

Report from a seminar for Sida's Swedish partners within the performing arts sector

Performing Arts



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Prologue

The performing arts seminar in May 2004 was the first time the Division for Culture & Media assembled its Swedish co-operation partners within a defined sector. The seminar was organised in part to reinforce Sweden's new policy for global development as well as shed light on reworking of policies and strategies at Sida. These developments place an added demand and urgency in our analyses of the role of culture and the performing arts in development co-operation.

The purpose of the seminar was to provide information on and discuss the new Swedish policy for global development, with a focus on the human rights and poverty perspectives, and the effects this may have on our co-operation. The seminar provided an opportunity for exchanging experiences and strengthening arguments for the role of performing arts in future development co-operation.

The idea behind organising a sector specific seminar was to allow for deeper and more concrete discussions and information exchange, and thereby leading to an increased understanding of cultural co-operation within a particular sector or subject area. The development of theoretical frameworks and instruments for strengthening and improving Swedish cultural co-operation is just as important as the development of practical implementation methods, i.e. how our co-operation is structured and works in practice. Within the framework for the seminar, we hoped to identify and discuss problem areas of both theoretical and practical nature, within Swedish cultural co-operation.

Important questions and topics that arose as a result of discussions included, among others, our roles and role distribution, as well as identifying areas of responsibility. How to present projects and connect them to our international work in Sweden was another important issue, as well as distribution of information, training, networking, ownership, LFA methodology, the role of culture and performing arts in development co-operation, and new areas of interest that require attention.

Cultural co-operation is an activity that we form and implement together and we have a shared responsibility for its future development. Therefore it is vital that we conduct continuous dialogue on the role of

culture and performing arts in development co-operation. The seminar was an important step towards this dialogue. For example, the seminar will provide a useful contribution towards the forthcoming review of Sida's overarching policy for cultural and media co-operation.

Finally, the Division for Culture & Media would like to thank all the participants for a pleasant and productive day. We were delighted by the high attendance and the active participation of so many.

Lena Johansson

Sida / DESO / Head of Division for Culture & Media

1. Introduction/ Summary

The Division for Culture & Media (Sida/DESO) organised a full-day seminar on 14 May 2004, for its Swedish co-operation partners within the performing arts sector (theatre, dance and music).

The performing arts seminar was organised in part to provide information on Sweden's new policy for global development as well as the reworking of strategies and policies at Sida. Together, these developments place an increased requirement for full and thorough analyses of the role of culture and performing arts in development co-operation, with a special focus on the human rights perspective as much as the perspectives of the poor.

The objectives of the seminar were to:

- Provide information on and discuss the new Swedish policy for global development, with a focus on the human rights and poverty perspectives, and the effects this may have on our co-operation, in this case focussing on the performing arts.
- Provide an opportunity to exchange experiences, discuss as well as strengthen our analyses and arguments for the role of performing arts in future development co-operation.

The seminar was held at Sida's conference rooms on Kungsgatan 36, Stockholm. Attendance was high and the participants represented almost all of the Division's Swedish co-operation partners within the performing arts sector (for Programme, see Appendix A).

The day commenced with information from Sida and Sida's co-operation partners, followed by two discussion sessions, one in the form of group discussions, and the other all together.

Sida provided information on Sweden's new policy for global development (Britt Hagström/DESO), Sida's strategy for poverty reduction (Agneta Rolfer/Policy & Methodology), and roles and role distribution (Lena Johansson/Culture & Media).

Presentations by Sida's co-operation partners touched upon the following subjects: Christina Olsson from the Stockholm Municipal Theatre presented on performing arts and poverty based on experiences from a bilateral co-operation project with the Market Theatre Laboratory in South Africa. Ole Reitov from Freemuse (Freedom of Musical

Expression) shed light on the relation between performing arts and human rights based on Freemuse's global fight against music censorship. Christina Nygren from the Swedish International Theatre Institute (ITI) presented on performing arts with a human rights perspective based on *The Voice of the Children*, a regional project that seeks to develop and strengthen child and youth theatre in South Asia.

