Division of Etudes and
Culturales Policies

Division des Études et
des Politiques culturelles

Unesco, Paris

THE NAIROBI RECOMMENDATION
ON PARTICIPATION BY THE PEOPLE AT LARGE
IN CULTURAL LIFE AND THEIR CONTRIBUTION TO IT
(1976)

The situation ten years later

by

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1986

This report was prepared by Mr Pierre Moulinier at the request of Unesco. The opinions expressed are those of the author, and do not necessarily reflect the views of the Organization.

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INTRODUCTION

Exactly ten years ago, on 26 November 1976,(1) the Unesco General Conference, at its nineteenth session in Nairobi, adopted an important recommendation on 'participation by the people at large in cultural life and their contribution to it'.(2)

This fundamental text filling ten densely printed pages constitutes a veritable charter of cultural policy which can serve as a guide to the decisions and administrative organization of any country. It derives to a large extent from work and studies on cultural policies carried out by Unesco or under the Organization's aegis, notably since the Venice Conference in 1970. The Recommendation has given rise in turn to major meetings of the Organization since 1976, in particular the MONDIACULT Conference in Mexico City in 1982.(3)

It is not surprising therefore that one of the four objectives of the World Decade for Cultural Development which began in 1988 concerns the broadening of participation in cultural life, along with the acknowledgement of the cultural dimension of development, the assertion of cultural identities, and the promotion of international cultural co-operation.

The draft plan of action for the Decade explains this objective as follows:

'Access to cultural goods and services, participation in cultural life and the development of endogenous cultural activities, particularly through the promotion of creativity, creation and spiritual, moral, social and human values, are today a basic requirement.

Access and participation are two sides of the same coin and can be mutually reinforcing. However, "without participation, mere access to culture necessarily falls short of the objectives of cultural development".* For while access to cultural works offers "opportunities [...] to everyone, in particular through the creation of the appropriate socio-economic conditions, for freely obtaining information, training, knowledge and understanding, and for enjoying cultural values and cultural property",* participation in cultural life also means "concrete opportunities guaranteed for all - groups or individuals - to express themselves freely, to communicate, act and engage in creative activities with a view to the full development of their personalities, a harmonious life and the cultural progress of society".*

Furthermore, participation in cultural life is the translation, in the sphere of values, of participation by everyone in public life and in social development. It therefore implies the existence of conditions favouring the effective exercise of cultural rights and, thus, the establishment of a genuine cultural democracy.

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(1) This report was written in 1986.
(2) The full text of the Recommendation is reproduced in Appendix 2.
(3) Appendix 3 contains extensive extracts from the reports of these inter-governmental meetings on the theme of the Nairobi Recommendation.
*   Recommendation on Participation by the People at Large in Cultural Life and their Contribution to It, adopted at the nineteenth session of the General Conference (Nairobi, 1976).

However, while the development of life-styles and technological progress have to some degree broadened access to the products of the mind, works of art and cultural values, effective participation by the broad mass of the population in cultural life tends to remain theoretical to the extent that the public at large is not involved in framing and implementing measures forming part of an overall policy concerned with the quality of life. Both individually and collectively, participation can help to generate creation, innovation, knowledge and free self-expression and can lead, for example, to new and previously unsuspected forms of art. It is thus possible to appreciate more clearly the role of artists in social life and the need to accord them their due place if, as has been said, creative endeavour is, of all human activities, the highest expression of a culture and the guarantee of its survival'.

This text adopts the definitions contained in the Nairobi Recommendation, distinguishing <u>access to culture</u> from <u>participation in cultural life</u>, which makes infinitely greater demands and involves all the components of the social body. What the Unesco document calls for is a global policy whose objective is to enhance the quality of life.

We shall not paraphrase the Nairobi Recommendation here. It speaks for itself, and its various elements will be dealt with at length in what follows.

The present report proceeds from three recommendations submitted to Member States in the Recommendation:

'The General Conference recommends Member States to implement the following provisions, taking whatever legislative or other steps as may be required - in conformity with the constitutional practice of each State and the nature of the question under consideration - to apply the principles and norms formulated in this Recommendation within their respective territories.

The General Conference recommends Member States to bring this Recommendation to the knowledge of authorities, institutions and organizations which can help to ensure participation by the people at large in cultural life and their contribution to it.

The General Conference recommends Member States to submit to it, at such times and in such manner as it shall determine, reports concerning the action they have taken upon this Recommendation'.

To ascertain whether these recommendations were being effectively applied, a questionnaire(1) was sent to Member States so as to evaluate the experience they had acquired in the application of the 1976 Recommendation.

The questions put in this questionnaire related firstly to the circulation of the Nairobi Recommendation (to what bodies it had been submitted; how it had been brought to the notice of the public); legislative and regulatory measures adopted for the application of the Recommendation, and the effects of such measures; the principal problems posed by the application of the Recommendation; and the ways and means planned or considered in order to solve them.

Member States were also asked whether they considered that the Recommendation was still up to date, or should be amended; and if so, what aspects of it?

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(1) Reference: CLT/CD/CP/85/70 (see Appendix 1).

A final question related to the World Decade for Cultural Development: what steps could be taken in the plan of action of this Decade in order to encourage the participation of the greatest number of people in cultural life?

In the context of the commemoration of the tenth anniversary of the adoption of the Nairobi Recommendation, the present report attempts to summarize the replies, unfortunately few in number, received by the Secretariat of Unesco, and to identify the political, legislative, social, economic and cultural measures, together with forms of action, which could contribute most effectively to broadening the participation of the people at large in cultural life.

Replies to the questionnaire

In what follows, the specific data contained in some of the replies will be dealt with, together with other information from other sources.

The general results which emerge from the analysis of the replies are as follows:

Only 23 countries replied:

The breakdown by major regions of the world is as follows:

Europe (9): Bulgaria, Spain, Finland, German Democratic Republic, Federal Republic of Germany, Ukrainian Soviet Socialist Republic, Sweden, Czechoslovakia, Union of Soviet Socialist Republics;

Asia (6): Australia, Indonesia, Japan, Nepal, Sri Lanka, Thailand;

Africa (4): Burundi, Congo, Cote d'Ivoire, Rwanda;

South America and the Caribbean (3): Chile, Cuba, Peru;

Arab countries (1): Syrian Arab Republic.

The replies are of varying length and interest, ranging from a few brief lines to more extensive replies, in some cases accompanied by abundant additional material.

In most cases the Recommendation was circulated to official government organizations

As requested, the Nairobi Recommendation was brought to the knowledge of authorities, institutions and organizations which can help to ensure participation by the people at large in cultural life.

But in most cases the National Commissions for Unesco brought the Recommendation to the notice of only government bodies (ministries, cultural councils, cultural congresses). In some cases, the Recommendation was discussed in Parliament.

A very few countries made the information available to associations (German Democratic Republic, Finland) or to the press (Finland).

Three countries stated that they had not received the information concerning the Recommendation.

The measures envisaged or adopted to implement the Recommendation are of many different kinds, but there is heavy emphasis on the financial problems involved

We shall deal with these measures in greater detail later in this report. Some countries detailed them in an interesting manner while others confined themselves to general remarks (the organization of promotional activities of an artistic and cultural nature, the promotion of the participation of social, cultural, artistic, educational and university organizations and the working world, etc.).

It may be noted that most countries make reference to the basic texts of their political and administrative regime (the Constitution, the Declaration of Human Rights, etc.) and to the government's cultural policy. Some refer to administrative decentralization measures recently adopted by the State, or allude to plans to reorganize the cultural administration (Thailand, Peru).

One country, Sweden, frankly admits that the government makes few decisions where Unesco Recommendations are concerned.

Most respondents consider the evaluation of the effects of these measures difficult, if not impossible. However, two countries (Australia, Cuba) attempt such an evaluation.

Among the problems encountered in the application of the Recommendation, the principal one is naturally that of financial resources. Almost all the countries concerned speak of crisis or underdevelopment and, as we shall see, a possible reshaping of the Recommendation often centres around this point.

Where developing countries are concerned, the second problem - complementary to the first - is the lack of human resources and technical infrastructure. Peru refers to the fact that it has no Ministry of Culture, while Burundi points to the youth and inexperience of its cultural administration.

Other points cited are the lack of co-ordination among cultural institutions, road problems, the absence of qualified personnel, or again, the difficulty of preventing theft and smuggling detrimental to the national heritage (Indonesia).

The majority of countries consider the Recommendation to be up to date in 1986, even though it is judged ambitious and difficult to apply

No reply questions the value of pursuing efforts along the lines laid down in the Nairobi Recommendation, though one country, Japan, judges it to be too categorical and considers that it should be pruned.

Any amendments made to the Recommendation will have to relate to its financial aspects since no country, even highly developed, considers itself capable of the financial efforts demanded.

All countries nevertheless agree that the Recommendation should be carried forward, evaluated and confirmed. The German Democratic Republic suggests holding a conference of experts on this subject.

There are no further points to add to the Recommendation since all concerned recognize that it is exhaustive. Only Sweden considers that it could lay more emphasis on problems connected with communication and the mass media.

Peru considers that the Recommendation is so up to date that many countries still need to make efforts of a legislative and constitutional nature in order to bring themselves into line with it.

Measures to be taken in the context of the programme of activities of the World Decade for Cultural Development relate mainly to financing and cultural planning

Most countries, faced with problems of financing culture, point out the need to improve methods of cultural action, to develop the evaluation of the programmes, to encourage cultural planning, to train cultural development personnel, etc.

Several countries suggest that Unesco should organize meetings of experts and symposia permitting exchanges of experience concerning what each country has achieved. Non-governmental organizations should be largely involved in the Decade.

To sum up, we note that the Member States which replied to the questionnaire are keenly interested in the Nairobi Recommendation and in the World Decade for Cultural Development which is an extension of its message.

We shall take up the different points of the Recommendation in the analysis which follows, dealing with the three aspects under which the problem of the participation of the people at large in cultural life should be presented.

(a) The first aspect, which is of a political nature, concerns the degree to which the basic principles set forth in the Recommendation, and particularly the requirement of cultural democracy, are in accordance with the political and administrative systems prevailing in the different Member States.

(b) The second aspect concerns ways and means of adopting a policy based on the ideal of participation and the conditions necessary for this.

(c) The third aspect relates to the problems posed by the access to culture and the participation of the most underprivileged and handicapped sectors of the population.

I - ADAPTING GOALS TO ORGANIZATIONAL MODELS

For more than 15 years, and particularly at the 1970 Venice Conference, Unesco has asserted that the key concept where cultural action is concerned is 'cultural development', an essential component of economic and social development.

What does 'developing culture' mean? Important clarifications have been made in reply to this question in various national and international bodies. In our view, the notion of cultural development derives from two trends of thought which converge in the Nairobi Recommendation.

Some regard cultural development as essentially the cultural dimension of development. Without distortion, one could replace the adjective 'cultural' by 'human', and specify that it is the human being who is the subject and object of development, which could not be complete or legitimate without a cultural dimension. Culture must therefore find a central place in the endogenous processes of integral development. Economic action and cultural action, seen as components of integrated development, must go hand in hand, with full importance being given to human factors and with divisions being avoided between culture, education, communication, the environment, science and technology.

On this view, which includes cultural progress in social progress, is superposed another idea of cultural development, according to which it is the ongoing promotion of all the factors of a technical, economic or social nature which can significantly raise the level of the cultural life of the population - that is to say the extent to which the individual has access to the cultural life of the community and his freedom to participate in it. Access and participation constitute one of the essential objectives of any cultural policy.

Hence, in short, developing culture means both developing the human being and developing his participation in culture, and Unesco has spoken of 'cultural rights as human rights'.(1) This liberal view clarifies the approach of the World Decade for Cultural Development: faced with the failure of a development based on quantitative and material growth alone, account has to be taken of cultural factors in any innovative undertaking. Cultural development is not merely the qualitative corrective of economic and social development but is the true goal of progress. The active participation of those concerned in the planning and implementation of projects is thus a determining factor of their success.

In this sense, cultural development is based, as the plan of action of the World Decade for Cultural Development says, on a broader conception of culture, embracing the individual's general attitude, his view of himself, or society and of the outside world. Over and above the artistic and intellectual field, culture is also - and doubtless primarily - a way of living, of perceiving others and oneself, of feeling, of self-expression and of creativity, reflecting the truly distinctive characteristics of a given society.

We have quoted largely from these fundamental texts because they permeate the preamble to the Nairobi Recommendation.

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(1)   Subject of a meeting of experts organized at Unesco Headquarters in Paris in July 1968, and of a formal declaration. See: Cultural rights as human rights. Paris, Unesco, 1970 (Studies and Documents on Cultural Policies, No. 3).

Referring to Article 27 of the Universal Declaration of Human Rights, to the preamble to the Constitution of Unesco and to the 1966 Declaration of the Principles of International Cultural Co-operation, the Nairobi Recommendation states that 'cultural development not only complements and regulates general development but is also a true instrument of progress'. As such, culture 'must be seen in the broad context of general State policy', a theme which has been developed in various Unesco conferences.

However, culture 'is today becoming an important element in human life', and it is the role of States to 'ensure the constant growth of society's spiritual potential, based on the full, harmonious development of all its members and the free play of their creative faculties'. In this sense, 'culture is not limited to access to works of art and the humanities, but is at one and the same time the acquisition of knowledge, the demand for a way of life, and the need to communicate'.

For this reason it is the duty of States not only to favour access to the benefits of culture by creating economic conditions making this possible, but also to combat elitism by enabling people to participate in cultural life, providing 'opportunities guaranteed for all - groups or individuals - to express themselves freely, to communicate, act and engage in creative activities with a view to the full development of their personalities, a harmonious life and the cultural progress of society'.

In other words, as stated at the Venice Conference, culture is not a consumer commodity, but a 'shared experience'.

What has to be done is to combat inequalities of access to culture and also promote a fundamental cultural pluralism. Participation in cultural life is expressed as an assertion of identity, authenticity and dignity. Different cultures should be respected and developed through differentiated and suitably adapted approaches, care being taken to avoid the isolation of certain groups and to favour communication between them.

Hence the importance of the policy of international co-operation, which rests on the principles of the equality of cultures, mutual respect, confidence and knowledge, and the strengthening of peace.

Altogether, even though the expression does not occur in the Nairobi Recommendation, which refers to 'free, democratic access to culture by the people at large', it is indeed the ideal of 'cultural democracy' that is expressed there. As noted at the World Conference on Cultural Policies in Mexico City in 1982, it is the basis of political and economic democracy and implies the effective recognition of the possibility for every individual to shape his own life and participate in the development of his community.

Referring to cultural issues,(1) Augustin Girard, Head of the Department of Studies and Research of the French Ministry of Culture, clarifies this expression: 'The objective of cultural policy is not to enable society to bring forth a world defined as desirable, but to enable everyone, whatever his life-style, to evolve human responses to the menaces of the predictable and the unpredictable ... If democracy is a series of pragmatic regulations which enables all cultures and everyone's culture to develop, mutual respect of these cultures becomes, indeed, culture itself. Culture in this sense becomes an absolute - a plural absolute - and a goal of democracy. But in its turn it is a

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(1) In Les enjeux de la fin du siècle, a collective work published in 1986. Ed. Desclée de Brouwer, Paris.

condition of democracy. Thus culture and democracy appear to be pragmatically interlinked, one being the necessary instrument of the other and at the same time its goal. In cultural democracy, the end of the means finally meet'.

Sociological and political realities

The Nairobi Recommendation, in addition to numerous documents emanating from Unesco and particularly from its intergovernmental conferences, strikingly manifests the advance of international thought on the requirements and implications of cultural policies.

Do the actual policies adopted by Member States reflect these ideals in fact? Even though almost all the replies to the questionnaire on the Recommendation state that the Constitution, laws and institutions of each country allow the Recommendation to be put into effect and that the cultural decisions of their governments are made along these lines, it is evident that the reply is negative and that there is a gap between the objective of cultural participation and reality. Furthermore, many replies recognize this, referring to obstacles to the application of the Recommendation.

In what follows we shall revert to the ways and means of putting this Recommendation into effect, whether by legislative, technical or administrative measures or by strategies aimed at certain social categories or groups.

National situations obviously all differ from one another, however, and a Recommendation of universal scope cannot be uniformly applied. The Nairobi Recommendation recognizes this, admitting that the solutions envisaged cannot be identical for all countries, given the disparities existing between the socio-economic and political situations of Member States.

In this connection, it is essential to take two things into account: the socio-cultural situation of the population, and the political and economic regime. The Nairobi Recommendation is aware of this. On the first point, it recognizes that 'the elimination of the economic and social inequality which prevents broad sections of the population from gaining access to knowledge which is a foundation of science and technology and from becoming aware of their own cultural needs, implies broader participation on their part; to these obstacles must be added a resistance to change, and barriers of all kinds, whether they are of political or commercial origin or take the form of a reaction by closed communities'.

Some replies to the Unesco questionnaire on participation in cultural life refer to sociological obstacles to access to culture, notably the link between level of education and cultural life, which means that people who do not possess a certain stock of knowledge acquired in school are excluded from cultural activities.

In all countries, whatever their political regime and their cultural and educational policy, there is a more or less broad fringe of people who engage in cultural activities or take an interest in cultural matters. They belong to the middle and upper classes and are the privileged beneficiaries of policies designed to broaden access to the benefits of culture and cultural facilities generally.

True, there is no iron sociological law which cuts human societies in two - on the one hand the cultivated élite and on the other the people at large with their popular culture. We shall not attempt here to analyse socio-cultural phenomena, which in any case vary from one country to another and with regard

to which various influences should be taken into account: the influence of European cultures on developing countries, the messages conveyed by the most powerful cultural industries to the populations of a large part of the world, etc.

All that is well known, but such an over-Manichean view needs to be qualified. The products of the media, which are tending to become universal, lead to the cultural alienation of the masses, but they also lead to individual or collective knowledge and liberation.

They are not omnipotent. For example, they cannot crush or weaken expressions specific to local communities, fetes and festivals, religious practices, or the communal life of socio-cultural minorities. The encroaching presence of a dominant culture often leads to a reaction. This is true in many countries, under all political regimes, where the culture of young people is concerned. It draws sustenance from the media and rejects the system which produces the media. It also applies to the resurgence of minority or regional cultures in response to attempts to crush or belittle them or to take them over for other purposes.

There is also the 'resistance to change' referred to by the Nairobi Recommendation, which has its roots in a variety of situations. It may be the result of a stubborn defence of the specific identity of a community, a crisis, extreme dependence, serious shortage, physical insecurity, war, famine, poverty, or a struggle for liberation. Such situations well exemplify Unesco's view that cultural rights are an unshakeable dimension of human rights.

This brings us to the second thing which affects the participation of the masses in cultural life, namely the political, economic and social regimes of various States. The Nairobi Recommendation refers to this and considers that 'the problem of access and participation can be solved by collective approaches extending to many sectors and aspects of life; such approaches should be diversified according to the special characteristics of each community, the whole forming a true design for living calling for basic policy options'.

As in the case of the sociological factors referred to above, we shall not attempt a description of the different regimes existing throughout the world. There are obviously marked differences between industrialized and developing countries; between countries with a centralized administration and those organized on a federal model; between countries with a State-controlled economy and those with economies that are liberal in varying degrees.

The major problem where the participation of the masses in cultural life is concerned is not to define the best system - we can do no more than accept the variety of situations from one country to another - but to try to set the minimum and maximum limits within which the public authorities can operate so as to ensure cultural development in the sense already indicated, without encroaching on the margin of initiative of individuals and creative workers.

The final report of the Mexico City Conference expressed in an interesting way the arguments voiced concerning 'cultural democracy'.(1)

Some delegates said that the political authorities should not intervene in cultural matters even if they were requested to provide technical and financial assistance. Culture should emanate from individuals, groups and associations.

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(1)   See the reproduction of this discussion in the appendix.

Decentralization and regionalization of cultural activities were also advocated. We shall revert to the problem of decentralization in the next section.

Other delegates, continues the report, stated equally forcefully that it was the responsibility of the public authorities, particularly in socialist systems and developing countries, to establish the material conditions to make freedom of creative activity effective.

A related discussion concerned the difference between the 'democratization of culture' and 'cultural democracy'.

Cultural democratization, in the opinion of one speaker, meant making the cultural heritage more accessible, while cultural democracy centred on the development of the creative abilities of all individuals. Both, he thought, were necessary and complementary.

The same speaker felt that there were perhaps some dangers in placing too great an emphasis on cultural democracy. The important thing was to encourage both access to cultural activities and creative expression of the highest quality, and to reach the point of offering 'the best to the most'.

Another speaker, however, considered that culture could not be imposed, nor could it be considered an abstract and impersonal product whose consumption would be made compulsory for everyone. Peoples were healthier and more discerning and critical in their judgement than their leaders believed. Creativity should not therefore be treated as an abstract objective divorced from reality.

However, in the view of yet another speaker, the free development of culture was not to be interpreted as a refusal to distinguish between good and evil, right and wrong, or human and inhuman, in other words as a systematically permissive attitude which might be prejudicial to national dignity and sovereignty.

