



# THE RIGHT TO ART AND CULTURE STRATEGIC FRAMEWORK FOR CULTURE AND DEVELOPMENT

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# PREFACE

Denmark's strategy for development cooperation "The Right to a Better Life" was endorsed by the Danish Parliament in May 2012. The strategy aims at reducing poverty while assisting people in realising their right to a better life. The strategy notes that:

**"A dynamic cultural life is a central element in an independent civil society. Art and culture give rise to critical reflections and engagement and are an important part of the development of modern, democratic societies."**

Therefore the Danish government has drawn up a new strategy for the interaction between culture and development. Art and culture can help create positive change, while at the same time a rich artistic and cultural life has value in itself. We have strong cultural policy traditions in Denmark, which we

can use on the global stage. Denmark can create equal and strong cultural partnerships, including in new dynamic emerging economies with a cultural and religious identity that is distinctly different from ours.

As the world looks today, cultural freedom is challenged from many sides, but at the same time, we see positive trends in culture's contribution to democratization and development. It is this process which Denmark's new strategy seeks to join. The strategy sees art and culture in a rights-based, development and growth perspective. The key words are freedom of expression, social change, diversity, culture in reconciliation processes, intercultural understanding and creative industries.

It is against this background that The Right to Art and Culture seeks to provide strategic guidance for those involved in arts, culture and development. Since 1998 the Centre for Culture and Development, CKU, has implemented programmes in cooperation with Danish Embassies, cultural institutions, artists and development actors. It is time to incorporate art and culture as key

elements of Denmark's development cooperation and use the experience more actively in Denmark's overall development strategy. The 15 years of experience have provided many good examples of the role art and culture can play in development, which will inspire future work in the field.

The present strategy is, in addition, the result of a process of consultation with resource persons and experts from different parts of the world who participated in an international workshop in Copenhagen in November 2012. Valuable input has been provided to ensure that the strategy responds to the challenges and opportunities currently at play on the global scene. I wish to thank the numerous people who have shared their views and provided input to this strategy.

Christian Friis Bach  
Minister for Development Cooperation

# 1. REALISING HUMAN RIGHTS THROUGH CULTURE AND DEVELOPMENT

## PURPOSE AND OBJECTIVE

The **purpose** of the Danish Strategy for Culture and Development is to establish strategic guidance and inspiration for strengthening the role and priority of art and culture in Danish development programmes. This implies that Denmark will continue to play an active and constructive role internationally in the area of culture and development. Strengthening cultural cooperation with other countries also brings inspiration from different parts of the world to Denmark and provides opportunities for mutual enrichment.

This strategy is based on *The Right to a Better Life*, the current strategy for Denmark's development cooperation (2012). It states that "international human rights are part of our core values and are a driver of change, precisely because they are based on commitments made by the countries themselves". Denmark has pledged to make more systematic use of the UN human rights conventions, standards, norms and instruments in its development cooperation. Accordingly, this strategy is based on the human rights framework and international commitments to culture and freedom of expression. Further, the strategy draws on the experience of culture and development programmes supported by Danida and the Centre for Culture and Development (Center for Kultur og Udvikling – CKU), and also from CKU's activities in Denmark.

The **objective** of this strategy is to contribute to combating poverty, strengthening democracy and building peace by promoting the universal realisation of the right to partake in culture and freedom of expression in conformity with the Universal Declaration of Human Rights, the United Nations Conventions on Human Rights and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

The strategy emphasises education and training within art and cultural sectors. Support can be granted to both educational and capacity building mechanisms within the traditional art genres as well as in new creative industries. Efforts enhancing the formation of talent in order to ensure local generation of artists and cultural actors, both in the short and long term, will be sought built into programmes at country level.

## THE GLOBAL CONTEXT

In today's globalised world, development in one country is increasingly dependent on what happens in other parts of the world. The growing access to media and possibilities of instant information-sharing pave the way for communication across the globe. This process, which at the same time provides great opportunities, also contains the risk of creating uniformity leading to the abolition

of cultural common grounds in areas of transition or conflict. In this dual process the need to support cultural diversity through local art and culture is as essential as strengthening the access to global media and information.

While artists have frequently fuelled their inspiration through societal matters, expressing problems and inadequacies through metaphors and creative expressions, their role as critics is often under pressure. Freedom of expression as a fundamental human right, also for artists, is therefore a key area of support.

In the past decade creative industries have seen a spectacular growth. In the midst of the most severe recession in 70 years, the creative sector is outperforming the traditional areas of the global economy such as trade in manufactured goods<sup>1</sup>. An innovative creative industry sector requires that people are given creative space to freely express their ideas. However, people's right to partake in culture and freely express themselves artistically is violated in many parts of the world by repressive states and groups. Globalization is challenging many countries in creating space for a multitude of expressions and ensuring diversity and pluralism. It is in this context that the present strategy has been developed.

1 UNCTAD Creative Economy Report 2010

Support for art and culture can address value related issues and at the same generate debate while challenging political agendas. The rights based approach means that this strategy intends to contribute to positive changes for the wider public. Conversely, support cannot be provided to actors with an understanding of art and culture that contributes to keeping the population in ignorance, inequality and poverty.

Through a rights based approach and an implied value policy orientation based on universal human rights, this strategy will promote a dialogue oriented and inclusive agenda, where the emphasis is on collaboration, reconciliation, establishing trust and mutual understanding.

