project on cultural aspects.
Step 3: Identifying the programme’s weaknesses with regards to cultural diversity; determining alternative actions; assessing the feasibility of each option.

During this step, the programme officer or policy-maker will:

1. Determine which action(s) would be appropriate to address the gaps between the planned activity and respect for the principles of cultural diversity.
2. Assess if these actions are feasible. Factors such as financial, time, and logistical constraints as well as human resources availability should be considered.
3. If necessary, prioritize the actions.

For example:

Indicator on "Linguistic Diversity"
To ensure a perfect understanding and communication among all participants, the conference organizers shall:
- provide translations of the working documents in up to 9 languages
- and/or provide simultaneous translation during the presentations. This will generate additional costs.

Indicator on "Access for All"
The participation of several Buddhist monks is essential to the discussion. The organizers shall reschedule the conference at a later date.

Step 4: Adjusting (or not) the programme; setting target indicators for monitoring and re-evaluation

After the evaluation of the feasibility and prioritization of needs in step 3, actions are taken to improve the programme or policy.

Some of the principles of Cultural Diversity will be better promoted through the programme or policy, increasing the possibilities of an effective and successful implementation.

For example:

Indicator on "Linguistic Diversity"
- The working documents will not be translated due to time and financial constraints.
- Simultaneous translation will be offered in one of the main languages.
- Participants will be informed that Language 1 or Language 2 is required to attend the presentations.

Indicator on "Access for All"
The dates of the conference will be changed to suit the targeted participants' availability.
General Framework of Analysis
# Cultural Diversity Programming Lens: General Framework

**Does the programme (inc. project proposals, policies, laws and practices) help respect and safeguard the principles of the Universal Declaration on Cultural Diversity?**

<table>
<thead>
<tr>
<th>Themes</th>
<th>Key questions</th>
<th>Sub-themes</th>
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</thead>
</table>
| **Social, economical, political and legal environment** | Is a detailed socio-economical analysis in the target area available?      | • Collecting disaggregated data (sex, age group, family situation, education, income, ethnicity, race, religion, sexual preferences, political affiliations)  
• Mapping and visualizing data using GIS  
• Identification of culturally-related international instrument which can influence the programme design or be promoted through the activities  
• Influence of the national legal system (laws on culture, cultural industries, intellectual property rights, socially-marginalized and minority groups, mobility, specifically for artists, etc.)  
• Advocacy for cultural rights  
  - Right not to be discriminated on the basis of race, colour, sex, language, religion, political or other opinion, ethnicity, national or social origin, birth, HIV/AIDS or other health conditions and disabilities  
  - Freedom of expression, thought, religion, media pluralism, and multilingualism  
  - Right to choose the kind of education for your children  
  - Right to participate freely in the cultural life of the community  |
| **Access and inclusion of all**     | Is the programme really accessible to all?                                    | • Inclusion of persons or groups from diverse cultural backgrounds: ethnicity, religion, social group, sex, age, etc  
• Physical, economical, time-sensitive, legal and social accessibility to the programme  
• Content of materials linguistically and culturally-appropriate for all target groups  
• Formats and dissemination methods adapted to various levels of literacy and lifestyles |
| **Participation of all**            | Do stakeholders and interest groups from diverse backgrounds truly participate in the programme design and implementation? | • Disaggregated data help identify cultural groups  
• Knowledge of local pressure groups and power structure |
| **Linguistic diversity with special focus on the mother tongue** | How will the programme influence linguistic diversity? | • Expression in the greatest number of languages  
• Cultural creation in the greatest number of languages  
• Dissemination of programme documents, outputs and information in the greatest number of languages and understood by all stakeholders  
• Content and materials for both formal and informal education and relevant information are produced or translated in the reader’s mother-tongue |
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<th>Cultural Diversity Programming Lens Toolkit (Draft – January 2008)</th>
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<tbody>
<tr>
<td><strong>Safeguarding cultural and natural heritage</strong></td>
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<tr>
<td>Ref.: UDCD: 7, MLA: 5, 13, 14</td>
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<tr>
<td>How can the programme encourage the safeguarding of cultural and natural heritage?</td>
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<td>How can the programme raise awareness and increase visibility of the heritage by utilizing its strengths?</td>
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<td>• Assessment of cultural and natural heritage affected by the programme: identification, documentation, mapping, archiving, display of tangible and intangible assets</td>
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<td>• Revitalization of cultural and natural heritage: preservation, conservation, and protection, restoration and revitalization</td>
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<td>• Education of heritage professionals and civil society</td>
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<td>• Monitoring mechanisms on the use of cultural and natural resources through the programme</td>
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<td>• Use of heritage and cultural expressions as information platform and educational tools</td>
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<td>• Use of heritage and cultural expressions as a tool for development</td>
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<td>• Use of heritage and cultural expressions as a tool for peace and dialogue</td>
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<tr>
<td><strong>Promotion of the positive value and benefits of a culturally-diverse society</strong></td>
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<tr>
<td>Ref.: UDCD: 1, 12, MLA: 2, 7, 18</td>
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<tr>
<td>How will the programme recognize, affirm, and promote the positive value and benefits of a culturally-diverse society?</td>
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<tr>
<td>Programme includes activities to strengthen appreciation and respect of cultural diversity:</td>
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<tr>
<td>• Awareness-raising, advocacy, and research</td>
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<td>• Educational and informational components</td>
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<tr>
<td><strong>Interactions between modern science and traditional knowledge</strong></td>
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<tr>
<td>Ref.: UDCD: 8, 9, 107, MLA: 3, 8,</td>
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<tr>
<td>Does the programme increase the opportunities to foster exchange and synergies between traditional and modern pedagogies, methods and knowledge?</td>
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<td>Does the programme protect traditional knowledge?</td>
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<tr>
<td>• Exchanges and cooperation between traditional and modern experts and practitioners</td>
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<tr>
<td>• Creating synergies between tradition and modernity</td>
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<tr>
<td>- Integration of traditional facets into the programme to build ownership</td>
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<td>- Use of modern technologies as a transmission medium for indigenous knowledge</td>
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<td>• Cooperation and exchanges in the development of necessary infrastructures and skills (ex. technological/technical transfer)</td>
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<td>• Measures to counter the digital divide</td>
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<tr>
<td><strong>Dialogue and cooperation</strong></td>
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<td>Ref.: UDCD: 7, 10, 11, 12, MLA: 2, 3, 9, 10, 11, 17, 19</td>
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<tr>
<td>How will the programme reinforce cooperation at local, national, and international level and increase opportunities for exchange and dialogue?</td>
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<tr>
<td>• Promotion of intergenerational and intercultural dialogue</td>
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<tr>
<td>• Development of links between marginalized groups, technical experts, public sector, private sector, civil society, research institutions, etc.</td>
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<tr>
<td>• Cooperation and exchanges in the development of necessary infrastructures and skills (ex. technological/technical transfer)</td>
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<tr>
<td>• Measures to counter the digital divide</td>
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<tr>
<td><strong>Others</strong></td>
</tr>
<tr>
<td>How will other cultural factors affect the programme?</td>
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UDCD = UNESCO Universal Declaration on Cultural Diversity. - MLA = Main Lines of an Action Plan for the Implementation of the UNESCO Universal Declaration on Cultural Diversity
Cultural Diversity in 9 Themes
Note:

This toolkit was developed by the UNESCO Bangkok Bureau. Most examples are connected with projects implemented by our Bureau or by some of our partners, and therefore are related to Asian countries. With a view to make this toolkit more diverse, we welcome case studies from other regions. Do not hesitate to send us information about relevant projects.

Also, to ensure consistency and improve readability, the term ‘decision-maker’ is used consistently throughout this chapter and is intended to cover a range of professionals including project coordinators, programme managers, policy makers and so on. Similarly, the term ‘programme’ refers to activities, projects, programmes, policies and processes under the responsibility of the ‘decision-maker’.
Considering Theme 1: 
Understanding the social, economical, political and legal environment

"To be stripped of citizenship is to be stripped of worldliness; it is like returning to a wilderness as cavemen or savages…they could live and die without leaving any trace". 

Hannah Arendt, “The Origins of Totalitarianism”

Any policy or programme’s outcomes is influenced by the social, economical, political and legal situation of the area in which they are implemented. Decision-makers cannot ignore that internal and external factors will affect the activities. In-depth analysis must be conducted during the planning and inception phase to allow an informed process and make more effective decisions. Part of this analysis ideally includes collecting detailed baseline data and information at the early stage of programming, including culture-related data. Throughout the implementation process, updated data can be collected, to evaluate the impact of the activities, specifically on cultural factors and cultural diversity.

Food for thought:

Is a detailed socio-economical analysis of the target area available?

Several theories such as Maslow in the 50s and Mathes in the 80s have been trying to model what motivates human beings. Despite variations in the pecking order from one author to another, these theories clearly highlights the notion that a group’s ability to set its own priorities will be greatly affected by the perceived demand for and available access to health, education, cultural life, infrastructure and financial resources. It will consequently affect its willingness to participate in a programme. The decision-makers may think of picturing the social, economical, political and cultural situation of the target group in as much detail as possible to better direct the planned programme.

Collecting disaggregated data

Social or economical disparities can be triggered by a variety of reasons, including geographic characteristics, history, and culturally-rooted discrimination. The specific vulnerabilities of a target group are more likely to be identified as a result of a situational analysis based on disaggregated data. This is turns permits a customized approach for specific socio-economic issues. For instance, though discrimination on the ground of caste has been officially abolished in India, a dalit [untouchable, or outside the caste system] child is still more likely to grow up in a hostile environment,
riddled with prejudice and oppression, compared to a child from one of the privileged classes. A programme aiming at increasing the number of children in schools may need to approach *dalit* and other groups with different arguments.

Disaggregated data can include information such as:
- sex
- age group
- family situation
- education level
- sources of income
- etc.,

but also less commonly used records such as:
- ethnicity
- race
- religion
- social group or castes
- sexual preferences
- political affiliations
- physical disabilities
- health conditions.

Decision-makers do not necessarily have control on the quality of locally-available data. However, when research is conducted – prior to or during a programme – efforts should be made to generate information as detailed as possible.

Lao-UNESCO Programme for "Safeguarding the Plain of Jars"

In 1998, Xieng Khouang Province, UNESCO and the Government of Lao PDR initiated a multi-year phased programme to safeguard and develop the Plain of Jars. The goal of this Lao-UNESCO Programme for Safeguarding the Plain of Jars is to put mechanisms in place that ensure ongoing protection of the heritage resources aimed at bringing socio-economic benefits for the local communities. The programme has developed a comprehensive methodology to collect cultural-, bio-diversity and socio-economic data. This helped identify at-needs communities and monitor the impact of the project on their livelihoods.


Mapping and visualizing data using Geographic Information Systems

A *geographic information system*, or GIS, relies on computer-based technology to produce, organize and analyze spatial information in the form of maps. GIS encompasses database management, mapping, image processing and statistical analysis tools.

A GIS records the geometry and location of real world features in layers of a digital map. A computerised map can be compared to an atlas of a specified geographic area, in which each page contains different types of geographic and topographic information (also called layers). Data describing other features (such as education, health, economy, culture, etc.) are stored in databases linked to each of the map layers. Layers of data can be combined, compared and analyzed in relation to topographic and geographic features. Statistical analysis can also be performed. Data correlations can be presented either through a visual representation (map), or in tables.

GIS analysis can be a very useful tool for decision-makers to visualize the cultural background in the target area and assess the most appropriate type of intervention.

In 2006, UNESCO and the Bureau of Social Development (BSD, Ministry of Human Security and Social Welfare, Thailand) surveyed 63,724 people from 12,719 highland households out of 16,408 households within 191 villages in 3 northern provinces on the Burmese border. The survey aimed to
assess the effect of legal status (citizenship and birth registration) on access to health care, education, and land ownership among highland groups in Thailand. The detailed analysis showed for instance that those with NO STATUS are significantly less likely than Thai citizens to attain each level of education. For instance, compared to citizens, those with no status are 51% less likely to enter school, 53% less likely to enter upper primary school, 50% less likely to enter lower secondary school, 60% less likely to enter upper secondary school, and 57% less likely to enter higher education. The GIS pointed the problematic areas where training on birth registration were conducted for government officials and community leaders.


Food for thought:

How can the legal environment affect the implementation and outcomes of your programme?

States are the primary duty-bearers under international law. Their legal systems are shaped by legally (such as conventions) or non-legally binding (such as declarations) international instruments and a set national laws and mechanisms. Various aspects of culture are encompassed under these international and national documents. Decision-makers should be aware of the legal environment in which their programme operates to better visualize which human and cultural rights are at stake, and how cultural diversity can be promoted or jeopardized.

Through their endorsement of non-legally binding instruments, states express their support for a cause or issue. With the endorsement of legally-binding instruments, states further their commitment and pledge to reflect the instruments' objectives in their national legal system.

Decision-makers may consider which instruments were already ratified by the target countries They may also take into account which of these have been translated into national legal mechanisms, and are actually implemented, as their advocacy effort shall be legally justified and more efficient. For example, when working with child labour issues, it is important to refer to the Convention on the Rights of the Child, 1989, and other related instruments.

Which culturally-related international instruments can influence your programme design? Or be promoted through your activities?

A number of international and regional instruments already target cultural rights and cultural diversity issues. The below non-exhaustive list of some international instruments can be used as a starting point.

- Universal Declaration of Human Rights (1948)
- Convention on the Status of Stateless People (1954)
- International Convention on the Elimination of All Forms of Racial Discrimination (1965)
- International Covenant on Civil and Political Rights (1966)
- International Covenant on Economic, Social and Cultural Rights (1966)
- International Convention on the Elimination of All Forms of Racial Discrimination (1966)
- Convention for the Protection of the World Cultural and Natural Heritage (1972)
- Convention on the Elimination of All Forms of Discrimination against Women (1979)
- Convention against Torture and Other Cruel, Inhuman or Degrading Treatment or Punishment (1984)
- International Convention on the Protection of the Rights of All Migrant Workers and Members of their Families (1990)
- Declaration on the Rights of Persons Belonging to National or Ethnic, Religious and Linguistic Minorities (1992)
- Universal Declaration on Cultural Diversity (2001)
Key articles encompassed from the Universal Declaration of Human Rights clearly state:

**Article 1**
*All human beings are born free and equal in dignity and rights.* They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.

**Article 18**
*Everyone has the right to freedom of thought, conscience and religion;* this right includes freedom to change his religion or belief, and freedom, either alone or in community with others and in public or private, to manifest his religion or belief in teaching, practice, worship and observance.

**Article 22**
*Everyone, as a member of society, has the right to social security and is entitled to realization, through national effort and international co-operation and in accordance with the organization and resources of each State, of the economic, social and cultural rights indispensable for his dignity and the free development of his personality.*

**Article 27.**
*Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits. Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.*

In the late 1980s and early 1990s, Mauritania stripped citizenship from a large portion of its non-Arab population. Around 60,000 black Africans from Mauritania are now living as refugees in the neighbouring country of Senegal without valid refugee identity documents (most holding only a receipt for an application for refugee status), limiting their ability to travel or work and placing them at risk of arrest or harassment. Despite Mauritania being a signatory of the 1966 International Covenant on Civil and Political Rights which promote the right to nationality and the International Convention on the Elimination of All Forms of Racial Discrimination, this group was clearly discriminated from the rest of the country’s population, as a result of its race, religion and ethnic origin.

**How can the national legal system influence the programme design? Can the programme help advocate for cultural rights?**

Not all countries have a Ministry of Culture nor a clearly identified “cultural law”. However, several national regulations can have a direct or indirect impact on citizens’ cultural rights and are worth considering. Similarly to international instruments, decision-makers may want to consider if and how national laws are actually enforced.

- **Culture**
  including protection and promotion of tangible heritage, intangible heritage, underwater heritage, natural heritage, religion, language

- **Cultural life**
  including rights to participate freely in the cultural life of the community

- **(Non) discrimination of socially-marginalized and minority groups**
  including regulations protecting or deterring people’s rights on the basis of race, colour, sex, language, religion, political or other opinion, ethnicity (including indigenous and minority groups), national or social origin, property, birth or other status, HIV/AIDS status and disabilities

- **Intellectual property rights**
  including mechanisms facilitating the registration of copyrights, geographic origin, traditional
knowledge, patents, etc., and offering protection to the copyright-holders against illegal use and abuses.

- **Mobility**
  including regulations facilitating or hampering artists, migrant workers, and minorities’ mobility

- **Cultural goods and services**
  including conditions conducive to their creation, production and dissemination

- **Freedom**
  including freedom of expression, thought, religion, media pluralism and multilingualism

- **Education**
  including right to quality education and to choose the kind of education for children, such as education in the child’s mother-tongue and culturally-appropriate teaching methods.
Considering Theme 2: 
Access and inclusion of all

How will the programme increase (or decrease) opportunities for access and inclusion of persons and/or groups from diverse cultural backgrounds to the programme itself and to resources, services, and means of expressions and dissemination?

“Access for All” and “Inclusion” have become unavoidable notions in programme design and formulation. Understanding the beneficiaries’ rights and needs helps mainstream them into the programme and fulfil their aspirations. Such a process will support ownership and increase the programme relevance, and help sustain its outcomes. However, the concepts of access and inclusion are broad. Decision-makers may want to consider whether the programme encompasses the desired levels of access and degrees of inclusion. The effectiveness of the programme can be maximized by the analysis of disaggregated data, as described in the first theme, to better understand the cultural background of people with potentially limited access to the activities in question. Evaluate if various levels of access and degrees of inclusion are truly considered and incorporated in the programme design. The analysis of disaggregated data, as described in the first theme, may help understand the cultural background of people from diverse cultural backgrounds with potentially limited access to the activities to maximize the impact of the programme.

Food for thought:
Is your programme really accessible to all?

Access to a place, a product, a service or a set of activities can be limited by a variety of physical, economical, legal and cultural factors. A decision-maker willing to make a programme available all, or at least to the greatest number may need to understand these limitations and try to overcome them. Some of these constraints are described below.

Physical access

Measures to improve physical access are the most commonly carried out. From ramps for disabled people to roads and infrastructures in rural areas, decision-makers are familiar with measures facilitating communities’ access to activities and services. However, the development of physical infrastructures can have multifaceted effects. Environmental and cultural impact assessment can be performed to compare the positive and negative aspects of such project in an attempt to mitigate the downside.

