The Cultural Diversity Lens:
A practical tool to integrate culture in development
-Pedagogical guide-
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The Cultural Diversity Lens
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Introduction

Context

The tenth anniversary of the UNESCO Universal Declaration on cultural diversity in 2011 marks an important step in UNESCO’s action to strengthen the capacities of all concerned to implement the principles of this ethical framework. Indeed, the Organization continues to provide tools to Member States, civil society, and the United Nations System in order to effectively integrate culture in all development projects, programmes, policies and strategies.

User-friendly methodologies are needed to support stakeholders and guide public decision-making in order to ensure the respect and promotion of cultural diversity and cultural rights as critical dimensions of sustainable development.

Therefore, as the UN agency with a specific mandate for culture and seven international Conventions in this field, UNESCO proposes a practical tool: the Cultural Diversity Lens. The conception and dissemination of this tool, applicable to all public policies and development programmes, reflect the Organization’s commitment to the improvement of all development practices and activities, guaranteeing respect of human rights, with a special attention to cultural rights.
The Cultural Diversity Lens

What is the Cultural Diversity Lens

The Lens was designed to create awareness of cultural dimensions, issues, and factors in development programmes¹. It proposes an analytical framework with questions in five thematic areas (Context of the programme, Diversity of perspectives, Access and participation, Cultural heritage, Economics of culture and creativity), providing a step-by-step method for analyzing programmes in the light of cultural diversity.

The Lens allows for the gradual identification of possible options for improving the programme under analysis while respecting and promoting cultural diversity.

Since its conception in 2005, the Lens has been continually improved and adapted to varied contexts and has inter alia enabled the improvement of 12 United Nations Development Assistance Frameworks, 15 national cultural policies and over 80 development projects.

¹ In the current training modules, the term “programme” refers to development strategies, policies, plans and programmes, etc. in all public policy areas.
1. Towards a new approach to development

In this time of change and rapid transformations of societies, the concept of cultural diversity is making headway as a source of inspiration and an essential asset for sustainable development. Nevertheless, in practice, both at the public policy level and in the field, translating ideas into action is not evident. Rethinking our approach to development requires a change of practice and, overall, a real effort to accept that there are multiple legitimate ways of seeing the world.

In order to contextualize the themes addressed by the Cultural Diversity Lens, this part 1 proposes three main guidelines for an effective integration of culture into development.

1.1 A clearer understanding of the cultural dimensions of development

Renewing our approach to development calls above all for a better understanding of culture in development. How indeed can the cultural dimensions of a programme be considered unless they have previously been identified? In this regards the Millennium Development Goals (MDG) are instructive examples for analysis.

![MDG 1](image)

**MDG 1**

Eradicate extreme poverty and hunger

**Cultural dimensions**

- Contribute to food security by drawing on the diversity of traditional/local farming practices.
- Establish a sustainable global agro-alimentary system based on the diversity of farming practices and crops.
- Promote crafts as a vector of economic diversification and poverty reduction.
- Promote goods and services linked with heritage as a factor for socio-economic development and poverty reduction.

![MDG 2](image)

**MDG 2**

Achieve universal primary education

**Cultural dimensions**

- Promote access to primary education by adopting the mother tongue as the language of education.
- Raise awareness of the importance of girls’ education through cultural approaches in the field.
- Integrate traditional methods of knowledge transmission.
- Draw on the knowledge of learners to adopt active educational methods.
- Design pedagogical content that respects the students’ culture and history.

\[1\text{ Non-exhaustive list of cultural dimensions provided as an example to illustrate the underlying cultural dimensions of development.}\]
1.2 Inclusion of and participation by the populations concerned³

Dialogue with the populations concerned, taking their culture into account and respecting their human rights - particularly their cultural rights - are essential to the success of all projects, programmes or policies. Furthermore, the exchanges help to diversify approaches and development models.

A pluralist approach to development

Contrary to popular perception, there is no ready-made development path for any given society. Involving the populations concerned at the heart of decision-making processes is one of the keys to outlining appropriate development models that are accepted by all.

We are keenly aware that there can be no “one size fits all” development model, and that to deliver better results, projects must reflect the needs, aspirations, priorities and cultures of their beneficiaries. Ban Ki-Moon, Secretary-General of the United Nations, on the occasion of the tenth anniversary of the adoption of the UNESCO Universal Declaration on Cultural Diversity, New York, 2 November 2011.