## HUMAN RIGHTS, CULTURE AND DEVELOPMENT

The International Covenant on Economic, Social and Cultural Rights<sup>2</sup> stipulates that we have the **right to partake in culture** and that States must respect the freedom that is indispensable for creative activity. According to human rights law, all people have the right to **freedom of expression**, which includes the freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the

form of art, or through any other media of choice. Meanwhile, States have an obligation to promote and conserve cultural activities and artefacts – particularly those of universal value – and must protect the “moral and material-interests” resulting from artistic production.

In its 66th session in 2011, the United Nations General Assembly recognised that **culture is an essential component of human development**. It stated that culture represents a “source of identity, innovation and creativity for the individual and the community, is an important factor in social inclusion and poverty eradication, providing for economic growth and ownership of development processes”. It also stated that culture contributes to the development of innovative creative capacities in people and is an important component of modernisation and innovations in economic and social life. Further, the relevance of regional and international cooperation mechanisms for cultural action and artistic creation was reaffirmed.

Denmark has long recognized the importance of culture as a key element of development. Culture understood as the sum of all social practices often has a cross-cutting role in achieving development goals and may be a driver of development in its own right.

This strategy primarily focusses on culture understood as creative and artistic expression in the form of, for example, performing arts, literature and visual arts that “give rise to critical reflections and engagement and [are] an important part of the development of modern, democratic societies<sup>3</sup>.” Open and independent culture creates platforms for expression and exchange of ideas, thoughts and interpretations of reality that contribute to a pluralistic and flourishing civil society

A key aspect in this context is **cultural diversity**, which refers to the manifold ways in which the cultures of groups and societies find expression. The United Nations Member States that have ratified the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions affirm that cultural diversity is a “defining characteristic of humanity” and that it forms a common heritage of humanity that should be “cherished and preserved for the benefit of all”.

<sup>2</sup> The International Covenant on Economic, Social and Cultural Rights was adopted by the UN in 1966 and entered into force in 1976

<sup>3</sup> 2012 The Strategy for Denmark's Development Cooperation, The Right to a Better Life

Fundamental to the Convention is the principle that cultural diversity can be protected and promoted *only* “if human rights and fundamental freedoms, such as freedom of expression, information and communication, as well as the ability of individuals to choose cultural expressions, are guaranteed”. Our capability to choose our cultural expressions – to be who we are and who we want to be and live our life as we like – is often referred to as **cultural liberty**. Thus, cultural diversity must not be achieved at the cost of cultural liberty.

Art and Culture embody some of the **fundamental qualities of being human** – such as creativity, expression, communication and sociality. Studies show that these aspects are also important building blocks for people and societies to combat poverty, build peace and promote human rights and democratic development. The ability to solve problems, exercise one’s voice, engage in public debate and build social capital are capabilities and assets that are essential to the process of empowerment. Danish support will thus focus its support to culture on activities that have the potential to strengthen these capabilities and assets.

Just as culture can be a strong positive force in society, it can also be exploited as a tool for oppression, exclusion and extreme propaganda. While not a root cause of conflicts, cultural identity can be a driver for political mobilisation. Furthermore, practices such as genital mutilation or untouchability are defended as cultural traditions, while new expressions can cause deep offence and divide people. Danish support to culture and development is based on human rights principles. Any cultural activity that contributes to discrimination, denies individuals equality of opportunity or violates their rights cannot be supported.

Based on challenges in the current global context, Denmark’s international commitments in relation to the human rights framework, and the experience from Denmark’s previous engagement in culture and development, future Danish support to culture and development will primarily focus on the following strategic priorities:

1. Empowering people through active participation in art and cultural activities
2. Ensuring freedom of expression for artists and cultural actors
3. Enhancing economic growth through creative industries
4. Strengthening peace and reconciliation in post-conflict areas through art and cultural activities
5. Promoting intercultural dialogue and intercultural collaboration

## 2. EMPOWERING PEOPLE THROUGH ACTIVE PARTICIPATION IN ART AND CULTURAL ACTIVITIES

Support provided to culture and the arts has the potential to **strengthen people's capabilities** in a number of ways. Culture plays an important role in the development of expression, learning capacity, confidence, self-esteem, socialisation and the construction of identity. The benefits of play and enjoyment with regard to impact on personal development have documented effects. Through exposure to diverse cultural traditions and alternative ideas, appreciation of difference and greater capacity for tolerance are increased. Creative activity of the mind has also been proved to boost critical thinking and help individuals expand their appreciation for personal freedom<sup>4</sup>.

The transformational dimensions of culture also operate on the **collective** level. For a start, the emancipation that cultural work and creativity provide is often inspirational and contagious. It is through culture that groups, communities and nations develop, construct but also question their collective identities, memories, narratives and the social fabric that binds them together. It is through culture that the moral and ethical values of the collective are presented and passed on to future generations. Identities of people, communities and nations are manifested and enriched through cultural traditions and art forms. Culture can provide

communities with imagination to perceive the familiar in a new way.

Changing social values and norms is a long and complicated undertaking, one that has proved to be neither very realistic nor effective in the short-term through conventional forms of engagement. Democratisation and participation cannot take place without new and diverse narratives entering into and co-existing in the public sphere. Culture can assist in unlocking our collective stories and thereby contribute to the formulation of desires and visions for societal development.

