

The background of the entire page is covered with various yellow, hand-drawn or stenciled patterns. These include concentric circles in the top left, a figure with outstretched arms in the top center, a figure in the top right, a figure in the middle left, a star-like shape in the center, a figure in the middle right, a figure in the bottom left, and a figure in the bottom right. The patterns are made of a grainy, dotted texture.

THE ROLE OF CULTURE IN DEVELOPMENT

SIDA's strategy for promoting
development through cultural
co-operation

The Role of Culture in Development

*SIDA, Education Division
Section for Culture & Media*

Preface

THIS STRATEGY for SIDA's cultural development co-operation has been worked out during 1994 by the Section for Cultural & Media at the Education Division. The strategy will be revised from time to time. We therefore welcome comments.

Mars 1995

Contents

1. BACKGROUND	5
1.1 Cultural development co-operation, contents and characteristics.....	5
1.2 The cultural sector in developing countries	5
2. WHY CULTURAL DEVELOPMENT CO-OPERATION?	6
2.1 The democracy aspect	7
2.2 Cultural pluralism.....	8
2.3 Tradition and renewal.....	8
2.4 Cultural industry.....	9
3. CULTURAL DEVELOPMENT CO-OPERATION IN THE FUTURE	9
3.1 Concentration and pluralism.....	9
3.1.1 Specific goals within respective cultural area	10
3.2 The gender aspect in cultural development co-operation	12
3.3 The south-south and south-north co-operation	12
3.4 Culture in development projects.....	12
3.5 Other	13
4. CO-OPERATION	13
4.1 Co-operation with governmental and non-governmental organisations	13
4.2 SIDA's internal work	14
4.3 Institutional co-operation and resource base	14
4.4 Coordinating with other donors.....	14
5. SUMMARY	15

1. Background

In 1975, SIDA initiated an internal investigation. The results were presented in 1977 under the title "Cultural support to developing countries". Two governmental investigations were other elements in the process. In October 1979, the formal decision about guidelines for cultural support were made by SIDA's director general. In 1981, the government decided on an experimental programme for cultural exchange with developing countries. This involved SIDA and the Swedish Institute (SI). In yet another investigation "Cultural co-operation with developing countries", it was stated that cultural co-operation is a symbiosis of cultural support and cultural exchange.

SIDA's *cultural development co-operation* in African, Asian, and Latin American countries includes support to cultural projects within a large number of cultural areas.

Since 1988, upon SIDA's request, SI deals with the *cultural exchange program* between Sweden and mainly (but not exclusively) the co-operating countries. A working group with representatives from SI, the National Council of Cultural Affairs, the Foreign Ministry, and SIDA meets regularly to consult about the exchange programme.

The strategy presented here applies to *cultural development co-operation* and not to the cultural exchange programme.

1.1 CULTURAL DEVELOPMENT CO-OPERATION, CONTENTS AND CHARACTERISTICS

SIDA's cultural development co-operation focuses mainly on artistic creativity within theatre, dance, music, literature, art and crafts – ranging from the amateur to the professional level. Cultural development co-operation also includes support to museums, libraries and preservation programmes.

Throughout the years, the majority of

the projects have been carried out in Africa. Budgetwise, nearly half has gone to programmes in Africa, while the other half has been divided about equally between Latin America and Asia.

Many programmes are implemented in direct co-operation with non-governmental organisations (NGOs), independent groups, and institutions in the recipient countries – sometimes via Swedish organisations.

Toward strategic support

When the cultural development co-operation programme started in the early 1980s, it was mainly governed by different types of applications from institutions, NGOs, groups, and individuals in the recipient countries or in Sweden. The amounts were often small and used for short-term projects: a concert, a theatre performance, or a workshop for painters and sculptors. The great number of projects that grew during these years, and the experiences that were gained, constituted the basis for a direction toward today's more strategic sector support in the cultural area.

In some countries, cultural support is included in the bilateral agreements and are most often multiple-year or long-term projects. But the funding is still financially modest in relation to other types of development co-operation programmes.