Towards a development guaranteeing everyone’s access and involvement

Understanding, appreciating and respecting the cultures of the populations concerned (language, religion, history, lifestyle, decision-making bodies, communication methods, social structure) is essential for everyone’s access and involvement. As an example, in the framework of an education policy, the use of pedagogical content in a language different from the one of the populations concerned constitutes an obstacle to their access to the content.

³ In the present publication, the term “populations concerned” refers to peoples, populations, communities, individuals, directly or indirectly concerned/affected by a programme (beneficiaries, targeted populations, etc.).
1.3 Promoting heritage, the cultural economy, and creativity

The vast majority of development policies and programmes have visible or hidden links with both cultural heritage (tangible and intangible), creativity, and economics of culture. These links should be identified and promoted in order to make them assets that contribute to the success of the programme. Their promotion contributes to the transmission of the heritage of the populations concerned and to the diversity of cultural expressions.

**Cultural heritage**

Intangible heritage such as local knowledge and know-how can prove to be a key factor for programme success in areas such as education, health, managing natural resources or agriculture. As an example, the knowledge related to local agricultural practices has to be privileged for the adoption of an agriculture adapted to the needs of the populations that also respects the environment.

**Economics of culture and creativity**

While designing a policy or a development programme, identifying and promoting programme activities directly or indirectly linked to the cultural economy and artistic creativity strengthens the programme’s means of action (impact and visibility improved, partnerships with local cultural workers, etc.). It also stimulates creativity and enables income-generating activities.
Cultural diversity, a common heritage to be safeguarded, a process to be promoted, and a strategic lever for sustainable development, is a decisive issue for the twenty-first century. After more than 30 years of advocacy in favour of culture and development, truly taking action and embedding the principles of diversity into every activity is not self-evident and requires daily effort and in-depth changes of practice.

Improving our approach to development depends above all on a better understanding of its cultural dimensions, this is essential for culture to be integrated into every activity or programme. This improvement is, moreover, based on unfailing respect for cultural rights and involving communities at the heart of decision-making. Lastly, cultural heritage in all its forms, contemporary cultural expressions, and the cultural economy should rightly be considered as key assets in all development practices.

The Lens is notably based on the guidelines proposed in this first part in order to support development actors in improving their practice. The thematic approach of this tool allows for the analysis of programmes using a methodological from the viewpoint of cultural diversity.

« At a time of change (...) cultural diversity has perhaps never been so vital – as a source of identity for every woman and man, as a source of resilience and renewal for our societies, as a source of innovation and creativity for development. »
Irina Bokova, Director- General of UNESCO, on the occasion of the Celebration of the 10th Anniversary of the Universal Declaration on Cultural Diversity, 2 November 2011.
2. The Lens at a glance

2.1 The Lens’ comparative advantage

The Lens is based on the UNESCO Universal Declaration on Cultural Diversity and the UNESCO culture conventions (see Annex II).

This tool allows policymakers to analyze to what extent a programme respects the principles of cultural diversity, such as the cultural rights of the concerned populations. Moreover, the lens helps to better understand how cultural practices, knowledge and know-how (e.g. local agricultural skills, knowledge transmission methods, local medicines, etc.) of local populations can strengthen the programme or policy being analysed. In addition, the Lens reveals the relationships between the analysed programme with cultural heritage (intangible, tangible/living), as well as the economics of culture and creativity.

Thus, the use of the Lens can help to make informed decisions through a better awareness and integration of the underlying cultural dimensions of development. These decisions impact on cultural diversity and contribute to its promotion as a strategic resource for sustainable development.
The Cultural Diversity Lens

2.2 A flexible and adaptable tool

The Cultural Diversity Lens is intended for all those who work in the world of development. It has been designed as an adaptable tool to analyse programmes through the perspective of cultural diversity.

For whom is the Lens intended?

The Lens is directed at all those who work in policy making and programming for development:
- Ministries (education, health, environment, culture, etc.)
- NGOs and other civil society organizations;
- Agencies, Funding organisms and Programmes of the United Nations;
- Public cultural institutions;
- Universities;
- Local communities and other stakeholder groups (indigenous peoples, minorities, women, youth, etc.).