The discussions focussed on the following areas: roles and role distribution within cultural co-operation, ownership, strengths and weaknesses of Sida and its co-operation partners, Logical Framework Approach (LFA), as well as the role of culture and the performing arts in development co-operation. Ole Reitov, Freemuse, acted as Chairperson for the discussions.

The seminar concluded with an evaluation. The participants were also asked to complete a short questionnaire (see Appendix C).

This report provides a compilation of the presentations made by Sida and Sida's co-operation partners. Thereafter it seeks to give an account of the questions and issues that were raised in discussions. Attached to the report are a series of appendices including a programme, participant list and contact information, questionnaire, as well a contribution to a discussion on Sida's support to a music education project in India, written by Gunilla von Bahr and Lena Johansson (2004), published on Sida's website (2004) (Appendix D).

The general and group discussions can be summarised as follows:

Issues and topics which require further attention:

- Culture as a tool for development vs. development of the cultural sector
- Cultural co-operation vs. cultural imperialism
- Free trade and culture
- Trade policy agreements within the framework for WTO (GATS, TRIPS, etc.)
- Intellectual Property Rights
- Cultural management
- Measurement of results within cultural co-operation
- Networks and networking
- Lobbying for cultural issues
- Marketing of cultural co-operation within Sweden
- Terminology – increased clarity of terms used
- Roles and role distribution amongst co-operation partners
- Ownership
- Capacity building for co-operation partners, including Sida (needs/ responsibility)
- Possibilities for shorter pilot projects within the cultural sector
- LFA in cultural co-operation

Suggestions for improving cultural co-operation:

- Sida and its co-operation partners should together design and follow-up preparation plans.
- Organise a thematic day on culture as a tool.
- Organise a thematic day on global cultural policy issues
- Increased clarity of roles and distribution of responsibility.
- Participation in the evaluation process of Sida's cultural and media co-operation.
- Build a network
- Ownership issues should be clarified and continuously revisited.
- Sida should supply contact information to/around projects and co-operation partners.
- Sida should provide practical knowledge, such as on legal issues or budgeting methods, in the form of courses or information material.
- Sida should provide co-operation partners with quick information in the event of a media storm.
- Sida shall identify more clearly its goals and objectives to co-operation partners.
- Use English as the means of communication, especially written communication.
- Sida should assist co-operation partners with culturally trained LFA experts.

2. Information from Sida

2.1 Sweden's new policy for global development

Britt Hagström, Head of the Department for Democracy & Social Development (DESO)

Goals for Sweden's new policy for global development

On 16 December 2003 the Swedish parliament took the decision on a new policy for global development. Based on this new policy Sweden has decided to implement an integrated policy for global development with a common objective for all policy areas: an equitable and sustainable global development.

The Swedish policy will contribute towards the UN's millennium development goals, whose primary purpose is to abolish poverty and hunger in the world. In this instance an "integrated policy" means that all policy areas of the Swedish government shall collaborate in an effort to improve the living conditions of poor people. In this way a consistent approach and perspective will characterise Sweden's international work. Sweden's actions in a specific area shall be in line with how Sweden acts in other areas.

It is important to emphasise that this is not a policy solely for Sweden's international development co-operation. It applies to all policy areas.

The new policy also contains a specific objective for Sweden's international development co-operation. The objective is *to help create conditions that will enable the poor to improve their lives.*

Human rights and poverty perspectives

Sweden's new policy for global development is characterised by two perspectives:

1. The human rights perspective
2. The perspective of the poor

The human rights perspective takes as its departure point the equal value of every human being. This means that human rights shall constitute the basis for those measures that are taken for equitable and sustainable development. Democracy, equality and child rights are especially stressed.

The perspective of the poor takes as its departure point the individual, the poor persons own priorities, which means that poor peoples needs,

interests and conditions shall be the basis for efforts towards fair and sustainable development.

Policy outline

The new policy contains eight central component elements that will govern and permeate the policy. The main features are grouped under the following headings: fundamental values, sustainable development, and other central elements:

Fundamental values are democracy and good governance, respect for human rights and equality between women and men.

Sustainable development consists of sustainable use of natural resources and care for the environment, economic growth, social development and social security.

Other central elements pertain to conflict management and human security, as well as global public goods.

