

Contributions by the FIT MAEC-AECID of Spain and UNESCO to the 2005 Convention

2006

<i>Cultural Diversity Convention (2005), Global Alliance for Cultural Diversity + Associated Expert</i>	€ 300,000	Projects financed: <ol style="list-style-type: none"> 1. Creation of the Global Alliance for Cultural Diversity related to the 2005 Convention. 2. Funding of an Associated Expert (JPO) in the <i>Cultural Industries and Expressions</i> Division of UNESCO.
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2007

<i>Cultural Diversity Convention (2005)</i>	€ 150,000	Projects financed: <ul style="list-style-type: none"> • Preparation of an informative educational kit ("Diversity Kit") on the Convention aimed at children and teenagers from 12 to 16 years of age • Interpretation into Spanish of the two sessions of the Inter-Government Committee • Partnerships: a shared vision. Creation of a web platform to develop partnerships between Governments, civil society and the private sector supporting cultural industries • Development of skills for cultural operators in the musical sector in Africa
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<i>Global Alliance for Cultural Diversity</i>	€ 350,000	Projects financed: <ol style="list-style-type: none"> 1. Creation of skills to ensure international funding of creative industry projects: a pilot training module in East Africa 2. Nzassa: building of management skills and strategies for a cultural industry seedbed in Treichville 3. Contribution for the co-ordination of the Global Alliance and the development of the Internet site 4. Building of skills in the musical sector in Senegal: cultural administration and new technologies
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<i>Culture and Development Projects: Cultural Indicators</i>	€ 200,000	Projects financed: <ol style="list-style-type: none"> 1. Identification of statistical data and culture and development indicators: <ul style="list-style-type: none"> • Conceptual development of the collection of indicators and statistical data • Work on the draft of the expert research group and an on-line discussion group
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2008

<p><i>Cultural Diversity Convention (2005)</i></p>	<p>€ 400,000</p>	<p>Projects financed:</p> <ol style="list-style-type: none"> 1. Part of the contribution (€ 200,000) was transferred to the <u>International Fund for Cultural Diversity (IFCD)</u> (special Convention account for the Fund). <p>The International Fund for Cultural Diversity (IFCD) is made up of different donors and its creation was foreseen under article 18 of the 2005 Convention. The purpose of the Fund is to promote sustainable development and the fight against poverty in emerging and less developed countries that are Parties to the Convention. The IFCD supports projects and programmes aimed at fostering the creation of a dynamic cultural sector, mainly activities facilitating the introduction of new cultural policies and industries, or strengthening pre-existing ones. The support provided by the IFCD may be legal, technical or financial, or it may be through expertise, and must be consistent with the goals of the IFCD. It is particularly used to promote South-South and North-South-South co-operation, at the same time as it contributes to the achievement of specific sustainable results, as well as structural impacts within countries. The Practical Guidelines on the use of the Fund's resources were approved by the Conference of the Parties in June, 2009. This approval marked the start of the Fund's so-called Pilot Phase, lasting for 36 months.</p> <p>Convention Article: 18</p> <p>Another part of the fund (€ 200,000) was used to finance the project to support the Convention's promotion:</p> <ol style="list-style-type: none"> 1. Convention awareness and visibility projects: Development and testing of the Convention's communication strategy (new web site in 3 languages – English, French and Spanish – using the TYPO3 system) integrating the Convention's messages. Furthermore, the outcomes of the Convention have been adapted to the communication instruments for greater visibility. 2. Promotion of the UNESCO Guide for Directors of Cultural and Creative Industries: dissemination of the guide in Spanish, training and qualification events. Development of a web site platform electronically hosting an electronic version of the Guide. Adaptation of the guide to French and English. <p>Convention Articles: 9,10,13,14,15,16 and 19</p>
<p><i>Global Alliance for Cultural Diversity + Associated Expert</i></p>	<p>€ 550,000</p>	<p>Projects financed:</p> <ol style="list-style-type: none"> 1. Partnerships in cultural industries for sustainable development: 1) Promotion of West African music in regional and international markets supporting the newly-created Office for Exporters of African music. 2) RFI Discoveries prize: international promotion of Caribbean and African music. 3) Sesame Mosaic: development of high-quality pan-Arabic TV programmes for children. 4) Training of Trainers in copyright and similar rights and the fight against piracy in Western Africa. 5) Systematization of the Latin American experience in support of cultural industries: policy development guide 2. Funding of an Associated Expert (JPO) in the <i>Cultural Industries and Expressions</i> Division of UNESCO. <p>Convention Articles: 14,15 and 16</p>

<p><i>Culture and Development Projects: Cultural Indicators and Cultural Policies</i></p>	<p>€ 400,000</p>	<p>Projects financed:</p> <ol style="list-style-type: none"> 1. Identification of statistical data and culture and development indicators: <ul style="list-style-type: none"> • Work on the draft of the expert research group and an on-line discussion group • Testing of the model with like-minded users • Planning of the pilot test phases for implementation on the terrain 2. Strengthening of Cultural Policies in emerging countries: <ul style="list-style-type: none"> ▪ Assessment of the cultural policy training needs in 5 countries: Costa Rica, Ecuador, Morocco, Burkina Faso and Cambodia. ▪ Establishment of a pool of experts in charge of leading the team for the training group ▪ Adaptation and development of the UNESCO's instruments for cultural policies and programming ▪ Workshops with experts for the qualification of facilitators using these tools. ▪ National workshops in the countries mentioned. <p>Convention Articles: 12 to16.</p>
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2009

<p><i>Cultural Diversity Convention (2005)</i></p>	<p>€ 300,000</p>	<p>Projects financed and under way:</p> <ol style="list-style-type: none"> 1. Part of the contribution (€ 200,000) was transferred to the <u>International Fund for Cultural Diversity – IFCD</u> <p>The International Fund for Cultural Diversity (IFCD) is made up of different donors and its creation was foreseen under article 18 of the 2005 Convention. The purpose of the Fund is to promote sustainable development and the fight against poverty in emerging and less developed countries that are Parties to the Convention. The IFCD supports projects and programmes aimed at fostering the creation of a dynamic cultural sector, mainly activities facilitating the introduction of new cultural policies and industries, or strengthening pre-existing ones. The support provided by the IFCD may be legal, technical or financial, or it may be through expertise, and must be consistent with the goals of the IFCD. It is particularly used to promote South-South and North-South-South co-operation, at the same time as it contributes to the achievement of specific sustainable results, as well as structural impacts within countries. The Practical Guidelines on the use of the Fund's resources were approved by the Conference of the Parties in June, 2009. This approval marked the start of the Fund's so-called Pilot Phase, lasting for 36 months. The fourth ordinary meeting of the Inter-Government Committee for the Protection and Promotion of Cultural Diversity has approved the funding of 31 projects through the IFCD, within the framework of the Fund's pilot phase. The UNESCO received over 250 proposals in its first invitation for candidates launched in 2010 and 2011.</p> <p>Convention Article: 18</p> <ol style="list-style-type: none"> 2. <u>Support for the Convention's communication and visibility</u> (€ 100,000): <ol style="list-style-type: none"> a) Distribution and development of Convention communication tools (electronic leaflets, brochures, videos, press kits, ...) and other documents for the Convention's web site.
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		<p>b) Implementation on the terrain of the Diversities Kit for youngsters at schools in the pilot cities of Latin America.</p> <p>Convention Articles: 9, 10 and 19</p>
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<p><i>Global Alliance for Cultural Diversity</i></p>	<p>€ 200,000</p>	<p>Projects financed and under way:</p> <ol style="list-style-type: none"> 1. Enrichment of the AGDC web platform through the preparation of case studies and compilation of best practices relating to the AGDC; compilation of new contents and visual materials 2. Preparation of a new AGDC communication plan 3. Preparation of tools for the communication and dissemination of the AGDC. 4. Selection and implementation of operational projects in innovative partnerships in the cultural industries sector: Invitation and selection process. Monitoring of 3 selected projects <p>Convention Articles: 14 and 15</p>
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<p><i>Culture and Development Projects: Cultural Indicators and Associated Expert</i></p>	<p>€ 600,000 (€ 200,000 remain to be distributed)</p>	<p>Projects financed and under way:</p> <ol style="list-style-type: none"> 1. Battery of culture for development indicators: <ol style="list-style-type: none"> a) Implementation of the 1st test phase on the terrain in 5 pilot countries: Colombia, Costa Rica, Ghana, Vietnam and Bosnia Herzegovina. b) assessment and evaluation of the results of this 1st test phase and improvements in the battery c) 2nd test phase of the revised battery in 5/6 pilot countries (to be designated) d) Completion of the battery of indicators, publication of the methodological manual and infographic development of the battery 2. Funding of an Associated Expert (JPO) in the <i>Cultural Expressions and Heritage</i> Division of UNESCO (<i>Intangible Heritage</i>) <p>Convention Articles: 13 and 14</p>
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SPAIN