To what should the Lens be applied?

The Lens can be applied to all sorts of programmes:
- Public policies (education, health, environment, culture, economy, etc.);
- Development projects;
- Development strategies (national/regional/international);
- Scholastic programmes;
- Emergency interventions (post-conflict, post-disaster situations, etc.);
- Training, conferences, seminars, etc.

When should the Lens be used?

The Lens can be used at all different stages of a programme:
- Preparation;
- Implementation;
- Re-programming and monitoring;
- Evaluation.
3. How to use the Lens

3.1 A general framework of analysis, five thematic areas

The Lens constitutes a framework of analysis organized on the basis of themes. This forms the tool’s general structure and guides the user step by step in assessing his/her programme. There are five thematic areas. Each contains a number of questions matched with proposed actions for assessing the programme. This way the Lens guides the user through the themes from the most general (Context of the programme) to the most specific (Cultural heritage, Economics of culture and creativity).

The five thematic areas

I  Context of the programme
II  Diversity of perspectives
III  Access and participation
IV  Cultural heritage
V  Economics of culture and creativity

The five thematic areas structure the way the Lens is used. Priority may be given to one thematic area or another depending on the nature of the programme under analysis and the context in which it will be implemented. This makes the Lens a flexible and adaptable tool.
The Cultural Diversity Lens

I  Context of the programme
The first thematic area is devoted to culture in the programme’s most general context. It allows the user to grasp the legal, institutional, customary or socio-economic dimensions, which often make up the background of cultural diversity.

II  Diversity of perspectives
The second thematic area relates to recognizing the diversity of points of view in the conception and implementation of the programme. It helps understand underlying assumptions, perceptions and ideas from the perspective of the various parties to be considered, thus allowing to anticipate potential points of tension right from the start. This also contributes to promoting dialogue throughout the programme.

III  Access and participation
The third thematic area relates to the measures in place to ensure the broadest possible access⁴ to and the participation of the populations concerned. The section helps identify cultural factors that might limit their access to the programme as well as culturally appropriate participation and decision-making mechanisms.

IV  Cultural heritage
The fourth thematic area is dedicated to the programme’s links with the cultural heritage⁵ (tangible, intangible/living) of the population concerned. Whatever the focus of the programme, any potential negative impact on the cultural heritage of the people concerned has to be avoided. At the same time, all opportunities for building on cultural heritage as an asset, should be harnessed to reinforce programme success.

V  Economics of culture and creativity
The last thematic area is dedicated to creativity and to the economic dimension of cultural activities, goods and services. It aims to show the power of the programme to promote cultural diversity and the possible economic activities that are linked to it while respecting intellectual property rights.

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⁴ Access: This is not just simply a question of physical access, but also of access in different areas. For example, the use of language by the populations concerned, or the taking into account of specific religious calendars may be determining factors that will promote access to the populations participating in the programme.

⁵ See working definitions Annex I.
3.2 The method, step by step

Each of the thematic areas is made up of a list of questions linked to proposed actions. Some may be chosen or re-formulated while others, less relevant to the programme under analysis, may be ignored. The suggested actions (consultation, evaluation, inventory) are put forward to answer the questions.

Example with three questions from the first thematic area: Context of the programme

<table>
<thead>
<tr>
<th>Questions</th>
<th>Proposed actions</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>What are the political and legal frameworks of the programme related to cultural diversity?</td>
<td>Inventory of international normative instruments relevant to culture (including cultural rights) which have been ratified by the country. Inventory of national policies concerning culture.</td>
<td>[Step 2]</td>
</tr>
<tr>
<td>In which ways might they affect the programme?</td>
<td>Assessment of the potential or existing influence of the political and legal framework and systems of governance on the programme.</td>
<td>[Step 2]</td>
</tr>
<tr>
<td>Which strategic partners committed to cultural diversity are, or can be, involved in the programme?</td>
<td>Identification of publicly-funded or private civil society organizations committed to cultural diversity (museums, academic societies, media organizations, associations of professionals working in culture, philanthropic bodies, etc.).</td>
<td>[Step 2]</td>
</tr>
</tbody>
</table>

Options for improving the programme

[Step 3]
The use of the Lens is based on a four-step method. From the general framework of analysis through to the programme to be analysed, it leads to options for improving the programme.