Thus we clearly see a division between the advocates of State control, under which only the public authorities can guarantee freedom of creation and promote what is 'good, right and human', and the liberal attitude which confines State intervention to what is strictly necessary and relies on the 'discernment of the masses' to develop their own culture.

There is a clear danger in each of these attitudes. Organizing and planning by the State can admittedly help to bring about a broader access to culture on the part of the masses and develop the quality of creation by combating the inequalities and factors of alienation of mass culture, but in doing so it can repudiate the diversity of cultures and deny the freedom of initiative of creative individuals and groups.

Conversely, a liberal regime is in a better position to decentralize and to recognize freedom of initiative in the name of cultural democracy, the danger being that it will place no obstacle in the way of the spread of mass culture, in the name of the respect due to individual freedom of choice.

Beyond this somewhat over-simplified contrast, several models of socio-political cultural organization would seem to be discernible in the world.

The first, which we may call the Welfare State model, is mainly encountered in socialist countries and in numerous developing countries, in the latter case because of the uncertain nature of their resources. Following this

model, practically all forms of cultural action are placed under the control of, and financed by, the State, and creative workers and cultural and artistic organizations have an official status.

This system permits the development of popular initiatives, which are not at the mercy of market forces and can obtain the resources necessary to expand and flourish, but it may also, through excessive authoritarianism, discourage initiative and voluntary effort and give rise to unconstructive attitudes.

This system favours a planned overall cultural policy, since the centralization and hierarchization of authority facilitates co-ordination and concerted action among the administrative bodies responsible for culture and those concerned with related policies (education, communication, industry and research, the environment, etc.). It can also favour cultural development as a dimension of overall development. Conversely, however, it may lead to excessive specialization by administrative sectors which are reluctant to engage in concerted action.

Such a system is also an excellent instrument for the promotion of popular cultures and creativity, and not only through high level artistic creation. There is, nevertheless, a risk that the creative ferments emerging from local communities, dissident minorities and alternative cultures will not be recognized.

The second system recognizes the importance of the public authorities where cultural development is concerned, but not so much at the level of central government as at decentralized levels. This may be called regional authority, and it is found in most industrialized countries of Europe and North America. In some of them, of the federal type, central government exercises little more than a co-ordinating and flexible standardizing authority, as well as bearing responsibility for national institutions. Responsibilities are shared between the private sector and public institutions or those aided by the public authorities. Associations and voluntary bodies are recognized, but in accordance with standards whose official status may vary. The forms of financing and budgeting, the recruitment of professional staff, aid for creative work, the role of lifelong education and socio-cultural organization, and the policy of leisure activities, all vary from one region or one town to another. The State can provide financial correctives. It legislates, and where necessary helps to bring about concerted action, but it does not decide alone. Financing and decision-making are frequently shared.

This system, in which public and private interests overlap, is without doubt highly favourable to the flowering of local initiatives, but these initiatives are not always recognized at the dominant local level. There is a danger of public or private financing being allocated only to major established institutions where it can be relied upon to be put to good use, to the detriment of community initiatives and minority cultures. There is also a risk of the 'culture of the élite' being given precedence, the rule being to minimize the role of public service broadcasting and the media. Here everything depends on the role assumed by central government in controlling, planning, encouraging experiment, providing areas of public service for the greatest number, and ensuring the greatest possible cultural participation by rectifying inequalities and aiding minorities.

The last system, practically non-existent anywhere in the world, is based exclusively on local community development, with little or no intervention by the public authorities. The initiative comes from the masses (individuals and associations) and cultural organizations are the driving force of the system.

One may say that it is cultural democracy in action, with the public auth-
orities and private patronage putting their resources into a management body
which is free to make its own choices. Such a point of view is doubtless over-
idealistic and can only be put into practice experimentally and in a limited
geographical area. We mention it here only for the record, realizing in any
case the danger of fragmentation which may result for the national community.

However, it must surely be clear that concern for community development,
which in any event is not incompatible with either of the systems referred to
above, most closely corresponds to what is advocated in the Nairobi
Recommendation.

II - WAYS AND MEANS OF PARTICIPATION

The questionnaire on the application of the Nairobi Recommendation, which asked Member States to measure their cultural policy against the ideals set out in the Recommendation, must have caused those States great difficulties, which doubtless explains the small number of replies.

The Recommendation concerns not only access to culture, that is to say bringing the benefits of culture to a greater number of people (and we saw in the first section the sociological and other obstacles which make this task difficult), but also participation in cultural life, a more ambitious concept and one that is not easy to pin down. Furthermore, the Recommendation states that 'the concept of culture has been broadened to include all forms of creativity and expression of groups or individuals, both in their ways of life and their artistic activities'.

It is added that 'participation in cultural life presupposes involvement of the different social partners in decision-making related to cultural policy as well as in the conduct and evaluation of activities'. This considerably expands the list of organizations and individuals involved in cultural development.

It is further stated that 'free participation in cultural life' is related to seven sectors of overall State policy, namely development, lifelong education, science and technology, social policy, the environment, communication and international co-operation.

The measures advocated by the Recommendation are unnumerable. There are no less than 20 legislative and regulatory measures, most of them constituting by themselves a policy not easy to put into effect. For example: 'ensure equality of access to education'; 'guarantee freedom of expression and communication'; or again 'pay special attention to women's full entitlement to access to culture and to effective participation in cultural life'.

There are very many technical, administrative, economic and financial measures, 27 of which concern 'ways and means of cultural action' and 17 'policies related to cultural action'.

Lastly, there are 11 measures in the field of international co-operation.

The replies received by Unesco obviously do not deal point by point with this series of 75 measures, and for the most part confine themselves to problems encountered by the agency responsible for culture, only in a very few cases referring to problems in related administrative areas such as the environment, scientific and technical policy, social policy, etc. The two areas which seem to be most closely related to the cultural sector are education and communication.

Most of the replies are short and terse, as remarked in the introduction. The obstacles to the development of participation are mainly inadequate financial resources, the need for senior and trained personnel in the field of cultural action, the age of equipment, and in some cases, the fact that there is no agency responsible for culture or else an agency of only very recent date.

The measures advocated to cope with these difficulties are mentioned in hardly more detail.

However, some replies go further than giving mere vague pointers.

The Australia Council, which replied on behalf of Australia, first briefly describes the interdisciplinary programmes it has financed since 1976 (art and the working world; the artist in the community; the arts and education; the arts of young people; multi-cultural arts; fund for the spread of culture in underprivileged areas) together with cultural research.

An attempt is then made to give some figures concerning culture activities so as to assess access to and participation in cultural life. We are told, for example, that more than 25 per cent of the Australian population over 15 years of age take an active part in one or more forms of artistic expression.

With regard to the major problems encountered in the application of the Recommendation, the Australia Council notes five types of obstacles:

Social factors: artistic activities reserved for the elite; exclusion of the aborigines; an Anglo-American cultural bombardment by the media; under-appreciation of the abilities of Australians in comparison with foreign creative workers.

Demographic factors: the comparatively small population of Australia creates a limited market for artistic creation and the spread of art. In addition, the population is scattered, and the tendency is always to give precedence to large towns and cities.

Economic factors, notably the high cost of transport.

The priorities of the education system, which do not include artistic education.

The limitations weighing on local authorities, which do not provide substantial financial support for artistic life.

The programmes launched by the Australia Council, referred to above, attempt to cope with each of these problems.

The contribution of Sri Lanka is a significant example of the problems encountered in developing countries. This country refers to three major difficulties:

Inadequate public financing, notably the inadequate resources of the agency responsible for culture, as well as the relative failure of the Central Cultural Fund responsible for gathering funds derived from tax exemptions. However, Sri Lanka notes the substantial contribution obtained by the Tower Hall Trust Fund.

The training of cultural development personnel (60 cultural workers attached to the Ministry of Cultural Affairs); this is a fundamental problem where cultural participation is concerned.

Lastly, the absence of a clearly defined cultural policy, but a committee is currently giving thought to this matter.

Rwanda attempts to pin down the problems in a very concrete manner. They are of four kinds:

(a) Technical

There are no suitable arrangements for making known the cultural heritage, especially in towns, where the problem of acculturation is likely to arise to a greater extent than elsewhere. There is a lack of adequately equipped cultural centres.

For the preservation of the cultural heritage, a problem of facilities also arises. There are no public reading rooms, no national library and no national archives centre.

The Artists' Association of Rwanda has a problem concerning exhibition premises and the circulation of works of art.

(b) Administrative

Owing to the lack of adequately trained experts, it has been difficult to establish a legal framework for the promotion and safeguarding of the cultural heritage.

Setting up the Rwandan Academy of Culture has run into the problem of administration, which is currently being overcome.

(c) Economic

Rwanda is making a great economic development effort to emerge from poverty. In certain respects, the cultural aspects seem to have been over-looked or somewhat disregarded in favour of the essentially economic aspects.

Furthermore, the country's economic resources do not permit cultural expansion to the extent that would be desirable. The participation of the masses is proving very expensive, and their contribution is sometimes costly.

(d) Financial

The policy of subsidies and prices where cultural goods and services are concerned is coming up against financial problems, and this makes it almost impossible to publish and circulate works.

The creation of a fund to assist cultural activities is encountering the same kind of difficulty.

Rwanda plans to adopt the following measures to remedy these problems:

The institutionalization of community development work (UMUGANDA) the results of which have proved to be conclusive, will make it possible to back up the government in its effort to set up cultural facilities.

A campaign, through lectures and the mass media, to arouse public aware-ness will enable everyone to feel involved in the cultural problems of the country.

The inclusion of cultural training in school curricula and in private firms and other institutions will enable school pupils and young people who have attended school to take an interest in their culture so as to develop and defend it.

Laws relating to cultural promotion will be prepared and enacted.

Individual and collective efforts to promote, preserve and make known the cultural heritage will be increasingly encouraged.

The contribution of the <u>Republic of Cuba</u> attempts to assess, in terms of quantity and quality, the effectiveness of the work done among the general public by cultural institutions. This very substantial text - which we cannot reproduce here - is the only one which offers a real evaluation of the work of these institutions in economic, social and cultural terms.

One of the problems referred to by Cuba is the absence of qualified technical personnel for broadening cultural participation, but the obstacles are mainly of an economic and social nature.

The measures advocated for the next five years are as follows:

the qualitative improvement of the cultural development process, hand in hand with economic and social development;

the preparation and setting up of the 'technical force' responsible for implementing the processes of social participation;

the harmonization of the relationships between the cultural development of the community, the mass media, and the education system;

measures designed to assimilate scientific and technical progress so as to enhance the national identity and national values.

This short anthology of replies, which is in no way representative of the concerns of Member States, reveals in our view a number of concerns which can be summed up as follows.

Problems connected with access to and participation in cultural life are not primarily of a legislative and regulatory nature, but concern material resources such as the financial resources of the State, the problem of resources derived from the voluntary contributions of individuals or foundations, human resources, and the need to improve the skills of cultural development workers, as well as premises, vehicles and transport facilities, especially in large and sparsely populated countries. They also concern political and administrative resources such as the inadequacy of cultural or educational policies, the lack of an agency responsible for culture, problems of co-ordination between cultural policies, educational policies and communication policies, and the need to include culture among the nation's priorities, which are too exclusively economic.

These replies, and most others, also reflect two aims which correspond closely to the spirit of the Nairobi Recommendation:

the aim to organize the participation of the people at large through administrative decentralization and through providing public facilities and assistance to associations;

the aim to achieve cohesion among policies contributing to cultural develop-
ment, in particular communication and education policies.

Decentralization and community life

Decentralization is a constantly recurring theme in Unesco documents. For
example, the Intergovernmental Conference on Cultural Policies in Africa, held
in Accra in 1975, considered it a 'fundamental fact which needed not to be
brought about, but recognized and made use of' and which constitutes 'an oppor-
tunity to reunite various heritages in order to enrich the national culture'.
The World Conference on Cultural Policies, held in Mexico City in 1982, also
refers to decentralization in paragraphs 20 and 21 of the Declaration on
Cultural Policies:

'20. It is necessary to bring about a geographical and administrative
decentralization of cultural life and ensure that the institutions respon-
sible for cultural action are more fully aware of the preferences, options
and needs of society in cultural matters. It is essential, therefore, that
more opportunities should be provided for contact between the public and
cultural bodies.

21. A programme for the democratization of culture calls, in the first
place, for the decentralization of access of leisure pursuits and the
arts. A democratic cultural policy will provide for enjoyment of artistic
excellence by all communities and the whole population.'.

In the Nairobi Recommendation, 'the decentralization of facilities,
activities and decisions' is the first of the ways and means of favouring the
participation of the people at large in cultural life (para. 6 of the Recommen-
dation), its indispensable complement being concerted action (para. 7). These
two objectives can be regarded from the following aspects:

Deconcentration or decentralization of the public authorities may mean the
creation by the State of 'deconcentrated' facilities as close as possible to
the people, especially at the regional level, or it may mean the State handing
over control of cultural action to territorial communities representative of
the people, in particular municipalities. In either case, the idea, as the
Recommendation points out, is 'to stimulate regional or local initiative, both
by providing decision-makers with the necessary resources at appropriate levels
and by sharing the decision-making function with the representatives of other
parties interested in cultural problems; and to this end develop secondary
centres for administrative decision-making'. In recent years, a number of
European countries have taken decisive steps forward in this direction,
particularly France, Spain and Italy.

This administrative decentralization should extend to the creation at the
local level of centres of concerted action and integrated local development,
both in urban and in rural areas. Such centres would bring together the public
authorities, representatives of the public, and specialists or professionals,
who would contribute to laying down objectives and ways and means of attaining
them, and carry out the necessary evaluations. At this level, cultural action
can and should serve development and the methods of social and cultural organ-
ization should favour the processes of change.

Decentralization has a third aspect: activities, services and facilities.
There is no need to dwell on this aspect of cultural policies, which is covered
by most of the replies to the Unesco questionnaire.

The State is faced with a hard task, whether in making cultural services more accessible by reducing the prices of cultural items (books, reproductions, records, etc.) as stated in Recommendation No. 19 of the Yogyakarta Conference, promoting the provision of cultural facilities in towns and cities and especially in rural areas, developing facilities for travelling exhibitions of works of art and other cultural events in underprivileged areas, or favouring the use, for cultural purposes, of public premises suitable for cultural exchanges among groups and individuals.

The Nairobi Recommendation places emphasis on measures to favour the dissemination of cultural goods and services (para. 12) and refers to the adoption of 'a policy of granting subsidies and awarding prizes for cultural goods and services, particularly in cultural fields neglected by commercial enterprises'. Reference is also made to the granting of aid to cultural associations at all levels, with a view to developing an active frame of mind in the public rather than passive consumption of cultural products.

The Recommendation deals at length with the provision of <u>aid for professional artistic creation</u>, without which there can be no cultural life.

The people at large cannot, however, participate in cultural life without an active commitment on the part of artists and other creative workers to bring about such participation. As long ago as 1972, the Helsinki Conference urged that they should play a part in the formulation and implementation of cultural policies, and Recommendation 28 of the Mexico City Conference advocates 'stimulating the public appreciation of art and contacts between creators and the community'.

In many countries, extremely interesting experiments have been carried out to secure the participation of artists in the social development of various communities. We shall revert to this in section III, but it is important to point out here the essential contribution which artists can make to the encouragement of creative expression among amateurs, underprivileged groups and cultural minorities. It should be added that the social participation of artists is not confined to supervising the activities of non-professionals. The part they play in shaping the environment and creating a background to living, together with the fact that they produce pictures, words and music, give them a pre-eminent responsibility in the social evolution and cultural development of human communities.

The development of amateur activities, which as testified by the replies to the Unesco questionnaire is strongly encouraged in socialist countries, supposes a voluntary and decentralized policy of aid to clubs, groups and centres of expression among the masses, and this can only be done at the level of groups which are in close contact with the population.

The same applies to traditional crafts, especially in the developing countries, many of which are threatened by decline but could be given a new lease of life with the backing of professional artists and with the aid of the public authorities on the basis of a collective creative work using modern techniques.

In this respect, the Nairobi Recommendation advocates 'developing methods for the promotion of artistic creation and cultural activity by the people at large, based upon the people's own organizations, in both residential areas and working places'.

This point is of particular importance where cultural participation is concerned. What has to be done is to develop what some countries call 'voluntary effort' or 'clubs and associations' which provide ideal opportunities for people to assume responsibilities and play an active part in shaping the future of society.

Voluntary organizations perform specific functions which make them unique. In particular:

they are unquestionably a training ground for citizenship and for the exercise of social and cultural responsibilities at the local level;

they develop an attitude of solidarity among underprivileged groups or sectors of the population, since they are not concerned with the profit motive;

they constitute centres of expression for people who are brought together on the basis of their affinities, thereby helping to strengthen the identity of socio-cultural groups;

for the public authorities, they are a source of constructive proposals or even opposing views, which usefully counterbalance the arbitrary nature of public authority;

they are a reserve of voluntary manpower, but also in many cases a 'reserve of jobs' highly appreciated in countries where unemployment is a problem;

they are the essential complement to the cultural action of established institutions and facilities, whose success with the democratization of culture is limited. For example, many young people are reluctant to enter 'temples of culture' such as museums, libraries and cultural centres, but find voluntary groups more easily accessible;

this being so, it is obvious that cultural institutions must not regard such associations as competitors but as partners;

in addition, there is a direct link between voluntary effort, which is a form of true gift by individuals to the most noble causes, and popular patronage, that is to say giving money to such causes. Many countries have instituted systems of tax reductions for cultural associations and institutions. This promotes a positive commitment to cultural life and at the same time helps to finance cultural activities;

lastly, the beneficial effects of associations should be emphasized, especially in the case of country-dwellers who have been transplanted to large urban centres. Such associations mitigate the distress and upheaval resulting from the break with their accustomed life-styles and their loss of roots.

The essential complement to clubs and associations is <u>socio-cultural organization</u>, which is a voluntary policy of overall community development which the public applies to itself. Augustin Girard describes this policy admirably in the following words:(1) 'Concern with small, non-institutional initiatives and free undertakings which want to be independent of public bodies ..., concern with all forms of interstitial culture linked with the

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(1) In: <u>Les enjeux de la fin du siècle</u>, op. cit.

day-to-day life of the home, trade, work and transport - forms of culture well-assimilated by the population - is preferable to the exclusive subsidizing of large-scale institutions. The important thing is to provide people, in the place where they work and live, with the culture of what they do, of what they are, of the place where they are. Malraux was wrong: it is not acquainting people with Cezanne or with Indian cave art which sustains them and allows them to discover their identity and what they want. This is achieved rather by giving them a feeling for what has cultural value in their own work and their own environment'.

We shall not revert here to the many contributions, especially in the context of Unesco, which testify to this point of view.(1) Since the Venice Conference, community organization (animation) has been unanimously recognized as the method of cultural participation par excellence, in the sense in which it is understood in the Nairobi Recommendation.

It is probably mainly a question of legislating on socio-cultural organiz-ation but of accepting it as a desirable thing and creating the material and moral conditions for it, and this is primarily the responsibility of the local authorities.

The problem is admittedly a financial one, but it lies primarily in human resources. It is open to discussion whether precedence should be given to spontaneous community organizers drawn from local communities, as advocated by Asian and African countries (cf. the Accra and Yogyakarta Conferences) or whether ad hoc personnel should be remunerated. But the problem of the training of community organizers is crucial, as the Nairobi Recommendation emphasizes in Article 9. This requirement for training should also be the concern of those responsible for cultural administration, politicians and directors of cultural institutions, not as a challenge to their competence but in order to draw their attention to the demands of social groups in order to help the public to solve its own problems as far as possible.

The material resources of community organization are not to be overlooked either. The Nairobi Recommendation points to the need to provide cultural development personnel with 'means of action enabling them, on the one hand, to give support to the spontaneous "animateurs" of local communities and, on the other hand, to stimulate initiative and participation, using the necessary training methods'.

In this respect, a link between community organization and cultural organ-izations is vital, and the Recommendation points out the importance of provid-ing cultural centres and institutions such as libraries, museums, etc. with instruments and equipment for communication and expression.

We shall conclude this review of decentralization policies with a refer-ence to their vital corollaries - concerted action and co-operation.

These two requirements may take various forms, the first of them, pointed out by the Accra Conference in particular, being the association of people of various groups, especially young people, women and religious spokesmen and, in general, of all communities or socio-cultural groups. This commitment of social groups is the prime concern of socio-cultural organization, but it is up to the public authorities to make it possible and even to encourage and promote it.

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(1) See in particular: The Training of Cultural Animators (Cultural Develop-ment, Documentary Dossier 18-19), Paris, Unesco.

Another aspect, which we have already noted and which is restated by the Nairobi Recommendation, is the aid provided by professional artists to the activities of non-institutional groups such as groups of amateurs.

The problem of concerted action also arises at the level of the public authorities. The Recommendation advocates the creation of 'advisory structures at the local, regional and national levels, bringing together representatives of the professional and social groups concerned who will participate in determining the objectives and ways and means of cultural action'. Any policy of participation, especially at the local level, supposes the creation of opportunities of comparison, mutual information and help in decision-making, bringing together representatives of local communities and of public agencies, professionals and the general public, through their respective associations. This does not mean the shedding of their responsibilities by the elected representatives of the people and public authorities. It means the non-acceptance of decisions imposed on a passive population from above.