QUADRENNIAL PERIODIC REPORT ON MEASURES TO PROTECT AND PROMOTE THE DIVERSITY OF CULTURAL EXPRESSIONS IN THE FRAMEWORK OF THE 2005 UNESCO CONVENTION

SUMMARY

Spain is a country which, in its very Constitution, encompasses cultural and linguistic diversity as a basic premise, and all norms which are established, regardless of at what level, must respect this principle.

In general terms, the evaluation of the implementation of the Convention during the period in question is satisfactory.

In the international arena, the framework document **Culture and Development Strategy for Spanish Cooperation**, which necessarily informs all actions and three-year Management Plans, takes much of its inspiration from the Convention, and takes it very much into account in its strategic approaches. Substantial resources have been dedicated to it, and collaboration has been lent to implementing the Convention with UNESCO in a range of ways. The Management Plans carried out by AECID (the Spanish Agency for international development cooperation) contain evaluation mechanisms, and are presented to various collegiate bodies (including public administrations and representatives from civil society), as well as before Parliament. The result has been positive, and the intention is to carry on along the same lines.

At an internal level, substantial differences have been noted depending on the geographical scale in question. **At national level**, a wide range of actions have been carried out, norms have been set, plans, programmes and strategies have been drafted which take cultural diversity into account, almost always applying the Convention and, though at times indirectly, responding to the objectives of facilitating access to culture, cultural production and the realities of minorities.

The Autonomous Communities have also kept the Convention very much in mind when passing laws or setting norms, in much the same way as the State, directly responding to the Convention or even without doing so, but always in accordance with its spirit and the ends being pursued. A marked difference has been observed between those “historical” communities and the rest; the former have, in general, applied the Convention more extensively.

The picture changes when we address the level of **local administration**, which from the very outset comes up against the varying realities referred to. In Spain there are 8,114 Local Bodies, and this figure contains the entire possible repertory of composition, population size, budgetary and decision-making capability.

It is worth noting that during the period since the Convention’s ratification, the allotting of municipal funds designated to Cooperation with municipalities from other countries has undergone a sustained upward trend, even exceeding 1% of total budget in some of them. Equally, the introduction of practices linked to Local Agenda 21 and its cultural and participatory component led to more than half of the Spanish populace living in areas in which it has been introduced.

From there we can conclude that, though there is a clear lack of knowledge of the specific content of the Convention, it is still evident that the conditions driving a large share of its statements are taken into account in the daily policies of Spanish Town Councils. For the upcoming period, the objective adopted will be how to act within this area, in particular through the Spanish Federation of Municipalities and Provinces, of which all are members, and which has collaborated with this report by disseminating the survey.

This also presents the advantage that these are in closest contact with civil society, and said improvement would have an impact on other fundamental aims, such as to continue to raise the convention's profile in civil society.

Continuing with civil society, a number of initiatives have been carried out, such as the annual holding of the Ibero-American Congress of Culture, further activities as part of the European Year of Intercultural Dialogue, publications, workshops and seminars carried out by AECID, the design and dissemination of an informational kit ("Diversities"), and the continuing efforts of varying UNESCO offices located across Spain, as well as UNESCO's university chairs.

1.GENERAL INFORMATION

- a) **Name of Party**
Spain
- b) **Date of ratification**
18/12/2006
- c) **Process of ratification**
Parliamentary
- d) **Total contribution to the IFCD**
400,000 Euros
Spain's contributions to the Convention for Cultural Diversity have amounted, since 2006, to 3,450,000 Euros, of which 400,000 Euros were for the IFCD, the rest being for other projects (a break-down is included in *Annex I*)
- e) **Organisation or body responsible for drafting the report**
Office off the Secretary of State for Culture (Ministry of Education, Culture and Sport)
- f) **Officially designated contact persons**
Pilar Torre Villaverde, Adviser, Office of Secretary of State for Culture
Ángel Alfonso Santamaría Barnola, Adviser, Ministry of Education, Culture and Sport
- g) **Date of drafting of report**
March 2012
- h) **Name of person/s responsible for signing report**
Teresa Lizaranzu Pernat
Director General of Cultural Policy and Industries and Books
Office of Secretary of State for Culture – Ministry of Education, Culture and Sport
- i) **Description of the consultation process for drafting the report and the name/s of those representatives of civil society organisations who have been involved**

A survey has been drafted, to be completed online, including two distinct formats, one aimed at public authorities and the other at civil society.

The first has been distributed: directly to all Ministerial Department and Sections at the Offices of the Secretary of State for Culture; through the General Sub-Offices for Communication with Autonomous Communities at the Offices of the Secretary of State for Culture it has reached the Autonomous Communities; and through the Spanish Federation for Municipalities and Provinces it has reached local bodies.

To civil society it has been disseminated through the Spanish National Commission for Cooperation with UNESCO.

2. MEASURES

The State model adopted by the current Spanish Constitution, of 1978, is known as the “State of the autonomies”, an original structure in between regional and federal models. It gave rise to the creation of 17 Autonomous Communities (CC.AA in the Spanish acronym) plus two autonomous cities (Ceuta and Melilla). The autonomous communities are defined as networks of neighbouring provinces with “shared historical, cultural and economic characteristics”; and as such cultural competences are at the core of their self-governance.

The distribution of powers regarding culture, among public geographical authorities responds to a novel system of decentralisation, in which parallel or concurrent powers are allocated. In other words, as a general rule culture is a decentralised subject area allocated, in its broadest terms, to community-scale bodies (CC.AA), but over which the State maintains equally broad central powers.

According to a ruling of the Constitutional Court of 1984 (ruling 49/1984), “... where a community lives there are cultural activities with respect to which the representative public bodies may exert powers which, in a not necessarily technical-administrative sense, may be encompassed within ‘cultural promotion’”

As such, the Spanish Constitution expressly upholds linguistic and cultural plurality, as do the varying Autonomous Communities’ statutes of autonomy.

In other words, the Spanish model is founded on geographical cultural diversity.

Furthermore, Spain has progressed, in a period of less than 40 years, from being an emigrant nation to being a country of immigrants, which has led to an only-now incipient debate regarding cultural policy for minorities, with greater stress having been placed on other aspects, such as education, healthcare or customs. This can be observed in a range of public authority actions of varying regulatory scope which will be dealt with later.