### ART EDUCATION IN PRIMARY SCHOOLS IN VIETNAM

A pilot phase has supported Art Education in Primary Schools at two Teacher Training colleges north of Hanoi in co-operation with University College Zealand and Thai Nguyen Teacher Training College under the Danish-Vietnam Culture and Development Programme. The intention is that trainers will participate in educating teachers within art education in primary schools nation-wide. The plan is that teaching materials produced during the first phase of the project will be revised after research has been carried out and be printed and distributed to all primary schools in Vietnam.

CKU with the Danish Embassy in Hanoi

### DENMARK WILL:

- Strengthen the voice and creative expressions of marginalised groups through active participation in art and cultural activities.
- Support accessibility to cultural activities through the development of inclusive cultural and arts infrastructure.
- Strengthen the effective use of culture as a means of addressing concerns, including sensitive issues, in the development context.

4 Moukhtar Kocache. "The Role of Culture in Social Transformation", November 2012.

”Politically and economically, Palestinians are at an impasse, with no resolution to the Israeli occupation of their land and no possible alleviation of their dire economic conditions in sight. From these perspectives, the Palestinian present and future are bleak. It is from the perspectives of art and culture, however, that we find some hope. Through art and culture we can find some of the most meaningful messages and poignant gestures that speak of the Palestinian struggle for dignity and self-respect, for self-expression. In today’s Palestine, art does not reflect politics; art is politics. Art and politics meet at Qalandiya International.”

*Jack Persekian, Artistic Director  
of Qalandiya International, Art Festival*

Thus, cultural expressions provide an opportunity for poor and marginalised people to achieve critical capabilities to enhance their freedoms, choices and prospects. They are also a channel for people living in poverty to make their voices heard and increase their participation and influence in society.

Active involvement in cultural activities by marginalised groups such as women, youth and ethnic minorities can enhance their standing in their community, challenging prevailing power structures.

## EMPOWERING YOUTH IN UGANDA

Through the years Uganda has witnessed many political conflicts. Today the youth form the largest segment of the population. The overall aim of a three year culture and development programme has been to unify the youth in Uganda through cultural activities. We have applied a geographical scope with the perspective of bringing the North and other regions together with the aim of contributing to cultural understanding and conflict prevention mainly in Kampala, Gulu, Karamoja, Mbale, Jinja, Arua and Mbarara. Themes within film, dance and music as focus for three partnership projects between Danish and Ugandan partners, with the development objective: To encourage youth in Uganda participate in innovative arts as a way to achieve social cohesion and economic empowerment. The three components have shown successful results and have been able to unify youth in the various regions.

CKU with the Danish Embassy in Kampala

In this context, independent cultural venues and facilities are an important resource. In many countries, these are often the sole safe spaces for personal development, congregation and the presentation of new ideas, critical debate, and dialogue in communities.

Cultural activities have also played an important role as a means to convey information and raise awareness of important development issues. This is seen in HIV and AIDS programmes, for example, where artistic and cultural expression is used for

addressing sensitive and complicated issues. Cultural activities can be an effective means of raising awareness of critical issues, particularly among poor and marginalised groups. Supporting culture merely as a means of communication is, however, not a successful way to ensure a vibrant, creative and pluralistic cultural sector. Therefore, support to awareness-raising through culture needs to be undertaken with careful analysis and responsibility so as not to distort or negatively impact free expression in the cultural sector.

Examples of interventions supported in this area include educational programmes and film, music, or theatre projects for children and youth aiming at involving them in a variety of inspirational art forms and cultural activities. During these they can meet with peers and express themselves freely in joint cultural activities. Another type of intervention would be to strengthen the capacity of existing cultural institutions to increase outreach and accessibility to wider segments in the population.

## CHILDREN'S TV IN NEPAL

With the help of Danish specialists, a Nepalese film team has produced the children's TV series "Maja and Max" which takes a point of departure in children's everyday lives. The series has set new standards for children's TV in Nepal and created considerable interest. The programmes have been shown on national TV several times. The aim of the programme is to develop children's creativity and learning through quality television that stimulates their imagination and critical thinking. Children's TV in Nepal has generally been moralising and the market is dominated by foreign series. In the next phase, the Nepalese partners will be responsible for the production and the main share of the costs will be covered by local sponsors.

CKU with the Danish Embassy in Kathmandu

**"The relationship between cultural heritage and tradition with the avant-garde and artistic innovation can be either constrictive or mutually beneficial. In the latter case it may be compared to a child sitting on her parent's shoulder learning about the world of tradition. When she can run around, think and create, her parent proudly looks on. If it is the parent that sits on the child's shoulder, she is kept firmly in tradition."**

*Jacques Matthiessen  
Danish Theatre Director*

### 3.

## ENSURING FREEDOM OF EXPRESSION FOR ARTISTS AND CULTURAL ACTORS

#### DENMARK WILL:

- Promote open spaces and democratic platforms for artists' freedom of expression.
- Raise the principles of artists' freedom in dialogue with national governments and in international forums.
- Work for the protection of artists through supporting networks for artistic freedom and international protection measures.
- Strengthen the capacities and opportunities of artists and their organisations.