**The four-step method**

**Step 1:** Starting with the five thematic areas, select and adapt the questions to the programme.

**Step 2:** Use the proposed actions (consultation, inventory, etc.), to answer the questions.

**Step 3:** From the replies obtained, identify options for improving the programme.

**Step 4:** Apply the possible improvements. It is for the project owner to assess the feasibility of the improvement options identified and to implement those that are possible, depending on the programme’s context, priorities and resources.

The method of the Cultural Diversity Lens is based on a thematic approach. It allows for structured analysis of programmes and options for improvement to be identified. Further, the improvements bring out the assets of cultural diversity for development, and promote respect of cultural diversity, especially cultural rights.

Its strength lies in its ability to cover all areas of public policy and to be adapted to many different implementation circumstances. Each user can gain independent experience in its use and, if necessary, adapt it on the basis of the general framework of analysis.
4. The general framework of analysis

I  Context of the programme
The first thematic area is devoted to culture in the programme’s most general context. It allows the user to grasp the legal, institutional, customary or socio-economic dimensions, which often make up the background of cultural diversity.

II  Diversity of perspectives
This thematic area relates to recognizing the diversity of points of view in the conception and implementation of the programme. It helps understand underlying assumptions, perceptions and ideas from the perspective of the various parties to be considered, thus allowing to anticipate potential points of tension right from the start. This also contributes to promoting dialogue throughout the programme.

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V  Economics of culture and creativity
The last thematic area is dedicated to creativity and to the economic dimension of cultural activities, goods and services. It aims to show the power of the programme to promote cultural diversity and the possible economic activities that are linked to it while respecting intellectual property rights.

Aide memoire

The four-step method
### Thematic area 1: Context of the programme

<table>
<thead>
<tr>
<th>Questions</th>
<th>Proposed actions</th>
</tr>
</thead>
</table>
| **Political and legal framework**                                        | **Inventory of international normative instruments relevant to culture (including cultural rights) which have been ratified by the country; inventory of national policies concerning culture.**  
                                                                                      **Mapping of local systems of governance, including existing structures, institutions, land tenure and customary law.**                                                                                                                                 |
| What are the political and legal frameworks of the programme related to cultural diversity? | In which ways might they affect the programme? **Assessment of the potential or existing influence of the political and legal framework and systems of governance on the programme.**                                                                 |
| **Historical background**                                                 | **Investigation into relevant past experiences in the domain of the programme; analysis of results (interviews of those directly or indirectly involved, study of reports, etc.).**                                                                 |
| Have similar programmes or pilots already been carried out in the past?    |                                                                                               **Assessment of means and objectives of programme in light of the history of the populations concerned.**                                                                                           |
| Has the history of the populations concerned been taken into proper consideration in the preparation and implementation of the programme? |                                                                                                                                                                                                                 |
| **Populations concerned**                                                 | **Gathering of disaggregated data on sex, age group, level of education, income, political affiliations, physical disabilities, health conditions, etc.**                                                                 |
| In light of the populations concerned, what socio-economic data is most relevant to the programme? | **Comparison of this gathered data with the cultural fabric of the designated programme area (communities, groups, social hierarchies, religion, etc.) through the use of reports, cultural mapping, Geographic Information Systems (GIS), etc.**                                                                 |
| And how does this data relate to cultural issues?                         | **Mapping of local and indigenous knowledge systems relevant to the programme (natural resource management, biodiversity, climate change, disaster prevention, health, education, etc.).**                                                                 |
| Have the forms of knowledge of the populations concerned been given proper consideration? |                                                                                                                                                                                                                 |
| **Partners**                                                              | **Identification of publicly-funded or private civil society organizations committed to cultural diversity (museums, academic societies, media organizations, associations of professionals working in culture, philanthropic bodies, etc.) and sustainable development (NGOs, social movements, voluntary organizations, etc.).** |
| Which strategic partners committed to cultural diversity are or can be involved in the programme? |                                                                                                                                                                                                                 |
### Thematic area 2: Diversity of perspectives