As is commonplace in most countries, activities are carried out from locations closest to the public, that is to say those organised by local authorities, even if legislative powers reside in other institutions. According to the *Ministry of Culture Cultural Statistics Yearbook*¹, the distribution of investment in culture, from 2005 and 2009 (latest figures available), were as follows (under each figure is its representation in terms of percentage of *total costs spent and GNP*):

¹ Cultural statistics yearbook: <http://www.calameo.com/read/0000753352beb3dcf337a>
Main cultural statistics: <http://www.mcu.es/estadisticas/PrinEstadisticas.html>

	2005	2009
General State Administration	784,321 thousand Euros - 1,135,273 thousand Euros 0.47% - 0.09%	1,135,273 thousand Euros - 1,135,273 thousand Euros 0.47% - 0.11%
Autonomous Community Administration	1,465,596 thousand Euros - 2,046,369 thousand Euros 1.07% - 0.16%	2,046,369 thousand Euros - 2,046,369 thousand Euros 1.08% - 0.19%
Local Administration	2,925,049 thousand Euros - 3,783,868 thousand Euros 4.96% - 0.32%;	3,783,868 thousand Euros - 3,783,868 thousand Euros 4.71% - 0.37%

Prior to the ratification of the Convention, but following the Declaration on Cultural Diversity in 2001, State policies were undertaken in Spain to provide firm and express support for its objectives. We will mention some of these policies, which have been major instruments both at international as well as national levels, and have served as precedents and models for later initiatives.

Spain has championed the two plans which have been drafted to date on the **Alliance of Civilizations (1st National Plan for the Alliance of Civilizations**, approved in January 2008, and the **2nd National Plan for the Alliance of Civilizations for the 2010-14 period)**², which promote knowledge of cultural diversity in the field of culture, as well as that of traditions, art and forms of expression, and aim to facilitate the involvement of cultural industries. The latest Plan proposes a system of revision at the end of two years, and in terms of innovations with regard to the first plan, it drives the participation of Autonomous Communities and Local Administrations, in order that those public Administrations closest to the public contribute to bringing the latter into closer contact with the Alliance of Civilizations' objectives through autonomous and local strategies or plans. It also promotes the participation of civil society, facilitating the inclusion of all public institutions, private entities and citizens whose objectives, projects and action plans fit within this initiative.

In 2004 the **Universal Forum of Cultures**³ was held in Barcelona, the organising of which saw the collaboration of three geographical levels of public Administration (Barcelona Town Council, the Autonomous Community, and central State Government). Its core subject areas were approved by UNESCO: cultural diversity, sustainable development and the conditions for peace.

In June 2005 the **8th Ibero-American Conference of Culture**, held in Cordoba, culminated in the *Cordoba Declaration*, a document which highlighted the need to “promote and protect cultural diversity which is at the root of the Ibero-American Community of Nations” and seek out new “mechanisms of Ibero-American cultural cooperation, which strengthen identities and the richness of our cultural diversity, and promote intercultural dialogue”. At this very conference it was proposed that Heads of State and Government make progress in the drafting of a project for an **Ibero-American Cultural Charter**⁴,

² <http://www.pnac.gob.es/IIPlan/101111IIPlan.htm>

³ <http://www.barcelona2004.org/www.barcelona2004.org/esp/portada.htm>

⁴ *Ibero-American Cultural Charter*: <http://www.oei.es/xvicumbrecarta.htm>

which was finally adopted in November 2006 as part of the 16th Ibero-American Summit. In its preamble, the Cultural Charter expressly mentions the “importance of the instruments adopted and the actions undertaken in the field of culture... on the part of UNESCO... and, in particular, those principles expressed in the 2001 Declaration on Cultural Diversity and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions”. The Organisation of Ibero-American States is working on a development document for the Cultural Charter.

Spain’s Ministry of Culture has promoted intercultural dialogue and the defence of diversity at international forums. In 2006 it organised the “**Europe for International Dialogue**”⁵ forum, with representatives from 30 countries, with the aim of making international dialogue a permanent process in Europe. At the forum the need to collaborate with civil society was underlined.

Another development in the **intercultural dialogue** field was the creation, in 2007, of the **National Commission for Intercultural Dialogue** (Royal Decree 367/2007, 24 March), in preparations for the European Year of Intercultural Dialogue in 2008.

Moving to the private sphere, in 2004 the cultural association the **Spanish Coalition for Cultural Diversity**⁶, was formed, with the objective of promoting and protecting diversity in cultural expressions, driving dialogue between cultures and civilizations, reforming international cooperation and solidarity, and stimulating diversity in cultural expressions, as well as attracting attention to their value both at national and global levels. In addition to those actions aimed at achieving these objectives, September 2007 saw the organisation, in Seville, of the **Founding Congress of the IFCCD (International Federation of Coalitions for Cultural Diversity)**, whose specific aim is the defence and implementation of the Convention. This Association has, to date, been largely funded by the Ministry of Culture.

With respect to immigrants, the aim of Government policy is to obtain the greatest benefit for society overall. There are numerous instruments for immigrants’ integration, which focus mainly on their access to education, employment, healthcare and housing, but *in general they do not emphasize cultural aspects*. Some are mentioned below. The Ministries which champion them are those responsible for the various areas they encompass (basically Education, Healthcare, Social Policy and Equality, and Employment)

Forum for the social integration of immigrants⁷, collegiate body to help integrate immigrants legally residing in Spain.

Strategic citizen and integration plan (2011-2014)^{8,9}. The successor of a plan prior to 2007-10, the current plan encompasses measures aimed at managing diversity and equal opportunities to guarantee social cohesion. Has a budget of 1,284m Euros over the four years.

⁵ <http://ca.www.mcu.es/cooperacion/CE/CongresosJornadas/dialogoIntercul/es/inforPrac.htm>

⁶ <http://www.coalicionedc.org/>

⁷ <http://extranjeros.meyss.es/es/ForoIntegracion/>

⁸ *Strategic Citizen and Integration Plan 2007-2010*

http://extranjeros.meyss.es/es/IntegracionRetorno/Plan_estrategico/pdf/PECIDEF180407.pdf

⁹ *Strategic Citizen and Integration Plan 2011-2014*

http://extranjeros.meyss.es/es/IntegracionRetorno/Plan_estrategico2011/

2.1. Cultural measures and policies

The most important legislative measures, which affect what enters the Spanish Constitution with regard fundamental human rights and public liberties, are the following:

Organic Law 2/2009, amending organic law 4/2000, on rights and liberties of foreigners in Spain and their social integration¹⁰. This new drafting of the law is focussed on bringing about a *framework of coexisting identities and cultures* with the only limitation being respect for the Constitution and the law.

Organic law 3/2007, of 22 March, for the effective equality of men and women¹¹. Among other aspects, it envisages the application of active policies, translated into economic incentives, and the promotion of equal participation among men and women in what is publicly available artistically and culturally. To contribute to its application in this cultural arena, we could mention, as an example, an annual supply of aid created in 2010 by the Women's Institute, within the framework of a strategic approach which is committed to equality among all citizens with regards access to cultural heritage and to the establishing of positive initiatives which would allow for raising citizen awareness, women's profile and redressing situations of inequality in the artistic and cultural creation and output of women. Within the Ministry of Culture's remit, one might mention the positive discrimination of women directors and auteurs in the awarding of aid from the Institute of Cinematography and Audiovisual Arts.

Other State Administration initiatives which are not necessarily laws or regulations have shown considerable operative levels and efficiency. Below we mention some these, which either encourage access to culture, uphold diversity, facilitate access to cultural activity, promote creativity or improve means on the part of producers or distributors.

Integral Spanish strategy of culture for all. Access to culture for persons with disabilities¹². With the collaboration of the Ministries of Culture and Healthcare, Social Policy and Equality. The Strategy's philosophy departs from the notion that the diversity of cultural expression has a multiplicity of forms, and that its universal accessibility serves to overcome obstacles faced by persons with disabilities.