The past years, cultural development co-operation has, in several recipient countries, developed to include an increasing number of long-term and large scale projects not only in bilateral programmes but also in co-operation with non-governmental institutions and organisations.

1.2 THE CULTURAL SECTOR IN DEVELOPING COUNTRIES

In the industrial world, we often see only the economic and social poverty of developing countries. But in the cultural areas, expression is plentiful and rich.

Culture blooms despite material deprivation.

Indigenous cultural expression survives – despite former colonial oppression or prohibition in many countries. In certain cases, perhaps the fight against a common discernible enemy helped preserve the traditions.

In the post-colonial countries, the situation is different. The threats against an independent pluralistic culture are more difficult to identify – it includes global and internal resource distribution, changed ideals, values, models, and so on. In many countries those now in power have accepted the culture of their colonisers, which often means that they disdain their own.

From rural to urban

After independence, the social picture has quickly changed due to migration from rural areas to rapidly growing urban areas. Naturally, this affects the role and situation of culture. Culture is to greater extent an integrated part of life in agrarian societies in everyday life and on festive occasions. Because of the connection to religious and other ceremonies economical and organisational needs have not been noticable.

In the urban society, on the other hand, the role of culture and its conditions have changed to activities in leisure time. This does not mean that cultural experiences are less important parts of people's lives. But the urban societies need an *infrastructure* of organisations and institutions that in turn, require *training, knowledge exchange, and capacity development*.

Low priority

Culture is low on the priority lists of politicians and responsible authorities. In tough economic times, culture takes a back seat in developing as well as in industrialised countries. Culture is viewed as a given that

need not cost anything, or as an unnecessary luxury. The cultural sector's need for economical provisions and support is seldom responded to.

Cultural practitioners and NGOs pressure power holders and decision makers in many ways to upgrade culture in their respective countries. Part of this work is to prevail upon governments to create a cultural policy. There is great interest for acquiring knowledge and experience from among others, Sweden. This applies, for example, to questions about copyright, interest organisations for cultural workers, and how to preserve an independent cultural life despite governmental subventions.

2. Why cultural development co-operation?

The importance of the cultural dimension for development work, for the democratisation process and socio-economic growth has attracted more and more donor organisations' attention during the past years. In 1987, the United Nations declared the forthcoming 10 years to be the *Decade for Cultural Development*, and appointed in 1992, the World Commission for Culture and Development. SIDA can count itself among the precursors in this area. While many donors see culture as a means to achieve good results in development co-operation projects, SIDA emphasises that vital culture has an intrinsic value.

People in all corners of the world, all social groups, women, men, and children need stimulation for their imagination, dreams, and inner development. So we seek aesthetic experiences. The benefits are hard to measure. To mention some, they are such as:

- Self-confidence
- Identity

- Fellowship
- Confidence
- Quality of life
- Hope for the future

The goals are long-term and concern primarily other aspects than the economic. But there are also financial gains to be made from a creative culture.

Even when the results of cultural projects are not as measurable as programmes in other development co-operation areas, it is important to be aware that both the material and non-material values must be acknowledged for a holistic view of people and society. They are dependent on and support each other.

Taking stock of earlier and ongoing cultural development co-operation experiences, SIDA emphasises the role of culture in the material and the non-material development processes, by especially stressing its role in the *democratisation processes* and the value of *cultural pluralism*. These aspects mingle and branch off into a discussion about tradition and renewal and the global mass culture.

2.1 THE DEMOCRACY ASPECT

SIDA's cultural development co-operation is directed in a high degree toward such activities, which in different ways, work as a spearhead for development in a democratic direction.

A rich culture constitutes a cornerstone in a vital democratic system. Every society is stimulated, enriched, and dependent on the fact that humanistic and creative forces have the opportunity to live, survive, and develop. Free, creative thought is needed to find unconventional solutions in situations of chaos and conflict. Often, new trends and ideas first show up among cultural practitioners. Throughout the ages, authors, musicians, actors, and artists have expressed a

longing for freedom, formulated criticism, and interpreted wishes and needs.