Route 7 linking the Yunnan province in China to northern Myanmar via Lao PDR brings increased traffic for goods and people to the landlocked country. Minority groups living in the northern
provinces crossed by the road can more easily access health services, markets and work opportunities. However, the increased number of truckers stimulated the opening of karaoke, bars and other venues offering sex services, generating a higher HIV/AIDS infection rate.

Source: Chris Lyttleton and Paul Cohen, Macquarie University, Hounphanh Rattanavong Bouakham Thongkhamhane, Souriyanh Sisaengrat, Lao Institute for Cultural Research, *Watermelons, bars and, trucks: dangerous intersections in Northwest Lao PDR - An ethnographic study of social change and health vulnerability along the road through Muang Sing and Muang Long*, 2004

**Economical access**

Transportation costs, entrance or registration fees, requirement to buy materials or wear a specific outfit can be significant hindering factors for the poorest populations. Decision-makers may take into account and if possible limit the economic burden related to their programme’s implementation as much as possible.

**Time-sensitive access**

Culture and tradition strongly shape our calendars. Festivals, religious practices, or social habits dictate where people go, what they do or do not do at a given time. Decision-makers may need to take into account the time commitments of the various stakeholders when designing a programme and planning activities.

In Thailand and Lao PDR, Buddhist monks are very active in their communities and in a number of social, environmental and health projects. However, their social involvement is governed by the strict schedule of Theravada Buddhist monasteries, which prescribes that monks eat their last meal of the day at 11:00 a.m. Meetings and activities are planned around this schedule.

**Legal access**

Stateless people are disproportionally at risk of being discriminated against or exploited. The laws in their country of residence can limit their capacity to work, travel, go to school or to the hospital, vote, etc., which directly or indirectly can hinder access or inclusion in the programme.

Many Kurds in Syria became stateless as a result of a 1962 census which withdrew Syrian citizenship from people who had allegedly entered the country illegally from Turkey. As a result, they cannot become members of a political party which limits their access to civil and political activities and restrains their means of expression.

**Social access**

Social and cultural norms guide people’s day-to-day interactions. In some context, groups from different religions, castes or more simply women in areas where men dominate, may not feel comfortable interacting with each other. Decision-makers should be aware of such issues and handle them with care while avoiding segregation.

Elected representatives of the population in Rajasthan, India, include a quota of women. Traditionally, women are not allowed to speak in public outside their family circle. Therefore, elected women generally refused to take part in the committee’s debates until a programme facilitator introduced the committee as a “family working for the benefit of the people”. Women became progressively more comfortable and confident and became very active contributors to the committee.

Source: AFPPD workshop, *Development of culturally-sensitive programming*, case study reported by the Indian delegation, July 2007
Food for thought:
Are the materials used and produced during the programme accessible to all?

Programmes commonly use or produce materials: working documents during the preparation and implementation, information, promotional and educational materials, etc. Access to this information can be limited by some of the obstacles described above. But factors other than a limited physical dissemination may also be considered.

Is the content culturally and linguistically appropriate?

Content should be culturally and linguistically acceptable to create a connection with and a sense of ownership among the targeted audience. Even an accurate translation may convey a distorted meaning in a new cultural context. It is for instance not easy to translate humor. The words may be accurately chosen but do not sound funny. In the field of health or technology, some words may not exist and need to be put in context and explained rather than merely transcribed from another language. There is always a risk that misunderstood materials can offend or mislead rather than inform. Testing of materials may considerably reduce these problems.

UNESCO developed a methodology to produce educational radio soap opera in minority languages against HIV/AIDS, human trafficking and drug use in the Mekong Region. The stories are based on real-life stories and written by local authors directly in the minority languages to avoid misunderstanding caused by inaccurate translation. The cultural context is also brought forward with the use of local music and soundscapes. However, when such a programme was produced in Lahu language and pre-tested, the listener group expressed concerns about the lack of exciting modern music and inaccurate rooster sounds in the background: the radio show did not sound real, and the target audience may have quickly lost interest. To solve this problem, “Lahu roosters” and other village sounds were recorded, and a 13-song pop album was produced and became a huge success.

Source: UNESCO Bangkok, HIV/AIDS and Trafficking project

Are the format and methods culturally-appropriate?

Materials should be adapted to the target group’s capacity to understand them and remain interested. They should not be too simple nor too complex or technical. The audience should directly relate to the issue presented. Dissemination techniques should be adapted to the target’s lifestyle and level of literacy: written materials, cartoons, radio, TV, email, workshops, webs, blogs, etc.
Considering / Thinking about Theme 3: Participation of all

How will the programme increase (or decrease) opportunities for participation of persons and/or groups from diverse cultural backgrounds in all phases of the programme and in society as a whole?

“Give a man a fish and you feed him for a day; teach a man to fish and you feed him for a lifetime.”

- Chinese saying

Similarly to the notions of “Access” or “Inclusion”, participative approaches have been popular since the 80s. They are often a methodological requirement for new programmes. Involving target beneficiaries as early as possible in the programme design and implementation generally leads to a higher degree of acceptance and ownership, as their rights, needs and knowledge can be better identified and incorporated by the decision-makers. The ultimate objective is to increase the programme efficiency and to motivate the target group to sustain the implementation of activities, an ongoing process which is ideally suited to continue after completion of a particular phase.

Programmes may involve a large number of stakeholders and beneficiaries: host communities, government at all levels, public and private sectors, civil society, research institutions, domestic and international experts. Each of them has their own needs, vision and cultural background. Making all of them work together can be challenging, and reaching consensus on some sensitive issues may require time and patience. The analysis of the political, social, cultural and economical realities may help decision-makers identify and involve the local pressure groups and the power structures of the community, and thus develop strategies to facilitate stakeholders’ participation from the earliest stages. As a result, programme acceptance and results may considerably improve.

Food for thought:
Do stakeholders and interest groups from diverse backgrounds truly participate in the programme design and implementation?

Disaggregated data help identify cultural groups

The analysis of disaggregated data, as described in the first theme, may help understand the background of the various stakeholders. Within the context of a cultural analysis, special attention may be paid to the following elements, and especially how they may affect the opportunities for some groups to fully participate in the programme’s activities. These factors may also influence the way different groups interact with each other, and alert the decision-makers towards possible successful or challenging collaborations among partners.

- ethnicity
- race
- religion, and religious practices
- social group or castes, and their interactions
- sexual preferences
- political affiliations
- physical disabilities
- health status and conditions
A conference on “Peace and Religion” took place in Australia in 2005. The participation of the Buddhist clergy from Lao PDR and Thailand was highly relevant. However, the selected dates (12-14 April) were conflicting with the celebrations of the traditional Buddhist New Year in South-east Asia. Unfortunately, no monks were able to leave their monasteries at that time to attend the conference.

Knowledge of local pressure groups and power structures

All groups obey to a hierarchy and a power structure. The decision-makers may increase the programme efficiency by understanding where influence and decisional power lies, as well as how the various stakeholders interact with each other. Some of these groups may be identified as very efficient advocates or implementers and play a significant role in the success of the programme. They may include:

- Political leaders at all levels
- Community leaders
- Religious leaders
- Civil society, NGOs
- Private sector
- Academic and research institutions
- International organizations and experts

In Uganda, UNFPA partnered with Muslim leaders to address the sensitive topic of sexual and reproductive health. With the support of the Mufti, the highest religious leader in the land, reproductive health services have been improved and are being more widely used by the community. To ensure that these efforts were in line with Islamic thinking, the messages were studied and compared with relevant teachings of the Koran and the Hadith.


Food for thought:
Does participation really contribute to empowerment, and capacity-building among diverse cultural group?

While participative initiatives can be a very effective methodology, they have to be used realistically. Stakeholders may be assigned roles and responsibilities they are not able or willing to fulfill. One cannot be expected to become a manager, an economist or a health specialist just because a project is initiated within their community.

Decision makers may include opportunities for culturally appropriate capacity-building and empowerment within the framework of their programme to increase chances that the programme will be efficiently implemented. It is also more likely that a beneficiary community may wish to pursue well-designed activities after the official completion of the programme when they have been well trained and feel confident in their capacity.

In Rattanakiri province, Cambodia, locally-trained a Kreung researcher interviews a Kreung villager to assess his knowledge about HIV/AIDS. This information will be used for the development of prevention materials in Kreung language.
Considering Theme 4:
Linguistic diversity with special focus on the mother tongue

How will the programme improve (or hinder) access to resources and services in people’s mother tongue?
How will the programme increase (or decrease) linguistic diversity?

“The Other’s language? Should it be perceived as a barrier separating each other forever? Or as a veil behind which a different vision of Man and Life are hidden?”
- André Martinet
  foreword to L’Aventure des Langues en Occident by Henriette Walter

It is well recognized that language and multilingualism are some of the cornerstone of the world’s cultural diversity and essential conditions for sustainable development in all environments, including cyberspace, education systems, cultural expressions and exchanges, at international, regional and national levels.

Within the practical context of a programme, it is used at all stages to disseminate and exchange information and services. The choice of appropriate words, tones, references, and body expressions will make a two-way flow communication possible, and increase the chance that messages and ideas will be exchanged freely. This task can appear challenging in a multi-cultural context, where people use different idioms, and communication can be hindered by language barriers and misunderstandings. However, loss of languages is often connected to loss of knowledge and skills. And many aspects of local wisdom retained by indigenous groups disappear with their last master or speaker. These are some of the reasons why 2008 has been proclaimed “International Year of Languages”. By encouraging linguistic exchanges and the preservation of minority languages, decision-makers may not only stimulate the participation of minority partners, but also enhance the achievements and value of a given programme.

Food for thought:
How can the programme improve (or hinder) access to resources and services in people’s mother tongue?

Content and materials for both formal and non-formal education and relevant information are available in the reader’s mother tongue

Modern school systems tend to assume that children possess homogenous backgrounds and experiences. Instruction, both formal and informal, is widely delivered in the national language, both for practical and political reasons. In multilingual society, when curricula, syllabi, teaching methodologies and lesson contents are not suited to the community situation, the school dropout rate among linguistic minorities and less-privileged communities is often much higher than the national average. On the other hand, mother-tongue instruction will contribute to preserving the unique linguistic richness of the country. In addition, it also has profound pedagogic value. It is well recognized that the use of local language for instruction often leads to inclusion of local content in the teaching materials, which makes the educational experience of greater relevance to learners. Also, it opens up the possibility for greater participation of parents and community members. (UNESCO, 2007)

Between 1993 and 1997, Mozambique launched an experimental project in bilingual education. Two different Bantu languages were offered as an alternative to Portuguese in transitional programmes for lower primary schooling. Evaluations showed that students benefited greatly from the use of their mother-tongue. Improvements were noted in terms of classroom participation, self-confidence, bilingualism, and biliteracy. For instance, in the project’s area, the percentage of girls who remained in school up to class 4 was 39% higher than the national average. This could indicate that girls benefited from being taught in their mother-tongue.

Programme documents in languages understood by all stakeholders
Dissemination of programme outputs and information in the greatest number of languages

In most cases, project documents, reports, training materials are written in one of the key international languages, or in the country’s national language. A good understanding of programme documents is crucial as they guide the planning, implementation and evaluation phases. Proposals introduce new ideas and identify objectives and target groups. Contractual agreements require commitment from the stakeholders. However, non-native speakers may not feel comfortable with information provided in a different language, and the linguistic barrier may deter them from using the materials. Translating or producing materials in the reader’s mother tongue is one solution, but it comes at a cost. Decision-makers may need to identify the most efficient communication strategy, given the target group, and the time and financial constraints.

Food for thought:
How can your programme promote linguistic diversity?

Expression in the greatest number of languages

Among the 6,000 linguistic communities in the world, 50% are considered endangered, and 96% of them are spoken by 4% of the world's population. It is estimated that one language disappears on average every two weeks. A language spoken or written will keep its relevance and will be more likely to survive. Supporting expression and information in a number of languages will make the less-spoken ones more lively, more useful, and therefore more relevant.

In the Mekong region, in recognition of the ethnic diversity of the population, several national and local radio stations - including Radio Thailand Chiang Mai, Yunnan People’s Broadcasting Station, Lao National Radio - are running minority language broadcasting units. Radio shows in ethnic minority languages are broadcast on specific frequencies during scheduled time slots. They include news, practical information on health, agriculture, legal status, entertainment and call-in programmes. Listener surveys show that these radio shows are extremely popular among ethnic minorities of all age groups, as the content is meaningful and disseminated in a language they feel comfortable with.

Source: UNESCO Bangkok, Trafficking and HIV/AIDS project

The Asterix comic series, depicting a group of Gauls resisting the powerful Roman army, is one of the most famous in the world. Created in 1961 by cartoonists Uderzo and Goscini, it has been translated into more than 100 languages. Published in several dialects used in France (among them Basque, Corsican, Provençal, Alsatian), it contributed to the humouristic revival of these scarcely spoken languages.

Source: http://www.asterix-obelix.nl/

Cultural creation in the greatest number of languages

As each language comes with its own set of cultural references, encouraging cultural creation in the greatest number of languages allows greater dialogue opportunities and broader creativity. Native speakers feel more confident to
express themselves. The creative process can also feed on local wisdom and provide opportunities for the preservation of local knowledge.

**PROMOTING MAYA LANGUAGE**

The Maya Education Foundation collaborates with two Mexican NGOs, FOMMA and Sna Jtz‘ibajom to promote Maya language. The projects include Mayan language workshops, as well as the writing, production and performance of culturally relevant, often controversial and courageous plays. Sna Jtz‘ibajom’s work also involves the production of Mayan literature and the transcription of Mayan indigenous texts that otherwise might be lost.

Source: [www.mayaedufound.org/](http://www.mayaedufound.org/)
Consider / Thinking about Theme 5: Safeguarding Cultural and Natural Heritage

How will the programme encourage (or discourage) the safeguard of tangible and intangible cultural and natural heritage?

What is tangible heritage?
Tangible heritage includes material heritage (it can be physically touched) such as monuments, buildings, statues, paintings, objects, etc.

What is intangible heritage?
Intangible heritage deals with immaterial heritage such as practices, expressions, knowledge and skills that communities, groups and sometimes individuals recognize as part of their cultural heritage. Also called living cultural heritage, it is usually expressed in one of the following forms: oral traditions; performing arts; social practices, rituals and festive events; knowledge and practices concerning nature and the universe; and traditional craftsmanship.

Food for thought:
How can your programme support cultural and natural heritage?

Assessment of cultural and natural heritage

As part of Cultural Resource Management plans, an assessment of the cultural and natural heritage may be performed. Cultural Resource Management plans encompass recognition, description, maintenance, security and the overall management of cultural resources. The objective of the assessment is to provide insight on the state of the heritage and identify needs for preservation. It can include documentation, inventory, mapping, archiving. The findings will provide a framework to ensure the protection of the cultural significance and authenticity in the later stage of safeguarding. Mechanisms and indicators monitoring the use of cultural and natural resources during the implementation of a programme can also be developed.

Revitalize the cultural and natural heritage

Preserving endangered heritage requires concrete measures and specialized skills. A vast array of preservation, restoration and conservation techniques has been developed for tangible heritage. Thanks in large measure to the
recent focus on the specific needs of intangible heritage, revitalization programmes are being devised and implemented.

The UNESCO “Cultural Survival and Revival in the Buddhist Sangha: Documentation, Education and Training to Revitalize Traditional Decorative Arts and Building Crafts in the Temples of Asia” project aims to build local capacity in the conservation of the tangible and intangible heritage. Local caretakers of heritage, in particular Buddhist monks, have been trained to document and revitalize lost or endangered traditional artisan skills. For instance, in Sikkim, India, the project provides training programmes for young monks and novices in reviving ritualistic arts (such as sand mandala, torma butter sculpture, thread work, sacred chanting and the use of musical instruments), as well as regular training programmes on wood crafts, calligraphy and drawing.


An effective way to safeguard Intangible Cultural Heritage sustainably is to ensure that the bearers of that heritage continue to transmit their knowledge and skills to younger generations. The UNESCO Living Human Treasures programme aims at encouraging Member States to grant official recognition to talented tradition bearers and practitioners, thus contributing to the transmission of their knowledge and skills to the younger generations. States select such persons on the basis of their accomplishments and of their willingness to convey their knowledge and skills to others. The selection is also based on the value of the traditions and expressions concerned as a testimony of the human creative genius, their roots in cultural and social traditions, their representative character for a given community, as well as their risk of disappearance.


Education of civil society and heritage professionals

Cultural heritage is fragile and complex. Heritage specialists are being trained by institutions in many parts of the world to ensure the long-term sustainability of heritage sites and the survival of tradition. Heritage education and awareness-raising campaign are also powerful tools to reinforce the notions that we are all custodians of our cultural heritage and that of others.

The UNESCO Young People's World Heritage Education Project gives young people a chance to voice their concerns and to become involved in the protection of our common cultural and natural heritage. This project seeks to encourage and enable tomorrow's decision-makers to participate in heritage conservation and to respond to the continuing threats facing our World Heritage. The Project aims to develop effective educational approaches and teaching materials by creating a synergy among educators and heritage conservation experts in order to incorporate World Heritage education into the secondary school curricula or encourage extra-curricula activities at heritage sites in the community.

Source: http://www.unescobkk.org/index.php?id=482

The UNESCO-VOCATIONS PATRIMOINE Fellowships for World Heritage Site Managers Programme aims to reinforce the capacity of professionals currently working or intending to work in the near future, in the management, conservation and development of a World Heritage property. The purpose is to give these professionals the skills and the access to an interdisciplinary programme in order to train them to be better managers of world cultural and natural heritage sites.

Food for thought:
How can your programme raise awareness and increase visibility of the tangible and intangible cultural and natural heritage?

Use of cultural and natural heritage as information platforms and educational tools

Arts forms have traditionally been used as an educational tool to convey messages, knowledge and skills from one generation to the next. Nowadays, the Arts-in-Education approach is increasingly promoted. This pedagogical method uses art as a tool in teaching. It does not simply aim to bring art subjects into curricula - this is called arts education -, and it is not about teaching art, although artistic skills and art appreciation are also learned in the process. The Arts-in-Education approach aims to provide students with knowledge and skills in a range of subject-areas (such as mathematics, science and heritage education) and, more significantly, it aims to also stimulate cognitive development and to encourage innovative and creative thinking.

The programme World Heritage in Young Hands proposes a step-by-step curriculum to assist teachers interested in World Heritage education. The toolkit includes a series of activities and exercises teaching about the World Heritage, as well as through World Heritage-based case studies. For instance, figures about tourism arrivals at the sites becomes the basis to study mathematics, through the calculation of statistics, correlations and growth rate, as well as social studies, with discussions on the comparison of tourism-based income among industrialized and less industrialized countries.