To protect the heritage of cultural minorities historically present in Spain, we would highlight the creation, on the one hand, of the **Institute of Gypsy Culture**¹³, in the legal form of a public foundation, and promoted by the Ministry of Culture (MCU). Gypsies represent 1.5% of the Spanish population, and their presence in the country dates from the 15th century. The aim of the Institute is to contribute to the harmonious relationship between the diverse groups and cultures present in Spanish culture, and supports the development and promotion of gypsy history, culture and language in all its manifestations. Likewise, for the protection of all facets of Sephardic heritage, the **Network of Spanish**

¹⁰ <http://www.intermigra.info/extranjeria/archivos/legislacion/LOEXRef.pdf>

¹¹ <http://www.boe.es/boe/dias/2007/03/23/pdfs/A12611-12645.pdf>

¹² *Integral Spanish strategy of culture for all. Access to culture for persons with disabilities*
http://www.msps.es/politicaSocial/discapacidad/docs/estrategia_cultura_para_todos.pdf

¹³ <http://www.institutoculturagitana.es/inicio.php>

Jewries¹⁴ has been created, a public, non-profit association whose members (fundamentally local public administrations) promote cultural and academic projects, organising activities in Spain and abroad, and formulating sustainable cultural tourism policies in their cities.

Plan for the promotion of cultural and creative industries (ICC in the Spanish acronym)¹⁵. With this Plan, The Ministry of Culture promotes the digitalisation of content and the development, consolidation and internationalisation of cultural and creative industries. Furthermore, the Plan contributes to improving training and the promotion of creativity, and supports non-profit bodies in projects involving action, promotion and cultural tourism. In its first year, 2009, it allocated 30.2m Euros to this Plan, in 2010 34.08m Euros, and in 2011 35.62m.

With regard to funding for non-profit bodies for activities directly linked to cultural diversity, the sums allocated in the past four years were: 98,000 Euros in 2008, 113,000 Euros in 2009, 185,000 Euros in 2010, and 166,000 Euros in 2011.

A wide range of initiatives have been undertaken in the interests of raising women's profile in the arts, apart from those mentioned with regards Organic Law 3/2007. Some of these are mentioned below.

The Festival **Ellas Crean**¹⁶ [**Women Create**], held annually, stands out here. Its principal objective is to demonstrate how women are a creative and instrumental factor in intercultural dialogue. In addition, each year workshops called **Women in the Arts. Excellence and equality in the contemporary system of arts in Spain España**¹⁷ (Ministry of Culture. 2011) are held. Their objective is to reflect on the situation of women in the arts world and the feminist contribution in the creative field. Their impact has been judged acceptable, taking as an indicator the number of participants (120), whereas in the first years they were held (2009) there were only 85. Within the area of exhibitions, one interesting project is **Problematic Fables. Women in the social arena. Conflicts and Paradoxes**¹⁸ (Ministry of Culture. 2011), the objective of which is to draw attention to situations of inequality that arise between women's artistic-cultural creations and their ultimate profile levels. The indicator used here was visiting numbers, 5,230. With a multidisciplinary nature, one prominent project is **Heritage in the feminine**¹⁹ (Ministry of Culture. 2011-2012). It aims to drive mutual knowledge and gender equality and raise the profile of the role of women in culture and in life. This has materialised in a series of initiatives: an online exhibition, a Seminar, a Course on Museums and feminine profile, and the publication of a second catalogue of *Absences and Silences*, during 2012. The impact has been measured in visitor numbers: 71,997.

¹⁴ <http://www.redjuderias.org/red/index.php>

¹⁵ *Plan for the promotion of cultural and creative industries*
<http://www.mcu.es/industrias/docs/PlanFomento2011.pdf>

¹⁶ <http://www.ellascrean.com/>

¹⁷ <http://www.mav.org.es/documentos/RESUMEN%20MESAS%20MCU%2030%20mayo%202011.pdf>

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http://www.masdearte.com/index.php?view=article&catid=81&id=13309&option=com_content&Itemid=27

¹⁹ http://www.mcu.es/novedades/2011/novedades_patrimonio_femenino.html

In the educational arena, the need to include cultural diversity has been being taken into account, with programmes introduced which will improve co-existence and respect for cultural diversity in the future.

The Ministry of Education has created a **Resource Centre for Attention to Cultural Diversity in Education** (CREADE in the Spanish acronym)²⁰, designed to respond to the concerns of education and social sector professionals with regard cultural diversity and all its implications. Its aim is to provide a forum for dialogue and reflection, and to facilitate resources for educative action or social intervention from an intercultural perspective. Its other lines of action include: supporting research relative to intercultural education through the organisation of research awards and grants; the formulation of initiatives and the development of projects; publications, etc.

Other Ministry of Education programmes include: **Programme for teaching the Arabic language and Moroccan culture; Programme of Portuguese language and culture; Programme in treatment of immigrants and the educational Programme for the gypsy community.**

In 2009, the Ministry of Education and the European Society and Education Foundation published the *report* **Intercultural dialogue in Spain: a requisite for the education and culture of peace**²¹, which sets out a range of educative practices which transmit values of justice, respect, peace, dialogue and co-existence.

At a regional level – in Spain this would refer to the Autonomous Communities - there are multiple initiatives. By being closer to the public, these mainly concern funding applications. The Communities have been provided with a survey, and nine have replied (out of 17), along with the Autonomous Cities of Ceuta and Melilla.

Apart from one Community (Extremadura), all are familiar with the Convention. As well as further questions on policy, measures and other points which follow the format of the four-year report, the survey involved a barrage of questions regarding the form in which policies or measures are directed at upholding and promoting diversity in cultural expressions in any of the following ways: a) encouraging the diversity of cultural expressions in the creative field; b) encouraging diversity in the production of cultural goods or services; c) promoting public access to a wide range of cultural expressions; d) providing support for specific social groups (women, the young, minorities, immigrants, etc) as creators, producers or distributors of cultural expressions; and e), promoting the diversity of cultural expressions in the stages of creation, production, distribution and access. Apart from the Community which was not familiar with the Convention, 100% of the others replied in the affirmative to all of the above other than d), to which two Communities replied in the negative.

The most active has, without doubt, been Catalonia, which has even participated as an observer in meetings on cultural diversity. As well as those actions which can fit in perfectly with the objectives and principles of the Convention without actually referring to it directly, in its session of 25 March 2009, the **Catalan Parliament's Cultural Policy Commission adopted Resolution 440/VIII, which urged the Catalan Government to**

²⁰ <https://www.educacion.gob.es/creade/index.do>

²¹ <http://www.sociedadeducacion.org/instituto/docs/publicaciones/ebooks/eBInformeIntercultural.pdf>

promote the application of the Convention. Following this request, the Catalan Department of Culture has encouraged initiatives that disseminate the Convention: • Translation of the 2005 Convention and publication of Catalan and Aragonese versions. • Public presentation, in Barcelona, of the Convention organised by the Regional Minister of Culture the day after it came into effect (19 March 2007). • Active participation in the International Expert Meeting (EGM) on the statistical measurement of the diversity of cultural expressions, with a representative from the Catalan Department of Culture. The first forum was held in Montreal (September 2007) and the second in Barcelona (December 2008). The latter was joint-organised by the Catalan Department of Culture and the UNESCO Institute of Statistics. • Translation into Catalan of the UNESCO Executive Report on cultural diversity and its public presentation (10 May 2010).

Across all the other Communities there are multiple policies and programmes aimed at encouraging cultural diversity. The **Canary Islands' Culture Plan**²² (a strategic document on cultural action in the Community of the Canary Islands) is prominent here in quoting Article 5 of the UNESCO Universal Declaration on cultural diversity, a concept which, furthermore, permeates the whole Plan.

The Autonomous Cities of **Ceuta and Melilla** also stand out favourably, which while being very small in comparative terms, carry out a range of activities, somewhat logically given their multicultural, border nature. Some of these are in collaboration with the Kingdom of Morocco.