<table>
<thead>
<tr>
<th>Questions</th>
<th>Proposed actions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The programme in the eyes of the local populations</strong></td>
<td></td>
</tr>
<tr>
<td>Have the various cultural assumptions regarding the programme’s relevance been assessed?</td>
<td>Assurance that the planned programme makes sense to all of the populations affected by its implementation (dialogue, consultation, interviews, etc.).</td>
</tr>
<tr>
<td>Have the various culturally-specific perspectives of the populations concerned been taken into account?</td>
<td>Analysis and understanding of causes of direct and indirect resistance to the programme. These may include affective aspects relating to collective memory, such as colonization, conflicts, tension between communities, intervention in local development, etc.</td>
</tr>
<tr>
<td><strong>Factoring in specific sociocultural relations</strong></td>
<td></td>
</tr>
<tr>
<td>Which culturally-specific social relations need to be considered in the programme’s design and implementation?</td>
<td>Analysis and understanding of social relations (social hierarchy, relations between communities, gender issues, etc.) that could have an influence during the different stages of the programme.</td>
</tr>
<tr>
<td><strong>A dialogue towards mutual understanding</strong></td>
<td></td>
</tr>
<tr>
<td>What are the existing tensions, and those that might arise during different stages of the programme?</td>
<td>Mapping of existing and potential conflicts related to the programme’s design and implementation, in consultation with the concerned populations.</td>
</tr>
<tr>
<td>To what extent has the programme taken into account existing culturally-specific mechanisms for exchanging views and preventing tensions?</td>
<td>Identification of mechanisms, traditions and practices of conflict prevention enabling interaction and exchange. Creation of culturally-specific activities to strengthen intercultural dialogue (workshops on intercultural competencies and intercultural communication, forums, etc.).</td>
</tr>
</tbody>
</table>
### Thematic area 3: Access and participation

<table>
<thead>
<tr>
<th>Questions</th>
<th>Proposed action</th>
</tr>
</thead>
<tbody>
<tr>
<td>Access</td>
<td>Identification and analysis of any cultural and symbolic aspects (language, communication habits, social hierarchy, gender issues, cultural taboos, religious calendar, etc.) which may affect access to the programme.</td>
</tr>
<tr>
<td></td>
<td>Conception and dissemination of material adapted to linguistic and cultural context.</td>
</tr>
<tr>
<td></td>
<td>Sensitive use of cultural references.</td>
</tr>
<tr>
<td>Participation</td>
<td>Inclusion of a representative range of individuals and groups from different socio-cultural horizons (age group, religion, sex, community, social rank, etc.).</td>
</tr>
<tr>
<td></td>
<td>Valorization of local knowledge and expertise able to play key roles in the success of the programme.</td>
</tr>
<tr>
<td></td>
<td>Identification and consultation of lead protagonists (community representatives, elders, religious and youth leaders, women, etc.).</td>
</tr>
<tr>
<td>Are the methods of participation adapted to the populations concerned?</td>
<td>Assessment of the suitability of the methods of participation (consultation, joint-decision making, information-sharing) in light of the culture of the populations concerned (social hierarchy, traditional forms of dialogue, respect of elders, etc.); Identification of existing and potential sites or opportunities for dialogue acceptable to all, enabling the exchange of different cultural perspectives.</td>
</tr>
<tr>
<td>Do they contribute to the participation of everyone concerned?</td>
<td>The setting up of participatory mechanisms through which the practices of the community are both respected and reconciled with the rights of the individual.</td>
</tr>
<tr>
<td></td>
<td>Use of community and social media to ensure that the voices of marginalized groups (e.g. women, young people, minorities and indigenous peoples) are heard.</td>
</tr>
</tbody>
</table>
### Thematic area 4: Cultural heritage