A final form of concerted action, which is being increasingly adopted where culture is concerned in decentralized countries, is the general introduction of contractual procedures governing the granting of subsidies to cultural organizations or relationships between social groups.

This flexible and eminently democratic procedure makes it possible to establish a genuine partnership between two social groups which can advantageously work together to attain a shared objective. For example, it may be a partnership between the central government and a city or a region to develop certain aspects of cultural policy, or again between a town and an artistic association or group in order to undertake a particular activity aimed at an underprivileged sector of the population or to spread a particular form of culture in a given environment.

The cohesion of a policy of cultural development

Cultural development must not be isolated from related policies which may be regarded as its components. This is pointed out in paragraph 3 of the Nairobi Recommendation, which states that free participation in cultural life is related to:

a development policy;

a policy of lifelong education;

a science and technology policy;

a social policy;

an environmental policy;

a communication policy;

a policy for international co-operation.

Here again we find ourselves faced with the need for concerted action between one ministry and another, which as in France can take the form of setting up interministerial funds (for cultural action, the quality of life, regional development) or for the negotiation of agreements between government departments and agencies (in France, agreements between the Ministry of Culture and the Ministries of Education, Agriculture, Justice, the Armed Forces, etc.).

Concerted action is also necessary between cultural institutions and bodies concerned with economic or social life, between educational establishments and artistic teams, etc.

As stated at the Mexico City Conference, 'a cultural policy implies the participation of all the constituent parts of a country, both the people and the government. It cannot, therefore, be the concern of a single ministry or of a particular social class'.

We shall not deal in detail here with all the aspects of the interfaces between culture and other sectors. It is evident that there is a close relationship between culture and the economy. This interrelation is recognized by many countries in respect of both the economics of culture (what it costs, what it yields, what jobs it creates, what economic fluctuations it causes, its share in the national accounts and the balance of foreign trade, etc.) or of the influence of economic factors on cultural life (unemployment, under-development, etc.).

It is equally true that social affairs and cultural affairs are permanently interrelated, and even that the touchstone of a policy of cultural participation lies in its social dimension, in its ability to allow the most underprivileged categories of the population to express themselves, to eradicate as far as possible inequalities between human groups, social classes and age-groups, to enable the greatest number of people to realize their ambitions, to improve the living conditions of the outcasts of fortune, and so on.

The environment policy also has marked cultural implications. Those responsible for culture are mostly concerned with matters relating to the artistic heritage (monuments, sites and works of art), but these problems are only one aspect of the general background of living - urbanism, the urban or rural, man-made or natural environment -- which at one and the same time expresses and shapes human communities. While certain natural or man-made cultural assets should be preserved by reason of their artistic value, this preservation must on no account be at the expense of economic and social development.

To the concern with visible reminders of the past must obviously be added the intangible heritage of traditions and customs which are threatened by industrialization and urbanization.

In paragraph 4, the Nairobi Recommendation advocates reconciling the duty to protect and enhance everything connected with the cultural heritage, traditions and the past with the need to allow the endeavours of the present and the modern outlook to find expression. It is also necessary to 'make the public aware of the importance of town planning and architecture, not only because they are the reflection of cultural and social life, but above all because they condition the very background to living.

The Recommendation further advocates 'associating the population with the conservation and management of the natural environment both at the national and at the international levels, since the quality of the natural environment is essential to the full development of the human personality'.

Where the environment is concerned, a cultural policy must concern itself with the quality of what is man-made, the mastery of the environment by the inhabitants of the country, and the preservation of the cultures which are expressed in the country's heritage.

The relationship between culture, science and technology is increasingly recognized in the cultural policies of Member States, in the awareness that scientific and technical culture is an important part of everyone's culture in a world that is to an increasing extent shaped, if not threatened, by progress. In developing countries, the problem of the mastery of science and technology imported from abroad is a crucial one and attention must be paid to ways and means of safeguarding local traditions and cultures and making use of them to meet the real needs of the people.

It is nevertheless obvious that educational policy has the greatest implications for participation in cultural life. 'To ensure equality of access to education', as stated in the Nairobi Recommendation, is the basis of cultural development.

The school is at the core of this objective, but it is by no means the only component of the policy of lifelong education, which covers everyone from birth to death. The family, community life, occupational training, ongoing training and cultural action are its fundamental complements.

The education system in the broad sense performs several functions which make it the key area of cultural development and participation in cultural life. It aims first and foremost at providing the public at large with access to knowledge, and in particular at eradicating illiteracy, a task which Unesco has made one of its major concerns.

It is also the instrument of cultural and artistic education, meaning not only an introduction to the arts and artistic expression, but also an appreciation of the quality of life and of the aesthetic dimension of the background to life, a responsiveness to the problems of the present-day world and of day-to-day life, notably the world of science and technology.

As has been repeatedly stated, such a programme supposes a radical reshaping of the means of institutional training, in particular the school which is readily admitted to be in a situation of crisis because it has not succeeded, even in the most highly developed countries, in achieving a genuine democratization of culture, nor has it succeeded in developing sensibility, imagination and creativity and remedying socio-cultural handicaps.

This reform of the school is all the more necessary in that it is threatened by the growing expansion of 'parallel schools', which we can, in an over-simplified way, place in three groups, especially in societies having an advanced technology:

the media;

interactive systems (micro-computers, games that can be connected to a television set and provide pupils with an educational service outside the school);

the socio-cultural sector and clubs and associations, which provide increasingly important services.

As Marshall MacLuhan stated in 1966, the day will come when children will learn much more, and more more quickly, in contact with the outside world than at school.

This means that the traditional school has not long to live, and cannot remain rooted in the perpetuation of outdated models, nor can it be the

exclusive purveyor of information and knowledge. It must therefore become part of a broader system of training and of a permanent process of acquisition of knowledge and know-how throughout life.

It must provide pupils with a modicum of knowledge to which they will add throughout their life through self-instruction and vocational training, so as to gain access to a multi-dimensional culture (classical, technical, creative, expressive) far removed from the present model of fragmented and hierarchized knowledge which gives precedence to certain forms and expressions of culture such as the written word.

This obviously supposes a different conception of school buildings, methods, and teacher qualifications.

We have just referred to the importance of the media and of new communication technologies in the field of education. It is evident that this is the second challenge facing those responsible for any cultural development policy, and it is the area linked with cultural action on which the Nairobi Recommendation (para. 14) is most explicit).

Not confining itself to advocating, among the legislative measures which need to be taken by Member States, the 'guarantee of freedom of expression and communication', and 'providing the mass media with a status ensuring their independence, due attention being paid to the effective participation of creative artists and the public', so as not to threaten the authenticity of cultures or make them 'instruments of cultural domination', the Recommendation lays down ways and means of achieving a democratic policy of communication.

Apart from the development of community life, exchanges between groups and with creative workers and socio-cultural organization, the Recommendation proposes a policy of information which 'is apt to generate feedback and personal initiative', the development of reading and writing, the inclusion of popular traditions in audio-visual programmes, the participation of the public in the selection and production of programmes, the reform of content so as to give preference to cultural and educational material, the provision of an introduction to audio-visual forms of expression and the discriminating and active use of the media, etc.

In short, an effort has to be made at two levels. Firstly, this has to be at the level of content, encouraging the media to improve the cultural quality of programmes as a reaction to mediocre, stereotyped and commercialized programmes which are the staple diet offered by them, leading people to behave in a stereotyped manner and stifling creation. Secondly, it has to be at the level of national radio and television broadcasting systems, which must be liberated from the uncontrollable invasion of foreign products and become autonomous, adapted to the specific needs of each country.

The new technologies which are developing rapidly can help to create these autonomous systems so as to serve a controlled - that is to say endogenous - development. In this respect, the true potential of tape-recorders, video recorders, cable television and local radio has not yet been really assessed.

The economic aspect predominates. Will it be counterbalanced by a cultural aspect, that is to say a democratic one? Yes, if emphasis is placed on the constructive possibilities offered by the proliferation of transverse and local channels of information and communication independent of the mass media. This supposes the setting up of new systems at the local level, giving priority to cultural content and interactive use, immune to economic censorship, decentralized, and providing egalitarian access to the services of communication.

III - BRINGING CULTURE TO THE CULTURALLY DEPRIVED

The notion of cultural identity is at the core of cultural policies, whether it is a question of preserving the heritage or of promoting creativity.

As A. Girard points out:(1) 'If recourse to culture emerges as a major issue, it is because neither an individual nor a people can dispense with an identity. A person cannot live without feeling that he is worth something, without having a certain idea of himself, without his own idea of what he wants to be. There can be no cultural identity without the construction of a future, any more than a future can be constructed without cultural identity. Culture and the future are interlinked. It is not because there is an explosion of cultural consumption that culture is a major issue at the end of the century. It is because what is at stake is the mastery of our future, our self-respect and the survival of that fragile asset, democracy'.

All very well, but what cultural identity are we talking about? Most countries, and particularly developing countries, are faced with a cleavage between tradition and modernity, between endogenous values and exogenous models, as the draft programme of action of the World Decade for Cultural Development states. This of course relates to the clash between traditional rural cultures and the values of the urban world, but it also relates to the absorption of foreign cultures and models, which is difficult to avoid if one wishes to gain access to knowledge and to scientific and technical progress.

This being so, what policy can be adopted to preserve cultural identity? Must it (and can it?) cling to the preservation of the cultural heritage, with the risk of retreating into a set of petrified traditions, or should it accept the advent of modernity as inevitable, with the risk of diminishing people's feeling of belonging to the community and the internal energy which this generates?

Measures taking both these contradictory demands into account are probably not impossible to adopt, and it is one of the tasks of the World Decade for Cultural Development to find ways and means by which cultural values can be incorporated into the development of peoples so as to enable them selectively to take advantage of the universal benefits of modern science and technology, to master them and to contribute to their further advancement, without breaking with the spiritual, ethical and aesthetic values specific to each society and to the spirit of each people. In this sense, a re-evaluation of local and endogenous technologies is of prime importance.

There is another problem of identity - that of the national culture of each country in relation to foreign cultures. Here again, should the policy be to close frontiers or to assess at their true worth the benefits which may be derived from intercultural contacts and foreign influences, at the same time fiercely defending the right of national cultures to exist and flourish?

There is, however, a danger that the ideal of national culture may clash with regional or minority cultures, which themselves are entitled to their identity.

The Nairobi Recommendation proclaims the relevance of cultural pluralism, even though it considers that the assertion of cultural identity must not be allowed to lead to the isolation of certain groups. The Recommendation states

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(1) In: Les enjeux de la fin du siècle, op. cit.

that countries should guarantee free access to national and world cultures by all members of society without distinction or discrimination, and at the same time recommends that special measures should be applied for certain disadvantaged groups and for environments with a poorly developed cultural life.

Consequently, what has to be done is to reconcile a policy providing the most egalitarian access possible to the national culture with recognition of cultural diversity or of 'cultures in the plural'.

This twofold approach is not always positively recognized by Member States, which are concerned - especially in the case of new independent countries - with asserting national unity above all. In older countries, a kind of imperialism of the conventional forms of culture can be seen. This stifles the concern to enable social groups who do not feel at home in the conventional culture to develop their own practices and values - the more so since these social groups do not realize the cultural value of these practices.

It is true that the policy of cultural differentiation is not easy to apply. Any country which recognizes and supports minority cultures is in danger of being regarded as taking things over for its own purposes, as paternalistic and manipulative. This is particularly the case if such a policy is seen merely as a means of bringing the mass of the people out of a condition of despised subculture into the superior condition of legitimate culture and causing them to lose their identity.

This danger is avoided if, first of all, this policy makes allowance for the need for participation and hence allows the people concerned to have a say in the determination of cultural policy. The danger will also be minimized if the decision-makers reject the attitude of 'converting the heathen' and if the strategy of circulation and consumption is replaced by a strategy of cultural appropriation.

But what has to be avoided above all, of course, is the danger of each social group shutting itself up in a cultural ghetto, and the public authorities can do a great deal to break down barriers, provide opportunities for rewarding multicultural contacts for all groups, and favour access to culture by the greatest number of people. It is just as unacceptable to reject cultural pluralism as it is to reject the democratization of works of art and creations of the human spirit.

The replies to the Unesco questionnaire frequently make reference to actions aimed at different social targets, and this is the point of view from which most countries evaluate their contribution to the implementing of the Nairobi Recommendation.

These social targets can be placed in four main categories, which may of course overlap:

geographical or territorial communities;

women, families and age-groups;

institutional groups;

people belonging to regional or minority cultures.

Geographical and territorial communities

The Nairobi Recommendation several times emphasizes the need for measures in favour of underprivileged communities. In the section on the decentraliz- ation of activities, it advocates (para. 6) 'applying special measures for certain disadvantaged groups and for environments with a poorly developed cultural life', and notably 'people living in remotely situated areas, as well as those in city slums'.

Legislative measures (para. 4) should 'protect, safeguard and enhance all forms of cultural expression such as national or regional languages, dialects, folk arts and traditions both past and present, and rural cultures as well as cultures of other social groups'.

These recommendations are aimed primarily at rural societies on the one hand and poor communities in towns and cities on the other. Both of them labour under serious handicaps.

The handicaps of the rural world, varying in gravity from one country to another, are generally linked with the remoteness of the countryside: geo- graphical remoteness from decision-making centres; cultural remoteness from the modern world and urban life-styles; economic remoteness by reason of the often crucial problems of agricultural production, which is the predominant produc- tion sector.

These handicaps are nevertheless accompanied by positive cultural values. In societies which have been little affected by the industrial revolution, the peasant culture remains a living force even though it is confined within closed groups. In industrialized countries, the rural world contains many reminders of a cultural and natural heritage of great value in the form of monuments and natural sites, arts and traditions and a strong sentiment of a particular identity. These rural values are, however, seriously threatened by being turned into something exotic, making rural culture a show-piece culture, a dead museum culture. They are also threatened by the mass media, which level out differ- ences and crush local values.

A great threat in many countries, both industrialized and Third World countries, is the desertification of the countryside, which is destroying the heritage and the natural resources of certain rural areas.

Action in favour of rural areas clearly illustrates the dilemma to which we have just referred - the conflict between tradition and modernity, between unity and diversification.

The problem thus has to be tackled from both ends and on two levels at once.

On the one hand, the right of country-dwellers to their culture has to be energetically defended. The predominant tendency of national cultural policies is to give precedence to urban areas, which enjoy all the advantages such as financial resources, a large and cultivated public, a civilization that welcomes cultural facilities, trained cultural personnel and policy-makers and administrators who are acquainted with the cultural problem.

Only in exceptional cases can rural areas cope with and finance cultural institutions, and consequently the public authorities must encourage decentral- ization, bringing the arts and training to rural areas and the activities of organizers who are specialized in working in rural surroundings. This is done

in many countries, which have instituted itinerant forms of presenting the arts (among the replies to the questionnaire, mention may be made of itinerant theatre and concerts in Chile, itinerant concerts and exhibitions in Sweden, the experimental programme of socio-cultural organization in rural areas in Spain, in agreement with autonomous communities, etc.). France operates a whole network of bus-borne libraries, museums, art exhibitions, video programmes, archives, etc.

Many countries, and especially socialist countries, provide for the cultural needs of rural areas through rural centres and clubs, or by building or renovating cinemas, audio-visual centres, and multi-purpose meeting halls for local or 'imported' events.

The second essential aspect is the encouragement of the development of indigenous cultural values, in accordance with the Nairobi Recommendation that 'decisions and responsibility should, as much as possible, be left with the group participating in the activities'. It is here that cultural activities organizers and specialists in the oral or monumental heritage can tactfully intervene in order to encourage the work of spontaneous local organizers and give the population the benefit of their research or their activities.

This socio-cultural action cannot be separated from an overall development effort which embraces all aspects of people's lives. The reply received from Spain mentions a meeting organized in September 1984 on rural areas that were turning into desert. Those attending this meeting advocated the creation of an 'alternative territorial model' in which social considerations should take precedence over purely economic considerations, since economic considerations could cause the most vulnerable areas to be abandoned.

The economic aspect must not of course be disregarded, but there is no doubt that rural areas are where cultural development as a dimension of general development can most easily be put into effect. Experience shows that in such areas, culture is frequently a factor of development because it encourages the inhabitants, and especially young people, to take pride in their condition and hence to remain where they are. It enhances the value of handicrafts and the heritage and thereby promotes tourism of the right kind. It helps to promote agriculture, food industries, etc.

The rural world is not the only geographical sector which labours under cultural handicaps. All countries, whatever their degree of economic development, have their urban slums, often situated on the edge of large and medium-sized towns and cities. Here is where all the handicaps and exclusions are concentrated. They may be densely populated residential areas, areas of social segregation, or various kinds of slums and shantytowns. The rural exodus, the lure of the city and the demand for manpower resulting from industrialization have all led to this often rapid and generally uncontrollable urbanization and created urban areas in which all the difficulties exist such as unemployment, illiteracy, violence, difficulties of cohabitation among different communities (notably immigrant groups), drugs, prostitution, etc.

While certain urban neighbourhoods may claim to have a working-class culture, and hence possess a certain cultural identity of which advantage can be taken, others unfortunately have no image except that of social, economic and cultural exclusion.

None of the replies received from member countries refers to this problem as if it did not fall within the sphere of cultural participation. Many countries have nevertheless undertaken social programmes in which cultural

action in such urban neighbourhoods is a component. It is also true to say that these areas pose in an acute form the problem of social categories to which we shall refer later: young people, women, families or minority communities (immigrants, gypsies, transplanted rural dwellers).

As we have remarked in connection with rural areas, cultural action in these communities must be of two kinds.

First and foremost, they must be enabled to derive maximum benefit from cultural services, with special emphasis on the artistic potential of the environment and on schools and social institutions, which are generally the only structures which can make a contribution to cultural development, e.g. social centres, day nurseries, kindergarten and primary schools, educators specializing in children and adolescents, and so on. Programmes of action should include the encouragement of musical and artistic activities among young people and immigrant communities, the involvement of artists in creating a 'popular art', and literacy training and education of adults, the setting up of libraries, the use of the cinema and audio-visual media, and the organization of sports and cultural events or festivals.

This cultural action cannot, however, be separated from overall action aimed at bringing culture to the culturally deprived. Consequently, as in rural areas, it should form part of local programmes incorporating all aspects and directed by committees bringing together all the people concerned - local elected representatives and administrators, social and cultural workers, representatives of local residents' associations and artistic groups, those responsible for security, etc. These programmes should tackle in a co-ordinated manner the problems of schooling and illiteracy, the problems of policing and public safety, the improvement of the quality of life and the eradication of slums and shantytowns, the problems of unemployment and physical and mental health, the condition of children (often the most vulnerable) and of women.

The problems of leadership by competent organizers are here crucial, as are research on social and cultural exclusion and the permanent evaluation of the action undertaken.

Women, families and age-groups

The Nairobi Recommendation considers that special attention should be paid to 'women's full entitlement to access to culture and to affective participation in cultural life'.

Should one refer to the feminine condition as a distinct problem, at the risk of accentuating discrimination between the sexes? A number of member countries have become aware of the social, cultural and even economic handicaps under which women labour, and have set up an administration responsible for the promotion of women. These include French and Spain for example, and Spain has set up an institute for women which subsidizes cultural activities for women, offers them travelling scholarships and finances studies on the situation of women in the country.

The Federal Republic of Germany and Australia have similarly initiated studies on the participation of women in artistic creation.

In relation to the subject of cultural participation with which we are concerned here, three considerations are called for.

Firstly, there is the problem of artistic creation specific to women and their access to artistic and cultural occupations, particularly occupations in the media and in the cultural industries. Can women be active in cultural development? In many countries, women take part in social and educational work (in libraries, museums, and in primary and kindergarten schools) but play no part in creative tasks or the high-level spread of culture.

As Colette Guillaumin remarks in a report on women and cultural values,(1) women are more present in culture in the anthropological sense than in Culture (with a capital C). Responsible for bringing up children, they transmit the mother tongue and the native culture, but they are excluded from what they transmit (this is reserved for men) and they constitute a 'silent' or 'natural' group rather than a social or cultural group. Furthermore, though they provide the 'possibility of culture' by bringing up future creators or by typing the works of creative writers, they are excluded from the practice of culture. They are accepted as muses, but rejected as poets.

What is more, women labour under a disadvantage where access to the benefits of culture is concerned. This is due as much to their occupations in the home as to firmly established prejudices. After all, a woman never goes to the theatre or the cinema alone.

Lastly, the problem of the image of the women in the creative sphere and in the media is a factor about which something can be done.

The activities to be undertaken in this direction are obviously complex and imply a firmly expressed determination together with an overall policy covering all aspects at once: training for and access to certain occupations and professions, combating job discrimination, helping women's organizations, eradicating deprecatory images conveyed by the media, and the adoption of a social policy liberating women so that they can spend their free time on an equal footing with men.

The problem of children and the family is obviously linked with that of the feminine condition. Prior to and parallel with the school and the media, the family is the place where cultural values are established and social standards are transmitted. From the point of view of respect for community values specific to each social group and from that of the development of the creative faculty of every individual, there is room for a socio-cultural policy helping everyone to participate actively in individual and collective progress.

