

**"ALL TALENTS COUNT"**

**A PILOT INVENTORY OF NATIONAL CULTURAL POLICIES  
AND MEASURES SUPPORTING CULTURAL DIVERSITY**

**QUESTIONNAIRE:  
METHODOLOGICAL GRID FOR PROFILES**

PRESENTED TO  
THE INCP WORKING GROUP ON CULTURAL DIVERSITY AND GLOBALISATION  
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**QUESTIONNAIRE: METHODOLOGICAL GRID FOR PROFILES**  
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Experts are asked to fill in this grid by answering the questions below and to prepare the material as a country profile or report. Clearly, not all arts or media fields or societal groups can be covered in such a short paper. Examples should be used as much as possible to illustrate various policy measures and incentives.

Remember that these are not official government documents and should present diverse points of view. Those questions where blanks or check boxes are provided should be answered directly on this survey and explained in the profile.

Questions which have been marked by a \* should be answered by making reference to the following (if not already specified):

- a) brief description of the general situation/structures
- b) refer to specific public measures or programmes
- c) describe recent debates (for example on the applicability of measures; new plans, etc.)

**1. Background information**

*This section of the paper should provide general information which will be used to contextualize the specific measures and incentives to foster diversity asked for in sections 2-5.*

- 1.1 Short overview of the governmental system in your country e.g. federal state, in as much as it relates to this exercise.

***Ethnic minorities and language diversity***

- 1.2 Provide data on the population breakdown according to majority and minority groups including indigenous populations and immigrants.
- 1.3 What are the official languages in your country?  
 those used by public authorities \_\_\_\_\_  
 those used in schools \_\_\_\_\_
- 1.4 Which are the officially recognised ethnic minorities and languages in your country? Are they concentrated in a certain geographic area?
- 1.5 Are there large groups of immigrants or "foreign nationals"? If so, which ones and in what numbers? Please explain.
- 1.6 Are ethnic or language minorities being educated in their mother-tongue? If so, up until which level? (e.g. secondary school, high school, college, university etc.)

**Immigration**

- 1.7 Does your country have a specific immigration policy? If so, what are the main aims of the policy? What kind of criteria is used:
- Financial prerequisites (immigrants must have a certain amount of money before being allowed into the country) How much? \_\_\_\_\_
  - Applicants must be either highly educated or specifically skilled (in which fields) or unskilled. Please provide details.
  - Quotas of immigrants per year. How many ? \_\_\_\_\_
  - Applicants must have a sponsor (e.g. family member)
  - Applicants must have already secured employment
  - Priority list of immigrants coming from certain countries over immigrants from others. Which countries \_\_\_\_\_
  - Political refugee status
- 1.8 Once immigrants arrive in your country are there settlement policies or programmes to
- place them in communities similar to their cultural background
  - try to avoid concentration of immigrants in one town or region
  - place them in special housing provided by the government or other non-governmental organisations (including refugee camps)
  - other, please indicate \_\_\_\_\_

**Cultural infrastructure and media landscape**

- 1.9 Please give some general background information on the cultural infrastructure and media landscape in your country by providing material on: (*more specific information to be presented in section # 5*)
- the market situation
  - export/import regulations,
  - role of global companies
  - indigenous production
  - media ownership patterns
  - strategies toward new media.
- 1.10 Official statistics which give an indication of the number of artists (authors, musicians, film-makers, etc.) in your country.
- 1.11 Describe the role of professional arts and artists organisations in cultural policy making.

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- 1.12 What level of access do citizens have to information technologies, e.g. the Internet? Is there a developed landscape for the artistic use of new technologies (e.g. via art and technology centres for artists)?

**2. Cultural Policies and Human Rights**

*Information provided in this section should refer to general legal/legislative frameworks for culture and for human rights as well as provide an overview of governmental priorities in these fields during the past five years.*

***Cultural policy***

- 2.1 Is there a formal national cultural policy framework in your country? If not, describe how culture and such policy related issues are considered in your country.\*

*A cultural policy framework is an all encompassing strategy or approach to cultural policy development. For example, in the Netherlands, the Dutch government prepares a four year plan which outlines a series of priorities or goals from which programmes are developed and funding is allocated. A framework is not a series of sector based policies, rather sector based policies fall under a clearly articulated or integrated strategic framework.*

- 2.2 Please sum up the main cultural policy priorities of the government over the past five years.

***Human rights legislation***

- 2.3 What kinds of human rights legislation exist in your country? Is it included in the constitutional of your country or treated separately?

- 2.4 What kinds of mechanisms have been set up by the government to monitor and create programmes in support of human rights? For example: special tribunals or offices which can register human rights abuses or complaints. If not, are there plans to do so?\*

- 2.5 Has there been any public discussion and/or court case decisions about your country's compliance with the Universal Declaration of Human Rights in the past five years? Please describe (*articles of the UDHR include the right to participate in cultural life, the right to freedom of opinion and expression; principle of non-discrimination, economic, social and cultural rights*).