Free artistic expressions encourage experimentation, diversity and imagination. Art often serves as a reference point that generates critical reflections and debate about human identity, modernity and socio-political issues. It can challenge people to see things in a new way. It can facilitate the scrutiny of those in power, the exposure of corruption and the demand for accountability. Artistic expression can be direct and provocative or can approach subjects subtly, using metaphors – often with equally powerful impact. A dynamic, progressive and visionary art sector is therefore a potentially strong “change agent”, and it forms an integrated part of civil society that strives for pluralism, openness and respect for human rights. Culture in diverse contexts has the ability to empower, mobilise, open minds

and make people reflect, and thereby act more openly and communicatively. It is no coincidence that artists have always been prominently involved in movements, revolutions and processes of change.

In practice, however, freedom of expression as a fundamental human right is frequently restricted through tactics that include censorship, restrictive press legislation and harassment of journalists, bloggers and others who voice their opinions, as well as crackdowns on religious minorities and other suppression of religious freedom. Artists live dangerously in many countries. According to Freedom House, more than 1.6 billion people – 23 per cent of the world's population – face severe consequences if they try to exercise freedom of expression. Citizens who dare to assert their human rights

#### A NETWORK OF BLOGGERS IN THE MIDDLE EAST

Over the past three years CKU has supported the development of a network among female bloggers in the Middle East. The bloggers find themselves in the frontline of the struggle for women's rights and democratic reforms. At the same time they are a very vulnerable group persecuted by the authorities due to their critical standpoints. Networking with peers has made them less vulnerable and the mutual exchange has given rise to new initiatives, including campaigns creating extensive public attention and support. This has resulted in vigorous public debate on legislation, norms and behaviour.

CKU with the Danish-Arabic Initiative

in these repressive countries typically suffer harassment and imprisonment, and they often are subjected to physical or psychological abuse. In these countries, state control over public life is pervasive, and individuals have little if any recourse to justice for crimes the state commits against them<sup>5</sup>. Almost one-third of the United Nations member states exercise strong censorship.

Activities supported regarding freedom of expression for artists and cultural actors can include support to networks, the establishment of platforms for dialogue and exchange, support to artists in exile through production support and exhibitions, and protection of the right to freedom of expression through international attention to and protection of individual artists.

5 Worst of the Worst 2012: The World's Most Repressive Societies, Freedom House 2012

## 4. ENHANCING ECONOMIC GROWTH THROUGH CREATIVE INDUSTRIES

### DENMARK WILL:

- Strengthen local job creation and the sustainability of creative industries.
- Strengthen entrepreneurship among artists and cultural actors with a business development potential.
- Support specific initiatives for linking actors in cultural industries with actors in the financial sector for capacity development and resource generation.
- Support training, mentoring and networking for cultural entrepreneurs in business development.

The Convention on diversity<sup>6</sup> particularly emphasises that member states should support poverty reduction in developing countries by strengthening the creative industries in developing countries through:

- I. creating and strengthening cultural production and distribution capacities in developing countries;
- II. facilitating wider access to the global market and international distribution networks for their cultural activities, goods and services;
- III. enabling the emergence of viable local and regional markets;
- IV. adopting, where possible, appropriate measures in developed countries with a view to facilitating access

for the cultural activities, goods and services of developing countries;

- V. providing support for creative work and, to the extent possible, facilitating the mobility of artists from the developing world;
- VI. encouraging appropriate collaboration between developed and developing countries in the areas of music and film *inter alia*.

The source of the economic potential of arts and culture is creativity. All economic sectors benefit from the creativity that art and culture foster by stimulating creative insights, innovation and ideas in society. Creative industries hold a significant potential as a driver of economic growth, entrepreneurship and job creation.

### DESIGN NETWORK AFRICA (DNA)

With the aim of supporting Creative Industries in Africa, a network was established in 2011 to identify needs within the design sector in Africa. Design Network Africa (DNA) has aimed to establish authentic interaction for outstanding designers throughout the African continent who produce beautiful, contemporary work. The programme brings aesthetic visionaries from East, West and Southern Africa together and focuses on all aspects of commercial design from product development to marketing, business acumen and production capability, etc. The network supports the designers through internal mentoring and support from professional facilitators.

CKU in collaboration with the appointed coordinating organisation Source from South Africa.

Investing in creative industries in low-income countries can directly benefit vulnerable populations, including women and youth. The size of the needed capital investment is limited and entry barriers are low. Accordingly, in the developing countries investments in creative industries and the cultural sector provide a unique opportunity for economic development and employment<sup>7</sup>.

**“If society creates an environment that allows the individual to develop his creative abilities, the reduction of poverty is feasible.”**

*Professor Muhammad Yunus*

<sup>6</sup> UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions

<sup>7</sup> Strengthening the cultural and creative economy in developing countries, Avril Joffe, 2012

”The cultural or creative industry production chain may be conceived of as one in which the creator or artist begins with a creative idea that is then combined with other inputs to produce a cultural good or service. This passes through several stages during which value is added until the good or service reaches the consumer. The value chain approach has been found to be useful in showing the relationship between the ‘pure’ or traditional arts and commercial or industrialised arts and culture by seeing them as ‘stages’ of the process in the production of economic and cultural value.”