In any country, it is usually young people who require the greatest attention from the authorities. The Nairobi Recommendation devotes a special paragraph to this subject (para. 16): 'Member States or the appropriate authorities should offer young people a wide range of cultural activities which correspond to their needs and aspirations, encourage them to acquire a sense of social responsibility, awaken their interest in the cultural heritage of their own country and in that of all mankind and, with a view to cultural co-operation in a spirit of friendship, international understanding and peace, promote the ideals of humanism and respect for widely recognized educational and moral principles'.

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(1) Paris, October 1977 (ref. CC-77/CONF.614/COL.5); a report submitted to the Committee of Experts on the Preservation and Further Development of Cultural Values at a Unesco meeting held in Warsaw in October 1977 (in French only).

While the replies from countries such as Finland the German Democratic Republic report increasing participation by young people in cultural life, a considerable number of others, including the Federal Republic of Germany and Spain, state that young people give them cause for concern.

The problems connected with young people are many, but emphasis is laid particularly on those young people who are experiencing difficulty by reason of unemployment, inadequate vocational training, housing, the difficulty of fitting into social and cultural life in 'hard' societies, etc.

For instance, the Regional Meeting on Youth in the Arab States, organized by Unesco in Tunis in December 1981,(1) enumerated the difficulties encountered by young people living in urban environments, and especially young people from rural areas transplanted to towns and cities. These were illiteracy (particularly by reason of the shortcomings of the school system); inadequate preparation for active life; difficulty in participating in social life because young people have no responsibilities and because there are no adequate policies to deal with the unemployed, the handicapped or the underprivileged; employment problems; housing and health problems; and problems of leisure and culture. On this last point, reference is made to the lack of autonomy of youth organizations in comparison with adult organizations, the shortage of equipment and facilities, the mediocrity of the reading matter and audio-visual programmes aimed at young people, and the unsuitability of the types of cultural centres and cultural services made available to them.

To this may be added two fundamental cultural factors - the crisis of traditional values (patriarchy, the condition of girls, unsuitable forms of leisure activities), and the absorption of foreign cultures.

In industrialized countries, the 'crisis of youth' is no less acute. To the material problems stemming from the economic crisis (unemployment and the housing shortage) is added, where a not insignificant number of young people is concerned, a crisis of values which is reflected in a measure of indifference with regard to the future. This is referred to by Augustin Girard:(2) 'Young people say they have "no future", and evidence the fact by living from day to day. Those of them who manage to do so declare that they no longer seek to make the world around them a better place to live in; all they hope for is to "find a niche" in the world as it is. There is no collective project'.

This attitude of 'there is no future' and of a world which holds out no prospects, is particularly marked among young people of modest social origins whose schooling has not given them a direction in life and who find themselves on the fringe, doing minor jobs as and when they arise, or living by expedients.

Nevertheless, as many observers of the youth scene remark, this age-group has great cultural potentialities, even to the point where some refer to a 'youth culture'.

Augustin Girard remarks that the 'individualistic hedonism' which characterizes French youth has a promising cultural side to it. The quest for pleasure, which has become a criterion applied to all alternatives, accentuates the demand for a cultural life since art and beauty provide the most perfect forms of pleasure. According to Girard, this quest for pleasure is accompanied

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(1) Final report, reference 55-81/CONF.603/COL.9 (in French only).
(2) In: Les enjeux de la fin du siècle, op. cit.

by a tolerance which tends to make people receptive to different cultures, gives them a taste for travel and encourages them to take part in sport - all of them highly beneficial aspects of culture.

Even among the public at large we note the development of a desire for expression, mainly through music, but also through poetry and the dance.

These considerations determine the direction of the cultural policies aimed at young people, which once again must form part of an overall policy for the occupational and social integration of young people (hence the creation of specialized youth missions in various countries) and at the same time open the way to cultural participation.

For example, Australia has developed a programme of education and arts for young people, both in school and out of school. The Federal Republic of Germany has a 'Youth and the future' programme and France has a programme called 'Cultural activities for young people' which is implemented in conjunction with the interministerial delegation for the vocational and social integration of young people in difficulty and which takes account of the artistic ambitions of this age-group. The programme has set itself three objectives, financed by the Ministry of Culture:

backing cultural projects representative of the fields of artistic expression in which young people take the greatest interest, especially music (the financing of premises for the performance of music), comic strips, audio-visual programmes, and information technology;

encouraging creative activities by young people (support for events and festivals promoting the work of young artists, the promotion of young fashion designers, video recordings, comic strips, films, etc.);

helping to train young people in new cultural occupations (drama, photography, video technology, jobs in the world of entertainment) with emphasis on young unemployed people.

These programmes for young people must not, however, confine them in an age-group ghetto. For this reason, their vital complement is to provide young people with maximum access to cultural and leisure centres, giving them more responsibilities (for example, as recommended by the Meeting of Arab States in Tunis, by setting up small-scale experiments providing opportunities for work and study), and encouraging adults to be welcoming to youth and to their greatest possible participation in social and cultural life.

Elderly people, by reason of their experience and the fact that their time is free, are 'available to discharge a new social and cultural function'.(1) They could, however, play a more important role in society if full advantage were taken of their immense potential.

However, there is a frequent tendency to consider elderly people purely from the point of view of their health and social well-being, in terms of health care, economic resources and social aid, whereas it is patently obvious that the period of retirement can be taken up by leisure activities and by active participation in cultural life, as illustrated by the example of Spain (the only country to raise this question). Spain allocates part of the gambling taxes to elderly people and this fund is administered at the national and regional levels.

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(1) As stated in the preamble to the Nairobi Recommendation.

Elderly people, and especially those who have retired at a relatively early age, can, through their associations, use their skills, know-how and free time in a variety of activities, particularly for young people, and they also possess a 'memory' which is part of the cultural heritage and of which advantage should be taken.

Institutional groups

By institutional groups we mean groups of people who operate for a greater or lesser period in an institution which may be either a place of work or any other place where people gather together. It is because these people gather together in a relatively closed environment that it is possible to provide them with cultural services and facilities and to encourage their cultural participation.

The institutional group par excellence is the school or university, to which we have referred at length. Some countries, however, have undertaken action aimed at specific groups of people such as factory and office workers, hospital patients, the handicapped, members of the armed forces, and even users of public transport.

The development of cultural life in the world of work is an important line of action in the cultural policies of some countries, especially socialist countries, as testified by the replies to the questionnaire received from them. Other countries, however, such as France and Spain, have developed collaborative relationships between the State and workers' organizations, exactly as provided for in paragraph 8 of the Nairobi Recommendation: 'Member States or the appropriate authorities should take all such measures as will be of assistance to socio-cultural organizations for the people at large, trade unions and other workers' organizations for wage-earners or the self-employed (farmers, craftsmen, etc.), to freely carry out their cultural policies or projects so as to enable them to enjoy the whole wealth of cultural values and to take an active part in the cultural life of society'.

The Spanish Ministry of Culture, for example, entered into an agreement in 1985 with the two most representative national trade unions with a view to developing cultural activities in business and industry such as the training of trade union cultural activities organizers, the supply of books and gramophone records, meetings, discussions, the setting up of stable cultural institutions, etc.

Along the same lines, the Australia Council has launched a programme called 'Art and working life' whose purpose is to encourage the cultural tradition among workers, to increase workers' access to culture and to promote communication between artists, cultural organizations and the trade union movement.

In France, 'works committees', administered jointly by employers and organizations of wage-earners, have considerable cultural and social assets. In 1982, collaboration was established between the Ministry of Culture and some of these committees, not to relieve them of their responsibilities, but to provide financial aid for innovative cultural operations, encourage the qualitative and quantitative development of cultural activities by employees at their places of work (the establishment or extension of libraries, record libraries, art clubs, entertainment activities, providing some cultural content for Christmas parties, etc.) and to create a link between the activities of the company and the local environment. To encourage these measures, the Ministry has signed a number of agreements with works committees.

According to the French authorities responsible for cultural policy, though culture does not stop at the entrance to the office or factory and must be present in places of work, business and industry and the working world in general are part and parcel of culture. For this reason, the Ministry of Culture has promoted workers' cultures based on the relationships between work, technical know-how, the tools of production and the working community. This has led to numerous ventures such as scientific and technical cultural centres, the creation of industrial and agricultural museums, archives and documentation centres concerning the working world, the organization of exhibitions, shows and films on the working world, recordings of the working world of the past, and so on.

The Nairobi Recommendation requests Member States to 'ensure that the handicapped are integrated in cultural life and have opportunities of contributing to it'. As in the case of elderly people, the tendency is rather to concentrate on the health, economic and social problems of these people and to overlook their social and cultural integration.

Among the replies to the questionnaire, only the reply from Spain refers to handicapped persons, who benefit from a tax levied on gambling.

In 1982, France launched a 'handicap and culture' programme aimed at people excluded from cultural life, either temporarily or permanently, by reason of illness or physical or mental handicaps. The main idea of this programme was to go beyond the stage of occupational therapy activities or the leisure occupations of hospital patients and bring cultural professionals into the picture through the provision of studios and other facilities in hospitals (for art, drama, music, mime, etc.); the opening of cultural centres for the handicapped; assistance in making exhibitions available; support for groups of handicapped people wishing to become professionals (deaf actors or musicians, for example); bringing creative workers into hospital premises; and providing more books.

France and Spain are also the two countries which have undertaken cultural activities for prisoners and members of the armed forces. In both these countries, agreements have been entered into over the past five years between the Ministry of Culture and the Ministries of Justice and Defence.

Where prisoners are concerned, and especially young people and women (in Spain), the aim is to favour their rehabilitation through worthwhile cultural occupations, at the same time taking the fullest advantage of the role of prison staff and bringing prisons into the local cultural mainstream. In France, this has taken various forms such as the production of a cultural magazine, theatre workshops and film-making.

For the armed forces, both countries have encouraged worthwhile cultural activities in military clubs, organized concerts and exhibitions, trained military cultural activities organizers, etc.

Regional and minority cultures

The Nairobi Recommendation urges recognition of cultural pluralism, requesting Member States (in para. 4) to 'guarantee the recognition of the equality of cultures, including the cultures of national minorities and of foreign minorities if they exist, as forming part of the common heritage of all mankind, and ensure that they are promoted at all levels without discrimination; ensure that national minorities and foreign minorities have full opportunities for gaining access and participating in the cultural life of the

countries in which they find themselves in order to enrich it with their specific contributions, while safeguarding their right to preserve their cultural identity'.

As long ago as 1970, the Venice Conference stressed this point in Recommendation No. 19.

Only two replies to the Unesco questionnaire refer to this problem, although it is common to all multi-cultural countries and to those which have immigrant communities. The Federal Republic of Germany refers to a programme for foreign residents, and in Australia there is a programme called 'multi-cultural arts' designed to encourage the development of multi-culturalism, considered as a natural component of Australian society. The action taken is of two kinds, one with a view to keeping alive the cultural and artistic traditions of immigrants, the other aimed at developing interactions between the different Australian cultural heritages. Assistance is also given to non-English-speaking cultures, particularly that of the aborigines.

This raises several problems:

Firstly, there is the recognition at the national level of minority languages and cultures, whether they are still a medium of communication and trade, as in multilingual countries, or whether they are residual reminders of the past, as in France, where most of the regional dialects and languages have been superseded by French. Steps should be taken to encourage literary and artistic creation in these languages, to preserve traditional forms of expression (especially musical and oral) and to give them new life by making them more widely known, to encourage the use of these languages by the media, and to popularize regional forms of expression at local fêtes and festivals.

The second problem concerns the cultural acceptance, expression and participation of immigrant foreign communities, whose identity must be recognized and whose integration must be promoted. To this end, in addition to measures concerning literacy training, social and vocational integration, housing, etc. the artistic and cultural expression of these groups must be recognized and promoted, just as in the case of regional and minority cultures, by encouraging artistic appreciation, training cultural activities organizers, setting up centres for the preservation and spread of foreign cultural heritages, encouraging communication through the press and other media, providing help in making known foreign forms of creative expression and support for the artistic activities and productions of immigrants, and so on.

Measures of this kind find their extension in intercultural communication. The idea is not to confine minorities in ghettos, but to help to create a society in which differences are recognized and accepted on an inter-ethnic and multi-cultural basis. At this stage, conditions are created favouring the emergence of organizations bringing different cultures together, which is not incompatible with supporting community associations.

This stimulation of intercultural communication assumes its full significance in the context of international co-operation, to which we shall revert in our conclusion. It is indeed essential for countries which play host to migrant populations to be able to have better access to their culture through cultural exchanges with the immigrants' countries of origin, to be able to learn their language, familiarize themselves with their art and literature and so on. Conversely, people in the immigrants' country of origin must be familiar with the host country of their emigrants.

CONCLUSION

The small number of Member States which replied to the Unesco questionnaire should not be interpreted, one hopes, as a sign of lack of interest in the Nairobi Recommendation, but rather as an implicit recognition of the ambitious nature of the project set forth in it.

It will be the task of the World Decade for Cultural Development, which is passing on the message, to emphasize the need for participation in cultural life in the perspective of greater international co-operation.

In conclusion, it appears necessary to put forward two types of recommendation, one dealing with the internal policies of Unesco Member States, the other concerning relations between States and the role of international organizations.

The cultural policy of Member States

Six principles, among others, seem to us to be important where the promotion of a policy of cultural participation is concerned.

The first is obviously to want such a policy. Otherwise, the cultural policy easily falls into the rut of 'making the rich richer', that is to say making culture available for the culturally privileged. We have nevertheless seen what is involved in encouraging participation, not only in financial terms but also in terms of decentralization, co-ordination and very small-scale action deliberately aimed at the most underprivileged social groups. This is why planning, the evaluation of existing situations and the establishment of priorities are all requirements which are well known but which must always be borne in mind.

The second principle is the assertion of the pre-eminent role of the public in policies of participation. In this connection, it cannot be said that cultural organizations, whatever their status – even associations responding to the demands of certain population groups – represent the public. It must constantly be emphasized that these organizations must establish the closest possible contact with the public in order to decide on the programmes and activities which they will undertake. If this is not done, communication cannot be established between creative workers and the public concerning cultural activities. This is particularly evident in the case of cultural activities aimed at the culturally deprived sectors of the population.

The corollary to this principle is to bring the public permanently into the picture where cultural policy is concerned. Admittedly, in most countries, the budget allotted to cultural activities is discussed by the elected representatives of the people in Parliament and elsewhere. Surveys, studies and research are undertaken, and these questions are discussed in books and magazine articles. Nevertheless, although all this is essential, it consists entirely of exchanges between 'professionals' who form a very small group of initiates. The public takes no part in it, except in a very few countries like Sweden which has introduced procedures for the discussion of cultural policy. It appears highly desirable, in the interests of all concerned, to establish a system for the discussion of cultural policy, and particularly for participation in and access to cultural life. In this way, not only will the authorities be able to know what the public wants but the public will also be given a greater say in the decisions which concern them.

Parallel with the work of research and public discussion, it is important to resolutely undertake experimental operations to implement the activities that the public wants. This is necessary if we wish to avoid the wishes of the public being taken over by established cultural organizations which, by reason of their internal unwieldiness, are not always in a position to put them into effect. A well-conceived cultural policy should be able to strike a judicious balance between the 'normal' (and essential) cultural action of cultural organizations and the experimental adoption of new forms of action enabling the public to create their own activity. Too many cultural policies, however, are content to support the former and overlook the latter.

The fifth principle consists of placing emphasis on the role of the school and the media where participation in cultural life is concerned. These two institutions, to which we have referred at length, are the essential keys to cultural participation, but they are often dominated by other considerations like social success in the case of the school, and entertainment in the case of the media.

Lastly, the international and intercultural dimension of cultural action is a fundamental concern. It is particularly necessary, as we have said, in the case of action for foreign minorities living in a country. It is, nevertheless, an aspect which must be systematically encouraged in the cultural policies of Member States and at the level of local communities through schools, the media, the training of cultural activities organizers and creative workers, and more broadly through the work of cultural organizations. Paragraph 18 of the Nairobi Recommendation, concerning international co-operation, contains several proposals in this connection:

'Inspire in the people at large respect for other peoples and a refusal to countenance acts of international violence and policies based on force, domination and aggression.'

'Contribute actively to the implementation of cultural projects and to the production and dissemination of works created by common endeavours, and develop direct contacts and exchanges between institutions and persons active in the cultural field, as well as research on cultural development.'

'Bear in mind that the need for introductory courses and information on culture is all the greater when the aim is to arouse interest in the civilizations and cultures of other nations.'

'Ensure that the messages chosen are inserted or reinserted into a universal context so that opportunities for access to culture may have significance for the whole international community.'

'Provide appropriate financial facilities for activities which aim at promoting international exchanges and cultural co-operation.'

Relations between Member States and international organizations

The World Decade for Cultural Development will provide an opportunity for Unesco and other organizations of the United Nations system to reinspire all Member States with the spirit of the Nairobi Recommendation and to champion the idea of cultural participation, whose topicality is self-evident.

The Decade should also make it possible to reinforce in two ways the activities undertaken in this field by Member States:

by facilitating international discussion and exchanges of experience on this subject;

by encouraging international exchanges favouring the development of participation.

While recognizing differences of context between one country and another, it is necessary to initiate transfers of experience and knowledge in the field of participation policies. Joint studies bringing together specialists from different countries, thorough research, the publication of research findings and bibliographies, and evaluations and analyses of appropriate methods could be undertaken on some of the many lines of action to which we have referred.

This theoretical work should lead to activities undertaken jointly by several States, aimed at promoting cultural participation in each of them. Where it is a question of bilateral or multilateral cultural co-operation, the action of international non-governmental organizations, exchanges between schools or between interrelated media, what has to be done is to trigger joint action across frontiers, creating a network of all kinds of cultural development workers who contribute to the broadening of participation in cultural life e.g. teachers, cultural activities organizers, creative workers, those responsible for cultural organizations, journalists and media personnel, research workers, etc.

The World Decade for Cultural Development is the ideal setting for this pooling of technical and human resources which can form the mainstay of joint research programmes, audio-visual co-productions, joint publications, international festivals and exhibitions, exchanges of creative workers, and public information campaigns - backed in particular by the training of cultural development personnel, international co-operation staff, diplomatic personnel, and others.

In promoting these forms of co-operation, Unesco will be acting in accordance with its Constitution, according to which 'the wide diffusion of culture, and the education of humanity for justice and liberty and peace are indispensable to the dignity of man'.

APPENDICES

APPENDIX 1

QUESTIONNAIRE

Subject: Evaluation of the experience acquired by Member States between 1976 and 1985 in applying the Recommendation on Participation by the People at Large in Cultural Life and their Contribution to It adopted by the General Conference at its nineteenth session (Nairobi, 1976)

Name and address of the institution or body answering the questionnaire (if other than the National Commission itself)

Date of reply

Questions

1. The Recommendation was officially communicated to Member States by circular letter No. CL/2542 dated 16 February 1977, which requested them to submit it to the competent national authorities in accordance with Article IV, paragraph 4, of the Constitution.

   Please indicate:

   (i)   competent national authorities to which the Recommendation was submitted;

   (ii)   date of submission;

   (iii)   principal legislation, regulations or other measures adopted since 1976 to ensure the application of the practical provisions of the Recommendation or which are in keeping with its spirit;

   (iv)   effects of such measures.

2. Major problems encountered in the application of the Recommendation.

3. Action contemplated or under study in your country with a view to tackling these problems.

4. Do you consider that the Recommendation is as relevant today as when it was adopted, or do you feel that it could be improved? If so, where do you feel it could be improved?

5. At its twenty-second session, the General Conference of Unesco approved the principle of the proclamation by the General Assembly of the United Nations of a World Decade for Cultural Development, one of the main objectives of which concerns increased participation in cultural life. In the framework of the programme of action provided for under this Decade, what measures might be taken by:

   Member States;

   Unesco and other organizations of the United Nations;

   international intergovernmental organizations;

   non-governmental organizations?

Please attach a list of the legislative texts in force in your country relating to the fields covered by the provisions of the Recommendation, particularly those concerning the measures recommended in chapters II, III and IV (title or subject, date of adoption, reference number).