Another example is the Community of Andalusia, which has a project called the **Intercultural Libraries in Andalusia Project** within the framework of the **Integral Plan for Immigration**. This has a two-fold objective: to provide and ensure access on the part of the immigrant population and ethnic and linguistic minorities to public libraries, facilitating materials and services that are appropriate to their needs, while on the other hand encouraging favourable attitudes within Andalusian society to receiving and socially integrating the immigrant population, attempting to prevent and, the case being redress, possible xenophobic and racist behaviour. Another of its programmes is the **Diverse Spaces film showcase**, whose aim is to bring attention to the cinematic works of the countries of origin of the main immigrant groups of Andalusia, raising the profile of these communities and encouraging their integration. It has been held four times.

The Autonomous Communities with their own languages are strengthening attempts to raise their authors' international profiles, with numerous promotional programmes and funding for translation.

At local level, knowledge of the Convention is scant.

The same survey was distributed as was provided to Autonomous Community administrations and replies, though reduced, have been considerable from bodies which were not aware of the Convention.

There is a marked difference between major cities (such as Madrid and Barcelona, which are familiar with the Convention and apply it) and other, medium or small ones, and lesser towns, which on the whole are not aware of it. Although it is true that resources allocated

²² <http://www.planculturacanarias.net/uploads/Plan%20Canario%20de%20Cultura.pdf>

to culture are very high at local level, and that the majority of Town Councils have programmes which aim to avoid social exclusion, facilitate immigrant integration, promote respect for cultural diversity and facilitate access to cultural life, they do so without any specific familiarity with the Convention, but simply in the interests of providing a service to their citizens.

On the other hand, what is widespread is the application of **Agenda 21 for culture**²³, a document which is a point of reference for local governments in the formulation of cultural policy. It is based on the principles of cultural diversity, human rights, intercultural dialogue, [participatory democracy](#), [sustainability](#) and peace. Its final document was approved on 8 May 2004 in Barcelona during the 4th Forum of Local Authorities for the Social Inclusion of Porto Alegre, within the framework of the Universal Forum of Cultures.

It is coordinated by the world organisation [United Cities and Local Governments](#) (UCLG), and is managed by its culture Commission, which is presided over by the [Barcelona City Council](#).

To give another example of a Spanish city which certainly does know about and applies the Convention (along with Barcelona), the report provided by the city of Madrid explains that in all its programmes it takes into account the following underlying matters: the **Agenda 21 Actions Plans**²⁴ of its districts, the Equal Opportunities Plan for men and women at the Madrid Town Council, the Municipal Disability Council, the Disability Plan in areas of Education, Culture and Leisure, the Family, Infancy and Adolescence Plan, the City of Madrid Youth Plan, the Sector Council for the Elderly of the City of Madrid and the “Solidarity Forum” Volunteer Council of the City of Madrid.

2.2. International Cooperation and preferential treatment

The strategic principles and objectives of Spain’s policy of international cooperation in development in the field of culture are set out in the *3rd Management Plan of Spanish Cooperation (2009-2012)*²⁵. Said Management Plan approaches culture from a dual perspective, as a horizontal priority, which means the universal and across-the-board consideration of the cultural dimension and respect for diversity in all interventions and sectors; and as a specific sector of cooperation, with the following objectives:

- **General objective:** to promote the material and immaterial cultural opportunities of individuals and communities as substantial elements in sustainable human development.
- **Specific objectives:** (SO 1) to strengthen the development of the culture sector as a factor of social cohesion in member countries, driving institutional and public policy inclusion, and maximising the structuring of the social and cultural fabric; (SO 2) to drive economic development from the cultural sector, supporting creative movements, promoting cultural production and exploring new forms of distribution, and (SO 3) to encourage individual and collective rights to access, creation and dissemination of cultural expressions.

²³ <http://www.agenda21culture.net/>

²⁴ <http://www.madrid.es/UnidadWeb/Contenidos/Publicaciones/TemaMedioAmbiente/GuiaAgenda21/GUIAdefinitivaag21.pdf>

²⁵ http://www.aecid.es/es/servicios/publicaciones/Documentos/Plan_director/

In turn, the sector's framework document is the *Culture and Development Strategy of Spanish Cooperation*²⁶, approved in 2007 and drawing largely on the Convention for the Protection and Promotion of the Diversity of Cultural Expressions. The strategic approaches put forward for the sector are the following:

- Approach 1: professional training, with emphasis on culture and development projects.
- Approach 2: political dimension of culture and its contribution to development.
- Approach 3: economic dimension of culture in its contribution to development.
- Approach 4: relation and complementary link between education and culture.
- Approach 5: sustainable management of cultural heritage for development.
- Approach 6: relations between communication and culture with impact on development.
- Approach 7: driving processes that recognise cultural rights.

In the specific field of cultural action, the *National Plan for External Cultural Action*²⁷ was approved in 2010, whose objectives include the “Promotion of cultural cooperation as a factor and key element in development cooperation, considering culture as a resource in its own right, whose access, diversity, patrimonial conservation, training, commercial handling and industrial promotion should be given priority in our development policies”. In pursuing this objective, over the past four years a total of 63 Embassies and Consulates located in African, Ibero-American and Asiatic countries have undertaken 3,552 activities associated with Culture and Cooperation.

Policy application

Although both the Management Plan and the Strategy apply over the whole of Spanish Cooperation, implementation falls in large part to the Spanish Agency for International Development Cooperation (AECID in the Spanish acronym), which is attached to the Ministry of Foreign Affairs and Cooperation.

Implementing cooperation in the culture and development sector is entrusted to AECID's Cultural and Scientific Relations Directors, and is informed by what is established in General Subsidy Law 38/2003, of 17 November 2003, and in Royal Decree 794/2010, of 16 June, 2010, which regulate subsidies and aid in the field of international cooperation. This is essentially managed along four channels

- Direct bilateral implementation via the network of the AECID's Cooperation Abroad Units (UCE in the Spanish acronym): Technical Cooperation Offices, Culture Centres and Training Centres; as well as through the cultural actions of Spain's Embassies in Spanish cooperation member countries.
- Bilateral cooperation, generally through international cooperation subsidies awarded to public institutions in member countries.
- The bilateral channelling of resources through NGOs and other, generally non-profit, private entities, through competitive subsidy applications.

²⁶ <http://www.aecid.es/es/que-hacemos/cultura-ciencia/documentos/estrategia/>

²⁷ http://www.mcu.es/archivoswebmcu/gabineteprensa/notas/25062011/plannacacccult_a4_b.pdf

- Multilateral cooperation through voluntary contributions to regional and international funds.

Spanish Official Development Aid (AOD in the Spanish acronym) in the culture and development sector is basically spread across two SRC codes from the DAC, 16061: "Culture and recreation", and 41040: "Preservation of historical, artistic and archaeological heritage". The sum of both has amounted, in the 2007-11 period, to a total of 356,546,763 Euros, which means an annual average of slightly more than 89m Euros, which represents, in turn, 1.98% of the gross AOD total. 73% of these funds have been directly channelled bilaterally, with the remaining 27% through international organisms.

