

Fair culture – culture for sustainable development

Background Paper on Cultural Sector and Development Work in the Nordic Countries



Basiru Suso tunes the kora at Faces Etnofestival, Karjaa, Finland 2006.



OPETUSMINISTERIÖ

Undervisningsministeriet

MINISTRY OF EDUCATION

Ministère de l'Éducation

Ministry of Education

Department for Cultural, Sport and Youth Policy

P.O. Box FIN-00023 Government

<http://www.minedu.fi>

Editing: Leena Marsio, Ministry of Education/CUPORE

Lay-out: Erja Kankala, Ministry of Education

Translations: RAPU Kielikonsultit Oy

Sisältö

1	<u>Introduction</u>	4
2	<u>Cultural Sector and Development Work</u>	5
3	<u>International Framework</u>	7
	3.1 United Nations and Council of Europe	7
	3.2 European Union	9
4	<u>Finland</u>	12
	4.1 Ministry for Foreign Affairs	13
	4.2 Ministry of Education	17
5	<u>Sweden</u>	19
	5.1 SIDA	20
	5.2 Kulturrådet	23
	5.3 The Swedish Institute	24
6	<u>Norway</u>	26
	6.1 Ministry of Foreign Affairs	27
	6.2 NORAD	28
7	<u>Denmark</u>	31
	7.1 Danida	33
	7.2 Danish Center for Culture and Development	34
8	<u>Iceland</u>	36
9	<u>Conclusions</u>	38
10	<u>References</u>	39

1 Introduction

The importance of the cultural sector, creativity and innovations for development co-operation is the core of the seminar “Fair Culture - Culture for Sustainable Development”. The cultural sector has an important role in enabling sustainable social and cultural development and reducing poverty. Fair culture means realising cultural rights and including everyone in cultural signification, irrespective of age, gender, disability, or ethnic, religious and cultural background. These are aspects that should also be guidelines for development co-operation.

The Ministry of Education, Ministry for Foreign Affairs, Hanasaari–Swedish-Finnish Cultural Centre and the Nordic Council of Ministers are organising a conference entitled Fair Culture – Culture for Sustainable Development in Espoo and Helsinki on 29–30 May 2007. This conference is part of the Finnish Chairmanship of the Nordic Council of Ministers.

Of the Nordic countries, Sweden, Norway and Denmark have undertaken systematic development work in the cultural sector. Finland still has room for improvement in this respect and the prospects for Nordic co-operation and networking should be considered. It is necessary to highlight best practices and examples at the Nordic and European levels. Upcoming concrete steps in this process will be the implementation process for the UNESCO Convention on the Promotion and Protection of the Diversity of Cultural Expressions and the forthcoming European Commission Communication on culture and development co-operation. The Nordic Countries have good prospects of influencing these processes from their own standpoints.

This paper aims to shed light on the role and scope of the cultural sector in development work. The international framework is briefly presented, chiefly comprising the work of the United Nations, Council of Europe and European Union. After this, the policies and undertakings of Finland, Sweden, Norway, Denmark and Iceland are briefly presented. While the scope of this brief paper does not permit any comprehensive overview of the field of culture and development in the Nordic countries, it provides a summary of the current situation. This paper will be expanded into a broader compendium during 2007.

2 Cultural Sector and Development Work

Since the mid 1990s there has been growing international interest in the role of culture in development processes. Initiatives coming from the grassroots level have influenced the political and normative spheres and led to more or less developed resourcing.

It has been noted at many levels of society that a dynamic cultural sector is a prerequisite for a well-functioning public sphere with arenas for critical debate and the exchange of ideas. Culture is vital for developing a sense of identity, attachment to place, and social participation. The cultural sector also affects the economic climate of a country or region, for example through culture and business development. Cultural factors are also decisive for political development: freedom of expression and the establishment of free media and other arenas for critical debate and cultural confrontation are essential if people are to form their own political opinions and become politically engaged, and are thus inseparable from any real democratic process. The cultural sector also has its role to play in conflict prevention and management. So the question is perhaps no longer whether culture can play a role in development, but how, and what consequences the new emphasis on intangible factors should have for practical policy.

Globalisation and technological advances have opened up new opportunities for cultural workers across the globe. At the same time the growing trend towards homogenisation and commercialisation puts pressure on many cultures. Minority languages and cultures, and developing countries with weak cultural institutions, are particularly vulnerable. Protecting and promoting cultural diversity affects various policy areas, and is an important item on the international cultural agenda. One of the main challenges is to strike a balance between a country's international obligations and its freedom to develop and implement policies that maintain and protect its own cultural diversity and identity.

At the beginning of this paper it is helpful to distinguish between the two main definitions that culture has in development work. UNESCO's definition of culture reads: "in its widest sense, culture may now be said to be the whole complex of distinctive spiritual, material, intellectual and emotional features that characterise a society or group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human beings, value systems, traditions and beliefs."¹

¹ Mexico City declaration on cultural policies, UNESCO, 1982

Firstly, culture can be identified as *identity*: common values, attitudes, preferences, knowledge, etc. that underlie behaviour in a particular social group, and that can have a positive or a negative influence on social development in a given country or region. In development work this means that culture needs to be taken into consideration. This cultural aspect can be strengthened by increasing intercultural competence, by cultural analysis and by using culture as a tool. Culture is thus a crosscutting theme in development work. Culture can be viewed as an assessment tool of special importance in the planning stage for assessing feasibility, making risk analyses and so on. Knowledge of power relations and variables is of vital importance when planning and successfully implementing development co-operation.

Culture can also be characterised as an expression, and this is the definition that this paper focuses on. Cultural expressions are tangible or intangible manifestations of cultures, for example in the form of art, literature, music, dance, theatre, film, storytelling etc. Such manifestations have a cultural value, and can also be of economic value. Cultural expressions are also tools for communication, information and public debate. Cultural goods and services are vehicles of cultural expressions. Cultural activities are actions devoted to cultural expressions. Culture is also understood as a sector area for policy intervention and administration, which in this policy is termed the cultural sector. When referring to culture as a business sector, the term cultural industry is used.²

Universal human rights form the basis for culture and development. The right to freedom of expression, cultural rights, the right to information and the right to participation are universal human rights and fundamental freedoms, as set out in international human rights instruments. Cultural liberty, cultural diversity and media pluralism are principles based on these rights.

Cultural rights are one category of human rights, along with civil, political and economic rights, and one category of educational rights. They are central to a nation's identity, coherence, autonomy and self-esteem. Understood broadly, culture relates to all areas of human activity and thereby warrants due consideration.

The foremost international instruments in terms of cultural rights are the *Universal Declaration of Human Rights* (UN, 1948), and the *International Covenant on Economic, Social and Cultural Rights* and the *International Covenant on Civil and Political Rights*, the latter two of which were adopted in 1966. Cultural rights are also addressed in the *Declaration on Race and Racial Prejudice* (1982), the *Convention on the Elimination of all forms of Discrimination Against Women* (1981), the *Convention on the Rights of the Child* (1989) and the *Declaration on the Rights of Persons Belonging to National or Ethnic, Religious and Linguistic Minorities* (1992).

Under these instruments, the contracting states commit themselves to respecting, protecting and implementing cultural rights. They must take legislative, administrative, legal and other measures to fulfil the obligations. In practice this means that UN human rights structures or regional organisations are able to monitor how governments implement these instruments.

The leading international statutes at European level include the Council of Europe instruments for protecting human rights and fundamental freedoms, i.e. the *Convention for the Protection of Human Rights and Fundamental Freedoms* (1950), the *European Cultural Convention* (1954), and the *Charter of Fundamental Rights of the European Union* (2000).

² SIDA (2006)

3 International Framework

3.1 United Nations and Council of Europe

Issues of culture and development are increasingly attracting attention in international forums. In particular UNESCO, the Council of Europe and recently also the European Commission have pointed out the links between cultural diversity and social and economic development.

The World Conference on Cultural Policies (MONDIACULT), organised in Mexico City in 1982 by UNESCO, adopted the celebrated broad definition of culture that was quoted in chapter 2. The result of the Conference, the Mexico City Declaration on Cultural Policies, irrevocably linked culture to development: “Culture constitutes a fundamental dimension of the development process and helps to strengthen the independence, sovereignty and identity of nations. Growth has frequently been conceived in quantitative terms, without taking into account its necessary qualitative dimension, namely the satisfaction of man’s spiritual and cultural aspirations...” “Man is the origin and the goal of development.”

The next major phase in the debate is the World Commission on Culture and Development: an independent commission of eminent experts chaired by Javier Pérez de Cuéllar, which was established in 1992 by a decision of the General Assembly of the United Nations based on the resolution and request of the General Conference of UNESCO. The report of the Commission, *Our Creative Diversity*, was published in 1995 and immediately became a major pacesetter in understanding and linking the conceptions and the wide fields of culture, development, freedom and ethics.

The report begins with a discussion of global ethics, expressing a need to create and increase mutual understanding, which will enable cultures to exist and genuinely coexist. The Commission puts forward five principles derived from extensive ethical source material. These are human rights and responsibilities, the protection of minorities, intergenerational equity, a commitment to conflict resolution by non-military means, and democracy and civil society.

The following important event within the UN organisation was the UNESCO Intergovernmental Conference on Cultural and Media Policies for Development (Stockholm, 1998), which adopted an *Action Plan on Cultural Policies for Development*. The Conference reached the conclusion that sustainable development and the flourishing of culture are interdependent. Thus, cultural policy is a key tool for promoting sustainable development.

Cultural policy resources and opportunities should be used alongside and in interaction with other social policy processes.