APPENDIX 2

RECOMMENDATION ON PARTICIPATION BY THE PEOPLE AT LARGE
IN CULTURAL LIFE AND THEIR CONTRIBUTION TO IT

adopted by the General Conference of Unesco
at its nineteenth session, Nairobi, 26 November 1976

The General Conference of the United Nations Educational, Scientific and Cultural Organization, meeting in Nairobi from 26 October to 30 November 1976, at its nineteenth session,

Recalling that under the terms of Article 27 of the Universal Declaration of Human Rights, "everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits",

Recalling that the Constitution of Unesco states, in its Preamble, that the wide diffusion of culture, and the education of humanity for justice and liberty and peace are indispensable to the dignity of man,

Recalling the provisions of the Declaration of the Principles of International Cultural Co-operation adopted by the General Conference of Unesco on 4 November 1966 at its fourteenth session, and in particular Article I which states that "each culture has a dignity and value which must be respected and preserved", and Article IV which stipulates that one of the aims of international cultural co-operation is "to enable everyone to have access to knowledge, to enjoy the arts and literature of all peoples, to share in advances made in science in all parts of the world and in the resulting benefits, and to contribute to the enrichment of cultural life", and also the provisions of the Final Act of the Conference on Security and Co-operation in Europe to the effect that the participating States, "desiring to contribute to the strengthening of peace and understanding among peoples and to the spiritual enrichment of the human personality without distinction as to race, sex, language or religion", will set themselves the objective, amongst others, of promoting access by all to their respective cultural achievements,

Considering that cultural development not only complements and regulates general development but is also a true instrument of progress,

Considering:

(a) that culture is an integral part of social life and that a policy for culture must therefore be seen in the broad context of general State policy, and that culture is, in its very essence, a social phenomenon resulting from individuals joining and co-operating in creative activities,

(b) that culture is today becoming an important element in human life and one of the principal factors in the progress of mankind, and that an essential premise for such progress is to ensure the constant growth of society's spiritual potential, based on the full, harmonious development of all its members and the free play of their creative faculties,

(c) that culture is not merely an accumulation of works and knowledge which an élite produces, collects and conserves in order to place it within reach of all; or that a people rich in its past and its heritage offers to others as a model which their own history has failed to provide for them; that culture is not limited to access to works of art and the humanities, but is at one and the same time the acquisition of knowledge, the demand for a way of life and the need to communicate,

Considering that participation by the greatest possible number of people and associations in a wide variety of cultural activities of their own free choice is essential to the development of the basic human values and dignity of the individual, and that access by the people at large to cultural values can be assured only if social and economic conditions are created that will enable them not only to enjoy the benefits of culture, but also to take an active part in overall cultural life and in the process of cultural development,

Considering that access to culture and participation in cultural life are two complementary aspects of the same thing, as is evident from the way in which one affects the other - access may promote participation in cultural life and participation may broaden access to culture by endowing it with its true meaning - and that without participation, mere access to culture necessarily falls short of the objectives of cultural development,

Noting that cultural action often involves only a minute proportion of the population and that, moreover, existing organizations and the means used do not always meet the needs of those who are in a particularly vulnerable position because of their inadequate education, low standard of living, poor housing conditions and economic and social dependence in general,

Noting that there is often a wide discrepancy between the reality and the proclaimed ideals, declared intentions, programmes or expected results,

Considering that while it is essential and urgent to define objectives, contents and methods for a policy of participation by the people at large in cultural life, the solutions envisaged cannot be identical for all countries, in view of the current differences between the socio-economic and political situations in States,

Reaffirming the principles of respect for the sovereignty of States, non-interference in the internal affairs of other countries, equality of rights and the right of peoples to self-determination,

Aware of the responsibility which devolves upon Member States to implement cultural policies for the purpose of advancing the objectives set forth in the Charter of the United Nations, the Constitution of Unesco, the International Covenant on Economic, Social and Cultural Rights, and the Declaration of the Principles of International Cultural Co-operation,

Bearing in mind that elimination of the economic and social inequality which prevents broad sections of the population from gaining access to knowledge which is the foundation of science and technology, and from becoming aware of their own cultural needs, implies broader participation on their part; that to these obstacles must be added a resistance to change, and barriers of all kinds, whether they are of political or commercial origin or take the form of a reaction by closed communities,

Considering that the problem of access and participation can be solved by collective approaches extending to many sectors and aspects of life; that such approaches should be diversified according to the special characteristics of each community, the whole forming a true design for living calling for basic policy options,

Considering that access to culture and participation in cultural life are essential components of an overall social policy dealing with the condition of the working masses, the organization of labour, leisure time, family life, education and training, town-planning and the environment,

Aware of the important rôle that can be played in cultural and social life by: young people, whose mission is to contribute to the evolution and progress of society; parents, particularly because of the decisive influence which they exercise on the cultural education of children and the development of their creativity; elderly people who are available to discharge a new social and cultural function; workers, because of the active contribution they make to social changes; artists, as creators and bearers of cultural values; cultural development personnel whose task is to secure the effective participation in cultural life of all sections of the population and to ascertain and express their aspirations, relying for this purpose on the collaboration of the spontaneous leaders of the community,

Considering that access and participation, which should provide everyone with the opportunity not only to receive benefits but also to express himself in all the circumstances of social life, imply the greatest liberty and tolerance in the fields of cultural training and the creation and dissemination of culture,

Considering that participation in cultural life presupposes an affirmation of the personality, its dignity and value, and also the implementation of the fundamental rights and freedoms of man attested by the Charter of the United Nations and international legal instruments concerning human rights, and that the cultural development of the individual is hindered by such phenomena as the policy of aggression, colonialism, neo-colonialism, fascism and racism in all its forms and manifestations, as well as by other causes,

Considering that participation in cultural life takes the form of an assertion of identity, authenticity and dignity; that the integrity of identity is threatened by numerous causes of erosion stemming, in particular, from the prevalence of inappropriate models or of techniques which have not been fully mastered,

Considering that the assertion of cultural identity should not result in the formation of isolated groups but should, on the contrary, go hand in hand with a mutual desire for wide and frequent contacts, and that such contacts are a fundamental requirement without which the objectives of the present recommendation would be unattainable,

Bearing in mind the fundamental part played by general education, cultural education and artistic training, and the use of working time and free time, with a view to full cultural development, in a context of life-long education,

Considering that the mass media can serve as instruments of cultural enrichment, both by opening up unprecedented possibilities of cultural development, in contributing to the liberation of the latent cultural potential of individuals, to the preservation and popularization of traditional forms of culture, and to the creation and dissemination of new forms, and by turning themselves into media for group communication and promoting direct participation by the people,

Considering that the ultimate objective of access and participation is to raise the spiritual and cultural level of society as a whole on the basis of humanistic values and to endow culture with a humanistic and democratic content, and that this in turn implies taking measures against the harmful effect of "commercial mass culture", which threatens national cultures and the cultural development of mankind, leads to debasement of the personality and exerts a particularly harmful influence on the young generation,

Having before it, as item 28 of the agenda of the session, proposals concerning participation by the people at large in cultural life and their contribution to it,

Having decided at its eighteenth session that this question should be made the subject of an international regulation, to take the form of a recommendation to Member States,

Adopts, this twenty-sixth day of November 1976, the present Recommendation.

The General Conference recommends Member States to implement the following provisions, taking whatever legislative or other steps may be required - in conformity with the constitutional practice of each State and the nature of the question under consideration - to apply the principles and norms formulated in this Recommendation within their respective territories.

The General Conference recommends Member States to bring this Recommendation to the knowledge of authorities, institutions and organizations which can help to ensure participation by the people at large in cultural life and their contribution to it.

The General Conference recommends Member States to submit to it, at such times and in such manner as it shall determine, reports concerning the action they have taken upon this Recommendation.

I. DEFINITIONS, AND SCOPE OF THE RECOMMENDATION

1. This Recommendation concerns everything that should be done by Member States or the authorities to democratize the means and instruments of cultural activity, so as to enable all individuals to participate freely and fully in cultural creation and its benefits, in accordance with the requirements of social progress.

2. For the purposes of the Recommendation:

    (a) by access to culture is meant the concrete opportunities available to everyone, in particular through the creation of the appropriate socio-economic conditions, for freely obtaining information, training, knowledge and understanding, and for enjoying cultural values and cultural property;

    (b) by participation in cultural life is meant the concrete opportunities guaranteed for all - groups or individuals - to express themselves freely, to communicate, act, and engage in creative activities with a view to the full development of their personalities, a harmonious life and the cultural progress of society;

    (c) by communication is meant relations between groups or individuals desirous of freely exchanging or pooling information, ideas and knowledge with a view to promoting dialogue, concerted action, understanding and a sense of community while respecting their originality and their differences, in order to strengthen mutual understanding and peace.

3. For the purposes of the Recommendation:

(a) the concept of <u>culture</u> has been broadened to include all forms of creativity and expression of groups or individuals, both in their ways of life and in their artistic activities;

(b) <u>free, democratic access to culture of the people at large</u> presupposes the existence of appropriate economic and social policies;

(c) <u>participation in cultural life</u> presupposes involvement of the different social partners in decision-making related to cultural policy as well as in the conduct and evaluation of activities;

(d) free participation in cultural life is related to:

    (i) a <u>development policy</u> for economic growth and social justice;

    (ii) a <u>policy of life-long education</u> which is geared to the needs and aspirations of all people and makes them aware of their own intellectual potentialities and sensitivity, provides them with cultural education and artistic training, improves their powers of self-expression and stimulates their creativity, thus enabling them more successfully to master social changes and to participate more fully in the community life of society;

    (iii) a <u>science and technology policy</u> inspired by the resolve to safeguard the cultural identity of the peoples;

    (iv) a <u>social policy</u> directed towards progress and, more precisely, the attenuation - with a view to their elimination - of the inequalities handicapping certain groups and individuals, especially the least privileged, in regard to their living conditions, their opportunities and the fulfilment of their aspirations;

    (v) an <u>environment policy</u> designed, through the planned use of space and the protection of nature, to create a background to living conducive to the full development of individuals and societies;

    (vi) a <u>communication policy</u> designed to strengthen the free exchange of information, ideas and knowledge, in order to promote mutual understanding, and encouraging to this end the use and extension of both modern and traditional media for cultural purposes;

    (vii) a <u>policy for international co-operation</u> based on the principle of equality of cultures, mutual respect, understanding and confidence and strengthening of peace.

II. LEGISLATION AND REGULATIONS

4. It is recommended that Member States, if they have not already done so, adopt legislation or regulations in conformity with their national constitutional procedures, or otherwise modify existing practices in order to:

(a) guarantee as human rights those rights bearing on access to and participation in cultural life, in the spirit of the Universal Declaration of Human Rights, of the International Covenant on Economic, Social and Cultural Rights and of the International Covenant on Civil and Political Rights and in accordance with the ideals and objectives set forth in the United Nations Charter and in the Constitution of Unesco;

(b) provide effective safeguards for free access to national and world cultures by all members of society without distinction or discrimination based on race, colour, sex, language, religion, political convictions, national or social origin, financial situation or any other consideration and so to encourage free participation by all sections of the population in the process of creating cultural values;

(c) pay special attention to women's full entitlement to access to culture and to effective participation in cultural life;

(d) promote the development and dissemination of national cultures and the development of international co-operation in order to make the cultural achievements of other peoples better known and to strengthen friendship and mutual understanding;

(e) create appropriate conditions enabling the populations to play an increasingly active part in building the future of their society, to assume responsibilities and duties and exercise rights in that process;

(f) guarantee the recognition of the equality of cultures, including the cultures of national minorities and of foreign minorities if they exist, as forming part of the common heritage of all mankind, and e..sure that they are promoted at all levels without discrimination; ensure that national minorities and foreign minorities have full opportunities for gaining access to and participating in the cultural life of the countries in which they find themselves in order to enrich it with their specific contributions, while safeguarding their right to preserve their cultural identity;

(g) protect, safeguard and enhance all forms of cultural expression such as national or regional languages, dialects, folk arts and traditions both past and present, and rural cultures as well as cultures of other social groups;

(h) ensure that the handicapped are integrated in cultural life and have opportunities of contributing to it;

(i) ensure equality of access to education;

(j) guarantee freedom of expression and communication serving to strengthen the ideals of humanism;

(k) bring about conditions conducive to creative work and ensure the freedom of creative artists and the protection of their works and rights;

(l) improve the professional status of the various categories of personnel required for the implementation of cultural policies;

(m) ensure that cultural education and artistic training are given their proper place in the curricula of educational and training establishments, and extend enjoyment of the artistic heritage to the population outside the education system;

(n) multiply opportunities for intellectual, manual or gestural creation and encourage artistic training, experience and expression with a view to bringing about the integration of art and life;

(o) provide the mass media with a status ensuring their independence, due attention being paid to the effective participation of creative artists and the public; these media should not threaten the authenticity of cultures or impair their quality; they ought not to act as instruments of cultural domination but serve mutual understanding and peace;

(p) reconcile the duty to protect and enhance everything connected with the cultural heritage, traditions and the past with the need to allow the endeavours of the present and the modern outlook to find expression;

(q) (i) protect and enhance the heritage of the past, and particularly ancient monuments and traditions which may contribute to the essential equilibrium of societies subject to a rapid process of industrialization and urbanization;

   (ii) make the public aware of the importance of town-planning and architecture, not only because they are the reflection of cultural and social life, but above all because they condition the very background to living;

   (iii) associate the population with the conservation and management of the natural environment both at the national and at the international levels, since the quality of the natural environment is essential to the full development of the human personality;

(r) create, through the appropriate bodies, conditions making it possible for work and leisure, each in its own way, to offer opportunities for cultural creation to each and every one, and lay down conditions governing working and leisure hours and the operational organization of cultural institutions which will enable the greatest possible number of people to gain access to culture and participate in cultural life;

(s) reject concepts which, under the guise of cultural action, are based on violence and aggression, domination, contempt and racial prejudice, as well as on debasing ideas or practices;

(t) strengthen their work in support of peace and international understanding, in accordance with the Declaration of the Principles of International Cultural Co-operation and encourage the dissemination of ideas and cultural goods conducive to the strengthening of peace, security and co-operation.

III. TECHNICAL, ADMINISTRATIVE, ECONOMIC AND FINANCIAL MEASURES

5. It is recommended to Member States, if they have not already done so, that they make the necessary technical, administrative and financial resources available to upgrade policies for cultural action from the insignificant position to which they may still be relegated until they reach an operationally effective level enabling them to achieve the goals of life-long education and cultural development and to ensure to the maximum that the people at large have access to culture and participate freely in cultural life. For this purpose Member States should take the following measures:

A. Ways and means of cultural action

Decentralization of facilities, activities and decisions

6. Member States or the appropriate authorities should:

(a) foster decentralization of activities and encourage the development of local centres, special attention being paid to under-populated peripheral or under-privileged areas;

(b) encourage, extend and strengthen the network of cultural and artistic institutions not only in large towns but also in smaller towns, villages and urban neighbourhoods;

(c) encourage the setting up of facilities best suited to the needs of the users and foster the integration of facilities used for cultural activities with those which are designed for social and educational work and which should be mobile to some extent, in order to make available to the widest possible public all the means needed for the heightening of awareness and for cultural development;

(d) encourage the use for cultural purposes of all public facilities that promote communication among groups and individuals;

(e) encourage inter-regional and inter-community exchanges;

(f) stimulate regional or local initiative, both by providing decision-makers with the necessary resources at appropriate levels and by sharing the decision-making function with the representatives of other parties interested in cultural problems; and to this end develop secondary centres for administrative decision-making;

(g) develop methods for the promotion of artistic creation and cultural activity by the people at large, based upon the people's own organizations, in both residential areas and working places;

(h) apply special measures for certain disadvantaged groups and for environments with a poorly developed cultural life. Special attention should be paid to, e.g. children, the handicapped, people living in hospitals and prisons, and people living in remotely situated areas, as well as those in city slums. Decisions and responsibility should, as much as possible, be left with the group participating in the activities.

Concerted action

7. Member States or the appropriate authorities should encourage concerted action and co-operation both as regards the activities themselves and decision-making:

    (a) by paying special attention to creative cultural and artistic non-institutional and non-professional activities and by providing all possible support to amateur activities in all their diversity;

    (b) by establishing advisory structures, at the local, regional and national levels, bringing together representatives of the professional and social groups concerned who will participate in determining the objectives and ways and means of cultural action.

Trade unions and other workers' organizations

8. Member States or the appropriate authorities should take all such measures as will be of assistance to socio-cultural organizations for the people at large, trade unions and other workers' organizations for wage-earners or the self-employed (farmers, craftsmen, etc.), in freely carrying out their cultural policies or projects so as to enable them to enjoy the whole wealth of cultural values and to take an active part in the cultural life of society.

"Animation"

9. Member States or the appropriate authorities should:

    (a) contribute to the training of cultural development personnel, in particular of "animateurs", who should act as information, communication and expression intermediaries, by putting people in contact with each other and serving as a connecting link between the public, the work of art, and the artist, and between the public and cultural institutions;

    (b) provide such personnel with means of action enabling them, on the one hand, to give support to the spontaneous "animateurs" of local communities and, on the other hand, to stimulate initiative and participation, using the necessary training methods;

    (c) encourage the use of instruments and equipment for communication and expression which have educational value and offer a potential for creation, by making them available to cultural centres and institutions such as public libraries, museums, etc.

Artistic creation

10. Member States or other appropriate authorities should:

    (a) create social, economic and financial conditions which should provide artists, writers and composers of music with the necessary basis for free creative work;

    (b) define, for this purpose, in addition to the legal measures connected with copyright and the protection of works of art:

        (i) social measures applying to all professional artists and fiscal measures designed to assist not only collective forms of artistic creation (theatre, cinema, etc.) but also individual artists;

        (ii) a policy of fellowships, prizes, State commissions, and the engagement of artists, particularly for the construction and decoration of public buildings;

        (iii) a policy for the dissemination of culture (exhibitions, performances of musical and theatrical works, etc.);

        (iv) a research policy that offers individual artists, groups and institutions the possibility of carrying out experiments and research in multi-purpose workshops, without feeling obliged to produce successful results, in such a way as to foster an artistic and cultural renewal;

    (c) consider establishing funds to provide aid for artistic creation;

    (d) encourage the endeavours of all who have a vocation for artistic creation and help young people to develop their talents without any discrimination and strengthen specialized institutions providing professional training in all the arts;

(e) promote opportunities for the publication of high-quality reproductions of artistic works, the publication and translation of literary works and the publication and performance of musical compositions;

(f) associate artists at all levels in the formulation and implementation of cultural policies;

(g) ensure the multiplicity of bodies called upon to assess works of art and the regular renewal of their membership, as well as the multiplicity of sources of finance, so as to safeguard the freedom of creative artists;

(h) give technical, administrative and financial assistance to groups of amateur artists and support co-operation between non-professional and professional artists.

Cultural industries

11. Member States or the appropriate authorities should make sure that the criterion of profit-making does not exert a decisive influence on cultural activities, and, in drawing up cultural policies, provide for machinery for negotiating with private cultural industries, as well as for supplementary or alternative initiatives.

Dissemination

12. Member States or the appropriate authorities should:

(a) adopt a policy of granting subsidies and awarding prizes for cultural goods and services, and bring about conditions which will ensure that they are disseminated and become accessible to the broadest possible social categories, particularly in cultural fields neglected by commercial enterprises;

(b) take steps by means of a policy of appropriate subsidies and contracts, to further the development of the activities of cultural associations at the national, regional and local levels;

(c) give prominence to a type of dissemination which is conducive to an active frame of mind in the public rather than to passive consumption of cultural products.

Research

13. Member States or the appropriate authorities should foster cultural development research projects which aim, inter alia, at evaluating current activities as well as stimulating new experiments and studying their impact on the widest possible audiences, with a view to the possible adoption of fresh measures in connexion with cultural policies.

B. Policies related to cultural action

Communication

14. Member States or the appropriate authorities should:

(a) promote all occasions for communication, such as meetings, debates, public performances, group activities, and festivals, for the purpose of encouraging dialogue and a continuous exchange of ideas between individuals, the public, creative artists, "animateurs" and producers;

(b) develop the opportunities for cultural contact and exchange provided by sports events, nature discovery expeditions, art and aesthetic education, current events and tourism;

(c) encourage the usual social intermediaries (communities, institutions, agencies, trade unions, and other groups) to promote information and free cultural expression for their members on the widest possible scale, in order to increase their awareness of and familiarize them with cultural activities;

(d) supply information that is apt to generate feedback and personal initiative;

(e) facilitate access to written works by arranging for mobile and flexible forms of dissemination, and provide for extension work in places such as libraries or reading rooms;

(f) promote extensive use of audio-visual media in order to bring the best of the culture of both past and present within the reach of large sectors of the population, including, where applicable, oral traditions, in the collection of which the media can assuredly assist;

(g) promote the active participation of audiences by enabling them to have a voice in the selection and production of programmes, by fostering the creation of a permanent flow of ideas between the public, artists and producers and by encouraging the establishment of production centres for use by audiences at local and community levels;

(h) encourage the communication media to increase the number and variety of their programmes in order to offer the widest range of choices, bearing in mind the extreme diversity of audiences, to enhance the cultural quality of programmes intended for the public at large, to select spoken and visual languages accessible to all audiences, to give preference to material which serves the purposes of information and education rather than those of propaganda and publicity and to pay special attention to the protection of national cultures from potentially harmful influences of some types of mass production;

(i) promote comparative studies and research on the reciprocal influence as between the artist, the mass media and society and on the relationship between the production and impact of cultural programmes;

(j) provide, with a view to life-long education, an introduction to audio-visual languages as well as to choosing communication media and programmes with discrimination from an early age;

(k) develop, in a general way, forms of education and training which are adapted to the special characteristics of audiences in order to make them capable of receiving, selecting and grasping the mass of information which is put into circulation in modern societies.