How Sweden's new policy for global development shall be designed is under progress. All ministries shall report to Parliament on how the new policy is being followed-up.

Sida's own work may be changed in, amongst others, the following areas:

- Sida's total number of contributions may be increased and widened, but simultaneously concentrated to fewer countries and fewer areas/sectors.
- The country strategies may eventually function as instruments for all policy areas.
- Bilateral and multilateral co-operation shall have clearer connections.
- Collaboration with and within EU, as well as other countries, will increase.
- Sida's will work more and more with and through other actors.

The greatest obstacle in properly implementing the new policy will probably be to make other ministries and agencies realise that this is not a new Swedish development assistance policy, but that it is relevant for all policy areas.

For more information read:

Sweden's new policy for global development, ISBN 91-88398-50-1. A short summary of the new policy by the Swedish Parliament. Can be ordered via www.riksdagen.se (available in English)

Preparatory work:

International Working Committees Report 2003/04:UU3, *Sweden's new policy for global development* (Swedish only).

Swedish government bill 2002/03:122, *Shared Responsibility – Sweden's policy for global development* (available in English).

Globkom Evaluation SOU 2001:96, *A more just world without poverty (En rättvisare värld utan fattigdom)* (Swedish only).

Sida/Division for Culture & Media: *Report from seminar on Globkom 2002-06-11*. Report from a seminar for the Division's co-operation partners before an official referral to Globkom. Report may be shared (Swedish only).

2.2 Sida and poverty

Agneta Rolfer, Project Leader, Policy & Methodology (Sida)

Agneta Rolfer works with a project called *From Theory to Practice (Från Ord till Handling)*. It is an internal project within Sida with the objective of consolidating and clarifying the poverty perspective in all aspects of development co-operation.

To reduce poverty has been Sweden's overarching development goal since 1962. What is it that changes with the introduction of Sweden's new policy for global development? How shall we work with the new policy?

The new policy indicates an increased level of ambition. Over time, Sweden and Sida have tended to prioritise sub-objectives in place of the overarching poverty reduction objective. However, through the new policy for global development the focus on poverty has been sharpened. It is important to continually pose the question: how does this affect poor people's lives? Even the definition of poverty has changed.

Sida's publication *Perspectives on Poverty* (2003) gives an account of Sida's overarching approach to and definition of poverty.

Sida's publication *Sida at Work* (2003) describes how Sida works, plans, and designs its contributions.

Background – international ambitions

Sweden's new policy for global development provides a link to international activities that have been under progress for a long time. During the 1990's a number of important UN meetings were held. One of these was the 1995 *World Summit for Social Development* in Copenhagen, where participating governments agreed upon a new direction: the need to place the individual in the centre of development. Among other things, the important question was posed: what is poverty?

The World Bank's mission is to fight world poverty and improve the living standards of people in the developing world. As background for the World Bank's *World Development Report 2000/2001: Attacking Poverty*, the World Bank carried out an extensive study called *Voices of the Poor*, whereby poor people were given the opportunity to speak and communicate their experiences, priorities and perspectives on what poverty actually is.

New approach to poverty

Voices of the Poor is a compilation of interviews with 60,000 poor people from across the globe. It provided an eye-opening insight on the manifestations of poverty to the international community. It was understood that poverty is not just an economic issue but rather a much larger form of exclusion.

Voices of the Poor describes the perspectives of the poor as follows:

Poor men and women experience a lack of:

- Choices – power and influence (see Amartya Sen – development as freedom)

- Resources: material, health and access to knowledge
- Peace and security

Poverty is:

- Situation-specific: the cause of every specific situation must be investigated in order to identify the correct approach/intervention.
- Relative: poverty is understood in various ways but is distinguishable as a form of exclusion. A poor person in Sweden does not experience poverty the same as a poor person in Africa. However, both individuals perceive themselves as poor.
- Dynamic: poverty changes over time as people take themselves in and out of poverty.
- Complex & multidimensional: poverty is caused by an ensemble of different societal sectors such as education, infrastructure, health, and the economy.