The Conference recommended that Member States adopt the following objectives:

- 1 Make cultural policy one of the key factors in development strategy,
- 2 Continue to promote creativity and participation in cultural life,
- 3 Reinforce principles and practices that are geared to safeguard and augment cultural heritage, whether material or intellectual, movable or fixed, and to promote cultural industry,
- 4 Promote cultural and linguistic diversity in and for an information society, and
- 5 Increase the human and financial resources available for cultural development.
- 6 These objectives were specified by numerous constituent aims.

The report In from the margins (1997) of the Council of Europe takes the work of the UN/UNESCO World Commission forward and promotes the principles of its report. On the other hand, it is also an independent study and document on the interaction between culture and development in Europe, outlining new directions for cultural policy. The report starts from the question of how cultural development can influence and promote sustainable development. In this context, culture is understood in its broad sense to refer to all creative and development-generating aspirations. The message of *In from the margins* can be crystallised into two questions: (1) how can cultural policy be brought from the margins of administrative priorities into the mainstream of policymaking? (2) How can the indigent and the disadvantaged be brought from the margins and empowered as civic participants?

The United Nations Development Programme is one of the significant actors in the field of development, as is the World Bank, which provides financial and technical assistance to developing countries around the world. The UNDP report *Cultural Liberty in Today's Diverse World* (Human Development Report 2004) points out the importance of bringing "issues of culture into the mainstream of development thinking and practice" concluding that cultural freedom is not just a human right, but also a key to development and stability.

In 2000 the World Bank set up a research programme on culture and poverty, which resulted in the publication *Culture and Public Action* (2004). This is one of the broadest approaches ever taken by the research community to the issue of culture and development. The contributors include leading development theorists, particularly the economist Amartya Sen, and aid workers with extensive practical experience.

At the United Nations Millennium Summit in September 2000 world leaders agreed to a set of timebound and measurable goals and targets for combating poverty, hunger, disease, illiteracy, environmental degradation and discrimination against women. These *Millennium Development Goals* (MDGs) are presently at the core of the global agenda. Although culture is not explicitly referred to in any of the MDGs, cultural factors directly or indirectly influence a number of areas that are mentioned in the MDGs. These are education (MDG 2), gender equality (MDG 3), health (MDGs 4, 5 and 6) and the environment (MDG 7). Culture is also a key element in developing favourable framework conditions for efforts to fight poverty (MDG 8), for example by establishing a well-functioning civil society with active organisations, free media and other features that encourage broad popular participation.

The most recent international notion in the international field is the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*, adopted on 20 October 2005 by the UNESCO General Conference. The Convention is a binding international

legal instrument seeking to protect and promote the diversity of cultural expressions, particularly as embodied and conveyed in cultural activities, goods, and services, which are the vehicles of contemporary culture. It also sets out to create a legal framework favourable to all with regard to creating, producing, distributing/disseminating, access to and enjoyment of a wide range of cultural expressions of diverse origin, it reaffirms the sovereign right of States to draw up cultural policies, and strengthens international co-operation and solidarity so as to favour the cultural expressions of all countries.

One of the obligations that the Convention provides to the parties is to “incorporate culture into sustainable development and strengthen international co-operation in support of developing countries by several means, for instance, by strengthening their cultural industries, building their capacities to develop and implement cultural policies, technology transfer, financial support and preferential treatment for their artists and other cultural professionals, and for their cultural goods and services.

While the developing countries are rich in terms of creativity and cultural expressions, there is a genuine disparity between the capacities of the developed and developing countries when it comes to producing and disseminating their own cultural expressions, thereby reducing the opportunities of developing countries to contribute actively to diversity at the international level. A number of provisions in the Convention are therefore aimed at developing countries. These provisions call for several measures including strengthening of their cultural industries and their institutional and management capacities, transferring technology and know-how, and various forms of financial assistance. The International Fund could provide support for some of these co-operation projects.

Along with the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage and the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, the 2005 Convention constitutes one of the three pillars of the preservation and promotion of creative diversity.

Together, these conventions reinforce the notion that is also enshrined in the UNESCO Universal Declaration on Cultural Diversity (2001), namely that cultural diversity must be recognized as “the common heritage of humanity” and that its defence “is an ethical imperative, inseparable from respect for human dignity”.

Within the UN organisation there is also a constant endeavour to promote intercultural dialogue and mutual understanding. The UN *Alliance of Civilizations* initiative and many projects and programmes of UNESCO likewise contribute to the harmonious and equitable development of the world’s cultures.

3.2 European Union

The European Union is the most significant partner in development co-operation measured by volume of development aid, turnover and direct investments. The total share of the European Community and its Member States in all development co-operation is 52 per cent, or some 40 billion euros. Most EU development work takes the form of traditional technical assistance. Its co-operation partners are 160 countries, regions and organisations throughout the world.³

European Community development work is administered by the European Commission. For the European Union, culture and development mainly exist to promote trade relations and economic co-operation. Culture has not been a priority area in EU development policy

³ www.formin.fi

to date, nor have the new Member States made the arts their main concern either. However, one exception to this is the European policy for ACP countries. The many cultures that make up Europe are already so diverse that EU programmes such as Culture 2000 mainly focus on strengthening a country's own artistic sector. The culture programme for "third countries" (meaning those outside of the European Economic Area) is formulated in economic language: it relates to 'the commercial exchange of goods and services' and to a relief programme with 'economic, institutional or environmental goals'. The EU thereby finances the Euromed heritage and Euromed audiovisual programmes, for instance, seeking to preserve the cultural heritage and promote the audiovisual sector on both sides of the Mediterranean.⁴

As of the start of 2007 the EU has revised its financing instruments for foreign relations co-operation. One of these is the Development Co-operation Instrument, which incorporates support programmes directed according to a division that is both geographical and thematic. The geographical target areas of the instrument are Latin America, the Far East, Central Asia, South Africa and the Middle East, while the thematic programmes in turn focus on such matters as human and social development, the environment and management of natural resources, and securing food supplies.

The most extensive culture programme focuses on 78 countries in Africa, the Caribbean region and the Pacific Ocean (ACP). It was set up as a result of the Lomé and Cotonou agreements on development relations with this group of countries. Since 1995 programmes to fight poverty and promote cultural development are being implemented hand-in-hand in these countries. Using the European aid provided, the ACP member states have implemented cultural projects that promote their cultural identity, preserve their cultural heritage and promote economic activities in the cultural sector, such as developing the African film production industry.

In 1995 the Euro-Mediterranean Partnership was founded in Barcelona. A declaration that includes chapter III: "Partnership in social, cultural and human affairs" states that dialogue and respect between cultures and religions are a necessary requirement for bringing peoples closer together. It emphasises the role of the mass media in understanding cultures as a source of mutual enrichment. It notes the necessity to promote cultural exchanges and knowledge of other languages, respecting the cultural identity of each partner. Euromed Heritage, Audiovisual and Youth programmes were initiated on this basis.

In Asia and Latin America there has been policy dialogue through Asia-Europe meetings (ASEM) and EU-Latin America, Caribbean (LAC) Summits, as well as some projects. Cultural co-operation within ASEM has been financed by voluntary funding through the Asia-Europe Foundation (ASEF). However, European Community action remains limited both in scope and funding. There are also discrepancies from one region to another in priorities and types of action. The EC lacks an overall policy framework covering all developing regions. Culture remains a marginal issue in the main thrust of the EC development policy.⁵ It should also be noted that not all of the ASEM-countries are classified as developing countries.

Established in 1997, ASEF (the Asia-Europe Foundation) is a private foundation that seeks to improve mutual understanding, dialogue and networking between Europe and the Far East. Its members include all of the ASEM countries and its work is largely project-based. ASEF projects are implemented through four separate programme packages: (1) Intellectual Exchange, 2) Cultural Exchange, 3) People-to-People Exchange, and (4) Public Exchange. The work of ASEF is based on voluntary funding from the countries involved. In particular ASEF is a very important financing organisation in the cultural sector of ASEM

4 www.powerofculture.nl/uk/policy/europeanunion.html

5 Denis Baresch, 13 June 2006, EU Member State experts meeting on culture

co-operation.

The European Commission, European Parliament and Member States have also adopted the European Consensus on Development⁶. This reflects the willingness of the European Union to make a decisive contribution to eradicating global poverty and to helping to build a more peaceful and equitable world. The primary and overarching objective is eradicating poverty in the context of sustainable development, in line with the international agenda and with the Millennium Development Goals (MDGs) in particular. Human rights and good governance are other important objectives. The consensus clearly identifies culture as an area of European Community Action in development co-operation. The EU is committed to increasing aid budgets and achieving a level of 0.7 per cent of gross national product by 2015, with an intermediate collective target of 0.56 per cent by 2010. Half of this aid increase will go to Africa.

The EC has prepared a draft communication entitled Culture in Development Policy (2006). This draft acknowledges the changing international context, in which growing attention is being paid to culture. The aims of the communication is to:

- strengthen the cultural dimension in EC development policy,
- define a single policy framework for culture that will ensure the coherence of EC action across all developing countries,
- set key principles and priorities for EC action at all levels: national, regional and international, and
- set the basis for a common vision to be shared with EU Member States and for greater co-operation.

The draft discusses culture in the context of development co-operation in general. It covers key concepts such as the definition of culture and the dual nature of culture: is it horizontal or an issue in its own right. It identifies possible areas of policy intervention: cultural diversity, intercultural dialogue, cultural industries, individual access and market access. The guiding principles of the EC are ownership, differentiation, reflecting the dual nature and building in the EC's added value. The draft identifies areas of action at regional, national and international levels, including within the EU Member States.