Use of cultural and natural heritage as development and income-generating tools

Among all industries related to heritage, tourism is undeniably the most dynamic one. Cultural sites, and UNESCO World Heritage Sites in particular, have increasingly become prominent tourist destinations. In their quest to new experiences and adventure, visitors call for more meaningful interaction with both the heritage and surrounding communities. The tourism boom has fostered international exchanges, and tourism revenue brings development and income to local communities. Yet massive tourism exerts damaging pressures on the heritage. It threatens the long-term condition and authenticity of the sites. Survival of heritage may soon necessitate innovative and cautious approaches in order to maintain the benefits of tourism development.

In his book Diario Dogon, Marco Aime, an Italian anthropologist at Genoa University, reports that in the Bandiagara region in Mali, the Dogon community's culture was disappearing. Thanks to the interest shown by tourists in their cultural expressions and traditional performing arts, the community realized the economic potential offered by their cultural identity, and their financial fortune was revived as a result.

Source: Marco Aime, Diario Dogon, Bollati Boringhieri, 2000
Considering Theme 6:  
Promotion of cultural industries and cultural goods and services

How will the programme support (or hinder) the development of cultural industries or cultural goods and services?

Fashion, performing arts, crafts, architecture, films, music, publishing and multimedia… the elements of what comprise cultural industries are many. What cultural industries have in common is that they all use creativity, cultural knowledge and intellectual property to produce products and services with social and cultural meaning.

They are increasingly recognized as an engine for local economic development, a vehicle for poverty reduction and assurance of cultural diversity, and potential driving force for sustainable development. As such, programmes need to pay particular attention to the promotion of creative and cultural industries. In addition to providing the means to tap the potential of cultural industries and cultural goods and services, programmes also help increase relevance and visibility of these industries.

What are the cultural industries?
Industries which combine the creation, production and commercialisation of creative contents which are intangible and cultural in nature. These contents are typically protected by copyright and they can take the form of a good or a service.

What are cultural goods?
Consumer goods which convey ideas, symbols, and ways of life. They inform or entertain, contribute to build collective identity and influence cultural practices. They are the result of individual or collective creativity.

What are cultural services?
Activities aimed at satisfying cultural interests or needs. Such activities do not represent material goods in themselves: they typically consist of the overall set of measures and supporting facilities for cultural practices that government, private and semi-public institutions or companies make available to the community. Examples of such services include the promotion of performances and cultural events as well as cultural information and preservation (libraries, documentation centres and museums). Cultural services may be offered for free or on a commercial basis.


Food for thought:
How can the programme support cultural industries and cultural goods and services?

Improvement of the production of diversified cultural products and services

Programmes and initiatives may be able to assist people working in the field of cultural industries. One such example is supporting crafts producers by providing advice on how to enhance their products’ production, diversification, and quality. The production system of products and services with social and cultural meaning has to be viable and therefore, special attention shall be given to the production capacity, for instance.
The Success of Anokhi
What started out as a small wood block, coupled with nominal investments and strengthened by many pairs of hands and creative minds, became a worldwide brand which supported so many lives. Started in 1970, “Anokhi” promotes skills and value of craftspeople and creativity through traditional textile production, by using the simplest printing technique – hand block – and oldest dyeing tradition. Over the next three decades, it found a niche in the international markets as it continues to use creativity in developing new products and employing marketing expertise. Working with the same craftspeople, Anokhi diversified its products and went into hand printed, soft furnishings, and developed products in specialised areas, such as appliqué, embroidery, patchwork and bead work, which now constitute a significant part of its product range.

Anokhi’s success mainly lies on the respect and interdependence between entrepreneur and artisan. Varied skills and traditional practices of local craftspeople are innovatively utilized to create, design and market products. With their needs and aspirations integrated in the products, and combined with a successful marketing strategy, their skills are sustained and their sources of income are secured.

Source: Anokhi website at http://www.anokhi.com/anokhi/anokhi-home.html
Seminar Magazine (September 2005)

Programmes fostering creativity and diversity through recognition and protection of artists’ and authors’ rights and cultural work

There are several reasons to promote and protect artists’ and authors’ rights and cultural work. “First, the progress and well-being of humanity rest on its capacity for new creations in the area of technology and culture. Second, the legal protection of these new creations encourages the expenditure of additional resources, which leads to further innovation. Third, the promotion and protection of intellectual property spur economic growth, create new jobs and industries, and enhance the quality and enjoyment of life.” Therefore, a protecting legal framework for artists’ work would allow creativity to develop more easily.

Source: WIPO, What is intellectual property?.

WIPO and Intellectual Property Rights

With the advent of intellectual property rights (IPR), talented and intellectually or artistically gifted people (artists, authors, inventors) have the right to prevent the unauthorized use or sale of their creations, in the same way that owners of cars, buildings, stores, etc. have the right to protect their physical properties.

To strengthen the protection of IPR, many organizations and agencies are working towards the enforcement of IPR laws and raising awareness on the importance of safeguarding property rights. World Intellectual Property Organization (WIPO), for example, is dedicated to developing a balanced and accessible international intellectual property (IP) system, which rewards creativity, stimulates innovation and contributes to economic development while safeguarding the public interest. Particularly, the Creative Industries Division of WIPO engages with creative industry stakeholders and carries out studies on the creative potential of nations, quantifies the economic contribution of creative activities, develops practical tools for creative enterprises and entrepreneurs, and assists creators in benefiting from their intellectual property assets.

Source: WIPO, http://www.wipo.int/

Improvement of the dissemination and exchange of diversified cultural products and services

Our lives are enriched through constant interactions and exchanges. Similarly, cultural products and services are valued when disseminated and exchanged. Thus, programmes may assist handicraft producers, for instance, in raising awareness about their creative skills and products, and in providing market opportunities where artisans and buyers meet and interact directly to ensure long-term livelihoods.
SEAL of Excellence for Handicrafts

The UNESCO Seal of Excellence (SEAL) programme was established to encourage craft workers to use traditional skills and materials to ensure the perpetuation of traditional knowledge and preserve cultural diversity by establishing standards of quality according to 5 criteria: excellence, authenticity, innovation, eco-friendliness, and marketability. These rigorous standards are a benchmark that producers endeavor to fulfill by improving their production. The programme aims to provide capacity building and training workshops to assist craft producers in the evaluation and improvement of their product design for instance. Originally initiated in Asia, the programme is now replicated globally.

The SEAL also helps in enhancing international market awareness of handicrafts. The SEAL serves as a marketing device and the rigorous standards set by the programme certify that the products awarded the SEAL have potential for the world market. Moreover producers have the opportunity to display and sell the SEAL certified products at the annual exhibition and trade fair organized for SEAL products and will receive guidance about participating in international trade fairs. Producers benefit from the promotion and communication campaign coordinated by UNESCO and its partners. Promotional materials, such as brochures, catalogues, and product tags in the respective languages, will enhance the product visibility and marketability.

Source: UNESCO Bangkok, Seal of Excellence project
http://www.unescobkk.org/culture/craftseal

Support in the emergence and consolidation of cultural industries and markets

Culture industries depend upon a pooling of talent, the ability to respond rapidly to changing market trends, availability of social and cultural amenities in the urban environment, excellent public schools, and an institutional framework where individual rights are protected and creativity is encouraged. In this regard, programmes may highlight one of the above key conditions, such as supporting emergence of cultural industries and markets.

Santa Fe International Folk Art Market

Designated as one of UNESCO’s Creative Cities in 2005, Santa Fe (New Mexico) is one of the liveliest and richest historic towns in the US and prides itself in its multiculturalism and diversity. Long been a center for arts and culture, the town was built on unique heritage and ancient traditions and offers plenty of festivals, parks, and cultural attractions.

It is in this backdrop that the Santa Fe International Folk Art Market was born. With its aim to foster economic and cultural sustainability for folk artists and folk art worldwide and to create intercultural exchange opportunities, the folk art market brings together new talents, emerging artisans, educational programs, cultural performers, dealers, artists’ training workshop opportunities, and the international market all in one place. Access and participation of artists paved way for building their economic sustainability.

Source: http://www.folkartmarket.org/
Food for thought:
How can the programme raise awareness and increase the visibility of cultural industries by utilizing their strengths?

Art forms activities are commonly used to generate incomes, allowing the poorest communities to live, to promote and preserve their traditions and to strengthen their sense of belonging to a rich culture. But artistic expressions can also have other roles, such as strengthening the communities’ cultural identity and creating a context for co-operative thinking and action.

Use of crafts, performing arts, and other art forms as information platform and educational tools

A message is more effectively conveyed when using powerful and creative tools, such as musical and dance forms. Needless to say, platforms and tools used need to be relevant in order to get the message across. Programmes may raise awareness about cultural industries and cultural goods and services and draw attention on specific issues, by using art and cultural forms.

International Hilltribe Pop Concert against HIV/AIDS, Trafficking and Drugs

Contentious issues such as HIV/AIDS, drugs, and human trafficking are very difficult to tackle and grapple with. More so when these issues are linked with ethnic minorities, who have no “voice” in many respects, are unable to exercise their rights, and have limited access to services, goods, and economic opportunities.

Within this context, UNESCO initiated an International Hilltribe Pop Concert to advocate for recognition of legal status and prevention of HIV/AIDS, human trafficking, and drug abuse among hill-tribe populations in Thailand and the Greater Mekong Subregion. In 2004, the first International Hill-tribe Pop Concert, led by 20 of the most popular singers from different ethnic groups, shook the mountains around Chiang Mai with a crowd of 4,000 stomping, dancing, jumping and singing fans. It was a major success – both as entertainment and in bringing attention to the issues facing hill-tribe people. The use of minority languages, ethnic diversity, timely and relevant issues, modern art forms, media coverage, and partnership with different agencies and institutions…these constitute to the success of the event, which was followed with a second concert 3 years later.

Source: http://www.unescobkk.org/culture/trafficking

Use of crafts, performing arts, and other art forms as therapeutic tool

Art Therapy is a process where people are encouraged to explore a variety of art media (such as pencils, pastels, paint, collage and clay) or art forms (such as dance, puppetry, theater) to express and communicate thoughts, fears and experiences particularly in relation to an illness or a traumatic situation. It offers participants a safe, developmentally appropriate way to communicate and can help them develop strategies for coping.

The symbolic quality of representation of the art imagery and the focus on imaginative expression is used to encourage individuals to explore ideas feelings and issues which include:

- Release and express thoughts, hopes and concerns for the future.
- Make sense of external confusion and dissatisfaction.
- Enhance communication skills in relationships and in doing so develop insight.
• Provide a point of interest for a conversation.
• Provide an opportunity for individuals to make decisions and have control for themselves through choice of materials.
• Provide a non-verbal avenue to express feelings or experiences that may be too difficult to verbalise. (i.e. anger, fear and anxiety).
• Increasing self esteem and confidence.
• Stimulate imagination and creativity.
• Assisting with development of motor skills and physical co-ordination.
• Have a lot of fun and enjoy the experience.

Source: Royal Children Hospital, "Art Therapy Program" Melbourne, [http://www.rch.org.au](http://www.rch.org.au)

### Tsunamika and Post-tsunami Rehabilitation

When tsunami hit Thailand, Indonesia, and the Indian coast in December 2004, hundreds of thousands of people have lost their lives and homes. While physiological needs have been met since the devastation, the psychosocial support had been widely neglected.

To address this need, UNESCO coordinated workshops in traditional performing arts and musical expressions for socio-cultural rehabilitation of tsunami-affected communities. An excellent example of a successful post-tsunami rehabilitation took place in Auroville, India in which the community spirit was revived through the effective use of traditional performing arts (puppetry) and musical expressions. More importantly, the community started to produce and sell their own puppets called Tsunamika, which in turn generated income for the community. The community’s next plan is to compile a storytelling and puppetry kit to be sold at festivals and after performances so that Tsunamika will become a continual reminder of the disaster as well as the strength of the human spirit that coped with it.

Considering / Thinking about Theme 7: Promotion of the positive value and benefits of a culturally-diverse society

How will the programme recognize, affirm, and promote the positive value and benefits of a culturally-diverse society?

Social interactions are shaped by the ideas and beliefs we have about others. Realizing that every culture has its richness and deserves respect may be challenging. Appreciating diversity and differences is a first step against intercultural conflicts. Therefore, it is important for programmes to convey a positive image of a culturally-diverse society, and bring up the benefits of living and working with different people. Decision makers may want to design activities to allow people to learn from their differences without losing their identity.

Food for thought: How will the programme promote the positive value and benefits of a culturally-diverse society?

Research

Some decision-makers may intuitively acknowledge that a programme promoting and integrating the principles of cultural diversity is a good idea. However, under time, budget or human resources constraints, they may be hesitant to adapt their design without measurable results and a clear understanding of the ensuing benefits. Research can help document and quantify these benefits. It can be undertaken within the framework of a programme, by developing “cultural” indicators. It can also be conducted on a broader level. For instance, the December 2007 European Union report on “Ethnic Minorities in the Labour Market” researched good practice in public policy and in the private sector. The detailed document is expected to be used as an advocacy tool, to improve ethnic minorities’ prospects in the labour market, their participation in the society at large and promote integration.

Air Products: commitment to cultural diversity brings benefits

The worldwide company “Air Products” has been identified as a good practice example for integration and respect of cultural diversity by the European Union. Their policy of equal opportunities addresses gender, race, religion, national origin, age, disability, sexual orientation, veteran status, gender identity and expression and other characteristics. This is reflected both in their structure (i.e. 14 Diversity Leadership Teams and 7 active Employees networks), and in their human resource policy (i.e. training and mentoring programme on diversity). The company monitors the benefits of its policy and has identified the following results:

- Year Award of UK Chemical Industries Association for commitment to people development and creation of a diversified and engaged workforce
- Team integration in France led to productivity improvement of € 600,000
- Specific efforts to recruit and accommodate Muslim employees in France have improved the relationship with the local community
- Enhanced worker innovation Europe-wide

Advocacy

In the current information society, media have gained a decisive power in shaping the collective imagination. When poorly informed or used, they can generate negative images of others, on which prejudices easily feed. Properly used, however, they can become a powerful advocacy tool. A decision-maker may want to design a clever information campaign to draw attention not only to the accomplishments of the programme but also advocating for the broader causes of peace, tolerance and respect.

The United Colors of Benetton

The advertisement campaign of the Italian designer Benetton drew a lot of attention and generated great interest from consumers, as well as media, government and civil society. The slogan “United Colors of Benetton” and posters of models from various ethnic backgrounds wittily promoted the colourful fashion and accessories range while encouraging respect for a rainbow society. Diversity became ethical and fashionable.

Education

Education systems are mostly built on ideas and references issued from the nation’s dominant culture, making it challenging for both teachers and students to grasp the diverse reality of their country. However, education can become a strong pillar on which tolerance is developed. When children are exposed to diversity in a positive and pleasant context, they are more likely to be open-minded in their adult age. Innovative formal and informal pedagogic tools can be developed to raise awareness of the benefits of a culturally-diverse society. Decision makers may want to take any opportunity to support educational activities promoting dialogue and diversity.

Twin UNESCO Chairs in Peace and Conflict Studies in Thailand and Malaysia

Peace and Conflict Studies is a relatively new field in the South-East Asian region. Despite the fact that the region is constantly faced with a multitude of conflict issues that have affected the security and stability of the region, as well as the lives of the affected population, there have not been many peace studies or conflict resolution programmes at institutions of higher learning in the region. Collaborative efforts to promote peace and networking for peace in this particular focus area involving Malaysia and Southern Thailand need to be encouraged.

In 2005, UNESCO Bangkok approached the Research and Education for Peace unit at the Universiti Sains Malaysia (REPUSM) and the Institute for Peace Studies, Prince of Songkhla University in Had Yai, Thailand, to explore the possibility of developing proposals for “Twin UNESCO Chairs” for Peace and Conflict Studies. The idea was that both chairs would be designed in parallel with national initiatives and activities carried out by each university separately, and regional and international activities carried out in collaborative partnership. These proposed Twin Chairs will see two well-established universities in the region working together to promote peace-building, as well as inter-religious and inter-cultural understanding, not only within their respective countries, but also assisting and complementing each other through cross-border joint programmes and activities.

Long-term objectives:

a) To promote capacity and knowledge for peace education in the South-East Asian region;
b) To promote understanding and dialogue between peoples of diverse cultures and faiths;
c) To promote networking and collaboration among institutions and individuals working in the area of peace and conflict studies in the South-East Asian region;
d) To advocate peace values and peaceful means of resolving conflicts; and
e) To contribute to peace in the South East Asian region through sustainable and comprehensive peace-building efforts.

Short-term objectives:
a) To increase knowledge, skill, and peaceful attitude of stakeholders in Malaysia and Southern Thailand, especially youth groups, including students at the school and university levels;
b) To organize programmes that promote understanding and dialogue between peoples of diverse cultures and faiths in Malaysia and Southern Thailand;
c) To organize workshops, seminars, joint research projects and exchanges between partner institutions;
d) To promote the need for dialogue, justice and respect for universal human rights; and
e) To build and support a peace constituency that will contribute to the peace movements in Malaysia and Southern Thailand.

Source: UNESCO Bangkok
Office of the Regional Advisor for Culture in Asia and the Pacific. 2007

Awareness-raising

A new development programme may be an appropriate venue to share information and ideas and engage in discussions related to cultural diversity in the target area. Decision-makers may want to take advantage of planned meetings and activities to raise awareness on how culturally-diverse the group is, and how this can be beneficial to the programme implementation. The respective skills and knowledge of participants can be identified and mechanisms set up to learn from each other.
Considering Theme 8:
Interactions between modern science and traditional knowledge

How will the programme increase (or decrease) the opportunities to foster exchange and synergies between modern science and local knowledge?

Organizations recognize that knowledge in all its forms is a key element in project implementation and sustainable development. However, despite being based on generations of accumulated experiences, traditional knowledge is still too often overlooked or disdained by most contemporary decision-makers, scientists, intellectuals, and by younger generations fascinated by modern technologies. Greater but still insufficient efforts have been made to analyze and understand the roots of traditional wisdom. Traditional knowledge should be promoted as a potential asset, rather than being viewed as a liability. Combined with modern technology, it can improve the chances of success of a specific programme.