Principle challenges in policy application

Certain difficulties arise when it comes to putting into practice provisions established in Articles 13 and 14 of the Convention, linked, in large measure, to the recent incorporation of the cultural field as a specific sector in the development cooperation agenda. At a conceptual level, the very definition of culture is not always clear, nor is it shared by the different agents. At a methodological level, there is a lack of instruments to facilitate the extension of culture as an underlying, across-the-board factor with regards to other sectors of cooperation, as well as of specific indicators, base approaches and informational systems which would allow for the adequate management of data and contribute to improving the management cycle of interventions in their different phases: identification, planning, execution, follow-up, evaluation and feedback. At an institutional level, human resources and funding allocated to the sector are restricted when compared to other sectors. Furthermore, in various Spanish Cooperation member countries, sector counterparts are weak and their receptive capacity and external resource management capabilities are limited. In addition, being linked to the definition of identities, the sector is highly sensitive from a political perspective.

d) Repercussions of policy and indicators

Being a relatively recent field of intervention for Spanish Cooperation, it is difficult to arrive at evaluations in terms of impact. At first glance, one would say that some of the most prominent effects concern raising awareness of the role of the cultural dimension in development processes, the contribution to mutual knowledge, the promotion of creativity the strengthening of institutional capacities and the creation of national and international labour networks, both between AECID and other public and private entities working in the cultural cooperation field, as well as between Spanish civil society agents and those of member countries.

On the other hand, along with the Secretariat of the MDG Fund, AECID has supported the inclusion, within the culture and development slot, of an across-the-board dimension of knowledge management, aimed at improving practice and, at internal level, promoting the generation of specific indicators to assess compliance with the *Culture and Development Strategy*.

PRINCIPAL MEASURES ADOPTED

a) In the multilateral field.

It is worth highlighting the inclusion of a specific subject slot for culture and development in the wake of the joint creation, with the United Nations, of the Fund for Millennium Development Goals, which is solely financed by Spain²⁸. This subject slot is managed through joint programmes in 18 countries from Latin America, Africa and Asia, concentrating on respect for cultural rights, social inclusion and culture's contribution to development. The cultural dimension has an underlying, across-the-board presence in other subject slots, such as conflict prevention and peace building, as well as gender and the empowerment of women, plus youth, employment and migration.

In recent years, Spain has become a privileged member of UNESCO, highlighting support for the Global Alliance for Cultural Diversity. Spain has supported disseminating and raising the profile of the Convention and the Global Alliance, as well as strengthening the capabilities and development of cultural policies and industries. It has also contributed to the International Fund for Cultural Diversity (IFCD), and lent its support to the "Cultural Indicators" project. For more information, see Annex I.

In the Ibero-American field, Spain is one of the main contributors to various cultural cooperation programmes adopted by the Ibero-American Summits²⁹, such as Ibermedia in the cinematographic arena; Iberescena for the stage arts; Ibermuseos, in the field of museums and museum studies; Iberoquestas, to give support to youth orchestras and spread musical diversity; Iberrutas, for the protection of migrant rights from an intercultural perspective; and Iberarchivos, to promote archive development in Ibero-America.

Furthermore, Spain also supports specific initiatives promoted by the Ibero-American General Secretariat (SEGIB in the Spanish acronym) and by the Organisation of Ibero-American States for Education, Science and Culture (OEI in the Spanish acronym). Through SEGIB, Spain contributes to the consolidation of Ibero-American Cultural Space, to promoting small and medium cultural and creative enterprises. Through its OEI trust fund, Spain supports the development and implementation of the Ibero-American Cultural Charter; the Programme for Artistic Education, Culture and Citizens; the Mobility Programme for Ibero-American Culture Professionals; and the biennial organisation of the Euro-American Cultural Cooperation Campus, a forum for reflection, exchange and the promotion of networks within the field of Ibero-American cooperation.

b) In the bilateral field

In developing the Spanish Cooperation Culture and Development Strategy, AECID has created a series of specific programmes:

- **ACERCA**³⁰, the main aim of which is to support and drive human resources training processes in the cultural sector as a contribution to development and to collective

²⁸ <http://www.mdgfund.org/es/content/cultureanddevelopment>

²⁹ More information: http://segib.org/cultural/?page_id=105

³⁰ More information: <http://www.aecid.es/es/que-hacemos/cultura-ciencia/Acerca/index.html>

wellbeing. Between 2007 and 2009 the Programme managed a total of 103 training activities in 22 countries, with the participation of 2,450 women and 2,270 men³¹.

- **FORMART**³², providing support for culture and education development cooperation projects and initiatives. It encompasses artistic and audiovisual education, public literacy, heritage, museums and education, citizenry and diversity, and languages and interculturality.
- **Heritage for Development Programme**³³, whose specific objective is the use of cultural heritage to generate sustainable development in receptor communities. To these ends support is lent to actions which provide value and sustainable management to cultural heritage, aimed on the one hand at improved habitability, institutional reinforcement, better management capabilities and economic development, while on the other at protecting identity, cultural heritage and collective memory.
- **Programme to reinforce the role of the public institutions in culture**, the objective of which is to lend support to Ministries of Culture and equivalent institutions in member countries in the drafting and implementation of strategic culture plans, specific staff training and improvements to working operational conditions. To date, the programme has supported cultural institutionalism in Niger, Mali, Mozambique, Ecuador, Peru, Paraguay, Uruguay, Guatemala, Costa Rica and El Salvador.

Cultural development cooperation abroad is managed through the UCEs mentioned above, among which we would highlight the Network of Spanish Cultural Centres (CCE in the Spanish acronym) abroad. Currently this Network is present in 16 countries and is made up of 19 Centres in Latin America and Equatorial Guinea.

CCEs are open forum spaces which aim to encourage exchange and mutual knowledge, in collaboration with local counterparts. They provide participatory spaces in cultural life and for the exercise of citizen involvement. Their objectives include: to complement local cultural policy; to provide training tools for local cultural agents; to provide tools and resources for creative reinforcement and for local cultural entrepreneurial initiatives; to promote the exchange and circulation of cultural agents in the region and energize the projection of Spanish cultural diversity and plurality.

Following these lines of action, below we highlight certain CCE Network-promoted Programmes:

- Promoting and raising awareness of gender equality through culture.
- Support for local cultural and creative enterprises, strengthening their position as an economic sector.
- Training cultural managers, with the aim of achieving professionalism in the local cultural sector.
- Promote reading, with special emphasis on children and the young.
- Support for decentralising cultural activity (urban and rural), encouraging access for “other” audiences.

³¹ http://www.aecid.es/galerias/programas/Acerca/descargas/Informe_Acerca_2007-2009.pdf

³² More information: http://www.aecid.es/es/que-hacemos/cultura-ciencia/programa_formart/index.html

³³ More information: <http://www.aecid.es/es/que-hacemos/cultura-ciencia/Patrimonio/Presentacion/>

- Work with migrant and indigenous populations and with those in danger of exclusion, in order to improve and increase recognition of their cultural rights.
- Increase and enrichment of cultural exchange between Ibero-American cultural agents, strengthening the Ibero-American Cultural Space.

Within the framework of the protection and promotion of the diversity of cultural expression, the following AECID-driven channels of action stand out:

- **Artistic residencies for creative Ibero-Americans:** in collaboration with Mexico's FONCA (National Fund for Culture and the Arts), the aim here is to offer Ibero-American artists and curators spaces in which to develop specific projects, stimulating co-existence with local agents and encouraging the creation of Ibero-American networks which drive mutual knowledge.
- **Invisible Art**³⁴: strives to promote cultural cooperation between Spain and the African continent. Among its more prominent working approaches are promoting the presence, in international events such as Madrid's International Contemporary Art Fair (ARCO in the Spanish acronym), of artistic expressions originating from African countries, with the purpose of helping to raise their profile and position them in international forums. As a continuation of this project, the "África.es" initiative has been in place since 2008, in collaboration with Casa África. The initiative is successful, on the one hand, in driving African art at international contemporary art events and in its own creative spaces, while on the other hand it also incentivises the relationship and recognition between galleries, museums and cultural agents and the African artists themselves.
- **"In an Afro-Caribbean key"**³⁵: this is a network project between the CCEs of Guatemala, Honduras, Nicaragua, Costa Rica and the Dominican Republic, the general aim of which is to raise the profile of the rich and diverse Afro-descendent musical expressions of the Caribbean coast of Central America, the Dominican Republic and Haiti, through the study, reclaiming and dissemination of its varying rhythms.