The European Union launched a strategy for Africa in 2005⁷ with a view to giving the EU a comprehensive, integrated and long-term framework for its relations with the African continent. One of the crosscutting themes is to sustain and promote cultural diversity. "Africa's cultural diversity and linguistic heritage should be preserved by stimulating and protecting cultural production, promoting access to culture and supporting cultural industries, including the protection of authors' rights."

6 European Parliament – Council – Commission (2006)

7 EU Strategy for Africa: Towards a Euro-African pact to accelerate Africa's development, Brussels, 12.10.2005, COM(2005) 489 final

4 Finland

Development work in Finland has historically been strongly biased towards financing technology. The significance of culture in development work has been highlighted in various ways at various times. In the mid-1980s the Ministry for Foreign Affairs appointed a working group to investigate the principles, goals, finances and resources that are involved in cultural co-operation. A project on culture and development co-operation was also pending in the early 1990s, but its implementation was prevented by substantial budget cuts. It was at this time that the Ministry for Foreign Affairs cultural sector development co-operation working group published its Culture Report (*Kulttuuriraportti*, 1991), which sought to investigate how cultural sector programmes should evolve as part of development co-operation and how the Finns and public authorities should share the work of planning and implementing projects. In 1996 a major assessment analysed the cultural policy that had been applied up to that time. Local evaluation groups in three of Finland's priority countries - Ethiopia, Mozambique and Vietnam - were also asked to evaluate Finland's bilateral, multilateral and NGO projects. As a practical guide for everyone involved in development co-operation, the Finnish Ministry for Foreign Affairs released an English language publication: *Navigating Culture: a Road Map to Culture and Development*.

Funds for international cultural development are granted by the Ministry for Foreign Affairs and the Ministry of Education. There are also some individual undertakings, most of which are implemented by NGOs on a single project basis. Some of the 75 embassies have also carried out cultural activities, mainly promoting Finnish culture abroad.

Finland has been innovative in recognising the importance of the cultural dimension as a primary, sector-crossing factor in development co-operation. Finnish policy thereby continues work on the objectives set out in the closing statement of the UNESCO Decade for Cultural Development in 1997.

Finland currently has bilateral relationships with 33 countries in Africa, Latin America, Asia and the Middle East. In Tanzania, Ethiopia, Mozambique and Namibia Finland supports cultural funds, giving these countries more say in the manner in which their art sector is financed. Finland also gives financial support to cultural festivals and projects for maintaining cultural heritage, e.g. in Vietnam. One of the largest events supported by

Finland was Shuttle 2002, a three-year 'interaction project' between Finnish and South African media artists.⁸

4.1 Ministry for Foreign Affairs

The instruments of cultural co-operation between Finland and the developing countries are the UNESCO framework, bilateral cultural exchange agreements, development co-operation, globalisation projects for schools and other educational institutes, and spontaneous civic action.

The latest Development Policy⁹ is committed to the values and goals of the UN Millennium Declaration. It takes a rights-based approach, meaning that the rights of the individual, as defined by international human rights instruments, become the starting point of Finland's development policy. Partnerships based on participation by the public and private sectors and civil society, both at the national level and internationally, are a *sine qua non* for development. Finland's contributions are directed towards supporting each country's own efforts.

Culture should be regarded comprehensively as a significant resource for development. It is a determinant of social values, customs and social institutions, and the basis for security and experience. As a source of solutions to the challenges and problems that people encounter, it is by nature subject to continuous change. Respect for cultural plurality has been made one of the cornerstones of the Johannesburg Summit Action Programme and is part of the Final Declaration of the World Summit on the Information Society (WSIS). The background includes general UNESCO agreements on culture and the Convention on the Diversity of Culture. Finland is committed to promoting and supporting the global strategy for world heritage, which seeks more equitable and representative protection of world heritage.¹⁰

Multilateral Development Co-operation

Finland implements multilateral co-operation through the UN and the principal international development and environmental financial institutions. UN co-operation takes place through the UN operational development and specialist agencies, and through UN research institutes and programmes. The leading development financial institutions are the World Bank Group and regional development financial institutions.

Finland allocates most UN agency development funding to four channels: UNDP, UNICEF, UNFPA and the WFP. With the exception of the World Food Programme WFP, which increasingly stresses humanitarian aid operations, this funding takes the form of commitments over several years. In addition to these organisations, Finland is developing long-term co-operation with multilateral organisations, programmes and funds that are of substantial significance in achieving and monitoring the objectives of the Millennium Declaration. In particular this means UNESCO, WHO, ILO, FAO and UNEP.¹¹ Finland's voluntary support for UNESCO is rather modest by the standards of other OECD countries, and has so far primarily focused on assisting programmes for education and communication.

8 www.powerofculture.nl/uk/policy/finland.html

9 Government Resolution 5.2.2004. Ministry for Foreign Affairs of Finland.

10 *ibid.*

11 global.finland.fi

Besides the foregoing agencies, many other intergovernmental agencies provide a framework for significant work to promote development. One specialist organisation of this kind is ICCROM, which is a platform for important development co-operation. ICCROM seeks to protect, restore and conserve the cultural heritage, working in close association with UNESCO with responsibilities including implementing the Africa2009 programme to protect and conserve the African cultural heritage, for which the Ministry for Foreign Affairs has granted EUR 400,000 over the period 2003–2006.

Many non-intergovernmental organisations such as ICOMOS, and universities have significant expertise and experience of development co-operation. For example, the Unipid network of universities has extensive potential.

A substantial share of Finnish aid is channelled through the European Union as Community development aid. The European Community and its Member States are the source of 55 per cent of all international aid. The Community accounts for one fifth of this. Finland seeks to promote co-ordination of Community aid and bilateral aid from the Member States, to ensure that these are complementary and to achieve coherence between various policy divisions.

A cultural and media sector project launched by the Ministry for Foreign Affairs in 2005 includes two new forms of co-operation between Finland and developing countries – cultural exchange and training of developing country journalists. This is a pilot project. Cultural exchange promotes co-operation between the developing countries and Finland's cultural workers, and encourages the emergence of a pluralistic culture. Projects are chosen on an equitable basis in various cultural fields and continents. The proposal may come from cultural figures or organisations and from local or international cultural bodies in Finland or in the target country.

The first training event for developing country journalists was arranged in Finland in 2005. This event sought to build networks between journalists and to increase their knowledge of Finland. Further training of journalists promotes freedom of speech, equality and human rights in the countries of the participants. 14 journalists from Finland's development co-operation partner countries – Egypt, Kenya, Mozambique, Namibia, Tanzania, Nicaragua and Vietnam – took part in the training programme.

The Ministry for Foreign Affairs has also granted EUR 210,000 for cultural sector co-operation in Latin America. Finland supported a regional cultural project in Central America in 2002-2004, helping poor children in Guatemala, Nicaragua, Honduras and Costa Rica. The poverty, social exclusion and lack of opportunity that these children face have a negative impact on their identity and on the development of their expressive capacity. Culture and art have remained secondary considerations in school education. The project helps children and young people to develop their expressive gifts and creativity and to attain a sense of self worth through cultural activities. Hundreds of children from each country have taken part in activities arranged by cultural centres. Cultural activity is a secure alternative for poor young people who are otherwise at risk of exposure to criminal influences. The project seeks to affect the development of children and young people by opening up new opportunities and prospects for them to develop their identities. El Salvador has joined the initiative for the extension phase of the regional project in 2005-2008. The project is continuing with cultural activities, enhancing the exchange of knowledge and experience, and developing the skills of activity leaders.

Bilateral Development Co-operation

Bilateral development co-operation focuses on assisting the poorest countries. Eight countries are emphasised in this co-operation: Ethiopia, Kenya, Mozambique, Zambia and Tanzania, Nepal and Vietnam, and Nicaragua. Finland also has smaller aid programmes in other countries. Its principal partners also include countries that are making the transition to the club of wealthier developing nations, such as Egypt, Namibia and Peru, where new forms of co-operation are currently being sought. The aim is to support growth in trade, investment and private sector collaboration. Finland is also involved in supporting the development of certain countries and regions that are in crisis or recovering from crisis. This support is intended to be short-term and is channelled through international co.-financing arrangements where possible. Such countries and regions include South Africa, the Western Balkans, East Timor, Afghanistan and Iraq.¹²

NGO project support

NGOs play an important role in Finland's development co-operation work, as they provide channels of influence that are more direct than official development co-operation and opportunities for voluntary collaboration. Co-operating with NGOs is a means of directly supporting the establishment of an open and democratic civil society in the developing countries. NGO projects effectively reach their intended beneficiaries and are often cost-effective. This has also been officially recognised: a decision-in-principle on development co-operation sets the goal of allocating 10-15 per cent of Finland's regular development co-operation budget to development co-operation by NGOs.¹³

NGO projects with a clear emphasis on cultural activities have been financed as follows in recent years:

Year	Euros
2001	573,422
2002	510,827
2003	615,734
2004	569,870
2005	86,242
2006	192,139
2007	337,832
Total	2,365,095

Support for development co-operation information

The purpose of supporting NGO development co-operation information is to help organisations to call public attention to facts about the developing countries and their relations with the industrialised nations, about the conditions, opportunities and impacts of development co-operation, and about problems of development. It also seeks to help organisations to create the conditions for a wide-ranging public debate on issues related to the developing countries and development co-operation, and to encourage participation

¹² Ministry for Foreign Affairs (2005b)

¹³ Ministry for Foreign Affairs (2005a)

in development co-operation work. The support gives organisations the financial resources to raise internationally important and topical concerns in Finland. Information subsidies may be granted for public relations work in Finland concerning development co-operation, development issues, and conditions in developing countries, and for improving public awareness of the culture of developing countries.¹⁴ These subsidies have helped to finance some visits to Finland by performers in the sphere of culture.