<table>
<thead>
<tr>
<th>Questions</th>
<th>Proposed actions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Consideration and respect for heritage</strong></td>
<td></td>
</tr>
</tbody>
</table>
| Has the programme given due respect and consideration to the different types of heritage? | Respect for the relevant legal framework regarding built and living heritage (conventions, national and customary laws, etc.).  
Inventory of both the sites of tangible heritage and the elements of intangible heritage linked to the programme and/or designated area.  
Involvement of heritage protection agencies (at national, state, or local level) in the programme.  
Respect for legal framework protecting indigenous and local systems of knowledge and expertise.  
Respect for the land tenure of the populations concerned, their cultural rights related to their natural heritage, cultural and sacred sites, ancestral land, etc.  
Assessment of the programme’s impact on the access of community members to their heritage. |
| **Impact of the programme on heritage**                                    |                                                                                                                                                                                                                |
| How can the programme contribute to the promotion and valorization of heritage? | Assessment of the programme’s impact (positive/negative, existing/potential) on people’s daily activities with regards to their heritage.                                                                 |
| Has the programme taken specific steps to ensure that it will not negatively impact on heritage/denied local populations access to their heritage? | Assessment of the programme’s impact on the access of community members to their heritage.                                                                                                                       |
| **Heritage as an asset for the programme**                                |                                                                                                                                                                                                                |
| How can cultural heritage help achieve the programme’s objectives?        | Mapping of local and indigenous knowledge systems relevant to the programme (natural resource management, biodiversity, climate change, disaster prevention, health, education, etc.).  
Assessment of the possibility of enhancing the programme’s means with the expertise, cultural practices and local systems of knowledge of the populations concerned (income-generating activities, educational tools enabling greater awareness, preventative or curative initiatives, etc.). |
## Thematic area 5: Economics of culture and creativity

<table>
<thead>
<tr>
<th>Questions</th>
<th>Proposed actions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Economical activities and cultural markets</strong></td>
<td></td>
</tr>
<tr>
<td>Does the programme have visible or latent links to the cultural and creative sector?</td>
<td>Identification of the programme’s activities linked to the cultural and creative sector.</td>
</tr>
<tr>
<td>How can the programme contribute to the creation of revenue-generating activities for cultural workers, and more generally the broader population?</td>
<td>Identification and promotion of revenue-making activities (existing or potential) that are in the field of the creative sector and connected to the programme.</td>
</tr>
<tr>
<td>How does/can the programme enhance the visibility, promotion and dissemination of goods, services and cultural events of the local populations, at local, national, regional and international level?</td>
<td>Preliminary analysis of the local communities’ strategies for producing, promoting and marketing their goods, services and cultural events. Assessment of the programme’s existing or potential contributions to these strategies. Mapping of existing markets and economic cultural networks (handicraft markets, cultural establishments, local, national and international distribution networks, including digital). Assessment of the contact between these networks and the local populations. Assessment of the possibility of a greater integration of the local populations into these networks, through the programme’s activities.</td>
</tr>
<tr>
<td><strong>Artistic creativity</strong></td>
<td></td>
</tr>
<tr>
<td>Does the programme stimulate the artistic creativity of cultural workers notably within the local communities?</td>
<td>Identification and valorization of sites and conditions created by the programme enabling the expression of artistic creativity.</td>
</tr>
<tr>
<td><strong>Intellectual property rights</strong></td>
<td></td>
</tr>
<tr>
<td>Are the intellectual property rights linked to the activities of the programme taken into account and respected?</td>
<td>Respect for intellectual property rights, including copyright and the right of reproduction. Identification of programme’s activities (such as the production of text, image, music, or audiovisual material) connected to intellectual property rights. Consultation with all parties concerned on the basis of existing criteria established both at the national level and the international level (by the World Intellectual Property Organization [WIPO]).</td>
</tr>
</tbody>
</table>
CULTURE encompasses art and literature, lifestyles, ways of living together, value systems, traditions and beliefs (UNESCO, MONDIACULT, 1982 and UNESCO Universal Declaration on Cultural Diversity, 2001). It is also a driving force connecting meanings, and a site of permanent self-understanding, contestation or accommodation of difference.

CULTURAL DIVERSITY is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind. As a source of exchange, innovation and imagination, cultural diversity constitutes the common heritage of humanity, which refers to the manifold ways in which the cultures of groups and societies find expression, thus opening up new forms of dialogue, transforming viewpoints and creating links between individuals, societies and generations all around the world (2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions). Cultural diversity has also been defined as the state of systemic and patterned differences in habits, products and dispositions across social boundaries, which may shift over time. In other terms, cultural diversity implies a constant process (that could be called ‘cultural diversification’), which supports, amplifies and regenerates all cultures across time and space.

INTERCULTURAL DIALOGUE encourages readiness to question well-established value-based certainties by bringing reason, emotion and creativity into play in order to find new, shared understandings. By doing so, it goes far beyond mere negotiation, where mainly political, economic and geo-political interests are at stake.