Individuals and groups that participate in a creative process, at the same time, are trained in decision-making and co-operation. No-body is born with democratic values. It is something acquired. Culture is one tool among others.

Freedom of speech is a fundamental requirement for a democratic society. One of SIDA's most important tasks is to support projects that protect freedom of expression within literature, theatre, music etc. Regional and global networks and organisations, which guard against the breach of freedom of speech, are found in SIDA's program for cultural development co-operation.

The democracy concept has many subheadings. The requirement for a *fair distribution* is one: equal access to opportunities for cultural practitioners and cultural experiences as well as access to artistic training from a social, geographic, ethnic, and gender point of view.

A *normalisation of life* is essential to move the democratisation processes forward. Culture can have many missions in these processes, for example, to build bridges between different groupings, to put forth peace aspirations, reconciliation, and to heal traumatised minds.

Culture can be an important bridge builder between:

- The old and the new
- Ethnic groups
- Rural and urban societies
- Black and white
- Women and men

To counteract isolation and to promote co-operation, an openness is needed for other ways of looking at things and for values, an openness that promotes and consolidates the democratisation processes.

Cultural experiences also have a healing

role in countries torn apart by war or affected by other forms of power abuse. Cultural experiences infuse the will to live and provide an opportunity to treat traumatic experiences.

These are some essential ingredients in efforts to strengthen the civic society, an important part of a vital democracy.

2.2 CULTURAL PLURALISM

On the cultural scene all over the world, common questions exist about the global mass culture. Everywhere, also in Sweden, people live in a media world that bombards them to a great extent with the same popular music, images, and similar messages that are directed by multinational media companies. In a positive way, this puts forth a common frame of reference – especially for young people.

But this also constitutes a risk for a slanted, distorted conception of reality with heavier elements of violence and pornography or of unrealistic dreams and expectations. The multinational media material, which is offered to developing countries at a low price, is of the worst quality. Indigenous culture has a hard time competing (mostly for economic reasons), and at the same time, people's knowledge of their own background weakens and risks being lost.

The western world's messages are certainly not alone on the scene. Islamic, Hindu, and popular Hong Kong cultures are also strong ingredients in the melting pot.

At the same time, many exciting examples exist where the meeting between cultures leads to friction, and an embryo for new expression begins to grow. One condition is that the meeting occurs on equal ground, that is, that the culture specific to a certain country or group is also kept alive. West African music is an interesting example. Slaves took it to the Caribbean. It developed over the centuries and returned in modern times to

West Africa, where people rediscovered their own past.

2.3 TRADITION AND RENEWAL

SIDA supports such projects that seek to safeguard *cultural heritage* and projects that push development further and lead to creative *renewal*.

During the past years, the importance of *cultural identity for self-esteem and self-appreciation* has been profusely certified and emphasised in the cultural and development debate. It applies to individuals, groups, and nations. It is important to:

- Know one's roots
- Feel proud of one's traditions
- Care for and preserve the collective cultural memory

At the same time, events in different parts of the world have brought up the question of how to hinder national cultural self-esteem from developing into intolerance and chauvinism.

On the other hand cultural development co-operation, which is only directed towards the preservation of the traditional cultural heritage, hinders creativity and development. New cultural expression, which often has great difficulties in finding indigenous support, should also be stimulated.

It must be noted that renewal and further development presume insights into and knowledge about the indigenous cultural traditions. This provides conditions for new creativity and capability to highlight contemporary problems and point to guidelines for the future.

To protect *freedom of choice* and *pluralism*, there must be opportunities for both the indigenous and the global, the traditional and the renewal. And possibilities should be created for the mingling of the differences, the so called fusion.

2.4 CULTURAL INDUSTRY

Non-material values are often threatened in the development processes. Tradition, heritage, continuity, and new thinking are assets – cultural, social, and economic – which belong to and should be managed by indigenous institutions and organisations.

The risk that the old knowledge is not passed on to the younger generation is, in many ways, a constant threat. Documentation and other preservation programs are not sufficient. The knowledge must be passed on to stay alive. To this end, as well as for new cultural expression, access to new technology is needed and new knowledge about new ways to reach out to the public.