Within the field of cultural integration in sustainable development policies, but from the point of view of international cooperation, the civil society is involved through two AECID project competitive calls for applications, one of which is specifically for non-governmental development organisations and the other which is open to agents from the Spanish civil society and abroad. Within the field of cultural cooperation, projects have been funded which respond to the following working approaches:

- Support for the creation of cultural and creative business incubators.
- Dissemination of, and support for, African and Latin American cinema.
- Improvement of sexual and reproductive health from an intercultural perspective.
- Citizen participation.
- Cultural tourism.

³⁴ More information: <http://www.aecidarteinvisible.es/arteinvisible/index.html>

³⁵ More information: http://www.ccecr.org/cce/index.php?option=com_content&view=article&id=1583&Itemid=176

- Communications and ICT.
- Cultural projects aimed at promoting the insertion of groups in danger of exclusion.
- Support for indigenous and Afro-descendent cultural expressions in Latin America.
- Projects aimed at generating income through the updating and commercial promotion of artisan products.

2.3. Integrating culture into sustainable development policies

Of note, owing to its importance and allocated resources, is the **National Action Plan for Social Inclusion 2008-2010**³⁶, directed at all those groups susceptible to marginalisation, with special attention to immigrants. For the above period, it allocated 105,000m Euros.

In 2010-2011, the Ministry of Culture carried out a series of exhibitions called **Design against Poverty**³⁷, as a contribution to the European Year 2010 against poverty and social exclusion. This initiative saw the collaboration of NGOs, a design association, institutions and the homeless. The Ministry of Culture also organised various **Social Cinema Seasons**, with the purpose of demonstrating varying points of view and forms of approaching current topics related to other cultures: 2009 (Cinema and Migrations; Education in Africa); 2010 (A look to the south. Showcase of Peruvian cinema) and 2010-11 (Kerala vs. Bengal. Season of Hindu Cinema).

Further policies have been extensively mentioned in section 2.1 of this report (in particular, in-depth information regarding policies involving gender equality and the presence of women, emigrants).

In the field of education, apart from other measures already mentioned in section 2.1, it is worth noting the **MUS-E**³⁸, programme, which was born of an agreement between the Ministry of Education and the International Yehudi Menuhin Foundation, the aims of which are: to promote the arts in schools, to encourage the social and cultural integration of disadvantaged children, to prevent violence and racism, and promote harmony and tolerance between different cultures. This has expanded, and in 2010 involved 10 Autonomous Communities (out of 17), and the Autonomous Cities of Ceuta and Melilla, with a total of 107 public centres, 1,430 teachers, 184 artists and 17,539 students in primary, secondary and special education, and promotes discipline, creativity, tolerance, dialogue and respect for diversity.

2.4 Protecting threatened cultural expressions

In Spain no special situation in accordance with paragraph 2 of Article 8 of the Convention has been identified.

³⁶

http://www.msps.es/politicaSocial/inclusionSocial/docs/2009_1_pnain_2008_10_anexo_i_diagnostico_situacion.pdf

³⁷ <http://www.mcu.es/MC/2010/DisenoPobreza/index.html>

³⁸ MUS-E <http://www.fundacionmenuhin.org/programas/muse1.html>

3. AWARENESS AND PARTICIPATION OF CIVIL SOCIETY

Actions to raise awareness and participation on the part of civil society, and increase recognition of the Convention, have been championed by the Ministry of Culture and AECID.

Ministry of Culture Activities

In applying the Ibero-American Cultural Charter Action Plan, and in compliance with and to disseminate the principles of the Convention, it was agreed that an annual Ibero-American Congress of Culture would be held, to bring together political representatives, artists and leading cultural stakeholders with civil society. To date this has been held four times (in Mexico, Brazil, Colombia and Argentina), and **the next will be held in Spain in 2013**, under the tagline “Digital culture, networked culture: Towards an Ibero-American digital cultural space”.

As has been mentioned earlier, the Ministry of Culture already finances the **Spanish Coalition for Cultural Diversity**, whose activities include the following: facilitating the creation or consolidation of cultural production across Spain; to promote the emergence of viable cultural goods and services markets in the regional and local field; to encourage the free circulation and movement of artists and creative individuals; to promote cultural policies to attract public attention to cultural diversity; to drive the transmission of technology and the exchange of experiences; to ensure respect for cultural diversity; to organise training activities, both at home and abroad, in order to maximise cultural industries, etc.

Once 2008 was declared **European Year of Intercultural Dialogue**, a series of activities were undertaken designed to communicate, in a practical and visible way, the importance and potential to citizens of cultural diversity and intercultural competencies. Their objective was:

- To contribute to suppressing prejudices with regard to cultural diversity and interculturality, opting for an inclusive focus in these aspects.
- To provide professionals from the cultural sector (and other sectors affected by diversity) with a series of recommendations and practical examples to encourage and implement intercultural competences and get the most out of intercultural dialogue both in Spain and abroad.
- To analyse the significance of these kinds of initiative, such as electronic networks, touring festivals or types of local participation, in terms of social cohesion, quality of life, economic growth and international understanding.
- To present a selection of new creative forms that belong to this context and which contribute to intercultural dialogue to a wide audience.
- To offer young people from Spain, Europe and elsewhere the possibility of presenting their cultural creations and opinions within the event’s framework.

The activities conceived of to comply with the above were financed and co-organised by the Ministry of Culture. This was launched at a mass event and the most important initiatives included:

- **Bibliodiálogo**, in collaboration with the Three Cultures Foundation³⁹. With the aim of facilitating youth access through their approximation to culture via ICTs, developing skills and abilities.
- **Ellas crean (Women create)**, in collaboration with the Women's Institute. This has already been discussed earlier.
- www.2008culturas.com: it was proposed that a website would be created which would be the instrument and driving force between the different cultures which make up Europe and the rest of the world; a portal through which to provide access and information related to cultural diversity and intercultural dialogue, encouraging mutual understanding and knowledge through culture.
- **International Festival of diversity and intercultural dialogue**, in collaboration with the Interarts Foundation⁴⁰. Initiatives and artistic productions were presented from various parts of Europe, with young artists making different cultural and creative contributions, as well as cultural diversity, in public, participation-friendly spaces.

AECID Activities

It is as such that, in its editorial in the “Cultural and Development Monographs”⁴¹ collection, AECID comments that its aim is to reflect and examine in depth culture’s contribution to development in society, and the improved lives of its populace. It currently has 13 publications which provide analysis and proposals from different disciplines related to culture, and which have a growing role in the global development agenda. Furthermore, AECID has funded the publication of the 4th volume in the “Ibero-American Thinking” collection, titled *The power of cultural diversity*⁴².

AECID also participates in organising and funding a range of workshops and seminars, whose aim is to encourage forums for reflection and generate networks of professionals in the cultural cooperation field. We should mention the International Culture and Development Seminar⁴³, organised by AECID during Spain’s Presidency of the European Union, which took place on 4-5 March 2010 in the city of Gerona. The main aim of this seminar was to facilitate the integration of culture into development policy, encouraging reflection among a wide range of social agents linked to the cultural and cooperation sector, and contributing experiences reflecting the contribution of cultural investment to achieving the Millennium Development Goals.

In the second half of the same year, in collaboration with the European Commission and the Belgian Presidency, AECID made a significant contribution to the publication *Culture and Development. Action and Impact*⁴⁴.

We should also note AECID’s Participation in the working group “culture in development”, from the European network of cultural institutes, EUNIC.