The following sums have been awarded for cultural policy sector projects in recent years:

Year	Euros
2002	180,295
2003	222,050
2004	156,000
2005	141,700
2006	289,800
2007	119,900
Total	700,045

The Local Co-operation Fund

Some of 75 Finnish embassies have access to the Local Co-operation Fund. This instrument is part of Finnish worldwide development co-operation that seeks to reduce poverty and to promote human rights and democracy, global security and trade, while preventing global environmental problems. The objective of the fund is to complement other Finnish development efforts to alleviate poverty in the field of human rights, democracy and good governance, and in particular to empower civil society. The fund also provides support for cultural and social development activities on a small scale and fosters economic development of corporative civil society. It endeavours to further the goals of sustainable development and environmental responsibility. The approach is to establish long-term partnerships with a limited number of organisations instead of supporting one-off activities, workshops, seminars, etc.

In Namibia, for example, one priority area for the local co-operation budget is to reinforce Namibian cultural identity, and the primary vehicle for this work is co-operation between Finnish and Namibian institutions (local authorities, educational institutions, theatres, museums). In particular, the Local Co-operation Fund supports theatre, dramatic literature, direction, promotion of a culture of reading and writing among young people, the combination of heritage music and contemporary music, musical education, museum operations and archiving of the cultural heritage, film making and the development of handicraft arts.

The Finnish embassy in Pretoria has been actively engaged in cultural work. The extensive cultural dialogue between Finland and South Africa in its present form is largely based on the Shuttle-99 initiative of President Nelson Mandela, which sought to enhance cultural relations between South Africa and the Nordic countries. Support for culture has been allocated through both development co-operation and cultural co-operation projects. Over the years the embassy cultural programme has incorporated a wide range of visits by Finnish artists and other programme events to make Finnish culture better known in South Africa.

¹⁴ Ministry for Foreign Affairs (2005c)

4.2 Ministry of Education

Within the Finnish Government the Ministry of Education is responsible for developing educational, scientific, cultural, sporting and youth policies and international co-operation in these fields. The Ministry creates favourable conditions for education, know-how, lifelong learning, creativity, civic participation, and wellbeing.

The strategic aims set for international co-operation are implemented through various programmes and initiatives. Important targets for the Ministry of Education are the Asia Action Programme, promoting sustainable development, cultural exports, and co-operation with Russia and other regions in Central and Eastern Europe.

The Ministry of Education participates in UN activities and contributes to the preparation of relevant business within the Finnish government in close association with the Ministry for Foreign Affairs. Implementing the UN Millennium Declaration and achieving the Millennium Development Goals are topical issues within the UN system. Finland is committed to realising the Millennium Goals and sustainable development. Education, research and culture provide a means for implementing these and other global objectives.

Cultural co-operation is a time-honoured practice in international relations. The traditional means of action are cultural agreements and programmes, in which Finland has engaged since the 1930s. Another means of promoting co-operation is to support cultural exchanges and projects. Finland also has a Kindred Peoples Programme, which supports the cultural heritage, languages, cultural identities and education of kindred Finno-Ugrian nations living in Russia, and provides for co-operation in the field of libraries and museums.

Some Ministry of Education subsidies go to developing countries. Cultural exchange under the scope of cultural agreements encompasses international interaction in the spheres of education, science, arts, cultural policy, the cultural heritage, sport and work with young adults. Finland has concluded cultural agreements or comparable arrangements with more than 40 countries, but only a few of these are developing countries. The general goal is to gradually seek arrangements outside the scope of agreements with the emphasis on promoting direct links between institutions, organisations and specialists.

The total size of Ministry of Education subsidies for cultural co-operation with the developing countries is difficult to specify, as this work is spread across so many budgetary areas. However, the following table shows grants in recent years to subsidise international activities, international NGO exchanges and visits. A study has also been made of travel subsidies in the Ministry of Education sector excluding travel by ministry officials. The first column of figures shows visits and trips from Finland to developing countries, while the second column shows exchanges and travel from the developing countries to Finland. Most projects thus concern either cultural exports to the developing countries or visits to Finland by performing artists from the South. Owing to the need to define boundaries, these figures are not absolutely precise, but they do provide a general guide to the sums granted.

Year	In developing countries	In Finland	Total EUR
2000	168,355	25,062	193,417
2001	131,833	22,291	154,124
2002	130,560	18,100	148,660
2003	91,550	49,100	140,650
2004	213,400	17,300	230,700
2005	142,370	211,100	353,470
2006	256,080	77,335	333,415

The following Arts Council travel grants were awarded in relation to work in developing countries:

Year	Travel grants
2000	24,802
2001	16,895
2002	24,100
2003	22,350
2004	68,800
2005	20,500
2006	15,500

5 Sweden

Sweden has been a forerunner in culture and development, initially to a limited extent in the 1960s, and to an increasing degree from the early 1980s when support for cultural activities protesting against the apartheid regime in South Africa expanded significantly. Culture was then defined as a means of development. Nowadays culture is an objective in itself: a synonym for development. According to Sida, culture “is about how we explain and understand our history and the era in which we are living, and how we use this explanation and understanding to organise our lives and our society”.

Sweden is working with approximately 120 countries in Africa, Asia, Latin America and Europe. A great deal of multilateral co-operation is channelled through UN agencies such as UNDP, UNICEF and WHO. Sweden also contributes to the work of the World Bank and to the joint development co-operation work of the Member States of the European Union.

Swedish Government culture and media sector development co-operation is channelled through Sida. Sida’s culture and media sector co-operation is mainly channelled through the Division for Culture and Media of the Department for Democracy and Social Development – DESO, and through Swedish Embassies in partner countries. The Swedish National Council for Cultural Affairs (Kulturådet) is also active in this field, as is the Swedish Institute.

The overriding objective of Swedish international development is to contribute to an environment that supports the efforts of the impoverished to improve their quality of life. This includes promoting conditions and processes leading to long-term and sustainable poverty reduction. Poverty is viewed as dynamic, multi-dimensional and context specific, and characterised not only by a lack of material resources, but also by lack of power, choice, opportunity and security. Several considerations are important in order to replace vicious circles with virtuous ones, allowing people to improve their situation of life. The following topics are focal points of Swedish development co-operation:

- peace
- democratic governance
- economic and social development
- sustainable use of the environment

Swedish Cultural policy also supports the notion of including culture in development work. The following objectives serve as guidelines for Swedish Cultural Policy in the 21st century:

- To safeguard freedom of expression and to create the conditions for everyone to truly make use of it.
- To ensure that everyone is able to take part in cultural life, to experience culture and to engage personally in creative activities.
- To promote cultural diversity, artistic renewal and quality, and thereby counteract the negative effects of commercialism.
- To provide culture with the conditions for being a dynamic, challenging and independent force in society.
- To preserve and use our cultural heritage.
- To promote cultural aspirations.
- To encourage international cultural exchange and encounters between various cultures in Sweden¹⁵.

5.1 SIDA

The overall objectives of Sida's support for culture and media are to create opportunities for cultural diversity, creative activities and sustainable development based on human rights. This includes support for culture policy work, freedom of speech and the media, the right to information and social debate in civil society, education and creative activities in the artistic sector, institutional infrastructure for culture and media, cultural heritage and internationalisation, in order to safeguard cultural diversity and the standardising effect of globalisation.

Support for culture and media is viewed as a long term strategic element of development co-operation, and emphasis is put on dialoguing with governments on cultural policies and support for culture as part of freedom of expression and the importance of creativity in society. In this sense it is also an active part of national strategy processes within Sida.

Support for culture and media can be analysed in both a social and a rights context. It is part of the social texture of development in virtually all sectors, and it is part of human rights as the right to one's own culture. Freedom of expression in media, speech, music, theatre and literature is a platform for growth towards democracy. Children, young people, women, minority groups, cultural practitioners and journalists are among the main target groups.

Programmes are implemented in association with NGOs, cultural institutions and governments as part of national plans and national strategies. Co-operation between Swedish professional organisations or institutions and their counterparts in recipient countries has developed in the form of regional networks, and co-operation in Africa and Central America will be followed by the Far East and the MENA region (Middle East and North Africa). Support has become more strategic and long-term in recent years.¹⁶

Sida initially supported more than two hundred cultural projects in 32 countries. Nowadays it has identified seven priority countries: Mozambique, Zimbabwe, Vietnam, West Bank/Gaza, Tanzania and South Africa. Culture is also part of Sida's regional development strategy for eastern and southern Africa, Central America and the Far East.

¹⁵ www.kulturradet.se/

¹⁶ Sida (2005) Facts and Figures 2004 Culture Sector

In 2006 Sida launched a new policy: *Culture and Media in Development Co-operation*¹⁷. The previous policy for cultural co-operation (2000) understood access to culture and cultural diversity as goals in themselves, while the new policy strongly emphasises how providing support for culture and media can create the conditions for people to lift themselves out of poverty.

Sida's work with culture and media is ultimately based on the rights of individuals: the right to freedom of expression, the right to practice cultural and creative activities, the right to access information, the right to knowledge, the right to transform knowledge into action, and the right of individuals to liberate themselves from poverty. The prominent role that culture and media interventions should play in Swedish development co-operation is not only a question of rights, but also to a large extent of effectiveness. These are interventions that can make a real difference.

The overall objective of Sida's culture and media interventions is to contribute to the empowerment of people living in poverty as regards power, influence and opportunities. This can in turn lead to enhanced social and economic resources and increased security for men and women, girls and boys living in poverty. The policy singles out five goal areas for culture and media support. Each area has an objective and includes examples of what Sida supports:

1. Cultural freedom and cultural diversity

Objective: To contribute to an environment that supports individual enjoyment of cultural freedom and cultural diversity.