The industrialised world's interest for cultures other than its own is increasing. This requires that the developing countries have a cultural industry of high quality, adequate local industrial equipment, and infrastructure, so that it can exist under equal conditions as in the industrial world – not to be exploited by the rich world.

SIDA can support:

- Qualitative cultural industry that strengthens the recipient country's capacity to use its own culture and to raise the status of culture in the country
- Industrial projects that are essential in the development process.

For example, publishing is an important factor in the preservation and development of cultural identity. The indigenous publishing industry cares for literature and languages that are of little interest to the large, multinational publishers with large profit motives. In many developing countries, the presence of these large publishers threatens to put the indigenous publishers out of business.

Assistance to projects within the cultural industry should mainly have the character of support to getting started, capacity building and exchange of knowledge.

3. Cultural development co-operation in the future

Requests for long-term support for building and strengthening institutions and functions within different culture sectors quickly increase. So do requests for one-time funding for particular activities.

The cultural development co-operation's basic idea, especially as a component in the democratisation processes, is to support pluralism, freedom of choice, and flexibility. The problem to make all ends meet is obvious.

3.1 CONCENTRATION AND PLURALISM

It is desirable to reach a balance between a diverse, creative cultural development co-operation and a concentration on strategic sector support for the purpose of achieving both concentration and pluralism.

Concentration is achieved by:

- Reducing the number of co-operating countries.
- Forming country-specific cultural co-operation programmes. For this purpose, the cultural sectors were surveyed in Nicaragua, Vietnam, Laos, Mozambique, Zimbabwe, South Africa, Namibia, Tanzania, The West Bank and Gaza. This work shall continue and be revised when necessary.
- Striving to attain specific directions within each cultural area and support components that strengthen each other.
- Giving the cultural development co-operation the qualities of sector support with space within SIDA's bilateral programme for certain recipient countries. Programmes outside bilateral agreements shall mainly have the character of support to getting started and one-time activities.

3.1.1 SPECIFIC GOALS WITHIN RESPECTIVE CULTURAL AREA

Three basic conditions of importance for cultural development co-operation are:

- The needs, wishes, and aspirations of the recipient country
- Competence within the Swedish resource base
- Aspiration for a holistic view within the development co-operation

Literature

The SIDA project *Words-Books-Democracy* is one example of an attempt to get a holistic perspective within the literature area. The objective is to create and maintain a literate and reading environment and to protect freedom of expression. This requires access

The African Publishers Network (APNET) is an example of an ongoing project within the literature sector. It does training programmes for all categories within the publishing industry, works on the problem of trade barriers between the African states, develops the information flow, and co-operates regionally.

The Advancement of Librarianship in the Third World Programme (ALP) organises training and seminars for librarians, from public to university libraries, in developing countries, in the entire world. During the summer of 1994, a seminar was held in Botswana on the theme: *Libraries in Rural Areas*.

In Nicaragua, the National Library has received support for training, for creating a national bibliography, and for starting local libraries around the country. Today, the National Library in Managua is a resource institution for the entire region.

to books, newspapers, magazines, and so on. The development co-operation shall strengthen the documentation of oral story-telling traditions, author organisations, independent indigenous publishing, the printing industry, distribution channels, libraries, and so on – all links in the complete chain.

Theatre

The activities within the *theatre area* directly reaches a large audience. In many recipient countries, community and popular theatre is a well-functioning instrument for sending out messages about, for example, AIDS, education, gender and environmental issues. The theatre format is a traditional part of society, which engages and involves many people in rural as well as in urban areas.

The interest for other forms of theatre also increases. The simple messages are complemented with more complex descriptions. National and free groups as well as theatre organisations are being built. Children's and young people's theatre play an important role, among others, in reconciliation and healing processes, for example, in El Salvador, Mozambique, and South Africa.