Education

15. Member States or the appropriate authorities should:

(a) link cultural plans systematically with educational plans within the context of life-long education embracing the family, the school, community life, vocational training, continuing education and cultural activity;

(b) help people at large to gain access to knowledge, bearing in mind the need to create socio-economic conditions such as will allow them to participate in community life, and make whatever changes may be required in educational systems, content and methods;

(c) develop, in a systematic manner, cultural education and artistic training programmes at all levels by inviting contributions from artists and those responsible for cultural action.

Youth

16. Member States or the appropriate authorities should offer young people a wide range of cultural activities which correspond to their needs and aspirations, encourage them to acquire a sense of social responsibility, awaken their interest in the cultural heritage of their own country and in that of all mankind and, with a view to cultural co-operation in a spirit of friendship, international understanding and peace, promote the ideals of humanism and respect for widely recognized educational and moral principles.

Environment

17. Member States or the appropriate authorities should:

(a) set up machinery for concerted action allowing the inhabitants or their representatives to be closely associated with the preparation and implementation of town-planning projects and changes to the architectural setting in which they live, and also with the safeguarding of historic quarters, towns and sites and their integration into a modern environment;

(b) take into consideration the international instruments adopted on such issues by intergovernmental organizations.

IV. INTERNATIONAL CO-OPERATION

18. Member States or the appropriate authorities should:

(a) strengthen bilateral and multilateral, and regional and international cultural co-operation with due regard for the generally recognized principles of international law and the ideals and objectives of the United Nations, sovereignty and independence of States, mutual advantage, and the equality of cultures;

(b) inspire in the people at large respect for other peoples and a refusal to countenance acts of international violence and policies based on force, domination and aggression;

(c) encourage the circulation of ideas and cultural values conducive to better understanding among men;

(d) develop and diversify cultural exchanges with a view to promoting an ever deeper appreciation of the values of each culture and, in particular, draw attention to the cultures of the developing countries as a mark of esteem for their cultural identity;

(e) contribute actively to the implementation of cultural projects and to the production and dissemination of works created by common endeavours, and develop direct contacts and exchanges between institutions and persons active in the cultural field, as well as research on cultural development;

(f) encourage non-governmental organizations, socio-cultural organizations for the people at large, trade unions and social and occupational groups, women's associations, youth movements, co-operatives and other organizations (for instance, artists' associations) to participate in international cultural exchanges and their development;

(g) take account, in exchanges of persons, of the mutual enrichment resulting from co-operation between specialists from different countries;

(h) bear in mind that the need for introductory courses and information on culture is all the greater when the aim is to arouse interest in the civilizations and cultures of other nations in order to open men's minds to the recognition of the plurality and equality of cultures;

(i) ensure that the messages chosen are inserted or reinserted into a universal context so that opportunities for access to culture may have significance for the whole international community;

(j) take account of the important contribution that the press, books, audio-visual media, and in particular television, can make to the mutual understanding of nations and to their knowledge of the cultural achievements of other nations; encourage the use of communication media, including telecommunication satellites, to promote the ideals of peace, human rights and fundamental freedoms, friendship among men and international understanding and co-operation, and thus create the necessary conditions to enable their national cultures to resist ideas of hatred between peoples, war, force and racism, in view of their adverse consequences and their corruptive effect on young people;

(k) provide appropriate financial facilities for activities which aim at promoting international exchanges and cultural co-operation.

V. FEDERAL OR CONFEDERATE STATES

19. In the implementation of this Recommendation, Member States with a federal or confederate constitution shall not be bound to carry the provisions of the Recommendation into effect when competence for the latter is constitutionally vested in each of the constituent States, provinces or cantons; in such a case, the sole obligation of the federal or confederate government concerned shall be to inform the States, provinces or cantons of those provisions and to recommend their adoption.

APPENDIX 3

UNESCO AND CULTURAL PARTICIPATION

For more than a decade, Unesco has concerned itself closely with ways and means of developing the broadest possible participation in cultural activities.

The Venice Conference (1970)

'If everyone, as an essential part of his dignity as a man, has a right to share in the cultural heritage and cultural activities of the community ... it follows that the authorities responsible for these communities have a duty, so far as their resources permit, to provide him with the means for such participation.'

So declared the Director-General of Unesco in his opening address on 24 August 1970 at the Intergovernmental Conference on Institutional, Adminis-trative and Financial Aspects of Cultural Policies, a conference which was of major significance in regard to the official standpoints adopted by Unesco on this subject.

Recalling Article 27(1) of the Universal Declaration of Human Rights: 'Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits', the final report of the Conference, after referring to the problems posed by 'the predominance of a commercial and cosmopolitan mass culture', set forth the future tasks facing Member States:

'In the developing countries, cultural development is being increas-ingly recognized as an essential component of social and economic develop-ment. The establishment and strengthening of national identity through cultural action can even be regarded as a prerequisite for social and economic progress in post-colonial conditions.

There is a need to encourage the participation of vast masses of people in cultural activities and thus to replace an imported and alien élite culture with a genuine popular, national culture, based on national forms of expression. The penetration of foreign commercialized cultures is felt as a threat in many developing countries.

In many of the latter, the resources devoted to culture are totally insufficient. They lack established cultural institutions, private sources of funds, and trained personnel. Governmental responsibility is therefore correspondingly great.

Some of the most important innovations are due to radio, sound recording, paper-backs and, in particular, television. Other important developments, such as direct television transmission by satellite, recorded television, and so on, may rapidly change patterns in the advanced countries and their implications should be carefully studied by those responsible for culture.

The mass media sometimes encourage passive participation only. This can and has been countered by such means as cultural clubs and centres, travelling exhibitions and theatre and music performances outside the cities where most cultural facilities are situated.

There was clear evidence that new facilities can and do create a new public. The Conference did, however, agree that cultural policy should not only concern itself with production and distribution; culture is not mainly consumption or the preservation of the past but, basically, a shared experience and participation in a creative process. Hence, in many countries, the revival of interest in amateur activities.

It was strongly felt that youth should be associated with the formulation of any aspects of cultural policy which ultimately concern or affect them.

The Conference agreed that culture is not merely an ornament but an integral part of social life, so that cultural policy should be appreciated in the broad context of general governmental and social policy, regardless of the administrative arrangements adopted.'

Resolution No. 7 stressed the importance of lifelong education in the development of cultural participation:

'The Conference,

Draws the attention of Member States to the need to encourage lifelong education, in and out of school,

Recalling that the principle of lifelong education implies a radical change in the traditional attitude of societies towards education and culture,

Recalling that the conditions of contemporary life threaten to make human behaviour uniform and passive,

Recalling the danger of lifelong education becoming no more than a matter of in-service occupational training,

Convinced that participation by the greatest possible number of people of their own free choice in the greatest possible variety of cultural activities is essential to the development of the basic human values and the dignity of the individual, sole guarantee of a cultural life integrated into contemporary society,

Recommends that Member States seek to ensure that lifelong education leads to more active participation in culture, in the belief that the enrichment of the cultural life of the masses must go hand in hand with the promotion of material prosperity;

Urges Member States to strengthen their existing arrangements for lifelong education and speed up current projects, more particularly by:

(a) making the necessary credits available;

(b) making all teachers aware of the vital importance of lifelong education and training them to cope with the intellectual and artistic education of children and adults, male and female;

(c) training socio-cultural organizers ("animateurs");

Requests Unesco to continue its studies on these problems and to provide assistance to Member States which may ask for it.'

Resolution No. 19 laid emphasis on the development of local and national cultures:

'The Conference,

Considering that the preservation, enhancement and development of the various national or local cultures, which are sometimes tending to deteriorate or to disappear, constitute a cultural responsibility not only for the governments concerned, but also for the community of nations,

Noting that many Member States have within their borders a diversity of cultural and linguistic communities which may contribute to the enrichment of their national life,

Recognizing the impact that new media of communication may have on the existence of these cultures,

Concludes that the problems raised by the development of these cultures constitute a priority matter for research and reflection and a starting-point for the formulation of any cultural policy;

Recommends that Member States give increasing support to the activities relating to cultural co-operation undertaken by Unesco for research, training and dissemination in the field of popular and traditional cultures;

Recommends that Unesco make provision for the preparation of a long-term programme of international co-operation on popular and traditional cultures to promote research, the training of specialists and the dissemination of folk culture;

Recommends, moreover, that Unesco encourage, among Member States, an exchange of the conclusions drawn from their experience and the findings of their research in this field by the use of all appropriate means, including the convening of an international conference.'

The Helsinki Conference (1972)

This was the first Regional Intergovernmental Conference on Cultural Policies. It was held from 19 to 28 June 1972 and was attended by delegates from European and North American countries. Item 7 on its agenda was 'larger access to and participation in culture.'

The topics discussed at the Venice Conference reappeared in strength, as testified by the final report:

'The Conference unanimously rejected the idea of an élitist culture and, in the spirit of the Venice Conference, reaffirmed the concept of a culture open to all. On this basis the Conference stressed the need for progressively enlarging access to and participation in culture by all social groups. The democratization of culture, in particular active participation by all in the most diverse forms of culture, was mentioned by numerous speakers.

The obligation resting on the public authorities to enlist the help of all people, and artists in particular, capable of helping to frame and implement cultural policies was acknowledged. The participation of youth was also thought essential.

Some delegations regretted that economic barriers impeded cultural development nationally, and hoped that economic and social factors could be harmonized with the cultural needs of the communities concerned. Others deplored the insufficiency of material and financial resources for cultural development.

Last, numerous delegations pointed out that the development of culture could strengthen prosperity, democracy, freedom and fraternity.'

Recommendation No. 2, formally stated the principle of cultural participation:

'The Conference,

Recognizing the ever-increasing role played by culture in the life of contemporary society, as one of the basic factors in its development,

Noting that the most important condition for this development is to encourage the constant growth of the spiritual possibilities of society, through the harmonious, all-round development of all its members,

Emphasizing that, at the present time, scientific, technical and cultural progress is inconceivable without increasing expansion of the creative potentialities of every member of society,

Taking account of the rapid liberation of man and the human mind which is occurring throughout the world, transforming the intellectual horizons of mankind and promoting the formation of a developed, socially active personality,

Bearing in mind Article 27 of the Universal Declaration of Human Rights, which states that "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits",

Referring to the provision in Unesco's Constitution which states that "the wide diffusion of culture and the education of humanity for justice, liberty and peace are indispensable to the dignity of man",

Emphasizing the importance of Resolution No. 1 of the Venice Intergovernmental Conference on Institutional, Administrative and Financial Aspects of Cultural Policies, according to which "everything possible should be done to create the economic and social conditions that permit free democratic access to culture",

Recalling that governments are responsible for ensuring that the rights of members of society to culture are implemented, and for providing conditions which allow the general public to have access to culture and take part in its development,

I.   Recommends to the European Member States that they:

   1.   take further measures to raise the spiritual level of the whole of society by enhancing humanistic values and giving cultures a democratic content;

2. effectively implement the right to culture and to free access to the treasures of national and universal culture for all members of society without difference or discrimination based on race, colour, sex, language, religion, political opinions, national or social origins, property or other considerations;

3. do everything possible to provide for the participation of all sections of society in creating and developing cultural values and in the administration of culture;

II. Further recommends to the European Member States that they:

1. when formulating and carrying out measures designed to provide for free access to culture and broad participation in its development, observe the principles of respect for and preservation and protection of the national cultures of all peoples;

2. strive to ensure that lifelong education leads to the general public playing a greater part in the cultural life of society;

3. improve the arrangements for providing cultural services in society and giving the general public access to culture;

4. pay special attention to giving the rural population larger access to culture, taking the necessary measures for building and expanding the network of cultural institutions in the countryside;

5. give all possible support to the development of amateur artistic activities, which are an important means of bringing the public at large to take an active part in the development of culture;

6. in all stages of general education, attach increased importance to aesthetic training so as to make the various sections of the population more fully and thoroughly acquainted with the treasures of artistic culture and raise the level of aesthetic taste of society;

7. take the necessary measures to enable young people to spend their leisure time on cultural and educational pursuits;

8. consider how access to cultural property can be made less expensive.

III. Recommends to Unesco that it:

1. when carrying out research on questions of cultural policy, pay special attention t study of the problems involved in giving working people acc ss to culture and bringing them to participate more actively in the cultural life of society - in particular those raised by the effect exercised by various cultural factors on forming and developing man's intellectual universe, the spiritual requirements of the various sections of the population, the rational use of working people's free time for the pursuit of cultural and educational activities, etc.;

2. make provision, in its future programme, for the elaboration of a draft international instrument to ensure the general public free and democratic access to culture and enable them to take an active part in the cultural life society.'

Recommendation No. 3 appealed to European Member States to frame their cultural policies so as to broaden participation in cultural life:

'The Conference,

(.....)

Mindful of the fact that the structure and functions of the State organs which determine and execute the policy for cultural development in each State must be subordinated to the general aim of developing culture progressively so as to meet the needs and interests of the population at large and ensure implementation of the right to culture for all, without limitation or discrimination,

Recalling that one of the main tasks of contemporary cultural development is to bridge the gulf between physical and mental labour, between country and town,

Mindful of the irrefragable right of all men to unimpeded access to cultural riches and noting the important social role of culture as one of the main factors in the all-round, harmonious development of the personality,

I. Recommends to the European Member States that they:

1. base themselves, in formulating their cultural policies, on the Declaration of the Principles of International Cultural Co-operation and the recommendations of the Venice Intergovernmental Conference on Institutional, Administrative and Financial Aspects of Cultural Policies, notably with a view to:

   (a) creating economic and social conditions which afford the population at large free and equal access to culture;

   (b) providing the material and technical infrastructure for all-round cultural development and creating the material conditions for the free exercise of creative activity;

   (c) making the population of their countries familiar with the cultural treasures of other nations and the values of world culture;

2. where necessary, take appropriate measures to protect their national culture from forms of production which disseminate ideas of hatred and enmity between nations, war, violence and racialism, having particular regard to their corrupting influence on youth;

3. give legal backing to the right to culture in their constitutions and other main legislative texts;

4. undertake studies with a view to evolving long-term programmes on cultural policy;

5. preserve cultural monuments and other materials and spiritual values, taking, where necessary, appropriate legal action to safeguard them;

6. increase their capital investment budget for cultural purposes so as to extend the network of cultural institutions and distribute them evenly throughout their territory;

7. work out and put into effect financial policies on publishing houses, theatres, etc., capable of contributing effectively to making national and universal cultural values genuinely accessible to all social strata;

8. regularly supply information on cultural policy questions to the Unesco Clearing-House and Research Centre for Cultural Development, so as to organize a mutually advantageous exchange of such information between European countries and thus enable States to discharge their responsibilities for cultural enlightenment more effectively;

II. Recommends to Unesco that it:

1. give increased impetus to the work of the Unesco Clearing-House and Research Centre for Cultural Development;

2. make provision in its programme for the preparation and distribution of further studies on problems of cultural policy and the cultural development of European States.'

Another important text was Recommendation No. 4, which emphasized the need for 'new models and experiments' in the field of cultural action, so as to broaden the concept of culture:

'The Conference,

Considering that its work has thrown a twofold new light on the concept of culture, in the sense that:

cultural comprises the structures, mores and conditions of life of a society and the patterns of individual self-expression and self-fulfilment therein,

culture, already in its traditionally limited meaning and even more so in the new broader perspective, can no longer be considered as a special realm of activity for a small creative and educated élite,

Considering further that cultural policy has thus become an essential ingredient of a social policy which aims at the advancement of the national community as well as at the maintenance and stabilization of world peace,

Recalling Article 27 (1) of the Universal Declaration of Human Rights, stating that "Everyone has the right freely to participate in the cultural life of the community" and that, accordingly, governments have a duty to take measures to make the exercise of this right possible with a view to aiding all sectors of the population to give shape to their own culture, participate therein and through it express themselves in the way that comes most readily and naturally to them,

Concluding from the above that, in order to discharge the responsibility that consequently falls to them, the political and administrative authorities require new ways of thinking, and new structures for planning, decision-making and execution,

I. Recommends to the European Member States that they:

1. adopt as a guideline for their cultural policies that these should be of a promotional or initiating character, stimulating the creativity of each individual so that the population at large may participate to the full in giving shape to their own culture;

2. promote the development and evaluation of new models for formulating and implementing cultural policies that meet the abovementioned conditions, paying particular attention to the dual need for:

(a) ensuring the integration and active participation of all groups of society, and of the artist in particular;

(b) conferring on all forms of cultural creativity, both individual and group, full freedom to develop their potential and fulfil their important function of enriching the life of all;

II. Recommends to Unesco that it:

study and encourage such models and experiments and inform Member States of them;

III. Recommends to the European Member States and Unesco that they:

pay particular regard to and support activities conducive to international co-operation and communication undertaken directly by the various groups engaged in cultural activities.'

The Yogyakarta Conference (1973)

This Conference brought together Asian Member States in Yogyakarta from 10 to 19 December 1973. Here again, the subject of cultural democratization and participation was much to the fore:

'Democratization

Notwithstanding the divergencies in the political, economic and social structures of Member States, it was evident that the general trend of their cultural policies had been towards democratization of cultural development at the various levels of their societies. Many delegates, drawing examples from their countries' experience, mentioned the constitutional and other provisions which determine the objectives of their cultural policies, the place of cultural development in their countries' general development plans, and the bodies or institutions which have been created for cultural and artistic purposes. Some delegates outlined the nature of their cultural activities - many referred to them in terms of cultural renaissance and reawakening. The contribution of cultural activities to the improvement of the quality of life and to spiritual fulfilment was stressed.

Access to and participation in culture

The Conference rejected the idea of culture as an élitist activity. It is an obligation for public authorities to provide mechanisms for enlarging access to and participation in culture by all social groups. A broad base for cultural activity helps to restore to cultural forms their humanistic role in the development of the individual and the national personality. People should also be enabled to learn about other cultural patterns and thus to widen the horizons of their understanding.'

Recommendation No. 19 adopted at this Conference deals with this same topic, making reference to the Venice Conference, the Universal Declaration of Human Rights, and the Constitution of Unesco:

'The Conference,

(.....)

Emphaszing the desirability for scientific, technical and cultural development to progress hand in hand with the deepening spiritual life of society,

Recalling that culture is by its very essence a social phenomenon, and results from the joint creativity of people and their interaction,

Noting that it is desirable to encourage participation by the great body of people both in cultural activities and in the definition of cultural policy, with a view to supporting a genuine national people's culture based on national forms of self-expression,

(.....)

Believing that governments should assist people's access to cultural life and their participation in its development,

I

Recommends to Member States that they:

1. take the necessary measures for improving the cultural level of society and, in the first place, of those of its members who are in unfavourable circumstances, striving to guarantee the right of every member of the community to a cultural life and unimpeded access to the treasures of national and world culture;

2. seek not only to provide as many people as possible with favourable opportunities for developing spiritual values but also to create the necessary conditions for their participation in the process of producing and spreading those values;

3. endeavour to introduce gradually a system of aesthetic education into general education at all its stages (including pre-school children's institutions, schools and higher educational establishments), so as to acquaint the different sections of the population more fully and deeply with the treasures of culture, and to form higher aesthetic requirements and tastes in the community;

4. promote the free use of the book stocks of libraries;

5. among economic measures which provide for broader access by the population to cultural values, consider the possibility of reducing the prices of tickets for admission to cinemas, theatres, concert halls and other cultural establishments, and also of reducing the prices of cultural items (books, albums, reproductions, gramophone records, etc.);

II

Recommends to Unesco that it:

consider means of ensuring that all people have the opportunity for free access to and participation in the cultural life of society.'

Recommendation No. 20 emphasizes the important role of women and of the education of children in cultural development.

'The Conference,

Considering that participation in cultural activities should be for all sectors of society,

Acknowledging that women of the region have made a vital contribution to the development of their respective countries,

Considering that women are an important resource in lifelong education,

Believing that women as mothers have a direct influence upon the cultural education of their children,

Realizing the need to equip mothers with the ability to awaken creativity in their children,

Considering further that art education at an early age may help in developing creativity in individual human beings,

Believing that creativity developed since early childhood may help to increase cultural appreciation and awareness,

Bearing in mind that an awareness of the nation's cultural heritage should be encouraged as early as possible,

Recalling recommendation 6 of the Intergovernmental Conference on Institutional, Administrative and Financial Aspects of Cultural Policies (Venice, 1970) and recommendation 7 of the Intergovernmental Conference on Cultural Policies in Europe (Helsinki, 1972),

I

Recommends to the Asian Member States that they:

1. promote cultural development programmes designed for women with the aim of giving them, through their associations or as individuals, a substantial role in the cultural development of their homes and families;

2. encourage programmes for the promotion of arts and handicrafts;

3. awaken women's awareness of the nation's cultural heritage and their sense of responsibility towards its preservation and further development;

II

Recommends further to the Asian Member States that they:

1. include the basics of the arts in the curriculum of pre-primary school education;

2. promote children's educational programmes on monuments, sites and museums, audio-visual presentations;

3. promote programmes for children of pre-primary school age so as to equip them for artistic self-expression;

4. include the teaching of art history in the elementary school curriculum;

III

Recommends to Unesco that it:

1. support seminars in the region with the purpose of obtaining an exchange of information on the role of women in cultural development in Asia and Oceania;

2. make provision for the implementation of programmes in the region for children's education in the arts.'