Sida supports:

- the promotion of oral tradition and a reading culture
- the development of forms for performing arts and storytelling
- the preservation and use of cultural heritage
- the development of library systems and archives
- the promotion of local cultural activities

2. Freedom of expression and access to means of expression

Objective: To contribute to an environment that supports individual freedom of expression of opinions and ideas.

Sida supports:

- the development and use of local independent media in the interests of the public
- the production and use of cultural expressions
- the development of open arenas and channels for cultural activities, public debate and exchange of ideas and information, at all levels and across social and geographical boundaries
- the development of legal and societal structures facilitating media pluralism and a diversity of cultural expressions

3. Access to information and ideas

Objective: To contribute to an environment that supports individual increased access to information and ideas from a diversity of sources.

17 www.sida.se/shared/jsp/download.jsp?f=SIDA30665en_Policy-Culture.pdf&a=25665

Sida supports:

- increased access to cultural expressions that disseminate information in different ways
- increased access to public information
- the development of public service media
- the development of media regarding independence, integrity, professional norms, ethics, scrutiny and accountability

4. Conflict prevention and increased tolerance

Objective: To contribute to an environment where people live in peace and security.

Sida supports:

- the development of conflict sensitivity of local media and the dissemination of accurate and relevant information (including humanitarian information)
- the use of cultural expressions in the contact and dialogue between parties to promote peace and/or reconciliation
- the active participation of both men and women in public discourse before, during and after conflicts
- the protection and restoration of cultural heritage
- cultural activities focused on diminishing mental and physical suffering

5. Local production, economic growth and increased employment

Objective: To contribute to an environment that supports strengthening of individual economic resources.

Sida supports:

- the development of local culture and media production, distribution and sales
- the promotion of creativity and entrepreneurship
- the promotion of conditions for developing businesses/management skills
- the protection of intellectual property rights

So far, culture and media interventions have been mostly based on project support, and financed by global, regional or bilateral budget lines. Regional and bilateral interventions are guided by strategies formulated in association with partner countries. Contract-financed technical co-operation is one available form of support between equal partners.

Sida seeks to establish more comprehensive long-term programmes that include various levels of society, such as legal regulation, policymaking and institution building, and local and regional networks. Sector programme support is possible in countries that have a clear cultural policy based on a rights perspective. Culture and media interventions that can provide citizens in various ways with information and contribute to accountability are an important complement to general budget support or sector budget support within other sectors. Sida also supports independent national and regional cultural and media funds, which strengthens local ownership.

The interventions should be capacity-building, which includes educating professional participants in the fields of culture and media, focusing on the interests of poor people, developing professional and interest organisations and expanding local research capacity.

Cultural exchange and “twinning” activities between actors originating in donor countries and actors in partner countries can be an effective and sustainable way of creating dialogue

and opening up arenas for the free flow of ideas and opinions. Sida supports increased co-operation between partners in the South.

Year	Million SEK	MEUR
2001	215.4	22.6
2002	214.0	22.5
2003	249.7	26.2
2004	245.4	25.7
2005	272.9	30.0
2006	275.0	30.6

Sida culture and media co-operation accounted for about 2 per cent of total Sida co-operation in 2005.

5.2 Kulturrådet

Since 1995 the Swedish National Council for Cultural Affairs (NCCA, Kulturrådet) has supported arts and culture as part of a bilateral agreement between South Africa and Sweden. In 2004 this cultural support was transformed into a Partnership Programme with equal responsibilities agreed to by both countries. The Partnership Programme supports joint projects between South African and Swedish organisations. The South African Department of Arts and Culture (DAC) and the Swedish National Council for Cultural Affairs (NCCA) administer the programme. NCCA and DAC have established a common secretariat with two national branches (NS) for this purpose.

The South African strategic goals for Arts and Culture are outlined in the White Paper on Arts and Culture and Heritage - "All our Legacies, Our Common Future - June 1996", in particular:

- Redistribution, redress and access
- Human Resource Development

These guidelines are further developed in the strategic plan of the Department of Arts and Culture, which states that the objectives include:

- To develop the economic potential of arts and culture, thereby alleviating poverty.
- To develop the creative potential of the arts through education and training, and support for a wide range of arts activities.
- To create a sustainable performing arts industry based on access, excellence, diversity and redress, to encourage the development and to celebrate the full range of South Africa's performing arts heritage.
- To create access to the arts, especially for previously disadvantaged communities: gender equality, young people and the disabled.
- To ensure South Africa's presence in the international arena of arts and culture, and to service bilateral and multilateral agreements, as well as facilitating exchanges arising from these agreements.
- To ensure South Africa's presence in SADAC, NEPAD and other continental initiatives.¹⁸

¹⁸ www.kulturradet.se

According to the Country strategy between Sweden and South Africa¹⁹ formulated in 2004, culture is an area with a strong potential for reciprocal co-operation. It plays an important and relevant role in the present situation in South Africa, and co-operation in this field is mutually rewarding. Culture is an integral part of popular empowerment and nation-building, promotes behavioural change, and is a key motive force in the South African government's moral regeneration and social cohesion strategies. Long-term financial sustainability is problematic, however.

The principal source of funding is the Swedish International Development Co-operation Agency (Sida), which invested SEK 45 million (MEUR 5) over the period 2004-2006. The South African government invested 12 million Rand (approximately SEK 15 million, MEUR 1.7) over the same period.

The main goal of the Swedish – South African Culture Partnership Programme is to promote freedom of information and freedom of expression by encouraging cultural co-operation between Sweden and South Africa. South African and Swedish goals for Arts and Culture policies and the objectives of these two countries for development co-operation will serve as points of departure for the partnership. An overall objective for development co-operation is right-based poverty alleviation.

All cultural areas (i.e. performing arts, visual arts, literature, film, cultural heritage) can be funded. Support can be given to crosscutting fields in all artistic genres. Priority is given to projects that help to implement and develop cultural policies, institutional infrastructure, arts education and cultural heritage. The long-term sustainability of projects is a paramount consideration. Projects, whether professional or amateur, should be of a high standard. The specific objectives will be to:

- seek to safeguard and promote democracy through the medium of arts and culture,
- promote and develop viable and sustainable arts and culture projects and programmes,
- support, develop and promote projects and activities aligned to national development priorities in South Africa and Sweden (including HIV/AIDS, disability, good governance, social cohesion, poverty alleviation, gender equity, skills development and capacity building),
- promote access to culture for all citizens,
- promote institutional development and management skills,
- promote processes that lead to artistic renewal and development,
- develop audiences and artistic markets, and
- promote cultural exchange in order to generate artistic and creative added value.²⁰

5.3 The Swedish Institute

The Swedish Institute in Stockholm (SI) is a government authority subordinate to the Ministry for Foreign Affairs. Its main function is to increase knowledge of and interest in Sweden worldwide through active communication and the promotion of broad cultural, educational and scientific exchanges. Since 1988, under ongoing agreements with Sida, SI has also administered cultural exchange projects with developing countries seeking to alleviate poverty in line with Sida policies. The work of SI involves close collaboration with Swedish and foreign partners, and with Swedish embassies and consulates around the world.

¹⁹ Ministry for Foreign Affairs (2004) Country Strategy for Swedish Development Co-operation with South Africa. 1 July 2004–31 December 2008

²⁰ www.kulturradet.se

Experts and professionals in the cultural field are eligible for grants for cultural exchange with developing countries. This support is part of Swedish Development co-operation, and seeks to support democratic processes in these countries through sustainable and equal co-operation. Grants may be sought for cultural exchange and projects in the fields of film, literature, music, theatre, dance, architecture, design, art handicrafts and heritage.

The exchange must represent standpoints, values and working methods that promote transparency, democracy, human rights and equality. It must also promote cultural diversity and strengthen the position of culture in the society.

The short-term objectives of the cultural exchange programme are to create meetings on equal terms between cultural workers, to encourage the formation of cross-border networks, to give rise to concrete knowledge and experience-sharing (both technically and artistically), to grant the participants and others involved, including the general public, interesting and mind broadening experiences, and to forge increasingly close cultural and social bonds between Sweden and the relevant exchange country. Taking a longer perspective, the projects are meant to contribute to peaceful social and economic development, strengthened human rights, democratic governance and the rule of law.

The projects mainly consist of bilateral cultural exchanges between individuals and organisations from Sweden and partners from the Exchange Countries, and facilitated cross-border meetings, knowledge-sharing, dialogue, project co-operation and network building, in accordance with the foregoing objectives.

The Swedish Institute has awarded the following grants for cultural co-operation with developing countries:

Year	SEK Million	EUR
2000	4.1	425,813
2001	5.9	611,048
2002	9.3	963,684
2003	6.4	659,961
2004	8.4	867,907
2005	12.9	1,430,610
2006–2007	27.0	2,994,300

6 Norway

Besides Sweden, Norway was one of the first countries to include art and culture within development work. The Norwegian Ministry of Foreign Affairs (Utenriksdepartementet) has prime responsibility for cultural co-operation with the South. The operative responsibility for exchange projects and support for cultural infrastructure in developing countries is shared between this Ministry and Norwegian embassies abroad. Norad (The Norwegian Agency for Development Co-operation) is responsible for the socio-cultural aspects of development co-operation – including all sectors of co-operation – and also supports cultural projects that are directly linked to other development objectives.

Norwegian policy for the period 2006-2015 is presented in the *Strategy for Norway's culture and sports co-operation with countries in the South* (2005), which takes a holistic and long-term approach to cultural development work. It covers artistic activity, intellectual contact and cultural heritage. The emphasis is on strengthening and assuring the quality of efforts and making them more visible with a view to harnessing culture to advance development processes in the years to come.