Outreach programmes and theatre training, both in community theatre and theatre as artistic expression, should be prioritised in order to decentralise and even out an unfair distribution of theatrical activities. *Children's and young people's theatre* should be noted as a special interest in future support for children's culture.

Museums

Technical assistance, exchange of experience, and networking shall also in the future continue to characterise support within the museum area. SIDA has good experiences with, among others, the Swedish African Museum Project (SAMP). This co-operation

between the Swedish and African *twinning museums* includes training and employee exchange on all levels within the respective museum organisations.

Support to the regional co-operation within the museum field will increase. Networking and exchange of experience occurs more and more by regional initiative as opposed to previously having been driven from the western world. The museum organisation in the SADC region (SADCAMM), the West African Museum Program (WAMP),

SAMP was started in 1989 by the Swedish International Council of Museums (ICOM). Thirteen Swedish central and regional museums met colleagues from 13 African museums. In the spring of 1995, 11 twinning museum projects were operating. "The friend museum idea is built on personal contacts between colleagues. They discuss common problems," wrote Anna Westholm, curator at the Gävleborg regional museum, in connection with an exhibition, which was produced in co-operation with the Moto Moto museum in Zambia. Moto Moto's technicians worked in parallel with Swedish colleagues for several months. The attendance at the exhibition and the activities was record high.

The programme achieved several effects. Technical assistance, exchange of knowledge, and commitment for African museums was brought up to an international level. The Swedish museums view their own operations with new eyes, and information about developing countries goes out in Sweden to engage many people. The picture it conveys of our co-operating countries is one of power and creativity – not only starvation and poverty.

and the African Council of Museums (AFRICOM) are examples of organisations that developed in past years.

Music

Traditional music is an artistic branch that is strongly threatened by changes in society. Musical training and knowledge of old instruments is at risk as a generation of musicians dies out. The dominating international music industry especially in urban areas is another threat. *Documentation* and *preservation* programmes are urgent and should therefore be prioritised within the music area.

Music is the most international art form. For many years, throughout the world, musicians have had a big interest in the encounter between the traditional and the new, between the indigenous and the externally generated music. Cultural development co-operation shall support such meetings.

Dance

Music and dance are intimately bound in many cultures. Within *dance*, the *documentation* of traditions is urgent, for much the same reason as described within the music field. Meetings between the traditional and the modern dance shall be supported and encouraged.

Art

In the artistic area, SIDA emphasises training and further education (for example, through seminars and workshops) and on work with developing art education curricula, regional exchange and co-operation.

In SIDA's recipient countries, the most economic and socially neglected groups have never had access to training in artistic skills either in school or outside school. SIDA's support to training within many cultural fields fulfils part of this great need.

The enthusiasm and hunger for artistic creation is enormous.

Crafts

Handicraft products and artifacts are strongly linked to the function of the actual item. Therefore, they bear the historical and cultural identity. In the meeting with current times, knowledge about traditional handicrafts is essential for continuity, awareness of the common heritage and community feeling. That knowledge is also a source for revived handicrafts. *Preservation programmes* and *exchange of knowledge* shall be prioritised.

Archaeology and preservation

Besides the previously described programmes within oral story-telling tradition, music, dance, and art, support can also be given to the preservation of buildings and environments via preparatory studies, surveys, and documentation but not for large restoration projects.

Within archaeological research, many exciting projects are going on, which have most interesting implications from a historical and development perspective. SIDA can give funds mainly for the spreading of information and knowledge to the public about the results of archaeological research and preservation programmes. To cover the overall costs of an excavation, other resources are needed.

Film

The culture section has chosen a restrictive attitude regarding 35 and 16 mm film – especially for production support for feature film. Certain support for the distribution of film and training of video film makers can, in special cases be considered. Documentary films and videos can be considered for media support.

3.2 THE GENDER ASPECT IN CULTURAL DEVELOPMENT CO-OPERATION

Many cultural activities involve women or highlight in different ways the gender issue, for example, within theatre and literature. SIDA puts heavy emphasis on equal sex distribution in organisations, boards, and consumer groups.

The gender issue will receive a more prominent role and a more conscious profile in the continued planning.