*Avril Joffe, 2012*

## PHOTO SCHOOL IN BAMAKO, MALI

In Mali most photographers work in a very limited local market, which almost exclusively consists of wedding and portrait photography. Photographers in Mali struggle to make an income as competition is very hard and salaries low. The aim has been to introduce a new training system at the Photo School CFP (Cadre de Promotion pour la Formation en Photographie). Cooperation has been initiated with Getty Images, introducing stock photography, where revenue is shared between the photographers and the school as a contribution to the school’s sustainability. With support from the Danish partner Commerce & Culture, the school has succeeded in becoming well-functioning and it is on the right track to self-sustainability. A web based portal is also being developed aiming to improve online education, better visibility, network and business opportunities for Malian photographers on the international market for commercial photography and among foreign fellow photographers.

CKU with  
the Danish Embassy in Bamako

The degree to which human rights are respected is crucial for creating a favourable environment for creative industries. Lack of free expression can have a stifling effect on creativity and the creative industries. On the other hand, creative industries can generate income from trade and property rights<sup>8</sup>.

Key ingredients for strengthening creative industries and contributing to growth and the fulfilment of economic rights include competition and innovation in artistic productions.

In the area of creative industries, the interventions to be supported would include capacity development in business management, protection of property rights, support to small and medium-size businesses in the creative sector, access to finance and other inputs, and support to regional and national networks of creative industry entrepreneurs in developing countries. Special focus will be given to fostering talents and supporting a professional creative sector.

8 The UN Creative Economy Report (2008 and 2010) - Avril Joffe, 2012

## 5. STRENGTHENING PEACE AND RECONCILIATION IN POST-CONFLICT AREAS THROUGH ART AND CULTURAL ACTIVITIES

### DENMARK WILL:

- Strengthen the access of conflict affected and displaced populations to cultural activities as means of re-establishing a normal life.
- Support art and culture initiatives as means of re-establishing trust and mutual understanding in post-conflict areas.
- Involve artists and cultural actors to enhance dialogue and bridge-building in peace-building programmes.

Many conflicts have a cultural dimension, with each of the opposing groups identifying with different cultural backgrounds. Some have blamed cultural diversity as the cause of the emergence of violent conflicts. Attempts to undermine cultural identity are often used as a strategy in wars or conflicts, for example by consciously destroying the cultural heritage in an area (e.g. the Balkans, the Gulf, Iraq and Afghanistan). More often than not, however, conflict breaks out where diversity is comparatively limited (Somalia, Rwanda and Afghanistan). There is also little evidence that cultural differences or clashes over values are the primary cause of conflicts. Rather, factors that are much more likely to lie at the root of violent conflicts are typically political and institutional (weak state institutions); socioeconomic (inequality, social and economic exclusion); unjust resource exploitation and environmental tensions.

Furthermore, some studies have even uncovered evidence that cultural diversity may actually reduce the risk of conflict by making group mobilisation more difficult<sup>9</sup>. Access to a multitude of cultural expressions, both in peacetime and in connection with conflicts, counteracts stereotypes based on, for example, ethnicity, religion or gender. Art can confront easy labelling of people and meanings by bringing into focus what people have in common.

Culture has long been seen as a **means of building bridges and promoting dialogue** when relations among people have been disrupted by conflict. Over a century ago – with the express purpose of promoting peaceful coexistence, harmony and dialogue – civil societies in the Nordic region began organising cultural exchanges to counteract tensions that affected Nordic cross-border relations. This eventually ushered in Nordic

### HAGUE CONVENTION

The 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict was written following the terrible destruction of WW II. The Hague Convention states that cultural property must be safeguarded as the common heritage of mankind. Reiterated in the World Heritage Convention “damage to cultural property belonging to any people whatsoever means damage to the cultural heritage of mankind, since each people makes its own contribution to the cultures of the world”.

9 Collier. Greed and Grievances. World Bank, 2002 and UNDP. Human Development Report 2004.

governmental cooperation that has since developed into a robust institutional arrangement. Likewise, after the horrors of the Second World War, a determining factor in the establishment of the Council of Europe was the prospect of joint action in the cultural field, and this was thus enshrined in Article 1 of its statute<sup>10</sup>.

Fundamental to **peaceful coexistence** is the sense of security and faith in the future, especially after a conflict waged on ethnic or religious grounds. In many cases art and culture have proved to be an effective means to foster respect and understanding and promote peaceful coexistence in post-conflict societies and fragile states. They can provide an open space and platform for expression and discussion about difficult social, historic, and ethnic issues.

Interventions supported by Denmark in conflict-affected areas include projects for young people, channelling their energy into arts and creative activities; support to art and cultural events for traumatised population groups trying to re-establish their lives; and creating cultural meeting places for exchange and dialogue as an alternative to the political arena.

## YOUTH CENTRE IN AFGHANISTAN

The establishment of Afghanistan's first youth centre has been a great success with almost 2000 registered users, young people – one third being girls. And there is a waiting list. The activities offered by the centre include music, theatre, sports, and language courses and, in particular, courses about media and journalism. Courses led by the Danish organisation Dark Matters in VJ'ing and music have been very popular. The centre buzzes with life and recently a larger building had to be found. The centre is registered as an NGO and is working to establish more centres throughout Afghanistan.

CKU with  
the Danish Embassy in Kabul

## THEATRE IN THE MIDDLE EAST

The Danish Betty Nansen Theatre's international department for education and integration C:NTACT has worked with young Iraqi refugees in Jordan and in the Balata refugee camp on the West Bank. In cooperation with local partners, C:NTACT trained young people in telling their own stories through dance, theatre and film. The C:NTACT projects are important for young people living in refugee camps far away from a normal way of life. They contribute to creating identity and a space in which the young people can express themselves and focus on thoughts and emotions during a childhood and youth with many limitations and lack of freedom. The active participation of girls in this project has been remarkable.