Also, whether using modern or traditional technologies or knowledge, understanding the purpose and the know-how is crucial. Properly used, moderately effective traditional skills are most likely to bring more benefits than very efficient but improperly used state-of-the-art technologies. Needless to say, any new idea or technique should be introduced in a culturally-appropriate manner.

**Food for thought:**
Does the programme incorporate traditional and modern pedagogies, methods and knowledge?

**Exchange and cooperation between traditional and modern experts and practitioners**

Not everything new is good. Not everything old is outdated. Traditional knowledge has been built on generations of empirical experience. What was high-tech a hundred years ago now belongs to history and traditions, but generally contributed to the development of current modern technologies. Modern experts may not ignore knowledge carried on by traditional practitioners. Similarly, communities may be encouraged to engage in innovative programmes and consider familiarizing themselves with new technologies which may benefit them in the long-term, when used appropriately.

Research funded by the International Development Research Centre (IDRC) shows that shrinking farmers’ fields caused by land redistribution policies and population pressures in the central highlands of Ethiopia are placing the agricultural biodiversity of this region at risk. The Ethiopian Gene Bank, in collaboration with Unitarian Service Committee Canada, launched the “Seeds of Survival” program to rescue, multiply, and distribute to farmers endangered or threatened genetic materials. Collaboration between traditional farmers and research institutes produced a series of landraces (cultivated plants that have not been subject to formal crop improvement), which outperformed their high input variety agricultural counterparts.

**Inclusion of traditional concepts to build ownership**

When modern knowledge clashes with deep indigenous beliefs, the programme’s outcomes are likely not to be well accepted by communities. Through a close collaboration with elders or traditional practitioners, project managers can research the cultural roots of the beliefs and use similar constructs to convey messages and practices beneficial to the target community. Approaches of this type, used for instance in anthropological medicine, help build acceptance and ownership of the target group.
Local concepts and management of physical and mental disorders in Cambodia

Professor Maurice Eisenbruch has conducted an ongoing study of traditional healers in Cambodia over the last two decades.

"More than 1,200 healers (kruu, monks, traditional birth attendants, mediums) and their patients have been studied over the past 12 years. The investigator for a time became an apprentice to one healer. The traditional rituals and the interactions between various types of healers and their patients have filmed over 5,000 hours. The study includes rural and remote areas, some targeted groups of former Khmer Rouge soldiers and their families, and various ethnic minorities including the Cham and the autochthonous tribes. More than 600 types of medicaments have been documented, with attention to their symbolic meaning.

The indigenous categories of illness and the management of various types of mental disorders and psychosocial problems, women’s and children’s illnesses, and communicable disorders including HIV/AIDS, malaria, tuberculosis, and leprosy have been examined. Current attention focuses on the responses of the healing system to the current epidemic of HIV/AIDS. The results contribute to the provision of culturally appropriate health care and workforce development. In addition, the results support the documentation in UNESCO’s terms of "intangible culture", the expressions of unique cultural identity such as indigenous languages, traditional folklore, music and healing."

Researchers: Maurice Eisenbruch, Mr Cheth Naren and Mr Chou Sam Ath (Cambodia)

Use of modern technologies as a transmission medium for indigenous knowledge

Indigenous knowledge is a prominent part of the oral and intangible cultural heritage of a society and, as such, to be protected and promoted. However, younger generations often have limited interests in what they consider as old-fashioned traditions and practices. New information and communication tools like videos and CD-ROMs are recognized as powerful vehicles for traditional knowledge and the bolstering of oral traditions. They can trigger interest among the youth and motivate them to explore and appreciate their cultural roots.

The Canoe Is the People: Indigenous Navigation in the Pacific

The Canoe Is the People is the second in a series of CD-ROMs created as part of UNESCO’s Local and Indigenous Knowledge Systems (LINKS) project. The series uses new information and communications technologies to attract the interest and imagination of indigenous young people about their own knowledge systems. It supports the transfer of indigenous knowledge from elders to youth. This CD-ROM builds on an earlier UNESCO programme called Vaka Moana, aimed at preserving and developing Pacific culture and heritage, with an emphasis on canoes and voyaging.

Thousands of years ago, when most European sailors were still hugging the coast, the island peoples of the Pacific held the knowledge and skills to explore the great ocean paths around and beyond their homes. Modern instruments didn’t exist - no compasses, no radio, no radar, no GPS. The Pacific peoples navigated their canoes with their own age-old techniques, using the seas, skies and sea life to guide them.

The cultures of the Pacific are diverse. For this reason, the story of navigation has many faces and is told in many ways. The CD-ROM celebrates the similarities and the differences in these traditions. The focus is on the island of Satawal in the Caroline Islands of the Federated States of Micronesia, where navigational knowledge is still very much alive, with substantial contributions from the Cook Islands and New Zealand. It also involves many examples from other parts of the Pacific.

The CD-ROM includes 70 videos, 41 stories and accounts, 40 images and diagrams, maps and photos. As such, it also acts as a reference resource helping local communities identify and gain access to a selection of archival materials lodged in distant locations. In this way, it contributes to a process of restitution of data to communities.

Source: UNESCO, LINK Project (Local and Indigenous Knowledge Systems), launched in 2005
Food for thought:
Does your programme protect traditional knowledge?

Maintaining a healthy equilibrium between tradition and modernity

Goods and technologies are to be used and consumed in the right context. Equipment needs to be maintained. Commodities need to be purchased and transported. Even when modern technologies have a proven record of efficiency, new programmes should be carefully designed and avoid ignoring local capacity and traditional knowledge. The beneficiary communities may not have the time, skills or financial capacity to take care of imported machines and goods. And the programme will potentially not be sustainable.

Traditional health in Amazonia

A research from the Northwestern University highlights the importance of preserving aspects of traditional culture as societies adapt to globalization. The indigenous Amazonian Tsimane people in Bolivia live a traditional lifestyle and use local plants for firewood, construction, tools, food and medicine. Scientists found that, among Tsimane, mothers with good knowledge of local plants and their uses were more likely than others to have healthy children. But as they come into contact with commercial goods and services, their knowledge of local plants fades, putting their children in danger if the modern goods become unavailable or are beyond their financial means.


Legal protection of traditional knowledge

It is now well agreed that traditional and indigenous knowledge should be protected for the benefit of the community to which it belongs. Multiple examples of improper use of intellectual property rights have been recorded: private companies register and protect the name of a bio-resource, limiting commercial prospects for local communities, and sometimes over-exploiting the product, putting its survival in jeopardy. Indigenous peoples’ organizations have repeatedly called against the patenting of traditionally-used natural resources and for the development of an appropriate system protecting intellectual property rights in this field. However, to date, no mechanism or legally-binding international instrument has been designed. One may envision that an appropriate intellectual property rights protection system may encourage individuals and communities to share their traditional wisdom for the benefit of society as a whole.

The Brazilian cupuacu case: business opportunity or biopiracy?

Cupuacu is an Amazonian fruit traditionally used in Brazil to make a number of processed products. The chocolate-like taste prompted several companies to develop commercial products and register a number of patents and trade marks. As a result, Brazilian exporters of the Cupuacu jam now have difficulties exporting their product to European markets. This poses a threat to the well-being of native communities who traditionally benefited from the sustainable use of this natural resource.

Source: Amazon Link http://www.amazonlink.org/biopiracy/cupuacu.htm 2008
Considering / Thinking about Theme 9: Dialogue and cooperation

How will the programme reinforce (or hinder) cooperation at local, national and international level and increase (or decrease) opportunities for exchange and dialogue?

Dialogue is a key to understand each other, acknowledge our similarities, differences and interdependence for the benefits of all. In particular, intercultural dialogue refers to a permanent process of regenerating cultural diversity. People are encouraged to speak about their aspirations, values or cultural rights, with a view to questioning ‘truths and things that one may have taken for granted’. A genuine dialogue among cultures and civilizations is increasingly appreciated as a means of tackling the challenges of peace and sustainability. It provides a solid base for mutual understanding, and is a condition to the fading of stereotypes and the decline of prejudices between cultural groups. In this respect, dialogue cannot be dissociated from the preservation of cultural diversity and efforts should be made to generate fruitful exchanges and constructive cooperation.

Within the framework of programme design and implementation, dialogue fosters trust, thereby increasing the chances for a more productive cooperation between stakeholders. Dialogue allows a community to identify its needs and aspirations and to better fulfill them. Dialogue compels leaders to communicate, mediate, negotiate and act as facilitators.

Food for thought:
Will the programme provide opportunities for exchange and dialogue?

Promotion of intercultural dialogue

Early in the 21st century, events have demonstrated that cultural understanding, peace, and security are intrinsically linked. Intercultural dialogue becomes one of the keys to political stability at all levels, from inside a community to international relations. It enables the search and recognition of profound connections that unite humanity, and provides means to construct and revisit constantly-evolving relations between peoples and cultures. Decision-makers should encourage exchanges between cultural groups at the earliest stage of project development to avoid the emergence of culturally-linked misunderstandings and tensions. These can take the simplest fruitful form, such as bringing various stakeholders together for project’s meetings and ensuring respectful discussions, to institutionalized platforms for dialogue such as University chairs or international forum.

The Conflict Transformation project in Belfast

The project Shared Cities aimed to create “a safe shared place for dialogue”. The challenge facing today’s cities is to unite their citizens. Linking cultural diversity and intercultural dialogue develops a culture of tolerance, respecting the dignity of every citizen and his/her interdependence on others.

As part of the ‘Conflict Transformation’ project, the Belfast City Council, Northern Ireland, has devised a strategic plan, based on the Government's policy and a strategic framework for good relations in the country, A Shared Future Policy.

The first strand of the project, Addressing Divisions, is a research project examining the implications of providing services in a divided city. It will profile good practice in inter-community work and move towards building an integrated strategy for communities living and working at the interface. The project will also record existing good practice in terms of regeneration and managing community cohesion in a
divided context.

The second strand of the project is a Conflict Transformation Learning Consortium which is an interdisciplinary learning programme across the public sector.

Finally, the third strand of the project is Towards a Shared City. This will explore how to build the Shared Future Policy into service delivery across the city. A research study will be conducted which will examine the potential links between good relations and local area planning.


Promotion of intergenerational dialogue

Grasping the diversity inherent in one’s own culture is a first step to understanding worldwide cultural diversity. Culture knowledge and beliefs are mostly transmitted from elders to younger generations. However, in a context of globalization and increased exchanges, the young generations, who are the backbone of society, tend too often to ignore, or even look down, on elders’ knowledge. Opportunities for intergenerational dialogue should be created as much as possible, through forum discussion, apprenticeships, elders’ contributions in schools, etc., to help create a sense of cultural pride. In some case, an outsider may be seen as an efficient catalyst to trigger such a dialogue.

The young ‘Guardians’ of Burundi learn ancestral mediation skills

Towns throughout Burundi are under threat of attack by rebel armed forces. In response to this threat, the local authorities have formed civil defense forces, the ‘Guardians of Peace’, made up of young men and teenage boys as young as 16, who are armed by the military, and patrol their towns or villages in order to repel rebel attacks. The Guardians have been involved in combat and have suffered casualties and deaths as a result. In addition to their responsibilities as protectors, they are often the first to encounter and become involved in community disputes, but are often unable to bring the conflicts to nonviolent resolutions. Due to their lack of a well-defined role and appropriate training, the Guardians have been seen as security risks, abusing the power of their weapons and committing violence in their communities. There is another traditional institution for dealing with disputes, the Bashingantahe, which dates back to the founding king of Burundi in the 17th century. These were wise men chosen from both Hutu and Tutsi in the community who were trained in the arts of traditional arbitration.

The Youth Project of Search for Common Ground organized a series of intergenerational dialogue workshops to connect the young men of the Guardians with the Bashingantahe. Both groups engaged in discussions on their roles in their communities so that they could recognize their commonalities. In the course of the workshops, the Guardians and the Bashingantahe came together to draw upon traditional mechanisms of peacemaking, to strengthen the skills of the Guardians to intervene without violence, and resolve the conflicts in their communities. Each workshop provided opportunities for the participants to talk about their experiences in the war and develop an understanding of the types of conflicts that exist and the myriad ways to respond to them. By participating in a series of exercises, the group developed tools that they could use in the street to intervene among conflicting parties. Additionally, the Bashingantahe were given a chance to teach the youth about the history of the conflict in Burundi and to help them understand the root causes of the war. They worked together to recognize one another as resources in order to effectively respond to violence.

As a result of the workshops, the members of the Guardians have begun to define themselves not only as defenders of their communities but as mediators of conflict. They have developed the specific tools and understanding of the context that they need to analyze the disputes that they encounter and to diffuse potentially volatile situations so that they are resolved without the use of violence. The workshops have additionally served to strengthen the traditional community mechanisms used by the Bashingantahe to respond to conflict. By teaching youth their strategies, the elders have strengthened their roles as clear resources for the community to utilize during disputes. Finally, the project has opened up intergenerational communication, which serves to foster resiliency among young people; the participants now have adult allies to whom they can turn for support through the crisis of their country and the violence that they encounter.

Source: USAID, 2003
http://africastories.usaid.gov/search_details.cfm?storyID=41&countryID=3&sectorID=0&yearID=3
Food for thought:
How will the programme reinforce (or hinder) cooperation at local, national, and international levels?

Development of links between marginalized groups and technical experts, public and private sectors, civil society, research institutions, organizations and businesses

In line with the themes of “Participation of all” and “Interactions between modern science and traditional knowledge”, it is clear that programme stakeholders will benefit from mutual cooperation at all levels. Decision-makers may want to encourage all opportunities for exchange, dialogue, networking, study tours, and so on, especially when the programme involves marginalized groups.

The specific knowledge and skills of a cultural group can be revealed through dialogue and collaboration, and contribute to a better understanding among the programme’s partners and, in the longer run, to the disappearance of some stereotypes.

At the proposal of Haiti and some African countries, the General Conference of UNESCO approved at its 27th Session in 1993 the implementation of the "Slave Route" Project. The idea of a "Route" expresses the dynamics of the movement of peoples, civilizations and cultures, while that of "slave" addresses not only the universal phenomenon of slavery, but also in a more precise and explicit way the transatlantic slave trade in the Atlantic, and slave trade in the Indian Ocean and the Mediterranean. The project contributes to the establishment of a culture of tolerance and peaceful coexistence between races and peoples by encouraging debate on cultural pluralism and the building of intercultural dialogue.

Cooperation and exchanges in the development and access to infrastructures, skills and information

While the world is increasingly relying on rapid communication and new technologies, the digital divide is making isolated groups even more vulnerable. Disparities among people are increasing as some populations do not have access to the tools or information that would enable them to become more competitive and better known to others.

Development programmes are one opportunity for vulnerable groups to be exposed to new information, new skills and new technologies. Decision-makers may decide to put greater emphasis on training and information dissemination. Strengthening the target group’s capacity increases the chances of success of a programme. It may also provide them with more confidence to promote their cultural specificities.

SASI was established in June 1996 to assist the San peoples to achieve permanent control over their lives, resources and destiny. The San are the aboriginal people of Southern Africa. Their distinct hunter-gatherer culture stretches back over 20,000 years.

SASI is mandated to work on a national and regional level through the creation of multi-disciplinary development projects in areas such as education, leadership training, cultural resources management, land rights, intellectual property rights, oral history

SASI’s work is often about the past. Land claims and restitution rely on the memory of the elders, on maps of the land and on continuity of occupation. People prove their claims with old photographs, with their stories, their language, and their heritage.

SASI’s work is also about the future, about the youth. Many of these young people have never seen a wild animal, have never been in a trance dance, and know little about how to benefit from the resources offered by trees in the desert. They are re-inventing what it means to be San. They are redefining themselves.

In Botswana, San youth are learning how to handle Global Positioning Systems to chart the territory of their elders. In South Africa, San youth use koki pens to trace the family trees of their relatives. In Namibia, San youth learn about managing conservancy areas and how to record life histories with tape recorders and computers. These are the fruits of the SASI-WIMSA tree. In all three countries youth are providing the motivation for turning their ancestral languages into written media with standardised alphabets.

References:

European Commission, *The business case for diversity, Good Practices in the Workplace*, 2005


WIPO, What is intellectual property?
Thematic Lenses
The following serves as an indicative guideline to help you organize a more culturally-diverse meeting, conference, workshop or training – referred to as “event” in the document here below. You can apply some or all of the following questions and indicators or create new ones to evaluate and enhance the efficiency of your activity.

### Preparation of event

<table>
<thead>
<tr>
<th>Topics</th>
<th>Major questions</th>
<th>Means of verification and possible indicators</th>
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| 2, 3   | Is the event designed by people from various backgrounds?  
|        | Is the event targeted to participants from diverse backgrounds?  
|        | * Note: Are disaggregated data (by country, religious and cultural group, age, sex, ethnicity, etc.) on the participants, speakers, and target groups available prior to the event?  
|        | • Balanced representation of participants, conference organizers, trainers, and speakers/resource persons from diverse backgrounds (*ethnicity, social group, religious group, age, sex etc.*)  
|        | • Balanced representation from the local/regional/national/international level  
| 2      | Is the organized event truly accessible for all participants (legal, social, physical and economical, information access)?  
|        | • Is the event organized on dates / time of the day when no religious/traditional rituals or practices prevent the participants to attend?  
|        | • Is the venue relatively convenient and accessible for the participants? Do the participants or invitees live in an area where geographic, climatic, political conditions may prevent them to attend?  
|        | • Is financial support available to those whose economic situation may prevent them from accessing resources or external funds necessary to attend the event?  
|        | • Will any national laws/regulations and international agreements encourage or discourage the participants from coming?  
|        | • Will social taboos and gender/segregation issues impede the participation of some?  
|        | • Will the event be announced and promoted through a mix of communication channels accessible to all targeted participants?  
|        | • Knowledge about the participants’ socio-cultural practices and beliefs  
|        | • General information about the geographical location (inc. socio-political conditions) and the means of transportation/communication of the participants  
|        | • Availability of funding and budget allocation  
|        | • Access to visa, passport and other identification cards, positive discrimination /affirmative action  
|        | • General information about the national contemporary social issues and traditional beliefs  
|        | • Wide media coverage reach: use of various information tools such as newspaper, TV, radio, and related medium, village speakers, etc.  