3.3 THE SOUTH-SOUTH AND SOUTH-NORTH CO-OPERATION

SIDA supports regional and cultural organisations and networks to promote and encourage co-operation and exchange across geographic, cultural, and ethnic borders.

Although SIDA mainly wishes to support the south-south dialogue, south-north co-operation is essential for reciprocal understanding and for counteracting isolation – out of both the southern and northern perspective.

SIDA encourages international organisations, which have traditionally been totally west or north-centered, to highlight and include colleagues from developing countries by enabling their participation in seminars, conferences, and workshops.

The past years, an interest in the industrialised world for cultures of developing countries has grown. Western institutions and organisations have arranged cultural manifestations, festivals, film weeks, and exhibitions – primarily in large western cities. SIDA can contribute to facilitate the participation of cultural workers from developing countries.

3.4 CULTURE IN DEVELOPMENT PROJECTS

There are certain differences between *cultural development co-operation*, *culture as part of development programmes* and *the cultural aspect of other development projects*.

Cultural development co-operation is what has been described above.

Spreading information and knowledge about important social questions such as AIDS, environmental issues, prostitution, juvenile delinquency or democracy are examples of areas where theatre, music, and literature is being used within other development programmes. The culture section has supported several such programmes, e.g.:

- Information about AIDS – with the help of music and theatre, in the SADC region in the early 1990s
- Voter education in South Africa in 1993/94

Finally, cultural aspects should be taken into consideration when planning for development projects within other sectors where SIDA is active, i.e. the consequences of the project's implementation for the material and the immaterial culture, that is, the culture concept in a wider sense of the word.

3.5 OTHER

Within the UN's ongoing *Decade for Cultural Development*, support will continue for cultural activities in Sweden. The support shall promote the meeting between cultural groups and thus highlight opportunities and problems of the multicultural society and seek to counteract racism and xenophobia.

SIDA should also in the future arrange international seminars or meetings that can promote cultural co-operation with developing countries (e.g., the Seminar on Culture and Development in Stockholm in 1991 and participation in the Book and Library Fair in Gothenburg in 1993 and 1994.

4. Co-operation

This section discusses ways of co-operation with partners in development countries, internally within SIDA, and with Swedish embassies – as well as other donors and with institutions and resource persons.

All cultural development co-operation shall emanate from the wishes, needs, and plans of the recipient parties.

Those projects that originate in Sweden must carefully and sensitively be examined with regard to how well the project is rooted in the recipient country.

In all cases, the recipient organisation's capacity to implement and take advantage of the support shall be considered and judged.

4.1 CO-OPERATION WITH GOVERNMENTAL AND NON-GOVERNMENTAL ORGANISATIONS

SIDA has to a larger degree co-operated with independent organisations and groups than with the recipient country's government.

There are some exceptions.

In 1987, Nicaragua decided to include culture in its bilateral programme. Botswana had already then received funds to build a national museum and libraries, as part of the support to the educational sector. Vietnam, Laos, Kenya, and Mozambique included culture in the bilateral agreements in the 90's.

Bilateral programmes often contain long-term and economically more encompassing institutional development such as museums, libraries, archives, archaeological and preservation programmes, bearers of the collective memory.

When a country wishes to include culture in the bilateral agreement, it can be seen as a token that politicians upgrade culture and cultural work. The initial donor support has highlighted a need. Mozambique is one

example. There, co-operation started in the museum sector as a support outside the bilateral agreement. Since 1993/94, the programmes have been financed within the bilateral co-operation, which puts museum activities on the agenda and ensures that it is seen as a national concern.

On the other hand, facilities for independent cultural groups and for creative initiatives must be ensured. This is needed to protect free debate. It is also important that the cultural life contains different levels on the scale from amateurs to professionals, as they are dependent on and stimulate each other.

The conclusion is that although institutions run by the government need to be strengthened, a large portion of the cultural development co-operation – also in the future, should be directed towards NGOs to promote an independent diversified cultural life.