Culture is perceived as a human right and an essential force for development. Thus, supporting cultural measures in order to strengthen the cultural sector in developing countries – including exchange projects and support to establish and strengthen cultural infrastructure – is a prime objective in its own right. A dynamic cultural sector is a prerequisite for a well-functioning public sphere with arenas for critical debate and the free exchange of ideas, which is recognized as essential for development in all sectors of society.

Norway's cultural co-operation with countries in the South should:

- promote better access to cultural goods and create better conditions for free cultural expression and participation in partner countries, as a fundamental human right and a basis for cultural diversity at national and global level.
- encourage the use of the cultural heritage as a positive resource for the sustainable development of society, for instance by stimulating value creation, business development and a sense of identity.
- facilitate knowledge and contact across political and religious divisions and the creation of a more balanced picture of other cultures, which is essential for intercultural dialogue and for reinforcing common norms and frames of reference.

- strengthen civil society in the South, as a condition for political and economic development.
- promote mutual co-operation on an equal footing between cultural institutions in Norway and in the South in order to assist cultural institutions both in Norway and in developing countries to become more professional and international.

Norway has always been a major proponent of multilateral collaboration. As a member of the UNESCO Executive Board, Norway plays an active role in the organisation's projects, such as the Slave Route Project. The World Commission on Culture and Development (WCCD), which conducts research on behalf of the United Nations and UNESCO into the relationship between culture and development, was founded in 1992 partly as a result of a Norwegian initiative.²¹ The Norwegian Ministry of Foreign Affairs also provides annual support to UNESCO international projects in the field of culture in countries in the South.

Norway has seven main partner countries and 18 other partner countries (2005). The main partner countries are Tanzania, Mozambique, Uganda, Zambia, Malawi, Bangladesh and Nepal. The other partner countries are Angola, Ethiopia, Eritrea, Kenya, Madagascar, Mali, Nigeria, South Africa, Afghanistan, Indonesia, China, Pakistan, Sri Lanka, Vietnam, East Timor, the Palestinian Area, Guatemala and Nicaragua. In these countries there is a particular need for measures that strengthen cultural infrastructure. Exchange activities, however, are most likely to succeed in countries that already have well-established institutions. The determining factors for supporting exchanges will therefore be the extent to which such direct co-operation between professional actors is considered beneficial from a cultural point of view, and/or whether the activities are broadly in line with development policy and/or foreign policy thinking.

6.1 Ministry of Foreign Affairs

The Ministry of Foreign Affairs (Department for Culture, public diplomacy and protocol and embassies) is responsible for cultural/artistic initiatives, which involve professional actors in the cultural field and which help to strengthen the cultural sector as such, including promotion of cultural rights. These initiatives are supported within the confines of the cultural budget.

The MFA deals with artistic co-operation (music, dance, theatre, visual art, handicrafts, film, literature, etc.), the development of an independent media, the promotion of intellectual contact and the protection and promotion of the cultural heritage. Co-operation draws on existing expertise in these fields both in Norway and in the partner countries. The aim is to strengthen the cultural sector in the broadest sense and to promote active participation in cultural activities in developing countries. At the same time, several measures will be directly linked to other policy areas such as peace and reconciliation, good governance and human rights.

The cultural co-operation between Norway and countries in the South is based on the idea that self-expression through culture in itself promotes development. However, the strategy also emphasises the added value of these measures: cultural activities will often have an impact outside of their own sphere, and are therefore important fields of co-operation in development and foreign policy. Due to this dual nature, cultural measures will in many cases have a direct as well as an indirect impact on development processes.

²¹ www.powerofculture.nl/uk/policy/norway.html

In order to achieve greater synergies between the various bilateral and multilateral measures, support for culture will be concentrated on the following six thematic areas: protecting and promoting the cultural heritage, cultural rights/freedom of expression and intellectual property rights, culture and peacemaking activities, cultural diversity and inter-cultural dialogue, culture and private sector development, and culture and media development.

On one hand, Norway focuses on institutional development, which covers both physical and organisational infrastructure in the cultural field. This normally includes public institutions, non-governmental organisations and other structures that facilitate cultural participation, production, consumption and preservation. Another focus is on cultural exchange projects, involving direct co-operation between Norwegian actors in the cultural field and their counterparts in developing countries. There is also a focus on multilateral co-operation implemented through UNESCO and other multilateral actors in Norway and other Nordic countries that specialise in specific culture-related fields, such as the cultural heritage or the protection of monuments and sites, and that can provide technical advice and in network-building in their respective fields.

The annual budget for culture has increased from about NOK 80 million in 2000 to NOK 102 million in recent years. The budget for 2007 is divided along the following (approximate) lines:

- 50 per cent to cultural infrastructure in development countries (delegated to the embassies)
- 35 per cent to cultural exchange projects (MFA Oslo)
- 15 per cent to cultural heritage (mostly support for UNESCO international programmes and ICCROM/Africa2009)

	Million NOK	M EUR
2004	80	10,056
2005	82	10,307
2006	92	11,564
2007	102	12,821

6.2 NORAD

The Norwegian Agency for Development Cooperation (Norad) is a directorate under the Norwegian Ministry of Foreign Affairs (MFA).

In 1968 The Norwegian Agency for Development Agency, Norad, took over the preceding Aid Fund established by the Storting in 1952, being Norway's first participation in official bilateral development cooperation. The new Directorate had a broader sphere of activity than the former institution and was instructed to "draw up plans for the use of Norway's total official aid to developing countries and for the coordination of such aid". Norad thus became a government agency responsible for preparing and coordinating all official development aid.

Shared responsibility

Until 2004 Norad was responsible for bilateral and long-term government-to-government development cooperation with more than 20 countries in Africa, Asia and Central America. The Ministry of Foreign Affairs was responsible for the administration of aid through international organisations such as the UN, the World Bank, the IMF etc., and for emergency relief and humanitarian aid programmes.

After the 1st of April 2004 The Norwegian Ministry of Foreign Affairs has responsibility for the bilateral development cooperation which Norad previously was responsible for. The bigger portion of the work is carried out at the Royal Norwegian Embassies in the different countries.

Norad was reorganized and now concentrates on giving technical advice and being a good dialogue partner in the development cooperation. Norad also channels a substantial portion of Norwegian development funds through Norwegian partners in 80 developing countries in Africa, Asia, South and Central America, and Europe.

Norad provides advisory services to the Ministry and its missions abroad, helping Norwegian development policies succeed and try to ensure that resources provided through Norwegian and international partners have the greatest possible effect on poverty. Norad also arranges for independent evaluations and other quality assurance measures to make sure that Norwegian development cooperation has the intended effect in partner countries. This includes all development areas Norway is engaged in, including cultural cooperation. Focussing on results also implies looking at factors that may promote or hinder the success of a programme. Norad provides advice and tools on how to identify sustainability/risk factors, including sociocultural aspects, which need to be followed up in the various phases of a programme.

Reducing poverty

Norad's most important task is to contribute in the international cooperation to fight poverty.

Norad shall contribute to effective management of development funds and ensure that the different areas of Norwegian development cooperation has high quality and is evaluated.

Expertise on development objectives is combined with expertise on individual countries, types of countries and regions. This is linked to knowledge of development assistance strategies, instruments and practices, the interaction between public and private sectors, global and regional processes, and lessons learned as to what is effective and what is not.

Culture

Norad's advisory capacity includes the development cooperation on culture. Culture was incorporated in development cooperation in the beginning of the 1980's accompanied with a special budget allocation for culture. This allocation was meant to be temporary but is still the main funding source for Norway's cultural cooperation. The cultural budget started with a couple of million nok and grew gradually year by year up to to-day's level at approx 100 million nok.

Norad has always viewed the support to culture in a development context and principles of local needs and wishes, ownership and management have formed basis for this support as well as for other fields of cooperation. While the administration of the funding the first years was handled by Norad, Oslo, Norad's strategy was to delegate this responsibility to the

embassies as one important step toward securing local (i.e. the South institution) ownership and management. By 2004 only a handful of projects were still administered from Oslo.

For better understanding of the concept of culture Norad found it practical in its work to divide culture into the following three categories (still relevant); Support to culture as an intrinsic value or as a goal in itself, culture as an additional value or a tool in relation to other development processes and last as a crosscutting issue to be considered in all cooperation areas, the last mentioned often referred to as sociocultural aspects or cultural dimension.

Norad has more than 24 years of experience with culture and development. Norad's department for Peace, Gender and Democracy is also responsible for culture, media and human rights issues. Norad offers advice during the preparation, implementation, monitoring and evaluation of development cooperation programmes aiming at realism in goals and measurement of results identifying risk factors and, if relevant, suggesting measures to reduce risks. Norad must draw knowledge from different fields and sources. Norad's advisers on culture, media and human rights seek to work closely together.

As mentioned all bilateral funding, including the one to cultural programmes, previously administered by Norad, is now handled by MFA. Norad's most important partners and channels for support are Norwegian NGOs and their partners in developing countries and cultural communities in civil society. It is a designated task for Norad to encourage Norwegian NGOs to include (more) culture in their portfolio, however the NGOs will no longer achieve separate funding for cultural projects but must plan all activities within their general frame budget from Norad.

Under a different grant scheme within research and higher education, channelled through Norad, Norad also supports a programme in Arts and Cultural Education. This is cooperation between institutions in the South and in Norway at university level. The main objective is to strengthen the capacity of the South institution and provide students with bachelor and master degrees in a number of art disciplines.