1 “Topics” refer to the 10 main topics in the general framework of the cultural diversity programming lens that are based on the Universal Declaration on Cultural Diversity.
| 1 | Is the event’s theme(s) and agenda compatible and in harmony with the host country’s laws and cultural policies?  
   • *Is the event’s logistics consistent with the country’s laws and regulations* | • General information on the country’s cultural policies and related laws  
   • Information on national laws, regulations, and cultural policies disseminated and made known to the participants beforehand |
| 5, 7, 9 | Are themes/topics to be discussed during the event relevant to the principles of cultural diversity? | • Number of cultural diversity-related issues incorporated in the agenda  
   • Number of facilitators/trainers/speakers who are aware of the cultural diversity issues |
| 2, 3, 8 | Are the teaching/activity content, method, and objectives culturally appropriate? | • Use of examples based on real-life experiences  
   • Consideration of the learning habits and communication patterns of the groups of facilitators and participants  
   • Mix of activities (lectures, case studies, working groups, field trips, etc.) |
| 2, 4 | Are the provided materials appropriate for all participants? | • Availability in different languages  
   • Availability of various visual aids/supports (drawings, audio) for people with different types of literacy |
| 9 | Are the background materials, documents, and literature used to prepare the event coming from culturally-diverse sources? | • Information and data gathered from various countries, types of institutions/organizations (governments, NGOs), private and public sectors, etc. |
| 5, 7 | Are there entertaining activities planned to promote cultural diversity? | • Cultural performances, cultural visits and related activities incorporated in the programme/agenda |

**Process**

<table>
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<tr>
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<th>Major questions</th>
<th>Means of verification and possible indicators</th>
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| 2, 3, 4, 5, 8 | Are various methods being used to encourage people from all backgrounds to participate fully/actively and be comfortable during the event? | • Language of the conference understood and spoken by all participants  
   • Available translation  
   • Number of interpreters/translators  
   • Number of speakers presenting in their mother tongue  
   • Mix and diverse activities (case studies, lectures, sharing practical experiences, field trips, participatory exercises, traditional / local methods, etc.) |
| 2, 3 | Is the cultural distribution in working groups being considered and can these working groups function efficiently and effectively?  
   *Similar indicators and considerations in the preceding theme/major question can be applied here.* | • Disaggregated data by religion, ethnicity, sex, age, etc.*
Are activities designed to allow discussions on similarities and differences among countries, regions, sectors of society (public and private), types of organizations (governments, NGOs), and varying approaches/methods (traditional and modern)?

- Diversity of topics for case studies
- Available and ample time for interactive discussions, exchanges, and synthesis
- Mix of activities (lectures, case studies, working groups, field trips, etc.)
- Number of attendees representing from different schools of though (traditional knowledge or the modern science)

Note: It is useful to collect disaggregated data (by country, religious and cultural group, age, sex, ethnicity, etc.) of the participants before and during the event/activity.

### Post-event

<table>
<thead>
<tr>
<th>Topics</th>
<th>Major questions</th>
<th>Means of verification and possible indicators</th>
</tr>
</thead>
</table>
| 2, 3   | How did the final list of participants match with the list of invitees? | • Number and background information of people not admitted or refused  
• Number of "invited" non-attendees due to visa problems, personal beliefs, and other culturally-motivated reasons and the background information about the reasons behind  
• Number of unexpected participants/observers |
| 2, 7   | Do the final reports, recommendations, statements, publications fully respect the cultural diversity issue and discussion covered in the meeting? | • Content analysis of the outputs  
• Various mechanisms to get feedback from the participants (e.g. evaluation and survey sheets, follow-up systems) |
| 2, 5   | Are the final reports, recommendations, statements, publications made available for/accessible to all? | • Modes of dissemination (via participants, networks, and Community Learning Centers)  
• Communication supports (video, written, audio, other) usable by persons from various cultural background  
• Access to documents maintained over time: library and web information service  
• Documents following from the event shared with other regions, countries, sectors of society, private sector, etc. |
| 3, 7   | Does the evaluation form ask for disaggregated information in order to analyze if all cultural needs and expectations have been met? | • Data on religion, sex, age, ethnicity, etc. available and requested |
| 2      | Will the participants from all backgrounds be able to use the learnt skills in various environments (at home; in their community; in the local/national market and environment; and in the international market and environment)? | • Availability of a follow-up, monitoring, and assessment plan  
• Support (e.g. technical, financial) made available to participants |

Take note that this lens was initially drafted by UNESCO Bangkok in preparation for the training workshop “Putting Cultural Diversity into Practice: Some Innovative Tools” in Bangkok on December 2004, and further developed afterwards.
Cultural Diversity Programming Lens
For Safeguarding and Revitalization of Movable Tangible and Intangible Heritage
(Through Museums, Exhibitions, and Cultural Events)

Museum in this context can be any kind of building or site exhibiting objects, either representing one specific culture and related artifacts or being a national museum representing objects and artifacts from a variety of cultures. Museum also typifies a ‘communal space’ where themed-exhibitions, displays, and cultural activities take place on a long-term or short-term basis. Initially, this lens was designed based on a project proposal about movable Shan heritage in Myanmar. Some of the following questions are mostly relevant to small-scale operated museums.

The following serves as an indicative guideline to help you develop a more culturally-diverse oriented project. You can apply some or all of the following questions and indicators or create new ones to evaluate your project proposals and ongoing programmes and enhance their efficiency.

Preparation Stage (Exhibition/Event Planning and Staff Training)

<table>
<thead>
<tr>
<th>Topic(s)</th>
<th>Major questions</th>
<th>Means of verification and possible indicators</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Are the current and/or targeted beneficiaries of the museum and exhibitions culturally diverse?</td>
<td>• Disaggregated data by age, ethnicity, sex, religion, country, etc. through registration books and questionnaires</td>
</tr>
<tr>
<td>2, 3, 9</td>
<td>Are all the stakeholders involved in and informed of the project? How are they involved? Are the channels of communication and platforms for discussion appropriate?</td>
<td>• Representation of various stakeholders and interest groups (local communities including indigenous people, museum/exhibition staff, technical experts, government, civil society, and private sector) • Mix of communication channels • Rate of participation of stakeholders in the meetings and forums and the rate of replies to enquiries</td>
</tr>
<tr>
<td>3, 7, 9</td>
<td>Is cultural diversity reflected in the choice of experts/project team/staff?</td>
<td>• Balanced representation from the local/regional/national/international level • Balanced socio-demographic representation (according to sex, age, religion, and ethnic representation)</td>
</tr>
<tr>
<td>2, 3, 4</td>
<td>Are the materials, content, and methodology used for the staff training culturally and linguistically appropriate?</td>
<td>• Discussions, presentations, and materials in various languages and/or understood by all • Place and time suitability • Mix of didactic activities</td>
</tr>
</tbody>
</table>

* For more detailed questions and indicators on trainings and workshops, please see the “Lens on Organizing Meetings, Workshops, Conferences, and Trainings”

1 Are the protocols and conventions on museums satisfied and applied? • Lists of conventions signed by the country where the project is implemented and the level/degree of compliance • Agreements with other museums

Implementation Stage

<table>
<thead>
<tr>
<th>Topics</th>
<th>Major questions</th>
<th>Means of verification and possible indicators</th>
</tr>
</thead>
</table>

* “Topics” refer to the 10 main topics in the general framework of the cultural diversity programming lens that are based on the Universal Declaration on Cultural Diversity.
Is the selection of objects and artifacts representative of the diversity of the selected themes of the exhibition?

- Number of represented artifacts from diverse countries/regions/cultural groups
- All groups adequately/significantly represented

Is the display of the objects and artifacts and relevant descriptions, interpretation and learning materials culturally appropriate and accessible to all visitors?

- Appropriateness and availability of various languages used in the materials or texts
- Effectiveness of the materials tested
- Alternative methods of disseminating information: audio guides, pamphlets in different translations, interactive activities

Does the museum represent the dynamics and authenticity of culture or is it a mere static display of objects?

- Mix of tangible and intangible elements in the collection of the displayed objects
- Mix of interpretation techniques: for example, tangible walk-through and the use of multimedia
- Local experts’ evaluation
- Evaluation and adjustment mechanisms integrated in the project cycle

Does the museum/exhibition/event promote cultural diversity outside and on a wider scale?

- Available educational materials and activities related to the collection and exhibition
- Variety of products sold in the museum shop: books, objects, replicas, posters, postcards, souvenirs, CD-ROMs etc.

Are indigenous knowledge and modern technologies effectively and efficiently employed and combined to preserve the museum and its displays?

- Comparative analysis on the combination and incorporation of traditional knowledge and/or the modern technology process
- Involvement of both kinds of experts (traditional and modern) and the use of technologies in the project design

Do museum activities foster intergenerational dialogue?

- Organization of meetings and activities where the youth and the elders can mix and exchange views on various relevant issues and themes
- Ratio of youth/elders in the project team and among the visitors

Sustainability

<table>
<thead>
<tr>
<th>Topics</th>
<th>Major questions</th>
<th>Means of verification and possible indicators</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Does the museum use a variety of promotional tools and marketing strategies that attracts and serves the needs of different groups?</td>
<td>Pricing policies: discounted tickets, seasonal pass, free entrance for specifically defined groups</td>
</tr>
<tr>
<td></td>
<td>- Minority groups and local communities</td>
<td>Events oriented towards specific target groups (e.g. theme-based exhibitions, children shows)</td>
</tr>
<tr>
<td></td>
<td>- Domestic and international tourists</td>
<td>Mix use of promotional tools: pamphlet, posters, TV, and others</td>
</tr>
<tr>
<td></td>
<td>- Business people</td>
<td>Number of visitors from different countries and age groups (through questionnaires and guestbook/registration book)</td>
</tr>
<tr>
<td></td>
<td>- Art historians</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Students,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Financially-challenged</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Women</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- People with disabilities</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Elders and senior citizens</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- etc.</td>
<td></td>
</tr>
<tr>
<td>7, 9</td>
<td>Does the museum promote cultural exchanges?</td>
<td>Exchange of exhibitions/displays with other museums/countries</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Exhibitions show and display a variety of themes and cultures</td>
</tr>
</tbody>
</table>

Take note that this lens was developed during the training workshop “Putting Cultural Diversity into Practice: Some Innovative Tools” in Bangkok on December 2004. The lens is still in its development stage and refinements are in process with contributions from all involved workshop participants and UNESCO Bangkok. Your constructive comments and critic will lead to a more practical and useful lens readily applicable to a pilot project on Movable Tangible Heritage.
Cultural Diversity Programming Lens

Project Proposal on Tourism Development and Heritage Management

Being one of the most important and fastest-growing industries in the world, *tourism* has now become the largest scale movement of goods, services, and peoples with major social and cultural significance and consequences for both the *guests* and *host* societies. It is thus crucial to pay attention to this increasing tourism development phenomenon and its impact on the community or tourist destination while addressing the issues of sustainable heritage management and cultural diversity.

The following serves as an *indicative* guideline to help you develop a more culturally-diverse oriented project on tourism development. You can apply *some* or *all* of the following questions and indicators or create new ones to evaluate your project proposals and/or ongoing programmes and enhance their efficiency.

**Preparation and Planning Stage**

<table>
<thead>
<tr>
<th>Topics</th>
<th>Major questions</th>
<th>Means of verification and possible indicators</th>
</tr>
</thead>
</table>
| 2, 3   | Are the stakeholders and potential partners, especially the targeted primary beneficiaries, from diverse cultural backgrounds identified, informed, and mobilized in the project design? | • Balanced representations of various stakeholders and interest groups (including local “host” communities, all levels of the government, private sectors, domestic and international technical experts, civil society, tour agencies, private and public donors, and intergovernmental associations)
• Balanced socio-demographic representation (according to *ethnicity*, *gender*, *age*, *religion*, etc.) |
| 9      | Are provisions made to bring these stakeholders and partners together and for real dialogue to take place? Are the channels of communication appropriate and sufficient? | • Diverse mediums of communication: workshops, field trips, village meetings, public forums, etc.
• Rate of participation and representation of various stakeholders and interest groups in relevant meetings and gatherings |
| 2, 3, 4| Are the project documents and materials accessible and comprehensible to all stakeholders and relevant partners? | • Availability of materials in relevant and appropriate languages
• Effective storage and access of documents: materials available online, audiovisual aids, etc. |
| 2      | Are the benefits and drawbacks of reviving cultural resources and developing tourist destination site carefully considered? | • Primary and subsidiary “beneficiaries” identified
• Non-exhaustive “list” of expected benefits and possible disadvantages |
| 5      | To what extent are the threats to the culture of the tourist sites taken into account? | • List of threats identified and causes of threat analyzed through consultations with the locals at various levels
• Project objectives and implementation strategies address the causes of the threats |
| 5      | Are the socio-cultural and natural resources properly identified and managed? | • Availability of a community-based documented socio-cultural and geographical data
• Existence of cultural mapping projects and its outputs |
| 1      | Are there any minority laws and rights-based agreements and conventions recognized and implemented by the government? Are the linkages between cultural policies and tourism development issues made explicit? | • Existence of national and special laws, cultural policies and regulations on minority cultures
• Provisions made to raise awareness on these policies and policies implemented
• Relevant cultural policies and impact of development identified and assessed
• Lists of relevant conventions and declarations signed by the country where the project is to be implemented |
| 2, 3, 4| Is the selection and training of the tourist guides culturally and linguistically appropriate? | • Training materials, presentations and discussions in various languages and/or understood by all
• Number of trainers aware of the cultural diversity issues
• Disaggregated data of the trainees/guides by age, sex, *ethnicity*, *religion*, *location*, and *proficiency in the local* |

*“Topics” refer to the 10 main topics in the general framework of the cultural diversity programming lens that are based on the Universal Declaration on Cultural Diversity.*
Cultural Diversity Programming Lens Toolkit (Draft – January 2008)

Implementation Stage

<table>
<thead>
<tr>
<th>Topics</th>
<th>Major questions</th>
<th>Means of verification and possible indicators</th>
</tr>
</thead>
<tbody>
<tr>
<td>5, 6, 7</td>
<td>Does the selection of tourist-oriented products and sites represent and promote the concept of cultural pluralism? Do they reflect the dynamics and authenticity of local/community culture rather than commoditization?</td>
<td>• Presentation of festivals, ethnic parades, cultural performances, museums, tourist markers, arts and crafts shops, etc. demonstrate a mix of histories and cultures • Various channels to acquire local feedbacks and the level of community participation in the selection and display process (e.g. evaluations sheets, questionnaires, and others)</td>
</tr>
<tr>
<td>2</td>
<td>Does the tourist site attract people from diverse cultural backgrounds?</td>
<td>• Number of visitors/guests from diverse countries through tourist registration books, hotel accommodation, inquiries at tourist offices</td>
</tr>
<tr>
<td>9</td>
<td>Do the tourism activities promote or discourage intercultural dialogue and exchange among stakeholders and with visitors/guests?</td>
<td>• Mix of tourism activities: cultural fairs, “homestays”, and cross-cultural events • Use of a communal space (ex. public and exhibition halls) where diverse people meet and interact • Use of communication mechanisms: presence of facilitators, translators, guides, brochures, interpretation channels etc.</td>
</tr>
<tr>
<td>4, 6</td>
<td>Does the tourism project encourage the use of local language including minority dialects?</td>
<td>• Existence of materials in various languages/dialects for local visitors • Availability of teaching programmes about heritage in local language • Creating and producing tourism products with patterns/designs of local languages (e.g. music, books, festivals, and souvenirs)</td>
</tr>
<tr>
<td>5</td>
<td>Do the tourism activities encourage or discourage the preservation of local skills, traditional way of life, and traditional belief systems?</td>
<td>• Existence of support (technical, financial, and physical) systems for the local artisans, traditional healers, religious leaders, • Number of local masters directly involved in the project • Inclusion of museums/galleries in the project that promote local heritage</td>
</tr>
<tr>
<td>5</td>
<td>Will tourism development activities protect or destroy the natural environments of the tourist sites? Will the production and sales of tourism-related arts, crafts, and tourism services have positive or negative effects on the economy and environment?</td>
<td>• Existence of environmental support mechanisms: zoning and demarcation lines in fragile natural environments, limits to the number of visitors allowed in a day, etc. • Identification and management of sustainable supplies of traditional raw materials</td>
</tr>
<tr>
<td>8</td>
<td>Are indigenous knowledge and modern technologies effectively combined and employed to protect the tourist destination’s historical, cultural, and natural sites?</td>
<td>• General knowledge and consideration on the local values and skills • Number of locals and international experts working in the site protection and management</td>
</tr>
<tr>
<td>9</td>
<td>Are there mechanisms to ensure continued support and participation of all stakeholders and partners and project sustainability? Does the project foster alliances/partnerships between stakeholders and minority groups with others (e.g. civil society and public sectors) on a global scale?</td>
<td>• Availability of a follow-up, monitoring, and evaluation plan and support networks amongst stakeholders and relevant partners • Signed agreements and other networking groups</td>
</tr>
</tbody>
</table>

This lens incorporates findings and inputs from two training workshops: “Putting Cultural Diversity into Practice: Some Innovative Tools” in Bangkok on December 2004 and the UNESCO East Asian Forum on Cultural Diversity in Seoul on June 2005. The lens is still in its development stage and refinements are in process with contributions from all involved workshop participants and UNESCO Bangkok. Your constructive comments and criticism will lead to a more practical and useful lens readily applicable to a pilot project on Tourism Development and Heritage Management.
Cultural Diversity Programming Lens
For Projects Aiming at Safeguarding Intangible Cultural Heritage
(Through Programmes of Revitalizing Languages, Folklores, and Music)

“Intangible cultural heritage” means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.

The following serves as an indicative guideline to help you develop a more culturally-diverse oriented project on preserving intangible heritage. You can apply some or all of the following questions and indicators or create new ones to evaluate your project proposals and/or ongoing programmes and enhance their efficiency.