<sup>10</sup> Etienne Grosjean. Forty years of European Cultural Co-operation, 1954-1994. Council of Europe Publishing, 1997.

## 6. PROMOTING INTERCULTURAL DIALOGUE AND INTERCULTURAL COLLABORATION

### DENMARK WILL:

- Establish common professional ground in Denmark and abroad by creating dynamic meeting places for international and regional exchanges.
- Support artistic collaborations that focus on new creations reflecting contemporary trends in society in Denmark and developing countries.
- Enhance the global outlook on the Danish arts scene and facilitate sustainable partnerships with peers from developing countries.
- Widen the public's curiosity, interest, and appreciation of art forms from other countries.

Intercultural collaboration is closely associated with international solidarity and cultural liberty, key principles raised in the Convention on the Protection and Promotion of Diversity of Cultural Expressions. The Convention highlights the importance of our freedom and ability to choose cultural expressions. This refers not only to the individual right of free expression, but also to equitable access to a rich and diversified range of cultural expressions from around the world – which are important elements for enhancing cultural diversity and mutual understanding.

Support to partnerships, exchanges and network building that link cultural practitioners across borders strengthens

intercultural dialogue and collaboration. It paves the way for new and diverse forms of artistic and cultural expressions that may give inspiration and professional inputs to cultural practitioners, as well as provide new opportunities for artistic co-productions, audience development and access to new markets and resource bases. Furthermore, intercultural collaboration in relation to of festivals, events and other types of artistic presentations gives visibility to artists of different cultural backgrounds, which may create a better understanding of and respect for other cultures among the general public. Thus, art exchanges, networks and partnerships are not only relevant tools for enrichment and stimulation of the local art scene; they also contribute

to cross-fertilization and relations building between countries and societies. This applies to North-South relations as well as South-South cooperation.

Previous experience shows that sustainable results can be achieved through long-standing partnerships based on equal commitment, shared responsibility and reciprocity between cultural practitioners and their like-minded peers in other countries. Long term commitment to partnerships can give the Danish art scene a global outlook and serve as a catalyst for future initiatives. At the same time partnerships can strengthen strategic networks and contacts for artists and cultural institutions from the south. Through facilitating free and open artistic and creative processes, common professional ground can be established between partners and mutual reflection and learning can take place. The partnerships can transcend the distinction between traditional versus contemporary art and focus on new creations that are relevant, contextual and express current societal issues in Denmark and the respective countries. Art provides suitable platforms for demonstrating the creative resources and complexity of societies, breaking stereotypes and stimulating curiosity.

Promoting intercultural dialogue and intercultural collaboration includes CKU's activities in Denmark through the IMAGES Festivals, the Youth Programme and projects supported through the Arts Fund.

## 7. IMPLEMENTATION MODALITIES

Over the past decade the Danish development effort has supported access to art and cultural activities on the local and global level. A range of good practices has seen the light of day, and the current strategy aims at embracing these and further inspires art and culture as essential in development cooperation. One of key lessons learnt from the previous cultural cooperation between Denmark and developing countries is that the establishment of strong partnerships between artists and cultural operators – organisations, institutions, private companies and others – is the key determining factor for the success or failure of culture and development initiatives. Such partnerships must be clearly based on the demands and initiatives of the local partners and they should be characterised by a high degree of equality, transparency and sustainability. To ensure the strong, genuine and long lasting commitment of both partners, the collaboration must be built on shared visions – artistic as well as developmental – and clear operational agreements on methods, budgets, transfer of know-how etc. to achieve common expectations.

### PRINCIPLES

A **human rights based approach** will be adopted in all interventions in accordance with Danida's overall development strategy and Danida's modalities for the practical implementation of this

approach<sup>11</sup>. The values laid down in the Universal Declaration of Human Rights will underpin the implementation of the strategy, which will be guided by accountability, transparency, participation and inclusion as well as non-discrimination. A consistent distinction between rights-holders and duty-bearers will be made as part of the assessment of the fulfilment of cultural rights in situational analyses at country level as part of programme preparation.

Programmes and projects will be **driven by demand in partner countries** to ensure relevance to the intended beneficiary groups and to enhance prospects of impact and sustainability. Strong focus will be placed on local ownership

and sustainability and with respectful partnerships as the essential modality of implementation. All support will be based on local relevance and demands and highly competent national and international partners.

**Outreach in combination with capacity development** will be a key focus area in future programmes at country level. Activities need to be relevant to – and reach out to – broader population groups. Key artists and cultural operators need to be supported to ensure high artistic quality standards and innovation in the cultural sector. This is often achieved through involving a combination of different types of partners in a programme.

### THE CENTRE FOR CULTURE AND DEVELOPMENT (CKU) IS AN INDEPENDENT INSTITUTION ESTABLISHED BY THE DANISH MINISTRY OF FOREIGN AFFAIRS IN 1998

CKU regards art and creativity as crucial parameters for sustainable, human and societal development and as key factors for democracy, human rights and growth. CKU therefore works for strengthening a vibrant, free and inclusive cultural life in developing countries as well as for enhancing the knowledge in the Danish population in the field.