Attempts at fighting poverty are based upon solid poverty analyses. The governments of developing countries bear the responsibility for the national poverty analysis. The analysis seeks to look into the various societal sectors, but also to compile interviews with the poor. Namibia, for example, has identified HIV/AIDS as one of the largest causes of poverty. The interviews conducted further identified alcoholism as an important cause for the spread of HIV/AIDS; information which would have remained unknown was it not for the interviews conducted.

In May 2004 Sida launched a new evaluation manual entitled *Looking Back, Moving Forward: Sida Evaluation Manual* (2004), which among other things, provides information on how to evaluate poverty. The manual is pervaded by a view of the poor as actors in their own development, rather than passive receivers.

The manual mentions four questions that one should ask of a particular project:

- Who are the poor?
- Why and how are they poor?
- What is the obstacle(s) they face in taking themselves out of poverty?
- What can be built upon? (survival strategy)

Questions & comments

- What is the relation between Sida's poverty reduction strategy and Sweden's new policy for global development? It sounds as if Sida should work more with Brussels than with its own country strategies.
- If Sida is to engage in the comprehensive policy for global development, should this not take place globally, instead of country and situation specific?

Answer, Agenta Rolfer: One should work on several levels, globally and locally. Sida's mission is to work on a country-specific basis and to be engaged in policy development.

2.3 Roles and role distribution

Lena Johansson, Head of the Division for Culture & Media (Sida)

The new overarching goal for Sweden's international development co-operation, to create conditions for poor people to improve their living conditions, means that we have finally achieved a framework that places the individual in the centre. This is both interesting and relevant for cultural and media co-operation. Together with the multidimensional concept of poverty, these developments imply new opportunities for culture and the performing arts in development co-operation. A central question is: How do we create cultural and media co-operation that is relevant for the future?

At present the Division for Culture & Media is undergoing an important process. For the last six months an evaluation of Sida's cultural and media co-operation has been under way, and continues. It is not merely an evaluation of how and to what extent we have reached the objectives in Sida's culture and media policy (2000), but it also takes into account newer processes such as the Millennium Development Goals and Sweden's new policy for global development. The evaluation will most likely serve as background work for the creation of a new Sida policy for cultural and media co-operation.

Cultural co-operation within the framework for international development is a relatively new area. In Sweden, and internationally, we are working to strengthen the role of culture in society and culture's place in development and development co-operation, for a more fair and sustainable distribution of the world's resources.

The development of theoretical frameworks, policies, and methods are important for strengthening and improving Sweden's international cultural and media co-operation. However, just as important is the development of practical implementation methods, i.e. how our co-operation is structured and how it works in practice, both in Sweden, and in developing countries.

Today we wish to lead the discussion further on our roles and responsibilities in development co-operation.

Roles and role distribution

At Sida we are aid workers that work for culture and media's role in development co-operation. We wish to strengthen and expand this within development co-operation. Those of us that work at the Division for Culture & Media are, in essence, aid workers. You, our co-operation partners, are in essence, culture workers or culture practitioners. We approach cultural co-operation differently to each other and it is important to respect this difference, as well as each others knowledge and roles.

We all often find ourselves in situations where we must argue for the role of culture in development co-operation. As culture workers you may find yourselves in situations where you must talk about development co-operation and development policy. As aid workers we must possess the capacity to talk about specific cultural areas/sectors. Both parties should be knowledgeable of each others areas. We learn and understand through training and seminars such as this one.

It is important that we ponder over our roles in development co-operation. For example, which role do you play when you meet your development partner in the field? Different parties always have different approaches and expectations for a co-operation project. An important means of identifying and clarifying problems, expectations and desired results of a project is the LFA (Logical Framework Approach) methodology. This is a methodology that is used in order to identify and agree upon potential problems, objectives, expectations and functions of the project. It is an instrument that will be used more and more.

Comments

Within the international community a debate is under way on the relevance of LFA as a method for cultural co-operation. New instruments and methods are being developed with amongst others, the World Bank, UNESCO and INCN (International Network for Cultural Diversity). One of the suggestions is the *Culture Impact Assessment*, which shall hopefully become an instrument more suited to cultural co-operation.