Planning

<table>
<thead>
<tr>
<th><strong>Topics</strong>&lt;sup&gt;11&lt;/sup&gt;</th>
<th><strong>Major questions</strong></th>
<th><strong>Means of verification and possible indicators</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>2, 3</td>
<td>Are the stakeholders and potential partners, especially the targeted primary beneficiaries, from diverse cultural backgrounds identified, informed, and mobilized in the project design?</td>
<td>• Balanced representations of various stakeholders and interest groups (including local communities, all levels of the government, private sectors, domestic and international technical experts, civil society, tour agencies, private and public donors, and intergovernmental associations) • Balanced socio-demographic representation (according to ethnicity, social and religious group, sex, age, etc.) at the local/national/international level</td>
</tr>
<tr>
<td>2, 3, 4</td>
<td>Are the project documents and materials accessible and comprehensible to all stakeholders and relevant partners?</td>
<td>• Availability of materials in relevant and appropriate languages • Effective storage and access of documents: materials available online, audiovisual aids, etc.</td>
</tr>
<tr>
<td>1</td>
<td>Do the national policies and cultural laws/policies encourage the revitalization of the minority languages and other oral traditions?</td>
<td>• Existence of special laws and legal provisions on protecting intangible heritage, especially on minority cultures and traditions, and education in mother tongue</td>
</tr>
<tr>
<td>2</td>
<td>Will the project develop and provide diverse educational materials about language and intangible cultural assets for the target groups and relevant stakeholders?</td>
<td>• Use of materials in formal/non-formal educational centers • Availability of materials in various forms (e.g. books, CDs, Web) in different languages and at different locations (schools, villages, and community learning centers or CLCs)</td>
</tr>
<tr>
<td>4</td>
<td>Does the project identify all the possible forms of intangible cultural expressions and their level of vulnerability?</td>
<td>• Number of tales, songs, folklores, legends, and skills identified, researched and documented • Use of existing community-based cultural data</td>
</tr>
<tr>
<td>7</td>
<td>Does the project promote language, music, and oral expressions and enhance the benefits of using them?</td>
<td>• Language as a source of profit through culture • Availability of a formal degree in languages; incentive systems for use and study of minority and indigenous languages, music, and other oral expressions; and equivalence of diplomas • Language policies include multiculturalism or multilingualism in formal and non-formal education</td>
</tr>
<tr>
<td>1</td>
<td>Did the government recognize relevant conventions and international agreements?</td>
<td>• Ratification and implementation of convention on intangible heritage and on indigenous peoples</td>
</tr>
</tbody>
</table>

<sup>11</sup> “Topics” refer to the 10 main topics in the general framework of the cultural diversity programming lens that are based on the Universal Declaration on Cultural Diversity.
### Documentation and Preservation

<table>
<thead>
<tr>
<th>Topics</th>
<th>Major questions</th>
<th>Means of verification and possible indicators</th>
</tr>
</thead>
<tbody>
<tr>
<td>3, 7</td>
<td>Does the project provide a platform for the empowerment of the local artists, researchers, and linguists?</td>
<td>Utilization of the locals as resource persons, researchers, volunteers, and teachers</td>
</tr>
<tr>
<td>4</td>
<td>Do school teachers speak and teach the native dialects and indigenous knowledge systems? Are the teaching methods, content, and tools culturally-appropriate?</td>
<td>Use of various teaching tools and methods (formal and non-formal)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Inclusion of the native dialects and local traditions and beliefs in the formal or non-formal school curriculum</td>
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<tr>
<td></td>
<td></td>
<td>General knowledge on the experts, facilitators, and teachers' profile (e.g. local language proficiency)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Teaching content based on existing materials and previous research, elders, indigenous knowledge, folklores etc.</td>
</tr>
<tr>
<td>8</td>
<td>Does the project successfully combine and integrate modern science and traditionally knowledge in documenting and preserving the minority’s intangible cultural expressions? Does the project identify traditional scientific aspects in the community?</td>
<td>Traditional transmission methods (oral) converted into modern means of transmissions (e.g. books, CD, web)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Use of both methodologies in the research, identification, and documentation</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Out-product used by community</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Involvement linguists and anthropologists together with the local human resource in research and documentation</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Availability of an inventory of traditional oral systems and indigenous knowledge systems</td>
</tr>
<tr>
<td>7</td>
<td>Is the project safeguarding other forms of tangible and intangible heritage through language preservation?</td>
<td>Use of intangible cultural heritage as a background or method (tales, indigenous knowledge, drama, songs, books, religious rites, etc.)</td>
</tr>
</tbody>
</table>

### Transmission

<table>
<thead>
<tr>
<th>Topics</th>
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<th>Means of verification and possible indicators</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>Does the project provide opportunities and platforms for dialogue and exchange among community members (target or non-target groups), experts, and resource persons at local, regional, and national levels?</td>
<td>Involvement of activists promoting language outside schools</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Invitation of linguists, artists and researchers from outside during regular consultations and trainings to promote language preservation and enhance pride and self-esteem of the local’s cultural identity</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Establishments of support networks and linkages amongst concerned individuals and groups</td>
</tr>
<tr>
<td>5</td>
<td>Do the project activities entail long-term or short-term aims/objectives at protecting intangible cultural expressions?</td>
<td>Number of speakers and practitioners among children before and after project and inside/outside target areas</td>
</tr>
<tr>
<td>4</td>
<td>Are the final documented materials (manual, CDs, and others) available and accessible to everyone and the content culturally-appropriate?</td>
<td>Access to recorded stories, languages, and films in digital and manual documentation via website, library, schools, etc. for guests and visitors</td>
</tr>
</tbody>
</table>

This lens incorporates findings and inputs from two training workshops: “Putting Cultural Diversity into Practice: Some Innovative Tools” in Bangkok, Thailand (December 2004) and the UNESCO East Asian Forum on Cultural Diversity in Seoul, Korea (June 2005). The lens is still in its development stage and refinements are in process with contributions from all involved workshop participants and UNESCO Bangkok. Your constructive comments and critic will lead to a more practical and useful lens readily applicable to a pilot project on preserving and revitalizing intangible heritage especially on language revitalization.
ANNEXES
Cultural Diversity Programming Lens Toolkit (Draft – January 2008)

Cultural Diversity: A Vision

“The cultural wealth of the world is its diversity in dialogue”

The UNESCO Universal Declaration on Cultural Diversity was adopted unanimously in a most unusual context. It came in the wake of the events of 11 September 2001, and the UNESCO General Conference, which was meeting for its 21st session, was the first ministerial-level meeting to be held after those terrible events. It was an opportunity for States to reaffirm their conviction that intercultural dialogue is the best guarantee of peace and to reject outright the theory of the inevitable clash of cultures and civilizations. Such a wide-ranging instrument is a first for the international community. It raises cultural diversity to the level of “the common heritage of humanity”, “as necessary for humankind as biodiversity is for nature” and makes its defence an ethical imperative indissociable from respect for the dignity of the individual.

The Declaration aims both to preserve cultural diversity as a living, and thus renewable treasure that must not be perceived as being unchanging heritage but as a process guaranteeing the survival of humanity; and to prevent segregation and fundamentalism which, in the name of cultural differences, would sanctify those differences and so counter the message of the Universal Declaration of Human Rights.

The Universal Declaration makes it clear that each individual must acknowledge not only otherness in all its forms but also the plurality of his or her own identity, within societies that are themselves plural. Only in this way can cultural diversity be preserved as an adaptive process and as a capacity for expression, creation and innovation. The debate between those countries which would like to defend cultural goods and services “which, as vectors of identity, values and meaning, must not be treated as mere commodities or consumer goods”, and those which would hope to promote cultural rights has thus been surpassed, with the two approaches brought together by the Declaration, which has highlighted the causal link uniting two complementary attitudes. One cannot exist without the other.

The Declaration, accompanied by the main lines of an action plan, can be an outstanding tool for development, capable of humanizing globalization. Of course, it lays down not instructions but general guidelines to be turned into ground-breaking policies by Member States in their specific contexts, in partnership with the private sector and civil society.

This Declaration, which sets against inward-looking fundamentalism the prospect of a more open, creative and democratic world, is now one of the founding texts of the new ethics promoted by UNESCO in the early twenty-first century. My hope is that one day it may acquire the same force as the Universal Declaration of Human Rights.

Koichi Matsuura
Director-General
UNESCO UNIVERSAL DECLARATION ON CULTURAL DIVERSITY

THE GENERAL CONFERENCE,

Commited to the full implementation of the human rights and fundamental freedoms proclaimed in the Universal Declaration of Human Rights and other universally recognized legal instruments, such as the two International Covenants of 1966 relating respectively to civil and political rights and to economic, social and cultural rights,

Recalling that the Preamble to the Constitution of UNESCO affirms “that the wide diffusion of culture, and the education of humanity for justice and liberty and peace are indispensable to the dignity of man and constitute a sacred duty which all the nations must fulfil in a spirit of mutual assistance and concern”,

Further recalling Article I of the Constitution, which assigns to UNESCO among other purposes that of recommending “such international agreements as may be necessary to promote the free flow of ideas by word and image”,

Referring to the provisions relating to cultural diversity and the exercise of cultural rights in the international instruments enacted by UNESCO12,

Reaffirming that culture should be regarded as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs13,

Noting that culture is at the heart of contemporary debates about identity, social cohesion, and the development of a knowledge-based economy,

Affirming that respect for the diversity of cultures, tolerance, dialogue and cooperation, in a climate of mutual trust and understanding are among the best guarantees of international peace and security,

Aspiring to greater solidarity on the basis of recognition of cultural diversity, of awareness of the unity of humankind, and of the development of intercultural exchanges,

Considering that the process of globalization, facilitated by the rapid development of new information and communication technologies, though representing a challenge for cultural diversity, creates the conditions for renewed dialogue among cultures and civilizations,

Aware of the specific mandate which has been entrusted to UNESCO, within the United Nations system, to ensure the preservation and promotion of the fruitful diversity of cultures,

Proclaims the following principles and adopts the present Declaration:

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13 This definition is in line with the conclusions of the World Conference on Cultural Policies (MONDIACULT, Mexico City, 1982), of the World Commission on Culture and Development (Our Creative Diversity, 1995), and of the Intergovernmental Conference on Cultural Policies for Development (Stockholm, 1998).
IDENTITY, DIVERSITY AND PLURALISM

ARTICLE 1 Cultural diversity: the common heritage of humanity

Culture takes diverse forms across time and space. This diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind. As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature. In this sense, it is the common heritage of humanity and should be recognized and affirmed for the benefit of present and future generations.

ARTICLE 2 From cultural diversity to cultural pluralism

In our increasingly diverse societies, it is essential to ensure harmonious interaction among people and groups with plural, varied and dynamic cultural identities as well as their willingness to live together. Policies for the inclusion and participation of all citizens are guarantees of social cohesion, the vitality of civil society and peace. Thus defined, cultural pluralism gives policy expression to the reality of cultural diversity. Indissociable from a democratic framework, cultural pluralism is conducive to cultural exchange and to the flourishing of creative capacities that sustain public life.

ARTICLE 3 Cultural diversity as a factor in development

Cultural diversity widens the range of options open to everyone; it is one of the roots of development, understood not simply in terms of economic growth, but also as a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence.

CULTURAL DIVERSITY AND HUMAN RIGHTS

ARTICLE 4 Human rights as guarantees of cultural diversity

The defence of cultural diversity is an ethical imperative, inseparable from respect for human dignity. It implies a commitment to human rights and fundamental freedoms, in particular the rights of persons belonging to minorities and those of indigenous peoples. No one may invoke cultural diversity to infringe upon human rights guaranteed by international law, nor to limit their scope.

ARTICLE 5 Cultural rights as an enabling environment for cultural diversity

Cultural rights are an integral part of human rights, which are universal, indivisible and interdependent. The flourishing of creative diversity requires the full implementation of cultural rights as defined in Article 27 of the Universal Declaration of Human Rights and in Articles 12 and 15 of the International Covenant on Economic, Social and Cultural Rights. All persons have therefore the right to express themselves and to create and disseminate their work in the language of their choice, and particularly in their mother tongue; all persons are entitled to quality education and training that fully respect their cultural identity; and all persons have the right to participate in the cultural life of their choice and conduct their own cultural practices, subject to respect for human rights and fundamental freedoms.

ARTICLE 6 Towards access for all to cultural diversity

While ensuring the free flow of ideas by word and image care should be exercised that all cultures can express themselves and make themselves known. Freedom of expression, media pluralism, multilingualism, equal access to art and to scientific and technological knowledge, including in digital form, and the possibility for all cultures to have access to the means of expression and dissemination are the guarantees of cultural diversity.

CULTURAL DIVERSITY AND CREATIVITY
ARTICLE 7 Cultural heritage as the wellspring of creativity

Creation draws on the roots of cultural tradition, but flourishes in contact with other cultures. For this reason, heritage in all its forms must be preserved, enhanced and handed on to future generations as a record of human experience and aspirations, so as to foster creativity in all its diversity and to inspire genuine dialogue among cultures.

ARTICLE 8 Cultural goods and services: commodities of a unique kind

In the face of present-day economic and technological change, opening up vast prospects for creation and innovation, particular attention must be paid to the diversity of the supply of creative work, to due recognition of the rights of authors and artists and to the specificity of cultural goods and services which, as vectors of identity, values and meaning, must not be treated as mere commodities or consumer goods.

ARTICLE 9 Cultural policies as catalysts of creativity

While ensuring the free circulation of ideas and works, cultural policies must create conditions conducive to the production and dissemination of diversified cultural goods and services through cultural industries that have the means to assert themselves at the local and global level. It is for each State, with due regard to its international obligations, to define its cultural policy and to implement it through the means it considers fit, whether by operational support or appropriate regulations.

CULTURAL DIVERSITY AND INTERNATIONAL SOLIDARITY

ARTICLE 10 Strengthening capacities for creation and dissemination worldwide

In the face of current imbalances in flows and exchanges of cultural goods and services at the global level, it is necessary to reinforce international cooperation and solidarity aimed at enabling all countries, especially developing countries and countries in transition, to establish cultural industries that are viable and competitive at national and international level.

ARTICLE 11 Building partnerships between the public sector, the private sector and civil society

Market forces alone cannot guarantee the preservation and promotion of cultural diversity, which is the key to sustainable human development. From this perspective, the pre-eminence of public policy, in partnership with the private sector and civil society, must be reaffirmed.

ARTICLE 12 The role of UNESCO

UNESCO, by virtue of its mandate and functions, has the responsibility to:

a- Promote the incorporation of the principles set out in the present Declaration into the development strategies drawn up within the various intergovernmental bodies;

b- Serve as a reference point and a forum where States, international governmental and non-governmental organizations, civil society and the private sector may join together in elaborating concepts, objectives and policies in favour of cultural diversity;

c- Pursue its activities in standard-setting, awareness-raising and capacity-building in the areas related to the present Declaration within its fields of competence;

d- Facilitate the implementation of the Action Plan, the main lines of which are appended to the present Declaration.
The Member States commit themselves to taking appropriate steps to disseminate widely the “UNESCO Universal Declaration on Cultural Diversity” and to encourage its effective application, in particular by cooperating with a view to achieving the following objectives:

1. Deepening the international debate on questions relating to cultural diversity, particularly in respect of its links with development and its impact on policy-making, at both national and international level; taking forward notably consideration of the advisability of an international legal instrument on cultural diversity.

2. Advancing in the definition of principles, standards and practices, on both the national and the international levels, as well as of awareness-raising modalities and patterns of cooperation, that are most conducive to the safeguarding and promotion of cultural diversity.

3. Fostering the exchange of knowledge and best practices in regard to cultural pluralism with a view to facilitating, in diversified societies, the inclusion and participation of persons and groups from varied cultural backgrounds.

4. Making further headway in understanding and clarifying the content of cultural rights as an integral part of human rights.

5. Safeguarding the linguistic heritage of humanity and giving support to expression, creation and dissemination in the greatest possible number of languages.

6. Encouraging linguistic diversity – while respecting the mother tongue – at all levels of education, wherever possible, and fostering the learning of several languages from the earliest age.

7. Promoting through education an awareness of the positive value of cultural diversity and improving to this end both curriculum design and teacher education.

8. Incorporating, where appropriate, traditional pedagogies into the education process with a view to preserving and making full use of culturally appropriate methods of communication and transmission of knowledge.

9. Encouraging “digital literacy” and ensuring greater mastery of the new information and communication technologies, which should be seen both as educational discipline and as pedagogical tools capable of enhancing the effectiveness of educational services.

10. Promoting linguistic diversity in cyberspace and encouraging universal access through the global network to all information in the public domain.

11. Countering the digital divide, in close cooperation in relevant United Nations system organizations, by fostering access by the developing countries to the new technologies, by helping them to master information technologies and by facilitating the digital dissemination of endogenous cultural products and access by those countries to the educational, cultural and scientific digital resources available worldwide.
12. Encouraging the production, safeguarding and dissemination of diversified contents in the media and global information networks and, to that end, promoting the role of public radio and television services in the development of audiovisual productions of good quality, in particular by fostering the establishment of cooperative mechanisms to facilitate their distribution.

13. Formulating policies and strategies for the preservation and enhancement of the cultural and natural heritage, notably the oral and intangible cultural heritage, and combating illicit traffic in cultural goods and services.

14. Respecting and protecting traditional knowledge, in particular that of indigenous peoples; recognizing the contribution of traditional knowledge, particularly with regard to environmental protection and the management of natural resources, and fostering synergies between modern science and local knowledge.

15. Fostering the mobility of creators, artists, researchers, scientists and intellectuals and the development of international research programmes and partnerships, while striving to preserve and enhance the creative capacity of developing countries and countries in transition.

16. Ensuring protection of copyright and related rights in the interest of the development of contemporary creativity and fair remuneration for creative work, while at the same time upholding a public right of access to culture, in accordance with Article 27 of the Universal Declaration of Human Rights.

17. Assisting in the emergence or consolidation of cultural industries in the developing countries and countries in transition and, to this end, cooperating in the development of the necessary infrastructures and skills, fostering the emergence of viable local markets, and facilitating access for the cultural products of those countries to the global market and international distribution networks.

18. Developing cultural policies, including operational support arrangements and/or appropriate regulatory frameworks, designed to promote the principles enshrined in this Declaration, in accordance with the international obligations incumbent upon each State.

19. Involving all sectors of civil society closely in framing of public policies aimed at safeguarding and promoting cultural diversity.

20. Recognizing and encouraging the contribution that the private sector can make to enhancing cultural diversity and facilitating, to that end, the establishment of forums for dialogue between the public sector and the private sector.