***Cultural policy and human rights***

- 2.6 Principles of human rights interpreted into domestic cultural policies:

- there are direct references to human rights in cultural policy
- cultural policy and issues of human rights are still fairly separate issues in my country

- 2.7 Does media (broadcasting) legislation secure freedom of expression for, e.g. journalists and protection for their sources? Are there other specific measures or laws to promote freedom of expression and the right to communicate? Are there any provisions that may exempt governments from disseminating information (e.g. privacy or other protection laws)

**3. Recognising Cultural and Artistic Diversity**

*The purpose of this section is to determine the public policies, levels of support and measures which recognise diverse forms of artistic and cultural expression. These will, of course, refer to many societal groups depending on political priorities. We have chosen 4 groups which represent different realities and levels of policy attention which should act as a guide to answering the questions below. These include:*

- *women,*
- *ethnic minorities*
- *indigenous people and*
- *experimental or avant-garde artists, particularly in the field of new media.*

*If there are special programmes for other social or cultural groups which are worth mentioning as examples, please include them.*

3.1 Does cultural policy recognise different groups via specific measures or other programmes such as (*Please explain by referring to examples in the 4 groups identified in the box*). Describe these measures in the general essay.

- specific funding schemes
- special awards
- specialised institutions
- production and dissemination aid for books and magazines, television or radio programmes in their mother-tongue
- aid for artist-run or controlled production and distribution facilities;
- community arts education programmes
- support for art exhibitions or other cultural events
- Other, please explain \_\_\_\_\_

3.2 Are there quota or incentive systems for such groups to participate in mainstream cultural policy decision-making processes? If so, please describe. (for example, quota regulations on the composition of grant giving bodies, award juries etc)

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**4. Cultural Education**

- 4.1 Is citizenship education (or sometimes referred to as multicultural or cultural education) applied\*
- on a broad level
  - only in specific schools
  - as a component of education policies and curricula
  - as an element of cultural policies and programmes
- 4.2 Are there educational strategies such as language training schemes which (please explain)
- give immigrants or ethnic minorities access to official language training to integrate them into the overall community
  - Actively promotes the language and culture of ethnic or linguistic minorities for everyday use (approach is to give the general population second language skills in the language of other major cultural groups)
- 4.3 Do ethnic or linguistic minorities have access to information/programmes in their mother-tongue in:
- Official government documentation
  - Daily or regular newspapers, books or magazines
  - Daily or regular radio/television productions
- 4.4 Does the government have an active youth exchange programme to promote dialogue. Please describe.
- among cultures from within your country
  - with cultures from other countries
  - both

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### **5. Creativity, State Policies and Market Support**

*This section is explicitly designed to gather information about public measures which encourage the production of diverse cultural content. The culture industries mentioned here are defined as private sector businesses in the following fields: broadcasting, publishing/literature, film/tv/video, sound recording, performing arts, heritage, visual arts (including multimedia) Basic information on the general state of these industries should have been provided under section #1.*

5.1 "Diversity-competition incentives". Are there **general programmes or strategic development plans** to promote diverse and/or domestic "content" production and distribution in the culture industries (or in the arts and media sector)? \*

5.2 Are there any **specific measures** to foster diversity of cultural content via the development of the culture industries or support to artistic markets? \*

*These could include film or literature funds; public grants or incentives to encourage domestic production and distribution to overcome market constraints via e.g. subsidies or guarantees for publications, exhibitions, concerts; sales guarantees to reduce the entrepreneurial risk of publishers, managers or galleries where no adequate market demand yet exists; state bodies which act as credit guarantors and distribute loans etc.*

5.3 Are there specific policy measures in place to sustain **SME's** (small to medium sized cultural industries), in particular?

5.4 Are there government regulations which specify the share of domestic to foreign cultural goods and services? (*Some public policy measures which promote or regulate diversity in the marketplace have included: fixed book prices, content quotas, foreign investment regulations, import restrictions, etc*)

5.4.1 In which fields are these regulations prevalent?

5.4.2 Describe the main objectives and policy goals for the introduction of quotas/incentives or similar measures (*such as safeguarding national identity or favouring indigenous content production*)

5.4.3 Are there alternative measures in addition to or beside quotas?

5.4.4 Has there been any public debate or discussion about these regulations in the past five years?

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5.4.5 Which of the following statements would be more or less acceptable for those responsible for or active in the development of culture and media policies in your country? Explain further.

	Strongly Support	Accept	Reject
Media regulations can not really reduce the amount of foreign goods and services distributed in the country due to new communication technologies such as cable, satellite, Internet			
Indigenous productions need to be protected against foreign products because audiences want programmes and products in their own language and cultural traditions.			
Content quotas in the arts and media are against the general trends of globalisation, competition and free trade.			
Cultural goods and services, even if privately run, should not be confused with regular economic goods and services to be traded on the international market.			
Content regulations lead to bureaucracy and do not give media professionals the freedom to develop their own programming criteria.			
Since broadcasters are using audience ratings as their criteria for programme selection, they might as well also take government regulations into account.			
International programmes produced by large media groups foster stereotyped viewing and listening habits and in the long run affect cultural diversity and creativity.			