3. Sida's co-operation partners – project presentations

3.1 The Market Theatre Laboratory

Christina Olsson, Head of Economics, Stockholm Municipal Theatre

Stockholm Municipal Theatre has received support from Sida since 1994 for a co-operation project with the Market Theatre Laboratory in South Africa.

THEATRE IS A WEAPON!

Text written by Christina Olsson

Mpho Molepo, a young South African actor and theatre leader, provides an insightful portrait of theatre work in South African community theatre groups. Molepo is from Alexandra township in Johannesburg. He grew up in Alexandra in the 1980's and 90's, when first political violence and then criminal violence, characterised life in general. Most of the people whom he grew up with are today dead, victims of crime, drugs or AIDS. As a teenager Molepo came in contact with a field worker from the Market Theatre Laboratory and as a result became active in a community theatre group in Alexandra. His activities led him to apply and be accepted into acting school at the Laboratory. Today he is an actor, a community theatre leader, simultaneously as he also takes initiatives and is the General Secretary for the Southern African Theatre Initiative (SATI), a network of community theatre groups covering all of southern Africa. So, theatre was a weapon, a means for Molepo to take himself out of poverty, to enable him to support and provide for his family against all odds, while also inspiring others to do the same. The weapon that Molepo used – the Market Theatre Laboratory – is unique to South Africa's theatre sector.

The Market Theatre Laboratory was started in 1976 in spaces once occupied by the Indian fruit market in Johannesburg. The area was important as it proved to be in a zone of Johannesburg which was accessible and open to all races. Barney Simon, Manny Manim, Vanessa Cook, and John Kani had all previously worked together, but in this instance it was about the opportunity to create a truly South African theatre which would be open to all, functioning as a mirror for South African society. The beginning of the theatre coincided with the Soweto

riots, which ignited a new spark in the fight against apartheid, and the theatre became a part of this struggle. Many know of the Market Theatre Laboratory as a political theatre, predominantly in the 1980's. However the Laboratory itself sees its work as artistic, while mirroring injustice and violence in society.

The 1970's and 80's were the apartheid regimes strongest decades. The segregated society was pre-planned and schooling for the majority of people was inferior. Schools in townships, or at least those that existed educated future servants, labourers and slaves. Art, music and theatre had no place in schools, while questioning the material taught at schools, or the authority administering it, was not permitted. At the Market Theatre Laboratory a new and alternative reality was presented, based on the experiences of people. Through workshops with actors and producers Market Theatre Laboratory was able to create theatre that tackled daily issues faced by many South Africans; plays that questioned the norms and official realities. Much like the publishing house Raven Press, which released books during this period such as *The New South African History*, the Market Theatre Laboratory allowed theatre to be used as a platform for the disaffected and excluded, giving power and dignity to the oppressed.

When one speaks of theatre it is often about the end-result – the finished play or production. However, for the development of a people, country and culture, the debate and processes surrounding theatre are just as important.

One of the problems of viewing theatre from an aid or development perspective is that one becomes so result oriented. How many schools have been built or wells drilled with Sida support, or how many people have seen a particular exhibition/performance? The performing arts are often viewed as an event, a project, preferably a self-financing commercial one. This is the case with public financed theatre in Sweden. State support has increasingly been channelled to projects rather than supporting organisational activities.

Culture – theatre – plays an important role in the building of democracy and even as a means to defend democracy. Important issues and questions can be raised on the stage, but the processes and communication between parties is far more important to help build a democratic and equal society. Culture helps us define who we are. It provides us with tools to communicate our dreams and future aspirations.

The Market Theatre works through its Laboratory with these processes, while simultaneously offering opportunities for education and work within theatre. The Laboratory started in 1991 to provide young theatre workers the opportunity to develop theatre projects. Six resident projects are chosen every year. The projects are allowed to develop uninterrupted with financial support for two months from the Market Theatre. Furthermore, there are no requirements on the projects as to the nature of its objectives and goals. The artistic leadership of the Market Theatre provides its full support to this process. A number of plays that have been performed at the Market Theatre and toured internationally were begun as resident projects.