The Member States recommend that the Director-General take the objectives set forth in this Action Plan into account in the implementation of UNESCO’s programmes and communicate it to institutions of the United Nations system and to other intergovernmental and non-governmental organizations concerned with a view to enhancing the synergy of actions in favour of cultural diversity.
ANNEX 2: CONVENTION ON THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS
Paris, 20 October 2005

The General Conference of the United Nations Educational, Scientific and Cultural Organization, meeting in Paris from 3 to 21 October 2005 at its 33rd session,

Affirming that cultural diversity is a defining characteristic of humanity,

Conscious that cultural diversity forms a common heritage of humanity and should be cherished and preserved for the benefit of all,

Being aware that cultural diversity creates a rich and varied world, which increases the range of choices and nurtures human capacities and values, and therefore is a mainspring for sustainable development for communities, peoples and nations,

Recalling that cultural diversity, flourishing within a framework of democracy, tolerance, social justice and mutual respect between peoples and cultures, is indispensable for peace and security at the local, national and international levels,

Celebrating the importance of cultural diversity for the full realization of human rights and fundamental freedoms proclaimed in the Universal Declaration of Human Rights and other universally recognized instruments,

Emphasizing the need to incorporate culture as a strategic element in national and international development policies, as well as in international development cooperation, taking into account also the United Nations Millennium Declaration (2000) with its special emphasis on poverty eradication,

Taking into account that culture takes diverse forms across time and space and that this diversity is embodied in the uniqueness and plurality of the identities and cultural expressions of the peoples and societies making up humanity,

Recognizing the importance of traditional knowledge as a source of intangible and material wealth, and in particular the knowledge systems of indigenous peoples, and its positive contribution to sustainable development, as well as the need for its adequate protection and promotion,

Recognizing the need to take measures to protect the diversity of cultural expressions, including their contents, especially in situations where cultural expressions may be threatened by the possibility of extinction or serious impairment,

Emphasizing the importance of culture for social cohesion in general, and in particular its potential for the enhancement of the status and role of women in society,

Being aware that cultural diversity is strengthened by the free flow of ideas, and that it is nurtured by constant exchanges and interaction between cultures,

Reaffirming that freedom of thought, expression and information, as well as diversity of the media, enable cultural expressions to flourish within societies,

Recognizing that the diversity of cultural expressions, including traditional cultural expressions, is an important factor that allows individuals and peoples to express and to share with others their ideas and values,

Recalling that linguistic diversity is a fundamental element of cultural diversity, and reaffirming the fundamental role that education plays in the protection and promotion of cultural expressions,

Taking into account the importance of the vitality of cultures, including for persons belonging to minorities and indigenous peoples, as manifested in their freedom to create, disseminate and distribute their traditional cultural expressions and to have access thereto, so as to benefit them for their own development,
Emphasizing the vital role of cultural interaction and creativity, which nurture and renew cultural expressions and enhance the role played by those involved in the development of culture for the progress of society at large,

Recognizing the importance of intellectual property rights in sustaining those involved in cultural creativity,

Being convinced that cultural activities, goods and services have both an economic and a cultural nature, because they convey identities, values and meanings, and must therefore not be treated as solely having commercial value,

Noting that while the processes of globalization, which have been facilitated by the rapid development of information and communication technologies, afford unprecedented conditions for enhanced interaction between cultures, they also represent a challenge for cultural diversity, namely in view of risks of imbalances between rich and poor countries,

Being aware of UNESCO’s specific mandate to ensure respect for the diversity of cultures and to recommend such international agreements as may be necessary to promote the free flow of ideas by word and image,

Referring to the provisions of the international instruments adopted by UNESCO relating to cultural diversity and the exercise of cultural rights, and in particular the Universal Declaration on Cultural Diversity of 2001,

Adopts this Convention on 20 October 2005.

I. Objectives and guiding principles

Article 1 – Objectives
The objectives of this Convention are:
(a) to protect and promote the diversity of cultural expressions;
(b) to create the conditions for cultures to flourish and to freely interact in a mutually beneficial manner;
(c) to encourage dialogue among cultures with a view to ensuring wider and balanced cultural exchanges in the world in favour of intercultural respect and a culture of peace;
(d) to foster interculturality in order to develop cultural interaction in the spirit of building bridges among peoples;
(e) to promote respect for the diversity of cultural expressions and raise awareness of its value at the local, national and international levels;
(f) to reaffirm the importance of the link between culture and development for all countries, particularly for developing countries, and to support actions undertaken nationally and internationally to secure recognition of the true value of this link;
(g) to give recognition to the distinctive nature of cultural activities, goods and services as vehicles of identity, values and meaning;
(h) to reaffirm the sovereign rights of States to maintain, adopt and implement policies and measures that they deem appropriate for the protection and promotion of the diversity of cultural expressions on their territory;
(i) to strengthen international cooperation and solidarity in a spirit of partnership with a view, in particular, to enhancing the capacities of developing countries in order to protect and promote the diversity of cultural expressions.

Article 2 – Guiding principles
1. Principle of respect for human rights and fundamental freedoms
Cultural diversity can be protected and promoted only if human rights and fundamental freedoms, such as freedom of expression, information and communication, as well as the ability of individuals to choose cultural expressions, are guaranteed. No one may invoke the provisions of this Convention in order to infringe human rights and fundamental freedoms as enshrined in the Universal Declaration of Human Rights or guaranteed by international law, or to limit the scope thereof.
2. Principle of sovereignty
States have, in accordance with the Charter of the United Nations and the principles of international law, the sovereign right to adopt measures and policies to protect and promote the diversity of cultural expressions within their territory.

3. Principle of equal dignity of and respect for all cultures
The protection and promotion of the diversity of cultural expressions presuppose the recognition of equal dignity of and respect for all cultures, including the cultures of persons belonging to minorities and indigenous peoples.

4. Principle of international solidarity and cooperation
International cooperation and solidarity should be aimed at enabling countries, especially developing countries, to create and strengthen their means of cultural expression, including their cultural industries, whether nascent or established, at the local, national and international levels.

5. Principle of the complementarity of economic and cultural aspects of development
Since culture is one of the mainsprings of development, the cultural aspects of development are as important as its economic aspects, which individuals and peoples have the fundamental right to participate in and enjoy.

6. Principle of sustainable development
Cultural diversity is a rich asset for individuals and societies. The protection, promotion and maintenance of cultural diversity are an essential requirement for sustainable development for the benefit of present and future generations.

7. Principle of equitable access
Equitable access to a rich and diversified range of cultural expressions from all over the world and access of cultures to the means of expressions and dissemination constitute important elements for enhancing cultural diversity and encouraging mutual understanding.

8. Principle of openness and balance
When States adopt measures to support the diversity of cultural expressions, they should seek to promote, in an appropriate manner, openness to other cultures of the world and to ensure that these measures are geared to the objectives pursued under the present Convention.

II. Scope of application

Article 3 – Scope of application
This Convention shall apply to the policies and measures adopted by the Parties related to the protection and promotion of the diversity of cultural expressions.

III. Definitions

Article 4 – Definitions
For the purposes of this Convention, it is understood that:

1. Cultural diversity
“Cultural diversity” refers to the manifold ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies. Cultural diversity is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used.

2. Cultural content
“Cultural content” refers to the symbolic meaning, artistic dimension and cultural values that originate from or express cultural identities.

3. Cultural expressions
“Cultural expressions” are those expressions that result from the creativity of individuals, groups and societies, and that have cultural content.

4. Cultural activities, goods and services
“Cultural activities, goods and services” refers to those activities, goods and services, which at the time they are considered as a specific attribute, use or purpose, embody or convey cultural expressions, irrespective of the commercial value they may have. Cultural activities may be an end in themselves, or they may contribute to the production of cultural goods and services.

5. Cultural industries
“Cultural industries” refers to industries producing and distributing cultural goods or services as defined in paragraph 4 above.

6. Cultural policies and measures
“Cultural policies and measures” refers to those policies and measures relating to culture, whether at the local, national, regional or international level that are either focused on culture as such or are designed to have a direct effect on cultural expressions of individuals, groups or societies, including on the creation, production, dissemination, distribution of and access to cultural activities, goods and services.

7. Protection
“Protection” means the adoption of measures aimed at the preservation, safeguarding and enhancement of the diversity of cultural expressions. “Protect” means to adopt such measures.

8. Interculturality
“Interculturality” refers to the existence and equitable interaction of diverse cultures and the possibility of generating shared cultural expressions through dialogue and mutual respect.

IV. Rights and obligations of Parties

Article 5 – General rule regarding rights and obligations
1. The Parties, in conformity with the Charter of the United Nations, the principles of international law and universally recognized human rights instruments, reaffirm their sovereign right to formulate and implement their cultural policies and to adopt measures to protect and promote the diversity of cultural expressions and to strengthen international cooperation to achieve the purposes of this Convention.
2. When a Party implements policies and takes measures to protect and promote the diversity of cultural expressions within its territory, its policies and measures shall be consistent with the provisions of this Convention.

Article 6 – Rights of parties at the national level
1. Within the framework of its cultural policies and measures as defined in Article 4.6 and taking into account its own particular circumstances and needs, each Party may adopt measures aimed at protecting and promoting the diversity of cultural expressions within its territory.
2. Such measures may include the following:
   (a) regulatory measures aimed at protecting and promoting diversity of cultural expressions;
   (b) measures that, in an appropriate manner, provide opportunities for domestic cultural activities, goods and services among all those available within the national territory for the creation, production, dissemination, distribution and enjoyment of such domestic cultural activities, goods and services, including provisions relating to the language used for such activities, goods and services;
   (c) measures aimed at providing domestic independent cultural industries and activities in the informal sector effective access to the means of production, dissemination and distribution of cultural activities, goods and services;
   (d) measures aimed at providing public financial assistance;
   (e) measures aimed at encouraging non-profit organizations, as well as public and private institutions and artists and other cultural professionals, to develop and promote the free exchange and circulation of ideas, cultural expressions and cultural activities, goods and services, and to stimulate both the creative and entrepreneurial spirit in their activities;
   (f) measures aimed at establishing and supporting public institutions, as appropriate;
   (g) measures aimed at nurturing and supporting artists and others involved in the creation of cultural expressions;
   (h) measures aimed at enhancing diversity of the media, including through public service broadcasting.

Article 7 – Measures to promote cultural expressions
1. Parties shall endeavour to create in their territory an environment which encourages individuals and social groups:
   (a) to create, produce, disseminate, distribute and have access to their own cultural expressions, paying due attention to the special circumstances and needs of women as well as various social groups, including persons belonging to minorities and indigenous peoples;
   (b) to have access to diverse cultural expressions from within their territory as well as from other countries of the world.
2. Parties shall also endeavour to recognize the important contribution of artists, others involved in the creative process, cultural communities, and organizations that support their work, and their central role in nurturing the diversity of cultural expressions.

Article 8 – Measures to protect cultural expressions
1. Without prejudice to the provisions of Articles 5 and 6, a Party may determine the existence of special situations where cultural expressions on its territory are at risk of extinction, under serious threat, or otherwise in need of urgent safeguarding.
2. Parties may take all appropriate measures to protect and preserve cultural expressions in situations referred to in paragraph 1 in a manner consistent with the provisions of this Convention.

3. Parties shall report to the Intergovernmental Committee referred to in Article 23 all measures taken to meet the exigencies of the situation, and the Committee may make appropriate recommendations.

**Article 9 – Information sharing and transparency**

Parties shall:
(a) provide appropriate information in their reports to UNESCO every four years on measures taken to protect and promote the diversity of cultural expressions within their territory and at the international level;
(b) designate a point of contact responsible for information sharing in relation to this Convention;
(c) share and exchange information relating to the protection and promotion of the diversity of cultural expressions.

**Article 10 – Education and public awareness**

Parties shall:
(a) encourage and promote understanding of the importance of the protection and promotion of the diversity of cultural expressions, *inter alia*, through educational and greater public awareness programmes;
(b) cooperate with other Parties and international and regional organizations in achieving the purpose of this article;
(c) endeavour to encourage creativity and strengthen production capacities by setting up educational, training and exchange programmes in the field of cultural industries. These measures should be implemented in a manner which does not have a negative impact on traditional forms of production.

**Article 11 – Participation of civil society**

Parties acknowledge the fundamental role of civil society in protecting and promoting the diversity of cultural expressions. Parties shall encourage the active participation of civil society in their efforts to achieve the objectives of this Convention.

**Article 12 – Promotion of international cooperation**

Parties shall endeavour to strengthen their bilateral, regional and international cooperation for the creation of conditions conducive to the promotion of the diversity of cultural expressions, taking particular account of the situations referred to in Articles 8 and 17, notably in order to:
(a) facilitate dialogue among Parties on cultural policy;
(b) enhance public sector strategic and management capacities in cultural public sector institutions, through professional and international cultural exchanges and sharing of best practices;
(c) reinforce partnerships with and among civil society, non-governmental organizations and the private sector in fostering and promoting the diversity of cultural expressions;
(d) promote the use of new technologies, encourage partnerships to enhance information sharing and cultural understanding, and foster the diversity of cultural expressions;
(e) encourage the conclusion of co-production and co-distribution agreements.

**Article 13 – Integration of culture in sustainable development**

Parties shall endeavour to integrate culture in their development policies at all levels for the creation of conditions conducive to sustainable development and, within this framework, foster aspects relating to the protection and promotion of the diversity of cultural expressions.

**Article 14 – Cooperation for development**

Parties shall endeavour to support cooperation for sustainable development and poverty reduction, especially in relation to the specific needs of developing countries, in order to foster the emergence of a dynamic cultural sector by, *inter alia*, the following means:
(a) the strengthening of the cultural industries in developing countries through:
(i) creating and strengthening cultural production and distribution capacities in developing countries;
(ii) facilitating wider access to the global market and international distribution networks for their cultural activities, goods and services;
(iii) enabling the emergence of viable local and regional markets;
(iv) adopting, where possible, appropriate measures in developed countries with a view to facilitating access to their territory for the cultural activities, goods and services of developing countries;
(v) providing support for creative work and facilitating the mobility, to the extent possible, of artists from the developing world;
(vi) encouraging appropriate collaboration between developed and developing countries in the areas, *inter alia*, of music and film;
(b) capacity-building through the exchange of information, experience and expertise, as well as the training of human resources in developing countries, in the public and private sector relating to, *inter alia*, strategic and management capacities, policy development and implementation, promotion and distribution of cultural expressions, small-, medium- and micro-enterprise development, the use of technology, and skills development and transfer;
(c) technology transfer through the introduction of appropriate incentive measures for the transfer of technology and know-how, especially in the areas of cultural industries and enterprises;
(d) financial support through:
(i) the establishment of an International Fund for Cultural Diversity as provided in Article 18;
(ii) the provision of official development assistance, as appropriate, including technical assistance, to stimulate and support creativity;
(iii) other forms of financial assistance such as low interest loans, grants and other funding mechanisms.

**Article 15 – Collaborative arrangements**

Parties shall encourage the development of partnerships, between and within the public and private sectors and non-profit organizations, in order to cooperate with developing countries in the enhancement of their capacities in the protection and promotion of the diversity of cultural expressions. These innovative partnerships shall, according to the practical needs of developing countries, emphasize the further development of infrastructure, human resources and policies, as well as the exchange of cultural activities, goods and services.

**Article 16 – Preferential treatment for developing countries**

Developed countries shall facilitate cultural exchanges with developing countries by granting, through the appropriate institutional and legal frameworks, preferential treatment to artists and other cultural professionals and practitioners, as well as cultural goods and services from developing countries.

**Article 17 – International cooperation in situations of serious threat to cultural expressions**

Parties shall cooperate in providing assistance to each other, and, in particular to developing countries, in situations referred to under Article 8.

**Article 18 – International Fund for Cultural Diversity**

1. An International Fund for Cultural Diversity, hereinafter referred to as “the Fund”, is hereby established.
2. The Fund shall consist of funds-in-trust established in accordance with the Financial Regulations of UNESCO.
3. The resources of the Fund shall consist of:
   (a) voluntary contributions made by Parties;
   (b) funds appropriated for this purpose by the General Conference of UNESCO;
   (c) contributions, gifts or bequests by other States; organizations and programmes of the United Nations system, other regional or international organizations; and public or private bodies or individuals;
   (d) any interest due on resources of the Fund;
   (e) funds raised through collections and receipts from events organized for the benefit of the Fund;
   (f) any other resources authorized by the Fund’s regulations.
4. The use of resources of the Fund shall be decided by the Intergovernmental Committee on the basis of guidelines determined by the Conference of Parties referred to in Article 22.
5. The Intergovernmental Committee may accept contributions and other forms of assistance for general and specific purposes relating to specific projects, provided that those projects have been approved by it.
6. No political, economic or other conditions that are incompatible with the objectives of this Convention may be attached to contributions made to the Fund.
7. Parties shall endeavour to provide voluntary contributions on a regular basis towards the implementation of this Convention.

**Article 19 – Exchange, analysis and dissemination of information**

1. Parties agree to exchange information and share expertise concerning data collection and statistics on the diversity of cultural expressions as well as on best practices for its protection and promotion.
2. UNESCO shall facilitate, through the use of existing mechanisms within the Secretariat, the collection, analysis and dissemination of all relevant information, statistics and best practices.
3. UNESCO shall also establish and update a data bank on different sectors and governmental, private and non-profit organizations involved in the area of cultural expressions.
4. To facilitate the collection of data, UNESCO shall pay particular attention to capacity-building and the strengthening of expertise for Parties that submit a request for such assistance.
5. The collection of information identified in this Article shall complement the information collected under the provisions of Article 9.

V. Relationship to other instruments

Article 20 – Relationship to other treaties: mutual supportiveness, complementarity and non-subordination
1. Parties recognize that they shall perform in good faith their obligations under this Convention and all other treaties to which they are parties. Accordingly, without subordinating this Convention to any other treaty,
(a) they shall foster mutual supportiveness between this Convention and the other treaties to which they are parties; and
(b) when interpreting and applying the other treaties to which they are parties or when entering into other international obligations, Parties shall take into account the relevant provisions of this Convention.
2. Nothing in this Convention shall be interpreted as modifying rights and obligations of the Parties under any other treaties to which they are parties.

Article 21 – International consultation and coordination
Parties undertake to promote the objectives and principles of this Convention in other international forums. For this purpose, Parties shall consult each other, as appropriate, bearing in mind these objectives and principles.

VI. Organs of the Convention

Article 22 – Conference of Parties
1. A Conference of Parties shall be established. The Conference of Parties shall be the plenary and supreme body of this Convention.
2. The Conference of Parties shall meet in ordinary session every two years, as far as possible, in conjunction with the General Conference of UNESCO. It may meet in extraordinary session if it so decides or if the Intergovernmental Committee receives a request to that effect from at least one-third of the Parties.
3. The Conference of Parties shall adopt its own rules of procedure.
4. The functions of the Conference of Parties shall be, inter alia:
(a) to elect the Members of the Intergovernmental Committee;
(b) to receive and examine reports of the Parties to this Convention transmitted by the Intergovernmental Committee;
(c) to approve the operational guidelines prepared upon its request by the Intergovernmental Committee;
(d) to take whatever other measures it may consider necessary to further the objectives of this Convention.