The Accra Conference (1975)

The Intergovernmental Conference of African Governments, held in Accra from 27 October to 6 November 1975, also discussed, among other things, the ideas of concerted action, participation and democratization as means of conferring value on local identities, as evidenced by this extract from the report of Commission I on cultural activity:

'The Commission strongly emphasized the close connections linking culture with the political, economic and social choices of States. Far from being an intellectual luxury reserved for a privileged élite or a mere entertainment for the general public, culture was called to be a factor of national liberation, African unity and dignity in international relations. It alone could ensure self-supporting development instead of the wholesale transfer of alien models.

On the basis of these fundamental facts, which had already been broadly acknowledged in the general discussion on cultural identity, the Commission worked on the hypothesis that cultural development was an essential dimension of economic and social development as a whole. Some participants emphasized the interdependence of these factors, drawing attention to the fact that a democratic society was indispensable to the growth of a democratic culture and to freedom in creative art, in the framework of the cultural policy laid down by the State authorities.

Democratization: African culture was, in essence, popular culture. It was one of the most outstanding characteristics of African reality that

culture was experienced in the form of collective participation at the level of the communities themselves. It was present in daily work, in rituals and initiations, in the ceremonies marking the various stages of the individual's life and in the shared events of the year, in the traditional forms of the transmission of knowledge and moral training of young people, in festivals and in the spontaneous signs of artistic creativity in the community. Popular culture did not therefore appear as a goal to be reached by means of democratization dictated and planned from above by the administrative authorities, but, on the contrary, as a first premise, a hard fact to which cultural policy must be adjusted by providing it with the institutional structures necessary for it to emerge and develop.

Participation: The fact that African culture had its roots in the people and the community carried several other practical implications for a cultural policy. The first concerned participation. The problem which in other civilizations took the form of access to culture could not be understood in the same way in an African context. As a rule, access signified acceptance by the public of a finished cultural product which was broadly disseminated and which could be appreciated in a relatively passive manner. In Africa, however, the pattern was one of active participation by the community in artistic events. The example of the dance - the most obvious - was far from being the only one. African cultural policy was therefore in duty bound to respect that active concept of participation while placing it in a modern system for the organization of cultural activities, instead of imposing the concept of mere dissemination of cultural objects.

The second practical implication of the popular character of African cultures was that cultural identity was not a problem for the general public but for the educated, whose upbringing had often included virtually inevitable elements of cultural alienation. The élite must return to their culture in order to understand it more effectively and experience it as a living reality in order to find their roots in it. From this angle, it emerged that cultural identity should be asserted primarily in the schools and universities. An élite, often educated in other schools and sometimes unsure of its identity, must be helped into awareness of its own heritage and its eyes opened to the fact that popular culture was not merely folklore.

The educational system should play a fundamental role in attaining that objective. It could not be too strongly emphasized that cultural activity depended primarily on education. Furthermore, it was important to connect the two new concepts of cultural development and lifelong education, both of which should be brought to the rural population. Not only was there a distance separating the élite from the popular culture, but there was a gap, threatening to yawn wider, between towns and rural areas. The rural population, however, were the repositories of a distinctive heritage in which moral values were still bound up with artistic expression, and which was the bedrock of African cultural identity.

The connection with education also entailed the production of works of reference and manuals. The most pressing need was for publications to strengthen Africans' new awareness and their pride in their tradition by recalling their continuity in time, their mutual bonds and the dignity of their civilizations. Hence the priority to be given to such works as the "General History of Africa", of which cheap popular versions, especially

in African languages, should be produced and disseminated widely among educational establishments and young people.

In fact, the problem of decentralization took the same form as that of democratization. Since culture was scattered throughout the local communities, decentralization was a fundamental fact which needed not to be brought about, but recognized and made use of. Several members of the Commission thus recalled that decentralization should not be an occasion for provoking or stirring up ethnic or tribal rivalries, but should provide an opportunity to reunite various heritages in order to enrich the national culture. Cultural pluralism thus went hand in hand with the aspiration to unity.

Concertation: Concertation, too, was already a reality. Several speakers, referring to their national experience, pointed out the importance attached in their cultural policies to the association of various groups, especially young people, women and religious spokesmen and, in general, of all communities or socio-cultural groups. Once again, concertation was present from the outset and the role of the authorities consisted above all in systematizing and encouraging it.'

Participation in cultural life was the subject of Recommendation No. 29 adopted by the Accra Conference:

'The Conference,

Considering that cultural activity is a necessity for the nations of Africa and that it must be seen against the historical background of the safeguarding and rehabilitation of the African personality,

Considering further that cultural activity must be highly educational in content, tending towards the total liberation of the peoples of Africa,

Considering that the point of reference of any cultural activity can be none other than the nation which creates and experiences that culture,

Recommends to African Member States that they:

    (a) ensure that all citizens participate fully and effectively in cultural activities;

    (b) ensure that such activities cater for the needs of the people for whom they are organized by involving them in their conception and planning;

    (c) ensure that the administrative structures for culture are sufficiently decentralized;

    (d) increase the share of the national budget set aside for cultural and educational activity;

    (e) promote lifelong education for the masses, with a view to enlisting their free and enlightened participation in cultural activity which they themselves feel to be necessary to their development;

    (f) reform educational curricula and adapt their content to the new requirements of development;

(g)   establish universal education for the upbringing and instruction
      of the children of the African nations;

(h)   forge effective links between the school and daily life in order
      to train individuals of a new type, fully responsible and aware
      of the problems of the society in which they live;

(i)   provide for the systematic and regular retraining of all edu-
      cational staff by means of seminars, so as to correct their out-
      look and readapt them to the new requirements in regard to the
      content of education.'

The Bogotá Conference (1978)

Delegates from South America and the Caribbean met in Bogotá from
10 to 20 January 1978. The same concern was expressed on the subject of
participation as on the related subject of communication.

In the final report of the Bogota Intergovernmental Conference, these
questions are referred to in the discussions of Commission I on cultural
activity:

'Participation in cultural life and the role of communication

At the beginning of the discussion on this subject, one delegate
spoke of the lofty criterion which the communication specialist must adopt
in assuming his responsibility in the development process. It was his view
that the principle to the effect that broadcasting cannot be either public
or private but must be national was still valid and thus expressed the
necessity of placing the interest of the community making up the nation
above both State and individual interests.

One delegate pointed out that discussion of the relations between
social communication and cultural development was fully justified and of
topical interest and that the link between them had been fully examined
and defined in previous conferences on the subject of cultural policies
and in conferences held on the subject of communication policies.

He went on to say that international agencies were frequently unaware
of the real situation in our countries which continued to be subject to a
process of colonization as regards communication, a situation which
increased dependence in other fields. He added that it was necessary to
free the communication media from the control that transnational corpor-
ations exercised over news broadcasting, and that the ideal situation
would be to create joint Latin American news-gathering machinery made up
of representatives of the State, the private sector and professional
organizations, which would make it easier to provide an opportunity to
understand ourselves as peoples, not by changing our realities but by
fostering positive national and regional integration. He recognized the
need to respect the right to information and freedom of expression, and
stressed the fact that he was in full agreement with it.

One delegate expressed his concern and desire to see mass communi-
cation more operative in culture, and emphasized the importance of multi-
purpose centres devoted to research in the language of mass communication,
the inclusion of writers, artists and other intellectuals in the
professional staff of the mass media, and the need to put the new light-
weight devices of technology (video cassettes, etc.) to greater use, among
other aspects.

Another delegate stated that he considered it extremely important to give fresh impetus to the Declaration of San José in which reference was made to the freedom and responsibility of the mass communication media. The fact that the media might make mistakes did not override their value or importance in the cultural development process. And precisely in order to lend support to that principle, it was advisable, for the sake of respect for human dignity, that States should guarantee the plurality of individual actions and even act as the arbitrator of their differences on occasion.

The idea that a cultural policy could only be effective if it was based on the accumulated experience and aspirations of artists - taking that word in its broadest connotation - was expressed by one delegate who concluded by recommending that the States of the region associate artists and writers with the elaboration of their cultural policies, thereby recognizing their role as agents of cultural development.

Speaking of the fact that cultural policy was all-embracing and that it excluded no problem, one delegate stated that the fact that a country was landlocked constituted a major problem which directly affected the cultural field. He called upon governments to offer their understanding and solidarity in the search for satisfactory solutions.

Another delegate, considering that the cultural development of the community was largely promoted by private cultural institutions with social aims, requested that governments grant the necessary support so that such institutions could carry on their activities.

One delegate expressed his concern about the fact that no reference had been made to the problem of the plurality of languages and he considered it necessary to establish efficient machinery to break language barriers in such a way as to make regional integration possible, on the basis of respect for the cultural identities of communities, and particularly the socially excluded ones.

Lastly, observers from various non-governmental organizations stated their ideas about the relations between culture and communication in Latin America and the Caribbean. One of them spoke of the role of private broadcasting in the continent as regards the promotion of education and culture, and expressed the desire to have such collaboration, which he deemed essential, continue. In that connection, he thought that a spontaneous and voluntary policy of concerted action between the State and the private sector would be highly positive. Another delegate stressed the importance of reading for the cultural development of individuals, especially in the development of young people. A third delegate described the extensive research programme in the field of communications carried out by a specialized regional centre.'

Recommendation No. 24 of the Bogotá Conference strongly emphasizes the link that has to be established between culture and communication with broader participation in cultural life in view:

'The Conference,

Considering that scientific and technological development has not only transformed many processes involved in the production and preservation of cultural goods and services, but has also made the communication of culture a basic necessity,

Considering that in the major problems of culture today - such as those relating to its freedom and democratic discussion, to balance and mutual respect between cultures, to dependence and to compulsive transculturation - the communication media play a relevant role,

Considering that such problems can be solved through appropriate, democratic and non-manipulative use of the mass media, and more particularly by a more balanced community access to and participation in the various media,

Recognizing that culture and communication are increasingly related, in the fundamental sense that it frequently occurs that only those cultural goods, services, forms of expression and values admitted by the information, transmission, and communication channels and circuits of every kind are considered valid,

Noting that, in consequence of the foregoing, a large proportion of cultural forms, tastes and interests are actually originated, oriented and administered by communication centres, and that a better concerting of the components involved is required,

Accepting as applicable to the region some of the principles adopted at the nineteenth session of the General Conference of Unesco held in Nairobi in 1976 in its Recommendation on participation by the people at large in cultural life and their contribution to it, specifically those relating to:

(a) the complementary nature of access and participation, in the sense that "without participation, mere access to culture necessarily falls short of the objectives of cultural development",

(b) the fact that "such contacts are a fundamental requirement without which the objectives of the present recommendation would be unattainable",

(c) the fact that "the mass media can serve as instruments of cultural enrichment ... opening up unprecedented possibilities of cultural development ...",

Accepting also the principles on means of enabling active participation in the communication process and analysis of the right to communicate (report 19 C/93) which were taken note of by the aforementioned General Conference and which state that:

"(a) passive reception of a cultural heritage or a receive-only role in communication minimizes the need for the kind of two-way associations which are central to active participation in communication and cultural affairs, (para. 26)

(b) the large one-way mass communication systems that have developed throughout the world have generated a number of imbalances, (para. ??)

(c) quite obviously, a mass medium is not organized to permit more than a few persons or groups to impart information", (para. 33)

Bearing in mind that at each of the four preceding intergovernmental conferences on cultural policies organized by Unesco in Venice, Helsinki, Yogyakarta and Accra, the delegates from other continents, in one way or another, expressed a similar concern regarding the effects of a lack of concerted action between culture and communication, something which can be obviated only by formulating explicit cultural and communication policies,

Interpreting the decision of the General Conference of Unesco to combine the Culture and Communication Sectors of the Secretariat:

(a) as confirmation at the highest world level of the essential relationship developed in our times between cultural and communication processes,

(b) as clear evidence of the will to work to provide the necessary cultural characteristics to communication, thereby encouraging more authentic, necessary and democratic forms of development,

Confirming the recommendation of the governments of the region at the recent Intergovernmental Conference on Communication Policies for Latin America and the Caribbean, held in San José, Costa Rica, in July 1976, which was expressed in several of the recommendations approved and particularly No. 20, in which it is stated "... it is scientifically proven that overall training is conditioned and determined today, as never before in the history of mankind, by communication processes and systems and above all by the decisive influence of the mass communication media and the so-called cultural industry ..."; as a result of all of which the aforementioned Conference recommended that the countries of the region take steps to develop their own national communication policies, establishing national councils for mass communication,

Reaffirming in full the Declaration of the Intergovernmental Conference on Communication Policies in Latin America and the Caribbean, meeting in San Jose in July 1976, which safeguards the principles of the complete liberty and social and cultural responsibility of the mass communication media, especially when it states "that national communication policies should be conceived in the context of national realities, free expression of thought and respect for individual and social rights ...",

Considering that nearly all the regional studies coincide in stressing the presence in many of our countries of:

(a) a lack of conformity between cultural objectives and communication objectives;

(b) large intra-national and international imbalances between the people's access to the media - sometimes over-abundant - and their minimal or non-existent creative participation in such media;

(c) the need for greater harmony between the public education effort at both formal and informal levels and the goals pursued by decision-making centres in the communication field,

(d) the need to remedy the lack of interest of some of the mass media in the real social needs and priorities, above all those of a cultural nature;

(e) the failure to implement many of the resolutions concerning communication policies, such as those adopted at the Costa Rica Conference and those included in the Subregional Andean Agreement;

(f) the rather scattered efforts and inadequate investment of the public sector in the field of the mass media;

(g) an ambiguous, anachronistic or vague legal situation as regards the mass media;

(h) the misuse or failure to make advantageous use of those invaluable instruments of culture which the mass media should become and which has been pointed out by most regional research in the field,

Considering that research into the mass media's impact on society and the training of personnel for communication work are essential if there is to be effective and enriching co-operation among the bodies responsible for promoting culture and those which have to disseminate it through the mass media,

1. Recommends to the Member States of Latin America and the Caribbean:

(a) that they implement in the near future, in accordance with the special characteristics of each country and, if they have not yet done so, the technical part of Recommendations 2, 6, 7 and 8 of the Intergovernmental Conference on Communication Policies in Latin America and the Caribbean (San José, Costa Rica, 1976) relating to:

  (i) a better national, regional and international balance;

  (ii) the establishment of supplementary public communications systems alongside the initiative of the private sector in areas in which it operates, to level out existing imbalances;

  (iii) the formulation of coherent and integrated national mass communication plans and policies;

  (iv) the establishment of harmoniously integrated national communication councils;

  (v) a study of the essential contribution which the media must make to culture, education and progress as indispensable instruments for integrating the culture and communication sectors;

(b) that existing or future national cultural policies should clearly and practically envisage the need for co-ordination with a national mass communication policy and that a convergence of the objectives of existing public institutions responsible for cultural services and those responsible for communications services should also be encouraged;

(c) that without lapsing into imbalances of the kind it is desired to remedy and without in any way infringing upon freedom of expression, cultural policies should seek to protect and safeguard the production, conservation and communication of national cultural assets and services through concerted action by the public and private sectors aimed mainly at fostering local, democratic and pluralistic creative participation in all aspects of culture and communication;

(d) that they accord special attention to research programmes on the role of mass communication in society and to programmes for training properly qualified personnel for communication work;

2. <u>Invites</u> the Director-General:

to increase assistance to countries of the region wishing to formulate their own cultural and communication policies.'

Along the same lines, Recommendation No. 25 is concerned with better co-ordination between cultural policy and communication policy:

'The Conference,

<u>Considering</u>:

that the Latin American and Caribbean countries are living in a world immersed in a modern dimension of communication where the traditional media ol cultural communication, such as books, art, the theatre, concerts, lectures, the press, etc., have readily been joined by the cinema, radio, television and other audio-visual and electronic media which not only constitute new and different types of information and dissemination media but also employ a specific language and art that work profound changes in the socio-cultural reality,

that many cultural institutions and bodies, as well as many creative thinkers and exponents of the traditional arts, have failed to develop an adequate awareness of the possibilities afforded by today's mass media,

that modern mass media make their influence felt in every sector of development - social, educational, economic, scientific, technical, health, etc. - and give rise to complex management, technological, legal and political problems, as well as a specialized economic structure and specialized financing;

that it is essential to revitalize and expand the cultural and educational mission of the mass media, and all the more so since in point of fact they provide people today with a considerable portion of their information and culture,

that better use of the mass media for cultural purposes calls for collaboration on the part of all those who are actively and creatively involved in their management and production,

that although culture and communication are specific fields, each of which demands very different skills, there is a substantive relationship between the two that results in a need for co-ordinated policies, since cultural and educational needs must be adequately met in planning communication,

that insufficient research has been done in Latin America on the nature, idiom and impact of today's mass media, and scientific bases for appropriate decision-making conducive to cultural planning and policies are frequently lacking;

that it is essential for new generations to be familiar with, and be able to develop a critical attitude towards today's communication world and the culture it provides, and have the same understanding of them as they have of the traditional forms of cultural communication;

that it is necessary to promote increased access to and more active participation of the community in the mass media, and to provide greater opportunity for dialogue through such media,

that new communication techniques based on simpler and more easily handled audio-visual means, such as audio and video cassettes, video tape, Super-8 film, photography, etc., because of their reduced cost and easier use, considerably increase the possibilities open to creative persons and cultural organizations for the utilization of the media, thereby permitting a more individualistic type of communication and a more active and creative participation by the community, facilitating a multi-directional flow of information and promoting the creation of an individualized culture pole to counteract the mass culture pole,

1. Recommends that the Member States of Latin America and the Caribbean:

    (a) devise co-ordinated culture and communication policies;

    (b) establish permanent and appropriate multisectoral bodies for those purposes, bearing in mind the need to co-ordinate such spheres as culture, science, technology, education, information and communication with the other State sectors involved;

    (c) include in that task, either in an advisory capacity or in the way deemed most appropriate, research, management and production bodies and the most outstanding representatives of those various fields;

    (d) foster an awareness on the part of communication specialists and professionals of their cultural responsibility, of which the organs of mass communication and the associations to which they belong are already aware;

    (e) introduce gradually and systematically, at the appropriate level of education planning, the study of the history and nature of today's mass media;

    (f) establish multi-purpose workshops to conduct research into the idiom of culture used in the mass media, train personnel and document and produce programmes through the creative collaboration of individuals concerned with culture (scientists, artists, anthropologists, ethnologists, historians, philosophers, musicians, etc.) with their colleagues and professional people in the mass media;

(g) investigate the possibilities and make increasing use of lesser means of communication for cultural and educational purposes, and promote the participation of the community in creative work using those means;

(h) investigate and take advantage of the opportunities afforded by modern communication media for lifelong education within the context of a learning society;

2. Recommends that the Director-General:

provide technical assistance for designing and developing the afore-mentioned multi-purpose workshops and sponsor regional symposia to bring together cultural and mass communication experts.'

Recommendation No. 27 lays strong emphasis on the fundamental requirement of any cultural policy, namely, respect for the human being:

'The Conference,

Considering:

1. That human beings are both the creative nuclei and the ultimate beneficiaries of culture;

2. That the mass or multitude state is not the best state for man nor is it his ideal,

3. That cultural communities form the environment in which man develops his creative faculties to a maximum degree,

4. That throughout the history of peoples such communities have safe-guarded the freedom and full creativeness of the human being,

5. That in the history of the great cultures the inalienable individu-ality of the human being within communities is glorified as the highest expression of artistic and cultural development,

6. That the cultural policies of States should promote the establishment of poles of individualized, and not mass communication,

Recommends that the Member States of Latin America and the Caribbean:

orient their cultural policies towards the exaltation of the human individual as the creator and fundamental beneficiary of culture.'

Recommendation No. 28 makes reference to the Unesco General Conference held in Nairobi in 1976 and reiterates the appeal for the participation of the people at large in cultural life:

'The Conference,

(.....)

Mindful that national culture is enriched by the boundless creative capacity and permanent innovative contribution of the people,

1.   Invites Member States of Latin America and the Caribbean:

to promote the democratic participation of the people in culture by
providing them with access to cultural property, ensuring their
participation as receivers and creators of culture and obtaining
their suggestions for the better development of cultural activity;

2.   Requests the Director-General:

to include in the Organization's programmes provision for assistance
to Member States of Latin America and the Caribbean for plans
designed to achieve the effective democratization of culture.'

The World Conference on Cultural Policies, Mexico City (1982)

One of the subjects dealt with by the MONDIACULT Conference, held in
Mexico City from 26 July to 6 August 1982, was cultural democracy and partici-
pation. An account of the discussions on this topic is contained in the final
report of the Conference:

'In the opinion of many delegates, the purpose of cultural policy was
to establish conditions conducive to improving the means for the
expression and participation of the population in cultural life. In other
words, cultural policy was defined as the manner in which the creative
élan of each member of society or society itself was recognized and
encouraged through the sum total of practical measures, organizational
approaches and economic and social development. Cultural policy was conse-
quently the concern of all, of each individual and of each country, and as
such embraced all aspects of national life.

It was noticeable that in the opinion of most of the delegates
cultural policy implied the participation of all the constituent parts of
a country, both the people and the government. It could not, therefore, be
the concern of a single ministry or of a particular social class.