CKU is currently engaged in culture and development programmes in 11 Danida priority countries in cooperation with the Danish embassies, and runs regional cultural programmes in the Middle East and Africa. The programmes are based on partnerships between artists and cultural actors in the developing countries and in Denmark.

CKU's engagement in Denmark includes IMAGES festivals, artistic events through an Arts Fund, and a Youth Programme linking young artists from developing countries with Danish youth.

<sup>11</sup> "A human rights based approach to Denmark's development cooperation. Guidance and Inspiration for Policy Dialogue and Programming", Danish Ministry of Foreign Affairs, 2013

## TARGET GROUPS

The target groups to be reached by activities under this strategy include marginalised population groups in Danida's priority countries with a particular focus on children and youth due to their role in building the future societies and their role as change agents. Furthermore, the culture and development programmes will support artists and cultural actors promoting change through their art, who can act as role models for others. This may include support to artists in exile who are not in a position to express themselves freely in their home country. In Denmark, as part of its mandate to communicate to the wider public, CKU will also place significant focus on involving school children and other youth groups in intercultural activities and art and in promoting contact with youth groups in developing countries.

## PROGRAMMES AND ACTIVITIES

The strategy will be implemented through three overall modalities of work:

1. Culture and development programmes linked to the programmatic work in Danida's priority countries;
2. Artistic and cultural activities in Denmark with a link to developing countries;
3. Developing CKU as a Danish centre of excellence in the field of culture and development through documentation, research and strategic development.

### 1. Culture and development programmes in developing countries

Culture and development programmes will be planned and implemented by Danish embassies in collaboration with CKU in Danida priority countries and countries covered by Danida supported regional programmes. Based on experience over the previous decade, future programmes will primarily be based on partnerships between artists and cultural actors in developing countries and suitable partners in neighbouring countries or Denmark. The choice of partners will be based on need and relevance in the country of implementation with a strong focus on capacity and mutuality.

CKU will provide the resources for planning and implementing programmes together with the embassies. Based on specific requests from embassies, the following programme activities can be combined and tailored to the specific needs in the country:

#### A. Background analysis

A thorough situational background analysis will be conducted in-country in order to secure relevance to and local ownership of any project or programme to be initiated. The analysis will be carried out using Human Rights Based Approach methodologies in line with Danida's guidelines.

### B. Partnership projects

To obtain a critical mass, it is recommended that 3 to 5 partnerships per country programme should be included. It is also recommended that programmes should be planned for minimum of 3 year periods in order to enhance impact and the chances of sustainability.

Partnerships can be established between actors in the developing country and suitable partners in Denmark or in countries in the region. Partnership projects can include the following elements:

- Capacity development through training courses and practical learning for all partners involved
- Support to production and organisational development to build strong and sustainable structures
- Outreach with a focus on gender/diversity, youth and geographical balance.
- A regional dimension with possibilities for networking with actors in neighbouring countries working in similar areas for mutual learning and sharing of experience

#### C. Regular partner meetings

Resources will be provided for establishing platforms and space for the partners involved in the programmes to meet on a regular basis. The meetings can involve in-country partners as well as partners from the region or from Denmark. The meetings will serve the following purposes:

- Knowledge sharing among partners
- Interaction between partners and the embassy
- Visibility through media coverage and other information measures

#### **D. Communication and exposure**

Information on activities supported and partners involved will be disseminated through communication and exposure measures such as:

- Cultural festivals and events
- Promotion of showcases and best practices
- Publication of results and lessons learnt in-country and in Denmark

#### **E. Flexible funding measures**

As part of the overall programme budget, in special cases the embassies may access limited amounts of funds for small innovative projects, cultural events, exchange visits for artists etc.

#### **F. Technical assistance**

Depending on the specific needs in the context, CKU will provide technical assistance through, for example, a locally based consultant or project manager and external technical expertise on a short term basis.

#### **G. Focus on results**

A strong focus on results will permeate all interventions by monitoring and documenting effect and impact. To enhance effectiveness and the potential for impact, critical mass will be sought through prioritisation of focused and concentrated efforts.

### **2. Artistic and cultural activities in Denmark with a link to developing countries**

Based on the engagement in culture and development programmes in developing countries, activities in the field of art and culture are implemented that involve artists from developing countries. Communicating a nuanced picture of art and culture in developing countries, building networks and partnerships between actors in Denmark and actors in developing countries, and strengthening intercultural dialogue and collaboration will be key elements.

### **3. Research and documentation**

As an independent institution under the Ministry of Foreign Affairs, CKU facilitates the sharing and dissemination of knowledge in the field of art, culture and development, abroad as well as in Denmark. Based on experience, core competencies and strategic priorities, CKU provides guidance and support to embassies and other actors implementing culture and development programmes.

CKU facilitates guidance in the area of professional approaches to art in close collaboration with e.g. the Danish Agency for Culture, as well as through relevant networks. Facilitating workshops and the sharing of experience among actors working in the same art professional area enables a dynamic documentation of good practices and lessons learnt.

Through international coordination, knowledge sharing and benchmarking CKU enables policy dialogue and collaboration with other development partners.

## FUNDING ARRANGEMENTS

The Culture Fund established as part of the Danish development cooperation budget and managed by CKU will cover the following:

- Programme funding for activities with Danish embassies in Danida priority countries and regional programmes
- Funding for activities in Denmark through the programmes managed by CKU: IMAGES, the Youth Programme and the Arts Fund

In addition, cultural activities will in some cases be implemented as part of Danida's broader development programmes in priority countries and funded through these programme budgets.