³⁹ <http://www.tresculturas.org/>

⁴⁰ <http://www.interarts.net>

⁴¹ More information: <http://www.aecid.es/es/que-hacemos/cultura-ciencia/documentos/monografias/>

⁴² <http://www.pensamientoiberoamericano.org/sumarios/4/el-poder-de-la-diversidad-cultural/>

⁴³ More information: <http://www.culturaydesarrollo2010.es/esp/index.asp>

⁴⁴ <http://es.scribd.com/stefankaspar/d/59753859-Examples-Culture-and-Development>

In response to certain deficiencies that were detected, AECID has supported UNESCO in the formulation of tools such as the cultural diversity prism, the guide to the development of cultural and creative industries, the series of culture and development indicators or the pedagogical kit **Diversities**⁴⁵, the objective of which is to raise youth awareness of the Convention for the Promotion of the Diversity of Cultural Expressions. Its design saw the collaboration of the UNESCO head of cultural policy and cooperation with the cultural Foundation INTERARTS. Work is underway on its translation into English, Portuguese, German and Catalan.

Civil Society's involvement in the report

A specific survey was drafted for civil society, which was disseminated through the Spanish Commission for Cooperation with UNESCO.

For the main part, responses have come from UNESCO Centres in the various autonomous cities and communities, UNESCO's departmental heads for Intercultural Mediterranean Dialogue and Cultural and Cooperation Policies, the UNESCO Club for the Intangible Heritage of Ancient Civilizations, as well as certain Foundation and NGOs, Educational Centres and so on. Apart from one, which was not familiar with the Convention, all indicated that they were aware of it.

The activities carried out by UNESCO Centres are mostly seminars, concerts, courses, publications, etc, associated with UNESCO subject matters, including cultural diversity. They have taken charge of translating the Convention into their respective geographical languages, where appropriate, and in general are highly active and provide interesting and updated information through their websites. One thing that sets it apart from the rest is the UNESCO (CDFAUN) Distance Learning Course to train facilitators run by the UNESCO Centre in San Sebastian. Founded in 1993, it has been introduced into 78 countries, with more than 1,000 students receiving high-level training, exclusively in accordance with UNESCO ideals and guidelines.

With regards the results of its initiatives, in terms of challenges encountered and solutions envisaged, there is a certain consistency. On the one hand, high levels of satisfaction were expressed with the profile levels that the Convention has achieved, and those efforts made to further its principles. This satisfaction is generally taken from systems of measurement outside its own perception.

Feedback was much the same with regard difficulties and problems. Below we outline some of these that may help to guide future efforts.

-Insufficient or deficient funding

- Need to improve and promote possibilities of working in networks between the different organisations operating in the field of cultural diversity.
- It would be helpful to have access to support and involvement from some civil society consultative body in the efforts which are made to implement the Convention at public institution level.
- A certain lack of training is detected among social and development agents with regards the keys to working in cultural diversity, and this calls for improvement.

⁴⁵ More information: <http://www.diversidades.net/>

- It would be advisable to draft an inventory of challenges and opportunities, and a roadmap for its application.

The UNESCO Chair of Cultural and Cooperation Policy at the University of Gerona explains that the Convention has been incorporated into training programmes in the field of management and cultural policy, and that works have been presented on education, cultural diversity and development at various international forums (Santo Domingo, Mexico, Uruguay, Honduras, Brazil, Guatemala, Bosnia, Germany, etc.)

Other initiatives organised by civil society

A multitude of initiatives exist for the promotion of culture and social creativity, organised by civil society (sometimes public administration competitions). All of these are introduced at local level, sometimes in tiny municipalities, and they excel in terms of organisation and consolidation (a large part of them have been running for more than 10 years). Of particular interest, by subject group:

- **to promote literacy among the immigrant population:** literary competition on the subject *Immigration, interculturality and living together as citizens*, held within the framework of an agreement entered into by the Consortium of Entities for Integral Action with Migrants (CEPAIM in the Spanish acronym) Foundation and the Ministry of Culture, for the development of the **Plan to Promote literacy among the immigrant population**.
- **to achieve increased profile through public celebrations and cultural activities:** the annual festival *Murcia: three cultures (Arab, Jewish and Christian)*, organised by the Murcia Town Council; or the Venagua festival, organised by an Association in Beniajan (Murcia).
- **to achieve increased profile through the media:** for instance, the Committee for the Coordination of Immigration Institutions has a weekly column in the press.
- **to increase the skills of minority communities:** the ETANE Association is a working group originating from Sub-Saharan Africa, which organises educational programmes for teachers and students in Barcelona; another non-profit organism, La Formiga, organises a yearly Language School, which provides linguistic training in host languages for new immigrants.
- **to intensify contacts between associations and NGOs:** CEPAIM Foundation.
- **to increase intercultural activities in schools:** the “Awareness” project in schools, organised by the Columbares Association in Murcia.
- **to promote interculturality, co-existence and mutual respect between all cultures:** the socio-cultural association for development cooperation for Colombia and Ibero-America (ACULCO in the Spanish acronym) carries out a number of cultural projects which allow for interaction between the native and immigrant populations; the Tot Raval Foundation in Barcelona organises the Raval(s) cultural festival, which showcases the different “Ravals” co-habiting the neighbourhood.

4.- **PRINCIPAL RESULTS OBTAINED AND PROBLEMS WHICH HAVE ARISEN IN APPLYING THE CONVENTION**

In general terms, the evaluation has been satisfactory. Across the varying sections of the report, the results obtained have, to some extent, come to the surface.

In the international arena, the framework document **Culture and Development Strategy for Spanish Cooperation**, which necessarily informs all actions and three-year Management Plans, takes much of its inspiration from the Convention, and takes it very much into account in its strategic approaches. Substantial resources have been dedicated to it, and collaboration has been lent to implementing the Convention with UNESCO in a range of ways. The Management Plans carried out by AECID (the Spanish Agency for international development cooperation) contain evaluation mechanisms, and are presented to various collegiate bodies (including public administrations and representatives from civil society), as well as before Parliament. The result has been positive, and the intention is to carry on along the same lines.

At an internal level, substantial differences have been noted depending on the geographical scale in question. **At national level**, a wide range of actions have been carried out, norms have been set, plans, programmes and strategies have been drafted which take cultural diversity into account, almost always applying the Convention and, though at times indirectly, responding to the objectives of facilitating access to culture, cultural production and the realities of minorities.

The Autonomous Communities have also kept the Convention very much in mind when passing laws or setting norms, in much the same way as the State, directly responding to the Convention or even without doing so, but always in accordance with its spirit and the ends being pursued. A marked difference has been observed between those “historical” communities and the rest; the former have, in general, applied the Convention more extensively.

The picture changes when we address the level of **local administration**, which from the very outset comes up against the varying realities referred to. In Spain there are 8,114 Local Bodies, and this figure contains the entire possible repertory of composition, population size, budgetary and decision-making capability.

The surge in foreign population inflow is a recent phenomenon resulting in a sharp growth in Spanish municipalities, particularly marked in smaller one (more than 5,000 municipalities have less than 5,000 inhabitants), the majority marked by not being holiday destinations or disposing of conditions that would favour contact or, for that matter, diversity.

It is worth noting that during the period since the Convention’s ratification, the allotting of municipal funds designated to Cooperation with municipalities from other countries has undergone a sustained upward trend, even exceeding 1% of total budget in some of them.

Equally, the introduction of practices linked to Local Agenda 21 and its cultural and participatory component led to more than half of the Spanish populace living in areas in which it has been introduced.

From there we can conclude that, though there is a clear lack of knowledge of the specific content of the Convention, it is still evident that the conditions driving a large share of its statements are taken into account in the daily policies of Spanish Town Councils.

For the upcoming period, the objective adopted will be how to act within this area, in particular through the Spanish Federation of Municipalities and Provinces, of which all are members, and which has collaborated with this report by disseminating the survey.

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