Cultural democracy, the conference noted, was the corollary of the
right of all men to culture, and as such was the foundation of political
and economic democracy, some delegates strongly emphasized that it implied
that each individual should effectively be given the opportunity to
determine the quality of his life and to participate in the development of
his community. Cultural democracy should manifest itself in extensive
participation by all citizens and all social and professional groups in
cultural life in both formulating and carrying out cultural policy. It
was, in the apt expression of Mr M'Bow, "the era of the peoples".

In the opinion of several delegates, cultural democracy implied free-
dom of expression and communication and equal access for all to culture.
Nevertheless, it was pointed out that freedom of expression and communi-
cation were still far from being granted to every man and woman, despite
the declaration of principle and the agreements that had been adopted by
the international community. As far as equal access to culture was
concerned, examples of inequality of opportunity could still be observed.
True cultural democracy, said one delegate, demanded that the cultural,
scientific and technological heritage of the nation and mankind be placed
at the disposal of all, according to their needs and capacities, by means
of a system of positive discrimination for the benefit of the most
deprived and underprivileged, and particularly women, and the aged and the
handicapped. In that regard one delegate praised Unesco's initiative in

studying the culture of the Pygmies and made an impassioned appeal to the Conference to carry out research and promotional activities for the benefit of similar minority groups living in other regions of the world.

Cultural democracy, as noted by more than one delegate, also implied that the cultural rights of minorities should be recognized and guaranteed and that State assistance should be provided to ensure their free development. In that regard, several delegates requested that special attention should be given to migrants to enable them to assume their cultural personality and to develop their cultures in the host country while at the same time engaging in a true dialogue of cultures with the nationals of that country.

The Conference stressed the close and indissoluble links between culture and freedom. Freedom, it was recognized, was essential to culture, and culture could not exist without freedom. Several delegates also strongly emphasized that culture belonged to no one, but was the concern of all. Some felt and stated with force that the political authorities should not intervene in cultural matters, even if they were requested to provide technical and financial assistance. It was not their business to determine the content of culture or to lay down guidelines for literature and the arts; rather, they should restrict themselves to ensuring the freedom of creative activity and to provide all kinds of assistance for artistic creation. In a word, culture should emanate from individuals, groups and associations. Decentralization and regionalization of cultural activities were also advocated - even in States with centralized forms of government - in order to avoid the impoverishment of cultures and ensure the participation of all citizens, leaving the initiative to individuals and freely constituted cultural groups, and to non-governmental organizations. In this way private initiative as well as cultural pluralism could also be preserved, protected, encouraged and promoted at the national level.

While reaffirming the principle of freedom in the cultural field, other delegates asserted equally forcefully that it was the responsibility of the public authorities, particularly in the socialist systems and the developing countries, to establish the material conditions to make freedom of creative activity effective. As one delegate said, there was no neutral culture or art for art's sake, and no art or culture could develop outside politics.

The partisans of non-intervention by the State and the militants of the socialist cultural revolution nevertheless recognized the important role of the public authorities in protecting the immovable cultural heritage consisting of historic sites and monuments.'

The report of Commission I on fundamental problems of culture in the contemporary world is of great interest. This Commission also gave thought to the relationships between culture and democracy:

'The relationship between culture and democracy was referred to by 35 speakers. Many delegates referred to the right to culture, which was recognized in the Universal Declaration of Human Rights and which implied the obligation for all - including public and private entities - to foster the effective exercise of that right. Man needed to express himself in order to fulfil his potential. The essence of expression was creativity, its basis freedom, and its consequences the enhancement of the cultural heritage and experience. Culture was the concern of all. It was not the

ornament or the privilege of an élite or a small minority of the population. It was an inalienable right of individuals and communities which was recognized, as recalled by various delegates, in the constitutional texts of many countries. In this context, several delegates reminded the meeting of the fundamental importance of freedom of cultural expression as a necessary condition not only for the artist and creative worker but for the development of a democratic society as well.

Access to culture was clearly a prerequisite for participation in and the democratization of cultural life. Several delegates observed that the equal and democratic freedom to exercise economic and social rights and enjoy the resources of development was a pre-condition for equal access to culture. A man who is hungry, exploited and feels existentially or socially insecure will see in culture (understood in the narrow sense referred to in para. 7 above) only the luxury and privilege of his exploiters. A bare modicum of resources is needed if the notion of access to and participation in culture is to have any real meaning. The access and participation on which the democratization of culture depends presupposes a minimum of equality. One delegate recommended in this connection that all States adopt legislation prohibiting any cultural discrimination based on sex, race, language or social status.

The Commission discussed the specific problems presented by the access to and participation in cultural life of women and young people, and of a number of social categories including old people, migrant workers, the handicapped, and disadvantaged persons. Many delegates described the initiatives taken and policies carried out in their countries to increase cultural participation, promote cultural democratization and rectify the imbalances and inequalities inherited from the past, particularly in countries formerly under colonial domination.

Several speakers stated that true democratization of culture must be based on the democratization of society as a whole, which might require far-reaching changes in economic and social relations. One of them, drawing upon the experience of the socialist countries, referred to the new theories devised in connection with the concept of the democratization of culture. If the social basis of culture were broadened, more emphasis would be placed on qualitative aspects involving the deeper social meaning of culture than on the enumeration of cultural events. We were now witnessing a qualitative transformation of the forms of expression of popular culture, as illustrated by the amateur dramatic groups which reduced the gap between élite and popular culture and increased their contacts with each other.

The democratization of culture was seen as a complex phenomenon. The shift of emphasis away from the quantitative "measurement" of art and culture towards qualitative criteria encouraged cultural events with "mass appeal" to become highly individualized expressions of culture which emphasized the personality of the creative artist and that of the recipient of cultural values. The individual personality thus became crucial to cultural communication. It was the opinion of some delegates, however, that care should be taken to ensure that cultural democratization and the free development of culture were not interpreted as a refusal to distinguish between good and evil, right and wrong, or human and inhuman, in other words as a systematically permissive attitude which might be prejudicial to national dignity and sovereignty. There was in any case no doubt about the close link between participation in cultural life and cultural and social policy.

Two delegates spoke of the need to regard work as a form of cultural activity. Experiments were being conducted which deserved to be analysed, compared, and no doubt extended, concerning the culture of work. One of these delegates, describing the self-management system applied in his country in respect of culture, pointed out that it implied democratization, decentralization and a radical change in decision-making policies.

One speaker raised the question of the path that led from cultural democratization to cultural democracy. Democratization, in his opinion, meant rendering the cultural heritage more accessible, while cultural democracy centred on the development of the creative abilities of all individuals. Cultural democratization would thus be essentially linked with the access and participation of the general public and cultural democracy with creativity and creation. Both were necessary and complementary. Opening a private collection of paintings to the public was a form of democratization; sharing in a painter's creative experience was a form of democracy. He felt that there were perhaps some dangers in placing too great an emphasis on cultural democracy. In his view, the important thing was to encourage both access to cultural activities, and creative expression of the highest quality, and to reach the point of offering "the best to the most". Another speaker, however, considered that culture could not be imposed, nor could it be considered an abstract and impersonal product whose consumption would be made obligatory for all. Peoples were healthier and more discerning and critical in their judgement than their leaders believed. Creativity should not therefore be treated as an abstract objective divorced from reality. Cultural development was stimulated by the transmission of know-how and techniques and by the process of apprenticeship. Creativity owed much to inter-cultural borrowing, as many historical examples showed. Creativity would thus bear the same relationship to creative work as cultural democratization did to cultural democracy, each separated from the other by the same barrier that opposed quantity to quality.

One delegate proposed that a distinction be drawn firstly between the substance and the form of cultural practices, the former corresponding to the economic and social aspects of the cultural process and the latter to the symbolic and artistic aspects of cultural production, and, secondly, between content and expression. The substance of the content depended on man's life-style and the needs that drove him to further his well-being; it was there that the roots of his identity lay. The substance of expression corresponded to the means of expression, from sculpted stone to electronic communication systems. The form of the content embodied the customs, values and beliefs of the community; there, culture was lived subjectively, through behaviour patterns, rights and responsibilities. The form of expression corresponded to artistic and cultural production itself, which expressed and contained the symbolism of human experience. Substance gave rise to the cultural heritage; form, to cultural activities.

A number of delegates referred to such different instruments of cultural activities and development as traditional cultural institutions, the mass media, and formal and non-formal education. One speaker noted in that respect the dual, both positive and negative, effect of cultural industries on the development of culture when there was no cultural production of value that could be disseminated by the media and a consequent risk of its replacement by an industrial culture reduced to anonymous patterns. In various countries, the regular continuing development of traditional cultural institutions was expanding in step with the rapid

development of the media, resulting in the reinforcement of the role of culture in social and individual life. One speaker stressed the importance of encouraging the dissemination and influence of regional cultures as a counterweight to the excessive uniformity engendered automatically, and often unconsciously, by traditional institutions and by centralized education and communication systems. It also seemed desirable for greater recognition to be given to the contribution of peasants' and workers' culture to the national culture. Among possible instruments of cultural action, certain delegates mentioned the promotion of cultural activities aimed at creating the conditions in which all could express themselves and then participate.

The role of the State and public bodies in cultural creation was also mentioned by several speakers. Some stressed the importance of spontaneous cultural action, the function of cultural democracy being to guarantee independent cultural organizations the opportunity to express themselves and to take part in creative work. To the extent that it was felt that cultural democracy could only be achieved through the free play of all the forces of the social spectrum, and having regard to the multiplicity of identities emerging therefrom, the role of the State would then be confined simply to the watchful promotion of spontaneous initiatives and activities. In the view of others, creativity was sometimes manifest and sometimes latent, and public authority might have a responsibility for stimulating and encouraging its emergence. Others again saw the State as having a duty, while recognizing the freedom of the artist and the writer, not to abandon the individual and the community to the unchecked effects of foreign influences that might alienate their identity. It still had to be determined how far the State could intervene while respecting freedom and identity. The State and the citizen, as the alternate transmitters and receivers of culture, had rights, obligations and freedoms in a democracy which constituted the background to their participation in cultural life. Cultural democracy involved as many risks as political democracy, since culture was freedom, freedom of expression for creators and for the community, which should become autonomous and critical.

The experience of various countries belonging to different economic and social systems seemed to show that decentralization fostered the democratization of culture. A recent study by the Council of Europe, quoted by one delegate, showed that successful cultural development projects were those that were based on decentralization of local decision-making. It was at the grass-roots level that cultural needs had to be assessed; they varied too much to be met through some general national plan for cultural development. It was important, as far as possible, to establish direct links between the producers and the users of culture. Decentralization enabled cultural needs to be met more directly and practically and cultural development gained in power and intensity when it was decentralized.'

The Mexico City Declaration on Cultural Policies, adopted on 6 August 1982, refers in paragraphs 17 to 22 to what has to be done where cultural democracy is concerned:

'CULTURE AND DEMOCRACY

17. Article 27 of the Universal Declaration of Human Rights proclaims that "everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits". States must take the necessary steps to attain this objective.

18. Culture springs from the community as a whole and should return to it; neither the production of culture nor the enjoyment of its benefits should be the privilege of élites. Cultural democracy is based on the broadest possible participation by the individual and society in the creation of cultural goods, in decision-making concerning cultural life and in the dissemination and enjoyment of culture.

19. The aim, above all, should be to open up new channels for democracy through equality of opportunity in education and culture.

20. It is necessary to bring about a geographical and administrative decentralization of cultural life and ensure that the institutions responsible for cultural action are more fully aware of the preferences, options and needs of society in cultural matters. It is essential, therefore, that more opportunities should be provided for contact between the public and cultural bodies.

21. A programme for the democratization of culture calls, in the first place, for the decentralization of access to leisure pursuits and the arts. A democratic cultural policy will provide for enjoyment of artistic excellence by all communities and the whole population.

22. The participation of all individuals in cultural life requires the elimination of inequalities based, inter alia, on social background and status, education, nationality, age, language, sex, religious beliefs, health or the fact of belonging to ethnic, minority or fringe groups.'

Some of the Recommendations put forward at the Mexico City Conference also specify ways and means of implementing a policy of participation.

In Recommendation No. 28, Member States are requested to:

'(a) take appropriate measures to strengthen the democratization of culture by means of policies that ensure the right to culture and guarantee the participation of society in its benefits without restriction;

(b) reaffirm in their laws and administrative practices the absolute rejection of any form of cultural discrimination based on sex, race, religion or social status;

(c) take measures to bring about the decentralization of creative and administrative activities in the cultural field so as to secure the effective participation of all sectors of society and to ensure the extension of cultural events to all geographical regions of States, avoiding their concentration in urban centres;

(d) encourage a broader range of contributions reflecting the most outstanding values of regional, national and universal cultures, giving equal importance to these three dimensions, so that the population, having regard to its preferences and needs, may be able to choose from among various options when it wishes to enrich its intellectual resources;

(e) create socio-economic conditions enabling the population as a whole to participate in the creation of cultural goods and have access to them and the opportunity to enjoy them;

(f) promote the development of democracy in culture together with the democratization of education;

(g) make an extensive attack on illiteracy as the first great task for promoting real cultural development and creating a democratic culture that is accessible to the people at large;

(h) stimulate the public appreciation of art and contacts between creators and the community as a very important element;

(i) provide initial and further training for staff responsible for carrying out cultural activities in the communities;

(j) pay special attention to young people's participation in cultural life; and

(k) promote the establishment of such cultural institutions as libraries, museums, theatres, movie theatres, travelling exhibitions and so forth in the local communities and especially in rural areas;

2. Invites the Director-General to increase assistance to countries to enable them to achieve their objectives in respect of cultural democracy and education.'

Recommendations 30 to 34, dealing respectively with freedom of artistic creation, young people, women and the handicapped and underprivileged, and the elderly, stress the need for Member States to concern themselves with the social groups which are often at the farthest remove from cultural life.

'Participation in cultural life and freedom of artistic creation

Recommendation No. 30

The Conference,

Considering that culture stems mainly from the social practice of the people and that the people, being masters of culture, have the full right to enjoy it,

Recommends that Member States:

(a) ensure that their cultural undertakings reflect the wish of the majority of the people, represent their will and confoim to their interests;

(b) formulate and carry out cultural policies which guarantee that all members of society, irrespective of their race, sex, language, religion or financial situation, should be able to participate in cultural activities, receive education and benefit from scientific and technological progress and cultural development on an equal footing and in a free way;

(c) provide writers and artists with full scope for personal creativity, ensure that their citizens have the right to engage freely in scientific research, artistic creation and other cultural activities, and, at the same time, observe common moral standards and a code of conduct, without infringing on national, social and collective interests and the freedom and rights of others;

(d) encourage diversification in forms and styles in artistic creation and free discussion of different viewpoints and among different schools of thought on academic and theoretical issues, without using administrative, simplistic or crude methods to solve any ideological problems;

(e) ensure that cultural democracy and free development in culture are not construed as making no distinction between good and bad, or between right and wrong.

Participation of young people in cultural life. International Youth Year

Recommendation No. 31

The Conference,

Recalling the Unesco Declaration of the Principles of International Cultural Co-operation (1966), in which it is recommended that cultural co-operation should be "especially concerned with the moral and intellectual education of young people in a spirit of friendship, international understanding and peace",

Recalling 19 C/Resolution 3/16, 20 C/Resolution 3/6.4/1, 20 C/Resolution 3/6.4/2, 21 C/Resolution 3/05 and 21 C/Resolution 3/06, adopted at the nineteenth, twentieth and twenty-first sessions of the General Conference of Unesco and also the Unesco Recommendation on Participation by the People at Large in Cultural Life and their Contribution to it (1976) and the resolutions, in particular Resolution No. 21, of the Intergovernmental Conference on Institutional, Administrative and Financial Aspects of Cultural Policies (Venice, 1970),

Recognizing the importance of young people's role in determining the future of mankind,

Bearing in mind that young people can make a valuable contribution to the development of international cultural co-operation,

Convinced of the need to encourage young people to direct their energy, their enthusiasm and their creative potential towards the achievement of the cultural progress of peoples,

1. Invites Member States:

    (a) to pay particular attention to ensuring that the basic rights of young people in the sphere of culture are respected and encouraging them to take the fullest possible part in the cultural life of society;

(b) In co-operation with young people and the various youth organiz-
ations, to take the measures necessary to encourage young people
to take part in the development of cultural co-operation with
peoples of other countries;

(c) to give all possible support and take an active part in Unesco's
activities in the field of culture and in particular in its
preparation of the International Youth Year;

2. Recommends that Unesco:

(a) continue to extend and activate measures to strengthen young
people's participation in the cultural life of society and the
development of cultural co-operation among peoples as an
important factor in the strengthening of peace and mutual
understanding;

(b) take measures at regional and international level, including the
organization of meetings and symposia on aspects of the activi-
ties of national youth organizations that contribute to the
development of international cultural co-operation and encourage
them to exchange their experiences;

(c) provide Member States with assistance in the cultural education
of young people and in particular investigate the role and place
of young people in the cultural progress of society, in co-
operation with international and national youth organizations;

(d) consider the possibility of holding regular meetings for young
arts workers, and young artists in particular, and of organizing
international exhibitions reflecting progressive contemporary
trends in the work done by young people in the fine arts, and in
this connection consider the possibility of issuing a regular
series of publications on 'young artists';

(e) pay the greatest attention, in its future programmes and in the
Medium-Term Plan for 1984-1989, to the general problem of the
role of culture in shaping the personality of young people and
creating conditions conducive to the further extension of young
people's active participation in the intellectual, cultural and
spiritual life of society;

3. Recommends that the Director-General, when preparing his report on
the activities of the Organization in 1982-1983, include a special
section on Unesco's work on the problems of young people and in
particular on Unesco's participation in the preparation of the Inter-
national Youth Year in the light of the objectives of the Organiz-
ation's programme and the content of this resolution.

Access to and participation in cultural life, particularly for young
people, women and the handicapped

Recommendation No. 32

The Conference,

Recalling the principles set forth in the Universal Declaration of Human
Rights, proclaiming the fundamental character of the right to culture,

Considering that this right should be based on collective participation in the production of culture and the sharing of its benefits,

Convinced that educational establishments can promote participation in cultural life,

Recommends that Member States:

(a) lay stress on the broadest possible development of the means of disseminating culture, so as to bring it within the reach of all sections of the population, in order that they may participate in the process of intellectual and artistic creation and may be encouraged to employ it in the service of development and the democratization of culture;

(b) emphasize the responsibility they bear for equipping themselves with the facilities necessary for cultural development and for creating conditions which will enable all citizens to play an effective part in such development;

(c) pay particular attention to the dissemination of the national culture among the population, beginning at a very early age and making use for this purpose of educational programmes, books and periodicals; to ensuring that young people have access to books and to resources that inculcate the reading habit; and to organizing and expanding library services for the benefit of society as a whole;

(d) give women opportunities for general and effective participation in cultural development by encouraging them and training them to do so and by enlisting their creative potential in the service of society;

(e) place great importance on the education of the handicapped and on their access to culture, with a view to promoting their full integration into economic and social life and their participation in cultural activities.

Access to and participation in cultural life for the handicapped and underprivileged

Recommendation No. 33

The Conference,

Believing that the preservation and presentation of the cultural heritage cannot be considered as a goal in themselves,

Believing furthermore that this work must be seen as a means of creating cultural consciousness among the entire population,

Being aware of the deplorable fact that certain groups of the population, e.g. the aged, handicapped persons, parents with small children, are deprived of access to certain cultural sites and premises and cultural activities as such,

Considering it to be essential that the rehabilitation and integration of disadvantaged groups of the population into working life should include endeavours for safeguarding their participation in cultural life,

Considering furthermore the fact that people not fully integrated into the working process are potential participants in cultural life, as opinion-leaaers and animators,

1. Invites Member States to take appropriate steps to safeguard the free access of disabled and/or disadvantaged persons to culture and to make use of their potential for furthering cultural consciousness;

2. Invites the Director-General to consider the possibility of including in the Draft Programme and Budget for 1984-1985 studies on the access of disadvantaged groups of society to mankind's cultural heritage, drawing upon the studies done by many Member States; and to support all endeavours directed at fostering cultural participation and awareness of cultural values among the large groups of disadvantaged and disabled persons.

Cultural and artistic activities for the elderly

Recommendation No. 34

The Conference,

Bearing in mind the increase in average life expectancy and the fact that social security systems have made a considerable amount of free time available to the elderly,

Noting that retirement from their jobs gives elderly people a sense of uselessness and lack of purpose that prevents them from taking on new and equally significant functions, and from employing their free time in satisfactory occupations,

Considering that such free time should be channelled into activities and attitudes in keeping with their vocations and genuine motivations,

Bearing in mind that the cultivation of literature and the arts, covering both knowledge of their significance and trends and the enjoyment of their products, represents a valuable contribution to the employment of free time and the channelling of leisure,

Recommends to Member States:

(a) that government agencies, public and private institutions, educators and others responsible for programming and organizing activities for the elderly enlist the services of the latter in organizing those activities so as to enable them once again to feel useful to society;

(b) that in the programming of such activities, special emphasis be placed on the use of literature and the arts.'