Norad will provide advice and support in accordance with the political directions set by Government and Parliament. Within the time-frame of Norad's present strategy (2006-2010) the basic principles and priorities are laid down in Report No. 35 (2003-04) to the Parliament; Fighting Poverty Together, the political directions from the Stoltenberg II Government and for the thematics of culture; Norway's Strategy for Cultural Cooperation with Countries in the South. Norad's advice and support will be demand-driven and recipient-based.

7 Denmark

Danish development assistance for the cultural sector is administered by Danida (Danish International Development Assistance) under the Danish Ministry of Foreign Affairs and implemented by the Danish Center for Culture and Development (DCCD), Danish embassies in the Danida programme countries and Danish NGOs.

Denmark traditionally channels a large proportion of its development assistance through international development organisations and financial institutions, and attaches great importance to international co-operation, especially work to establish universal norms and codes of conduct. Multilaterally Denmark will work for a stronger focus on the cultural dimension within a number of institutions and organisations.

The Danish Strategy for Culture and Development²² sets the overall priorities and principles for work with culture as an integrated part of Danish development assistance. The strategy applies a broad understanding of culture encompassing not only artistic expressions, but also the total complex of mental structures and shared values, beliefs, knowledge that underpin behaviour and characterise a society or a social group. Cultural support thereby gains a clear link to democratisation and poverty reduction, which are the overriding goals of Danish development assistance.

The objective of Denmark's development policy is poverty reduction. The basic premise of the present Strategy is the close correlation that exists between culture and development. Development processes are not solely related to economic and social factors. They are fundamentally a question of human development and thereby equally of history and values, of self-understanding and the processes of social interaction. For this reason culture is a key element in all development co-operation.

The goals for a conscious and systematic incorporation of culture in Denmark's development co-operation can be summarised as follows:

1. Promoting the cultural dimension as an important component of poverty reduction

An awareness of the cultural context is necessary in planning and implementing all development co-operation. The overriding objective of Denmark's development co-operation is to contribute to poverty reduction by promoting broadly based, pro-poor economic growth with equal participation by women and men. To achieve this result culture must be

²² Danida (2002) Culture and Development. Strategy and guidelines.

incorporated as a resource to be drawn upon rather than allowed to function as an obstacle to the process. It is likewise important for local culture and knowledge to be considered as an integral component of development programmes in sectors such as education, health, agriculture and water – both for the benefit of local communities and as a contribution to continued global cultural diversity.

2. Promoting culture as an active instrument in strengthening the very poor

Cultural projects can in general be used as an active instrument in promoting understanding for such values as social justice, equality of opportunity and sustainability and to promote the identity and dignity of poor people and of hard-pressed population groups. These groups stand in need of higher status and respect in society in order to improve their opportunities of influencing and benefiting from developments in society. As part of this process, special attention must be devoted to the situation of women and indigenous peoples.

3. Promoting cultural diversity on the basis of human rights and tolerance

A keener focus on the cultural dimension in Denmark's development co-operation must help to preserve and enhance cultural diversity, and an active effort must be made to strengthen mutual cultural respect. Tolerance and respect for human rights and different cultures must be promoted as an important element in securing the cultural identity of developing countries.

Denmark's development co-operation should focus on four areas in particular:

1. National cultural policies

Denmark's development co-operation is based on the national objectives of developing countries, and it is therefore crucial to ensure local ownership of development processes. This is particularly true of cultural activities, where national priorities and the local will to assume responsibility for cultural development should as far as possible be at centre of considerations. It is therefore particularly important that partner countries establish a framework for and seek to implement national cultural policies. Support can be given for formulating and implementing national cultural policies with a broad involvement of civil society, the private sector, Parliament and the general public. It must be a basic premise of such policies that they seek to secure and enhance cultural diversity with respect for the fundamental human rights.

2. Regional co-operation and South-South relations in the field of culture

A major objective for incorporating the cultural dimension in Denmark's development co-operation is to promote mutual cultural respect – not merely along a North-South axis, but also internally among countries in the South. Therefore support can be given to co-operation and cultural exchange among these countries. This may be in the form of support for regional cultural centres, transnational cultural networks and the exchange of specific projects.

3. Culture and the private sector

Many poor countries possess substantial cultural resources, and Denmark will support the efforts of partner countries to benefit economically from these resources. This may take place through improved access to markets for processed products from the poor countries and

through helping developing countries to make better use of existing market opportunities for their cultural production. This applies not only to such products as local craftsmanship, music, theatre and dance, but can also be realised through support for reformulating tourism policies. It will be necessary to take into account the role of the informal sector.

4. Strengthening cultural identity through language and communication

Poverty is not solely a matter of money, but also of human dignity. It is therefore possible to devote special efforts to reinforcing cultural identity, particularly among the very poor. Language is a primary source of cultural identification, and Denmark will contribute to the preservation of linguistic diversity in the world. Language is also the basis for communication and for the ability to express oneself, and is an essential factor in attaining self-worth, identity and a vital civil society. Support can therefore be given to language development both in connection with literature, films and other form of cultural expression and also through, for example, support for schoolbooks, newspapers and ICT initiatives in local languages.

7.1 Danida

So far, DCCD has provided technical support for formulating cultural strategies in four Danida programme countries: Bangladesh, Vietnam, Ghana and Bolivia. The strategies seek a stronger integration culture in the Danish sector programmes and establish cultural funds for development and exchange. DCCD co-finances these initiatives and provides technical assistance for implementation.

The Culture and Development Strategy for Bangladesh 2005-2009 stresses the cultural dimension as one of the issues that need to be further explored. Theatre and drama have previously been used as a communication and empowerment tool within the fisheries sub-sector programme of the Agricultural Sector Programme (ASP), in the Water Supply and Sanitation programme (WSSP), and in the Human Rights and Good Governance Programme (HRGG). The Embassy of Denmark in Bangladesh has also supported cultural activities and events directly.

The strategy for culture and development follows an integrated approach based on mainstreaming of culture in the existing sector programmes - primarily HRGG, WSSP and ASP. Mainstreaming has two dimensions: 1) culture is viewed as a crosscutting issue that is taken into account throughout the programme cycle, for example in identification studies, appraisals and evaluations of sector programmes to uncover or plan the avoidance of negative cultural side-effects, and 2) culture is used proactively as a special effort in the respective sector programme that contributes to its overall objectives. This means that part of the cultural interventions outlined in this strategy will take place within the sector programmes.

Areas of support:

- 1 Networking and capacity support for organisations working with theatre
- 2 Theatre for development in water and sanitation (under the Danida WSS programme)
- 3 Theatre for development in human rights and good governance (Under the Danida HRGG programme)
- 4 Support to small craft producers (with funding from ASP window for agricultural production)
- 5 Cultural Fund for development and exchange

The Danish Embassy in Hanoi has prepared a culture programme based on the cultural strategy and action plan for Vietnam. This programme is based on background studies and suggestions for focus areas and activities. It has a budget of DKK 13.9 million.

The Vietnam-Denmark Development Co-operation in Culture programme comprises seven components:

- 1 Dialogue among cultural managers and policymakers
- 2 Arts education in primary schools
- 3 Children's literature
- 4 Support for arts at grassroots level
- 5 Arts management
- 6 Regional and Ethnic Fund (RECF)
- 7 Culture and Development Exchange Fund (CDEF)

7.2 Danish Center for Culture and Development

The Danish Center for Culture and Development (DCCD) works for cultural co-operation between Denmark and the developing countries. The Center focuses on cultural exchange with Denmark and development in the South within a broad context of dialogue and co-operation.

The Center operates to a rolling 3-year action programme. This programme sets out the activities planned by the Center, prefaced by an introductory chapter on objectives and principles. Here the Center has formulated a broad analysis of the consequences of globalisation for cultural co-operation in the world, a number of definitions of culture and development, and a description of the criteria, principles and strategies on which its activities are based. The DCCD is advised by the Council for Culture and Development, which consists of members and representatives from cultural institutions, associations and development NGOs.

The DCCD promotes cultural co-operation between Denmark and the developing countries in Africa, Asia, the Caribbean, Latin America, and the Middle East through:

- Presentation of art and culture from the developing countries in association with partners in Denmark and abroad
- Information and advice about cultural exchange and co-operation
- Allocation of funds for Danish cultural co-operation with developing countries
- Co-ordination and implementation of festivals in Denmark for the cultures of the developing world
- Facilitation of capacity building within the cultural sector in the developing countries, and presentation of Danish art and culture.

The Center provides the framework for large initiatives such as the Images festivals and information projects.

During the period 1998 – 2007 the Danish Ministry for Foreign Affairs provided DKK 14 million (EUR 1.9 million) in finance for DCCD, of which DKK 8.5 million was allocated to cultural exchange, DKK 3.5 million was for operational costs and DKK 2

million was spent on DCCD projects. DCCD supports cultural exchange with Denmark that seeks to present the culture of developing countries in Denmark and to strengthen the cultural sectors of developing countries.

DCCD continues a tradition of Images festivals in Denmark, aiming to promote awareness of cultures and continents outside the Western hemisphere and to establish points of contact between Denmark and these continents. Previous festivals included Images of Africa (1991, 1993 and 1996), Images of the World in 2000, and Images of Asia in 2003. Images of the Middle East was organised in 2006.

Besides supporting cultural exchange projects, DCCD also implements its own cultural projects in the South on an NGO basis. The DCCD currently has regional programmes for network and capacity development in the Middle East and in Africa.

The Africa South-South Cultural Exchange Programme started in 2005 and is currently entering phase II, which is expected to last until 2010. The objective of the programme is to strengthen arts and culture as a sector that contributes to economic, social and democratic development that benefits the poor. The programme works with cultural networks in the Africa South of Sahara region. The focus is on South-South exchange between the African countries. Partners from other countries will only be included when this is expected to have a direct benefit for the southern networks. Objectives will be achieved through networking, training, joint productions and events, advocacy activities, and exchange of best practices among practitioners and managers from cultural organisations and enterprises.