Article 23 – Intergovernmental Committee
1. An Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions, hereinafter referred to as “the Intergovernmental Committee”, shall be established within UNESCO. It shall be composed of representatives of 18 States Parties to the Convention, elected for a term of four years by the Conference of Parties upon entry into force of this Convention pursuant to Article 29.
2. The Intergovernmental Committee shall meet annually.
3. The Intergovernmental Committee shall function under the authority and guidance of and be accountable to the Conference of Parties.
4. The Members of the Intergovernmental Committee shall be increased to 24 once the number of Parties to the Convention reaches 50.
5. The election of Members of the Intergovernmental Committee shall be based on the principles of equitable geographical representation as well as rotation.
6. Without prejudice to the other responsibilities conferred upon it by this Convention, the functions of the Intergovernmental Committee shall be:
(a) to promote the objectives of this Convention and to encourage and monitor the implementation thereof;
(b) to prepare and submit for approval by the Conference of Parties, upon its request, the operational guidelines for the implementation and application of the provisions of the Convention;
(c) to transmit to the Conference of Parties reports from Parties to the Convention, together with its comments and a summary of their contents;
(d) to make appropriate recommendations to be taken in situations brought to its attention by Parties to the Convention in accordance with relevant provisions of the Convention, in particular Article 8;
(e) to establish procedures and other mechanisms for consultation aimed at promoting the objectives and principles of this Convention in other international forums;
(f) to perform any other tasks as may be requested by the Conference of Parties.

7. The Intergovernmental Committee, in accordance with its Rules of Procedure, may invite at any time public or private organizations or individuals to participate in its meetings for consultation on specific issues.

8. The Intergovernmental Committee shall prepare and submit to the Conference of Parties, for approval, its own Rules of Procedure.

Article 24 – UNESCO Secretariat
1. The organs of the Convention shall be assisted by the UNESCO Secretariat.
2. The Secretariat shall prepare the documentation of the Conference of Parties and the Intergovernmental Committee as well as the agenda of their meetings and shall assist in and report on the implementation of their decisions.

VII. Final clauses

Article 25 – Settlement of disputes
1. In the event of a dispute between Parties to this Convention concerning the interpretation or the application of the Convention, the Parties shall seek a solution by negotiation.
2. If the Parties concerned cannot reach an agreement by negotiation, they may jointly seek the good offices of, or request mediation by, a third party.
3. If good offices or mediation are not undertaken or if there is no settlement by negotiation, good offices or mediation, a Party may have recourse to conciliation in accordance with the procedures laid down in the Annex of this Convention. The Parties shall consider in good faith the proposal made by the Conciliation Commission for the resolution of the dispute.
4. Each Party may, at the time of ratification, acceptance, approval or accession, declare that it does not recognize the conciliation procedure provided for above. Any Party having made such a declaration may, at any time, withdraw this declaration by notification to the Director-General of UNESCO.

Article 26 – Ratification, acceptance, approval or accession by Member States
1. This Convention shall be subject to ratification, acceptance, approval or accession by Member States of UNESCO in accordance with their respective constitutional procedures.
2. The instruments of ratification, acceptance, approval or accession shall be deposited with the Director-General of UNESCO.

Article 27 – Accession
1. This Convention shall be open to accession by all States not Members of UNESCO but members of the United Nations, or of any of its specialized agencies, that are invited by the General Conference of UNESCO to accede to it.
2. This Convention shall also be open to accession by territories which enjoy full internal self-government recognized as such by the United Nations, but which have not attained full independence in accordance with General Assembly resolution 1514 (XV), and which have competence over the matters governed by this Convention, including the competence to enter into treaties in respect of such matters.
3. The following provisions apply to regional economic integration organizations:
(a) This Convention shall also be open to accession by any regional economic integration organization, which shall, except as provided below, be fully bound by the provisions of the Convention in the same manner as States Parties;
(b) In the event that one or more Member States of such an organization is also Party to this Convention, the organization and such Member State or States shall decide on their responsibility for
the performance of their obligations under this Convention. Such distribution of responsibility shall take effect following completion of the notification procedure described in subparagraph (c). The organization and the Member States shall not be entitled to exercise rights under this Convention concurrently. In addition, regional economic integration organizations, in matters within their competence, shall exercise their rights to vote with a number of votes equal to the number of their Member States that are Parties to this Convention. Such an organization shall not exercise its right to vote if any of its Member States exercises its right, and vice-versa;

(c) A regional economic integration organization and its Member State or States which have agreed on a distribution of responsibilities as provided in subparagraph (b) shall inform the Parties of any such proposed distribution of responsibilities in the following manner:

(i) in their instrument of accession, such organization shall declare with specificity, the distribution of their responsibilities with respect to matters governed by the Convention;

(ii) in the event of any later modification of their respective responsibilities, the regional economic integration organization shall inform the depositary of any such proposed modification of their respective responsibilities; the depositary shall in turn inform the Parties of such modification;

(d) Member States of a regional economic integration organization which become Parties to this Convention shall be presumed to retain competence over all matters in respect of which transfers of competence to the organization have not been specifically declared or informed to the depositary;

(e) "Regional economic integration organization" means an organization constituted by sovereign States, members of the United Nations or of any of its specialized agencies, to which those States have transferred competence in respect of matters governed by this Convention and which has been duly authorized, in accordance with its internal procedures, to become a Party to it.

4. The instrument of accession shall be deposited with the Director-General of UNESCO.

Article 28 – Point of contact
Upon becoming Parties to this Convention, each Party shall designate a point of contact as referred to in Article 9.

Article 29 – Entry into force
1. This Convention shall enter into force three months after the date of deposit of the thirtieth instrument of ratification, acceptance, approval or accession, but only with respect to those States or regional economic integration organizations that have deposited their respective instruments of ratification, acceptance, approval, or accession on or before that date. It shall enter into force with respect to any other Party three months after the deposit of its instrument of ratification, acceptance, approval or accession.

2. For the purposes of this Article, any instrument deposited by a regional economic integration organization shall not be counted as additional to those deposited by Member States of the organization.

Article 30 – Federal or non-unitary constitutional systems
Recognizing that international agreements are equally binding on Parties regardless of their constitutional systems, the following provisions shall apply to Parties which have a federal or non-unitary constitutional system:

(a) with regard to the provisions of this Convention, the implementation of which comes under the legal jurisdiction of the federal or central legislative power, the obligations of the federal or central government shall be the same as for those Parties which are not federal States;

(b) with regard to the provisions of the Convention, the implementation of which comes under the jurisdiction of individual constituent units such as States, counties, provinces, or cantons which are not obliged by the constitutional system of the federation to take legislative measures, the federal government shall inform, as necessary, the competent authorities of constituent units such as States, counties, provinces or cantons of the said provisions, with its recommendation for their adoption.

Article 31 – Denunciation
1. Any Party to this Convention may denounce this Convention.

2. The denunciation shall be notified by an instrument in writing deposited with the Director-General of UNESCO.

3. The denunciation shall take effect 12 months after the receipt of the instrument of denunciation. It shall in no way affect the financial obligations of the Party denouncing the Convention until the date on which the withdrawal takes effect.

Article 32 – Depositary functions
The Director-General of UNESCO, as the depositary of this Convention, shall inform the Member States of the Organization, the States not members of the Organization and regional economic integration organizations referred to in Article 27, as well as the United Nations, of the deposit of all the instruments of ratification, acceptance, approval or accession provided for in Articles 26 and 27, and of the denunciations provided for in Article 31.

Article 33 – Amendments
1. A Party to this Convention may, by written communication addressed to the Director-General, propose amendments to this Convention. The Director-General shall circulate such communication to all Parties. If, within six months from the date of dispatch of the communication, no less than one half of the Parties reply favourably to the request, the Director-General shall present such proposal to the next session of the Conference of Parties for discussion and possible adoption.
2. Amendments shall be adopted by a two-thirds majority of Parties present and voting.
3. Once adopted, amendments to this Convention shall be submitted to the Parties for ratification, acceptance, approval or accession.
4. For Parties which have ratified, accepted, approved or acceded to them, amendments to this Convention shall enter into force three months after the deposit of the instruments referred to in paragraph 3 of this Article by two-thirds of the Parties. Thereafter, for each Party that ratifies, accepts, approves or accedes to an amendment, the said amendment shall enter into force three months after the date of deposit by that Party of its instrument of ratification, acceptance, approval or accession.
5. The procedure set out in paragraphs 3 and 4 shall not apply to amendments to Article 23 concerning the number of Members of the Intergovernmental Committee. These amendments shall enter into force at the time they are adopted.
6. A State or a regional economic integration organization referred to in Article 27 which becomes a Party to this Convention after the entry into force of amendments in conformity with paragraph 4 of this Article shall, failing an expression of different intention, be considered to be:
   (a) Party to this Convention as so amended; and
   (b) a Party to the unamended Convention in relation to any Party not bound by the amendments.

Article 34 – Authoritative texts
This Convention has been drawn up in Arabic, Chinese, English, French, Russian and Spanish, all six texts being equally authoritative.

Article 35 – Registration
In conformity with Article 102 of the Charter of the United Nations, this Convention shall be registered with the Secretariat of the United Nations at the request of the Director-General of UNESCO.

ANNEX
Conciliation Procedure

Article 1 – Conciliation Commission
A Conciliation Commission shall be created upon the request of one of the Parties to the dispute. The Commission shall, unless the Parties otherwise agree, be composed of five members, two appointed by each Party concerned and a President chosen jointly by those members.

Article 2 – Members of the Commission
In disputes between more than two Parties, Parties in the same interest shall appoint their members of the Commission jointly by agreement. Where two or more Parties have separate interests or there is a disagreement as to whether they are of the same interest, they shall appoint their members separately.

Article 3 – Appointments
If any appointments by the Parties are not made within two months of the date of the request to create a Conciliation Commission, the Director-General of UNESCO shall, if asked to do so by the Party that made the request, make those appointments within a further two-month period.

Article 4 – President of the Commission
If a President of the Conciliation Commission has not been chosen within two months of the last of the members of the Commission being appointed, the Director-General of UNESCO shall, if asked to do so by a Party, designate a President within a further two-month period.

**Article 5 – Decisions**
The Conciliation Commission shall take its decisions by majority vote of its members. It shall, unless the Parties to the dispute otherwise agree, determine its own procedure. It shall render a proposal for resolution of the dispute, which the Parties shall consider in good faith.

**Article 6 – Disagreement**
A disagreement as to whether the Conciliation Commission has competence shall be decided by the Commission.
ANNEX 3: INTRODUCTION TO “INDICATORS”

What is an indicator?

An *indicator* is a tool for diagnosis and analysis. It is vital for every policy cycle and useful for problem-identification and measuring progress towards policy or project goals and objectives.

- A sign showing where do we stand (current situation), the progress made so far, and the remaining distance towards achieving the desired target
- Like a ‘road sign’:
  - shows whether you are on the right road
  - how far you have traveled, and
  - how far you still have to go in order to reach your destination (or attain your objectives)

Types of Indicators

**Quantitative indicators** are statistical measures based on numerical or statistical facts that can be used to make sense of, monitor, or evaluate some phenomenon: a number or a percentage, i.e. *disaggregated data on target beneficiaries of the project* (sex, ethnicity, religion, etc.). Even with a quantitative indicator, the focus should be on meaning rather than strictly on value.

**Qualitative indicators** are narrative descriptions of phenomenon. While quantitative indicators are measured through numbers, qualitative indicators are measured through people’s opinions and perceptions or non-quantitative facts. They can supplement the numbers and percentages with a richness of information that brings a program’s results to life, i.e. *spiritual value of a sacred site*.

**Proxy indicators** can supplement unavailable information by obtaining data from related topics or different sources. For instance, *if ethnicity in target villages is unavailable, you can supplement information by the use of data on the mother tongue or spoken language*. Interpretation of proxy indicators should be done in a cautious and careful manner.

Characteristics of Good Indicators

As a tool for policy and analysis, indicators should be designed to meet the purposes of policymaking, analysis and evaluation. At the very least, an indicator should be: up-to-date, practical, adequate, accessible, relevant for cultural policy, and comparable from year to year and from one area to others. One of the several models that have been developed to evaluate good indicators is **SMART**:

- Specific: measures as closely as possible the result it is intended to measure; disaggregated data (where appropriated)
- Measurable: quantitative (where possible); no ambiguity on what is being measured
- Achievable/Attainable: it is technically possible to obtain data at a reasonable cost
- Result-oriented: reliable; general agreement over interpretation of the results
- Time-bound: data can be collected frequently enough to inform the progress and influence the decisions

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16 See [http://www.unescobkk.org/culture/lens](http://www.unescobkk.org/culture/lens) for more information on using and developing indicators in relation to the cultural diversity programming lens.
**Dos**

- Look for signals that have clear meaning
- Make use of proxies, when needed
- Set targets that are realistic
- Agree with beneficiaries and partners
- Look for data that is easily available; avoid major data collection
- Keep data sources and monitoring responsibilities in mind

**Don'ts**

- Lose sight of objectives
- Assume that data will be available
- Set targets that cannot be achieved
- Impose or insist on any one indicator
- Over invest in attempts to quantify
- Use indicators that need expert analysis
- Use more indicators than necessary

The aforementioned definition and characteristics of indicators are quoted and derived from reputed statisticians and usually used in the context of long-term monitoring and evaluation policy-cycle. It is important to note that these characteristics may not all be relevant or appropriate in developing and using indicators for the cultural diversity programming lens. Indicators should be utilized and appropriated in a more dynamic way depending on the needs, theme, and requirements of the project/programme.
ANNEX 4: KEY TERMS AND DEFINITIONS

Culture is a “set of distinctive spiritual, material, intellectual and emotional features of society or a social group. It encompasses, in addition to art and literature, lifestyles, ways of living together, values, systems, traditions and beliefs”17.

Cultural diversity generally refers to the plurality of human cultures and cultural expressions in a specific region or in the world as a whole. Based on UNESCO’s definition, “Cultural diversity refers to the manifold ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies. Cultural diversity is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used.” The plurality and richness of values, beliefs, traditions, language and ways of life deserve equal respect and dignity which lays the foundation for intercultural dialogue and peace.

Cultural rights are an integral part of human rights, which are universal, indivisible and interdependent19. Under international law, the five human rights below are generally understood as cultural rights:

1. The right to education (art. 13 ICESC);
2. The right to participate in cultural life (art. 27 UDHR; art. 15 ICESC);
3. The right to enjoy the benefits of scientific progress and its applications (art. 27 UDHR; art. 15 ICESC);
4. The right to benefit from the protection of the moral and material interests resulting from any scientific, literary or artistic production of which the person is the author, and (art. 27 UDHR; art. 15 ICESC);
5. The freedom for scientific research and creative activity (art. 15 ICESC).

The project concerning a Declaration of Cultural Rights elaborates and includes additional elements and rights20. See also:

- The right not to be discriminated on the basis of race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status (art. 26 ICCPR);
- The right to freedom of opinion and expression, including freedom to seek, receive and impart information and ideas through media and regardless of frontiers (art. 19 UDHR; art. 18 ICCPR);
- The right to freedom of thought, conscience and religion (art. 18 UDHR; art. 18 ICCPR);
- In those States in which ethnic, religious or linguistic minorities exist, persons belonging to such minorities shall not be denied the right, in community with the other members of their group, to enjoy their own culture, to profess and practice their own religion, or to use their own language (art. 27 ICCPR);
- The right of parents to choose the kind of education for your children (art. 26 & 3 UDHR)19.

Intangible cultural heritage means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity22. Specifically, intangible cultural heritage includes oral traditions and expressions (e.g. myths and superstitions, oral poetry, values, traditional songs, and stories), including language as a vehicle of the intangible cultural heritage; performing arts; social practices and values, rituals and festive events; various forms of traditional knowledge systems and practices concerning nature and the universe (e.g. knowledge of medicinal plants); and traditional craftsmanship.

Tangible cultural heritage is something that can be stored and touched physically. “It is part of the physical inheritance of particular societies, of mankind as a whole, which is marked by special sites of moral, religious, artistic or historical significance.” Tangible cultural heritage widely consists of buildings, monuments, archaeological ruins, and includes a wide range of items produced by a cultural group or community such as traditional costumes, religious icons, and physical features/landscapes.

17 This definition is consistently used in the Universal Declaration on Cultural Diversity (2003), Intergovernmental Conference on Cultural Policies for Development (Stockholm, 1998), World Commission on Culture and Development (Our Creative Diversity, 1995), and the World Conference on Cultural Policies (MONDIAOCULT, Mexico City, 1982).
19 UNESCO Universal Declaration on Cultural Diversity (2001)
ANNEX 5: RESOURCES and USEFUL LINKS

Standard-setting Instruments
Council of Europe Declaration on Cultural Diversity (2000)

UNESCO Declaration on Cultural Diversity (2001)
→ http://unesdoc.unesco.org/images/0012/001271/127160m.pdf (available in 6 official UN languages)

Summit of the Americas: Cultural Diversity and Plan of Action (2001)
→ http://www.summit-americas.org/Quebec-Culture/culture-eng.htm

La Francophonie Cotonou Declaration (2001)

Islamic Declaration on Cultural Diversity (2004):


Other Declarations, Agreements, and Reports related to Cultural Diversity
Universal Declaration on Human Rights (1948)
→ http://www.unhchr.ch/udhr/

Declaration of the Principles of International Cultural Co-operation (Paris, 1966)

General Recommendation of the Intergovernmental Conference on Cultural Policies in Europe (Helsinki, 1972)


World Culture Report: Cultural Diversity, Creativity and Markets (UNESCO, 1998)

World Culture Report: Cultural Diversity, Conflict and Pluralism (UNESCO, 2000)
→ http://www.unesco.org/culture/worldreport/

Louvre Declaration (2nd International Meeting of Cultural Professional Organizations, 2003)

Organization of American States and Inter-American Council for Integral Development: Declaration of Mexico (2004)


Intergovernmental agencies and international organizations
International Network for Cultural Diversity: http://www.incd.net/
International Network on Cultural Policy: http://incp-ripc.org/index_e.shtml
UNESCO Global Alliance for Cultural Diversity: http://www.unesco.org/culture/alliance
Office of the Regional Advisor for Culture in Asia and the Pacific
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