Although the cultural development co-operation is gearing toward a more concentrated and strategic programme, SIDA will maintain a certain flexibility and continue funding small-scale programmes and occasional cultural activities as long as it can be kept on a manageable scale.

4.2 SIDA'S INTERNAL WORK

Cultural development co-operation should be part of the total picture of SIDA's development programme in those countries where larger cultural projects are going on or are planned. It should also be taken into consideration to what degree culture can strengthen other programmes.

Because cultural development co-operation often is conducted outside the bilateral agreements, there is less preparedness at the Swedish embassies or development co-operation office to handle it in the same manner as other bilateral development co-operation.

SIDA should investigate if the establishing

of regional cultural programme officers could lead to an efficient way of working.

Cultural development co-operation is work-intensive, but SIDA's experience is that it is an important component in the co-operation between Sweden and the recipient countries. To improve the efficiency and effectiveness of handling some programmes, SIDA seeks different solutions such as through foundations, or umbrella organisations. In some cases, a small sum for a cultural fund can be delegated to the Swedish development co-operation office.

4.3 INSTITUTIONAL CO-OPERATION AND RESOURCE BASE

Outside SIDA, the section co-operates with Swedish institutions, NGOs, and consultants. Institutional co-operation has sometimes proved to demand large efforts by SIDA's programme officers, while in other cases, it has worked out very well. Increased institutional co-operation is planned.

The section will work for an expansion of the Swedish and Nordic resource base.

4.4 CO-ORDINATING WITH OTHER DONORS

More and more donor organisations show interest in incorporating culture into their development programmes. Above all, this applies to the Nordic development authorities and also to other donor organisations such as Novib, CIDA, Rockefeller and Ford Foundations, Friedrich Ebert Stiftung, which are involved in support to the cultural sector.

SIDA's cultural section meets regularly with its Nordic colleagues to discuss policy questions, co-financing of projects and exchange experiences.

SIDA wishes to expand the co-operation with other international, governmental, and non-governmental donor organisations that work with cultural development co-operation. Co-ordination is especially needed in the case

of large and long-term projects to:

- Avoid double financing
- Avoid one-sided economic dependence on the part of the recipient
- Ensure that one donor's financial responsibility is not too large
- Exchange experiences and information

5. Summary

For future cultural development co-operation, SIDA especially focuses on these key words:

- *Democracy*
- *Cultural pluralism*
- Strengthened *infrastructure* in the cultural sector

Democracy

SIDA's cultural development co-operation shall be aimed at projects that promote *democratic development* by supporting:

- *Freedom of speech* and *freedom of expression*
- Artistic and cultural *pluralism*
- *Popular participation* in artistic creation
- *Independent* cultural activities for individuals, groups and organisations
- Programmes to *build bridges* between:
 - Ethnic groups
 - Political factions
 - Rural and urban communities
 - Tradition and modernity
- Effort to achieve a *normalisation* of people's lives in societies that have been wounded by war, misuse of power, or natural disasters.

Cultural pluralism

Cultural development co-operation shall support *cultural pluralism* by making it possible to:

- *Decentralise* and *give equal access* to activities and experiences in the cultural area for everyone – regardless of race, sex, or ethnic affiliation with consideration for geographic, economic or social situations
- *Document* and *preserve* indigenous traditions, stimulate renewal and fruitfully bring together the old and the new
- Aspire to strengthen individual, group, and national *identity* and *self-knowledge* without it leading to intolerance

Infrastructure

To strengthen the status of culture, the cultural development co-operation shall support programmes that:

- Strengthen the cultural *infrastructure*
- Promote *artistic training*, *competence development*, and *sharing of experience*
- Build up regional and international *networks*
- Contribute toward the *upgrading* of the status of culture and the cultural worker among politicians, those in power, and decision makers
- Result in *legislation* within cultural areas, for example, copyrighting, illegal export of cultural objects, and preservation of culturally valuable sites
- Lead to the establishment of a *cultural policy* in countries where such does not exist



Swedish International Development Authority
S -105 25 Stockholm
Tel: +46 8 728 51 00