Other funding sources include private and public foundations, the Danish Ministry for Culture, Danish municipalities, and the private sector.

## PROGRAMME CYCLE MANAGEMENT

The cooperation between the Danish embassies and CKU on culture and development programmes in Danida priority countries (including regional programmes) will be elaborated through the performance contract (and administrative guidelines) between the MFA and CKU.

## COOPERATION WITH OTHER ACTORS

Culture and development programmes will be harmonised with other development partners in Danida priority countries, and networks and cooperation with other actors on the cultural scene will be established in order to anchor the programmes in the country and promote local ownership.

Cooperation with Danish cultural institutions and other cultural actors will be an integral part of CKU's work in Denmark, building on already established networks and contacts. Furthermore, Nordic and European cooperation in the fields of culture and development will be strengthened as part of the process of developing CKU as a Danish centre of excellence.

# GLOSSARY OF TERMS RELATED TO ARTS, CULTURE AND DEVELOPMENT

**The Arts:** The various branches of creative activity, such as painting (visual arts), literature, music and dance (performing arts). The motivation or purpose of art may be: (i) Art for art's sake: the chief or only aim of a work of art is the self-expression of the individual artist who creates it; (ii) Communication; (iii) Art for political change, social inquiry and/or social commentary; (iv) Education; (v) Entertainment; (vi) Art for psychological and healing purposes. (Oxford Dictionaries)

**Culture:** (i) The set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs; (ii) Specific forms of expression through works of artistic or cultural value. (UNESCO)

**Culture dimension in development:** Culture contributes to both the process and outcome of development. It has a cross-cutting role in achieving development goals and is a driver of development in its own right. The two-fold definition of culture means that work with the cultural dimension involves: Culture as the sum of all social practices in the form of, for example, religion, language, education, and social and family practices; Culture as artistic expression in the form of: Performing arts: theatre, dance, film and music, language and literature: the book industry, library development, writers' associations, etc.; Visual arts: the creation of images or objects in fields including painting, sculpture, printmaking, photography, and other visual media; Creative industries; Crafts and design; Cultural heritage. (UNESCO)

**The right to culture:** Concerns the celebration and protection of humankind's creativity and traditions. It is the right of an individual to enjoy culture and to advance culture and science without interference from the state. Under international human rights law governments also have an obligation to promote and conserve cultural activities and artefacts, particularly those of universal value. International and regional instruments protect a number of key rights relating to culture: (a) Right to culture: Right to take part in cultural life; right to enjoy the benefits of scientific progress;

right of the individual to benefit from the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author; right to freedom from the interference of the state in scientific or creative pursuits; (b) Right to ensure that culture is conserved and developed; (c) Right to be protected from harmful cultural practices (Africa); (d) Importance of international cultural cooperation. (International Covenant on Economic, Social and Cultural Rights; International Human Rights Law)

**Cultural liberty:** Cultural liberty is the freedom people have to choose their identity – to be who they are and who they want to be – and to live without being excluded from other choices that are important to them. It is the capability of people to live and be what they choose, with adequate opportunity to consider other options. Cultural liberty is violated by the failure to respect or recognise the values, institutions and ways of life of cultural groups and by discrimination and disadvantage based on cultural identity. (UNDP)

**Cultural diversity:** The cultural variety and cultural differences (social, ethnic, religious, linguistic, generational, sexual orientation, etc.) that exist in the world, a society, or an institution. Cultural diversity can be protected and promoted only if human rights and fundamental freedoms, such as freedom of expression, information and communication, as well as the ability of individuals to choose cultural expressions (cultural liberty), are guaranteed. (UNESCO)

**Cultural expressions:** Those expressions that result from the creativity of individuals, groups and societies, and that have cultural content. (UNESCO)

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

**Cultural identity:** The identity of a group or an individual as far as it is influenced by one's belonging to a group or culture. Identity is multidimensional based on a collection of various cultural identifiers. These may be the result of various conditions including: location(s), gender, race, history, nationality, language, sexual orientation, religious beliefs, ethnicity, aesthetics, generation and even food. (Anderson, Bourdieu et.al)

**Creative industries:** Those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property – Advertising, Architecture, Arts, Crafts, Design, Film, video and photography, Digital economy, Music and the visual and performing arts, Publishing, Television and radio. (UK Creative Industries Task Force, 1997)

**Intercultural dialogue:** Intercultural dialogue is a process that comprises an open and respectful exchange or interaction between individuals, groups and organisations with different cultural, ethnic, religious, linguistic backgrounds or world view. Among its aims are: to develop a deeper understanding of diverse perspectives and practices; to increase participation and the freedom and ability to make choices; to foster equality; and to enhance creative processes. (Council of Europe Whitepaper on Intercultural Dialogue)

**Freedom of expression:** Right to express one's ideas and opinions freely through speech, writing, and other forms of communication but without deliberately causing harm to others' character and/or reputation by false or misleading statements. The right to freedom of expression is recognized as a human right under Article 19 of the Universal Declaration of Human Rights and recognized in international human rights law in the International Covenant on Civil and Political Rights (ICCPR)

THE RIGHT TO ART AND CULTURE  
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