CULTURAL CITIZENSHIP refers to the sense of belonging, participation and identification that provides the symbolic underpinnings of political citizenship, and is also capable of transformation, modification and adaptation in the light of new challenges and opportunities.

CULTURAL EXPRESSIONS, according to the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, are those expressions that result from the creativity of individuals, groups and societies, and that have cultural content. A number of other concepts are critical in this regard and are thus defined in the 2005 Convention:

- Cultural Activities, Goods and Services refer to those activities, goods and services, which at the time they are considered as a specific attribute, use or purpose, embody or convey cultural expressions, irrespective of the commercial value they may have. Cultural activities may be an end in themselves, or may contribute to the production of cultural goods and services.
- Cultural Content refers to the symbolic meaning, artistic dimension and cultural values that originate from or express cultural identities.
- Cultural Industries refer to industries producing and distributing cultural goods or services as defined in the corresponding paragraph above.
- Tangible Cultural Heritage: While the distinction between tangible and intangible heritage is more recent, the working definition provided by the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage, for ‘cultural heritage’ covers what is today referred to as ‘tangible heritage’: (i) monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science; (ii) groups of buildings: groups of separate or connected buildings which, because of their architecture, their intrinsic harmony or their place in the landscape, are of outstanding universal value from...
the point of view of history, art or science; (iii) sites: works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.

- As definitions evolve the category of Cultural Landscapes has been added and thus defined in the 2008 Operational Guidelines, Annex 3 of the 1972 Convention Concerning the Protection of the World Cultural and Natural Heritage. These fall into three main categories, namely: (i) the clearly defined landscape designed and created intentionally by man, such as garden and parkland landscapes constructed for aesthetic reasons which are often (but not always) associated with religious or other monumental buildings and ensembles; (ii) the organically evolved landscape. This results from a genuine social, economic, administrative and/or religious imperative, and has developed its present form by association with and in response to its natural environment; and (iii) the associative cultural landscape characterized by the powerful religious, artistic or cultural associations of the natural element rather than material cultural evidence, which may be insignificant or even absent.

- Intangible Cultural Heritage, according to the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, refers to the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation [as living heritage], is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.

DEVELOPMENT is not only understood in terms of economic growth and environmental sustainability, but also as a means to achieving a more satisfactory intellectual, emotional, moral and spiritual existence, in harmony with nature and cultures (adapted from the UNESCO Universal Declaration on Cultural Diversity, 2001).
Annex II: UNESCO Standard-Setting Instruments

Convention on the Protection and Promotion of the Diversity of Cultural Expressions, UNESCO, 2005

Recommendation concerning the Promotion and Use of Multilingualism and Universal Access to Cyberspace, UNESCO, 2003


Recommendation on the Safeguarding of Traditional Culture and Folklore, UNESCO, 1989

Recommendation concerning the Status of the Artist, UNESCO, 1980

Recommendation on Participation by the People at Large in Cultural Life and their Contribution to It, UNESCO, 1976

Convention Concerning the Protection of the World Cultural and Natural Heritage, UNESCO, 1972

Universal Copyright Convention as revised at Paris on 24 July 1971, with Appendix Declaration relating to Article XVII and Resolution concerning Article XI, UNESCO, 1971


Declaration of the Principles of International Cultural Co-operation, UNESCO, 1966

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The tenth anniversary of the UNESCO Universal Declaration on cultural diversity in 2011 marks an important step in UNESCO’s action to strengthen the capacities of all concerned to implement the principles of this ethical framework. Indeed, the Organization continues to provide tools to Member States, civil society, and the United Nations System in order to effectively integrate culture in all development projects, programmes, policies and strategies.

User-friendly methodologies are needed to support stakeholders and guide public decision-making in order to ensure the respect and promotion of cultural diversity and cultural rights as critical dimensions of sustainable development.

Therefore, as the UN agency with a specific mandate for culture and seven international Conventions in this field, UNESCO proposes a practical tool: the Cultural Diversity Lens. The conception and dissemination of this tool, applicable to all public policies and development programmes, reflect the Organization’s commitment to the improvement of all development practices and activities, guaranteeing respect of human rights, with a special attention to cultural rights.