8 Iceland

Iceland's development co-operation centres on the UN Millennium Development Goals (MDGs) with the overall objective of poverty reduction. One of the principal conditions for social and economic progress, and thereby the principal means of conducting the fight against poverty, is investment in human development. Iceland's own experience of promoting human development shows that increased education, improved health and equal rights broaden the opportunities for citizens to participate in creating wealth and welfare for their communities, and thereby promote economic growth and social progress.

In 2003, the government of Iceland pledged to increase funds for development co-operation, with the target of ODA being 0.35% of GNI in 2009. Owing to its small size, however, Iceland has to be rather selective when prioritising tasks relevant to international development work. Iceland's development policy is based on a comprehensive vision and rests on the following four principal pillars:

- Human and Economic Development and Equality.
- Democracy, Human Rights and Good Governance.
- Peace, Security and Development.
- Sustainable Development.

Iceland's ODA is mainly channelled into two approaches: the Ministry for Foreign Affairs, which is responsible for policymaking and multilateral development co-operation, and the Icelandic International Development Agency (ICEIDA), which administers bilateral development co-operation, while both engage in co-operation with various civil society organisations in Iceland and elsewhere. The bulk of Iceland's multilateral development co-operation is channelled through UN agencies such as UNDP, UNICEF, UNIFEM, as well as through the World Bank.

ICEIDA is an autonomous agency under the Ministry for Foreign Affairs, and is responsible for implementing Iceland's bilateral development co-operation in six partner countries: Malawi, Mozambique, Namibia and Uganda, Nicaragua and Sri Lanka.

The general objective of Iceland's bilateral development co-operation is to work towards eradicating poverty and to provide support by way of transferring knowledge and skills. In recent years Iceland has increasingly emphasised improving the quality of life of the most vulnerable by increasing resource allocation to basic education and health. Support for

democracy building, human rights and gender equality is emphasised in all activities and the needs and cultural uniqueness of each partner country is taken into consideration.

The objectives of the statute establishing ICEIDA include the goal of promoting cultural exchange with partner countries. Education has been prominent in ICEIDA development activities over the years, including support for students from partner countries pursuing studies in Iceland and elsewhere. Apart from educational support, ICEIDA has made various contributions within the scope of cultural development co-operation, supporting sports activities in the partner countries and elsewhere. ICEIDA has contributed to cultural exchange in the field of visual arts and music, sponsoring exhibitions and concerts in Iceland and in the partner countries. Iceland's Policy on Development Co-operation 2005-2009, published in 2005, states that efforts will be made over the next few years to increase relations of this kind and to develop a more systematic plan of action in the field of cultural development co-operation.

In recent years Namibia has increasingly stressed educational and cultural activities, and in that spirit preparations are under way to support the Himba and San tribes, with special emphasis on their cultural heritage. Projects have also been initiated to protect and promote the use of Sign language in schools for the hard of hearing in Namibia. Finally, a chess education and training programme has already been initiated in association with the Icelandic chess association. Twinning programmes between schools in Malawi and Iceland have been established, which seek to enhance the understanding of school students of different cultures and ways of life.

Finally, the Ministry of Education, Science and Culture is responsible for relations with UNESCO, and in this area Iceland has actively participated in UNESCO work by supporting various activities and providing a representative on the UNESCO Executive Board for two terms of office: 1983-1987 and 2001-2005.

9 Conclusions

This study of cultural policy and development co-operation has focused on the status of cultural sectors in development co-operation work. The study shows that Sweden, Norway and Denmark have all taken significant measures in development co-operation and the cultural sphere, and that culture has become an important sector alongside health, the environment, education and agriculture.

A relatively large number of subsidy decisions related to the cultural sector have likewise been taken in Finnish development co-operation, both at the Ministry for Foreign Affairs and at the Ministry of Education. Particularly at the latter ministry the subsidised projects have tended to be non-recurrent visits by performing artists. A more sustained impact could be achieved through more harmonised programme work and priorities.

Finland requires more permanent operating formats, a stronger focus on culture and co-operation. Effective formats and examples of such work can be found in other Nordic countries. It would also be worthwhile investigating the prospects for cultural co-operation and task sharing between the Nordic countries. On the other hand a study should investigate whether any entirely unaddressed sub-sectors still remain in development co-operation in the cultural sector.

10 References

- Danida (2000) The Power of Culture. The Cultural Dimension in Development. Royal Danish Ministry of Foreign Affairs.
- Danish Ministry of Foreign Affairs (2000) Partnership 2000. Denmark's development policy.
- Danish Ministry of Foreign Affairs (2000) The Power of Culture. The cultural dimension in development.
- Danish Ministry of Foreign Affairs (2002) Culture and Development. Strategy and guidelines.
- Danish Ministry of Foreign Affairs (2003) A World of Difference. The Government's Vision for New Priorities in Danish Development Assistance 2004-2008
- DCCD (2001) Årsrapport 2000 resumé [Summary of the 2000 annual report]. Danish Centre for Culture and Development.
- DCCD (2002) Årsrapport 2001 resumé [Summary of the 2001 annual report]. Danish Centre for Culture and Development.
- DCCD (2003) Årsrapport 2002 resumé [Summary of the 2002 annual report]. Danish Centre for Culture and Development.
- DCCD (2004) Culture and Development. Annual Report 2003. English Summary.
- Council of Europe (1997) In From the Margins
- European Consensus on Development (2005). Joint Statement by the Council and the Representatives of the Governments of the Member States meeting with the Council, the European Parliament and the Commission (www.eu.int/comm/development/)
- Human Rights and Cultural Policies in a Changing Europe. The Right to Participate in Cultural Life (1994) Eds. Fisher, Rod; Groombrigde, Brian; Häusermann, Julia; Mitchell, Ritva. CIRCLE Publication No 6. Arts Council of Finland. Helsinki.
- Kulturrådet (1996) Promoting Culture
- Ministry for Foreign Affairs (1991) Kulttuuriraportti. Kulttuurialan kehitysyhteistyön työryhmän raportti. [Culture report. Report of the cultural sector development co-operation working group.]
- Ministry for Foreign Affairs (1998) Suomen kehityksmaapolitiikan linjaus [Finland's policy for the developing countries]
- Ministry for Foreign Affairs (2003) Kehitysavun tasoa ja laatua selvittäneen työryhmän raportti [Report of the working group on standards and quality in development aid]

Ministry for Foreign Affairs (2004) Kehityspoliittinen ohjelma [Development policy programme]

Ministry for Foreign Affairs (2004) Tietoyhteiskuntaan sekä tieto- ja viestintäteknologiaan liittyvän kehityspoliittikan linjaus [Development policy for the information society and for information and communications technology]

Ministry for Foreign Affairs (2005a) Kansalaisjärjestöjen kehitysyhteistyö: Hanketuen käsikirja 2005 [NGO development co-operation: Project subsidy manual 2005]

Ministry for Foreign Affairs (2005b) Suomen kehitysyhteistyö [Finnish development co-operation]

Ministry for Foreign Affairs (2005c) Ulkoasiainministeriön tuki kansalaisjärjestöjen kehitysyhteistyötiedoitukselle 2006 [Ministry for Foreign Affairs support for NGO development co-operation information 2006]

Ministry for Foreign Affairs (2005) Suomen opetusalan kehitysyhteistyölinjaus [Development co-operation policy for the Finnish educational sector]

Sida (2000) Policy for Sida's international development co-operation in the field of culture.

Sida (2002) Facts & Figures 2001 Culture and Media. Division for Media and Culture.

Sida (2003) Facts & Figures 2002 Culture and Media. Division for Media and Culture.

Sida (2004) Sida's Work with Culture and Media. A Sida Evaluation Report 04/38.

Sida (2005) Facts & Figures 2004 Culture Sector. Division for Media and Culture.

Sida (2006) Culture and Media in Development Co-operation.

Seppälä, Pekka; Vainio-Mattila, Arja (2000) Navigating Culture: A road map to culture and development. Ministry for Foreign Affairs.

The Swedish Institute (2006) Cultural Exchanges with Developing countries, the Balkans, Georgia, Moldova, Turkey 2005. Report.

The Swedish Institute (2007) Cultural Exchanges with Developing countries, ODA countries, the Balkans, Georgia, Moldova, Turkey 2006. Report. Sida Contribution No: 7250030401.

Regeringen (2004) Regeringens skrivelse till riksdagen - Sveriges politik för global utveckling [Swedish government communication to Parliament – Sweden's policy for global development]. Skr. 2004/05:161.

Udenriksministeriet (2000) Partnership 2000. Denmark's development policy.

UNDP (2004) Human Development Report. Cultural Liberty in Today's Diverse World.

UNESCO (1997) Our Creative Diversity.

UNESCO (1998) Final Report. Intergovernmental Conference on Cultural Policies for Development. Stockholm, Sweden, 30 March - 2 April 1998.

United Nations General Assembly (2005). World Summit Outcome (A/60/L.1)

Utenriksdepartementet (2005) Strategi for Norges kultur- og idrettsamarbeid med land i sør. [Norwegian Ministry of Foreign Affairs (2005) Strategy for Norway's culture and sports co-operation with countries in the South]

Valtioneuvoston globalisaatioselvitys eduskunnalle (luonnos 2005). Globalisaation hallinta ja Suomi. [Government globalisation report to Parliament (draft 2005). Globalisation management and Finland]

World Bank (1999) Culture and Sustainable Development. A Framework for Action.

World Bank (2004) Culture and Public Action.