In 1991 the Market Theatre also started an acting school through its Laboratory. Training for the performing arts in South Africa was con-

nected to universities where a high school diploma and financial means were necessary for acceptance. The Laboratory's training programmes in the performing arts have no such requirements. The programme is two years, with 20 students (10 male, 10 female) admitted every other year. Here young South Africans get opportunities they would not have in any other circumstance; a chance to develop and learn. Of 125 students that have thus far completed the programme, approx. 100 are active within theatre and support themselves as actors, field workers, or other professions within theatre. This is an impressive figure in a country with high unemployment.

Both the resident projects and the Laboratory's stage school are directed towards those that already possess an interest in theatre and who wish to support themselves within the sector. Both programmes have been a success – many who would otherwise have had little chance of self-sustainability have, through the Laboratory, achieved it. And the Laboratory has, to a large extent, been able to continue pursuing activities thanks to support from Sida since 1994.

The Laboratory's field work programme has been around since the early 1990's, but has moved from being about community theatre groups around Johannesburg, to encompassing over 200 groups with 2000-3000 members all over South Africa, and even in neighbouring countries. Field workers in this case are drama pedagogues and the Laboratory has 18 field workers. As mentioned earlier, the role of culture is very small in South African schools, even though the situation is better today than it was during the Apartheid regime. The field work programme provides young people from townships and the countryside and opportunity to develop with the help of theatre. In an effort to increase the possibilities of reaching groups outside the Gauteng region the Laboratory has, with support from Sida, started a Laboratory in Mpumalanga and one in the Northern Cape. Plans exist for an additional laboratory in Limpopo. These laboratories have been built with the help of enthusiasts and the local governments. Through the two additional laboratories in Mpumalanga and Northern Cape, an additional 40-odd groups are reached, representing some 500 members.

Like other African countries South Africa has a strong oral tradition. Stories are passed down generations with the help of song and dance. Theatre therefore is a natural medium to use for teaching purposes. Diverse backgrounds make up the large number of community theatre groups in South Africa. Groups often turn to the Laboratory and to field workers in their work in trying to develop an idea into a performance. Often, it is about wanting to say something, or to teach something, through the medium of theatre. Today most plays often deal with HIV/AIDS in some form or another, violence in society, incest and sexual abuse, but also old tales and myths that are dramatised and in this way, preserved forever.

Field workers work with groups once a week, or even less, depending on the need. Besides helping the groups to grasp the technicalities of theatre and story development, field workers also work with group dynamics. They help the group to function democratically, allowing time to listen to all individuals, and encouraging them. A selection of group participant's hope for a future career within the theatre sector, and some

may indeed be successful. But most important however, is that the groups are seen and heard.

A majority of those that participate in community theatre groups are poor, disaffected and lacking in privileges and choices. To participate in a group where one is seen and heard and respected for one's opinions, and where one is able to be a part of a creative process, helps create self esteem, and a belief that one can, and should, have control over one's life. Whether these young South Africans choose to continue in theatre or not, they have all received something intangible from the community theatre groups, which shall be used in all stages of their lives. They learn to express themselves and their thoughts. They even pick up new skills in the use of the English language, which is a vital skill in South African society. They learn to believe in themselves, to pose questions and to challenge authority. Barney Simon tells of a conversation with a principal (head master) of a school who wished to make a complaint about a field worker. The complaint was that since the field workers had begun working with the youth after school, they (the students) had begun asking many more questions in the classroom and were generally more active.

It is precisely this kind of personal development of youth who constitute South Africa's future, which is one of the most evident reasons for the importance of supporting the performing arts. Field work reaches the poorest of the poor. It provides them with the tools necessary in order to grow, and in many cases even to discover a new form of livelihood. It helps them to realise their dreams.

Every year the Market Theatre organises a festival for community theatre groups. Field workers select those groups that they believe are best or most relevant. For a week towards the end of May some 50 groups are assembled in Johannesburg and proceed to perform for one another and participate in a series of workshops organised by the Laboratory. After the festival, 10 groups are selected to receive further intensive help and support in order to take part in the Swakala Festival in October, where a production/group is chosen to receive an entire production opportunity at Market Theatre, with all the services the theatre can offer. Several productions which were well received by audiences have been promoted in this manner, among others *Vuca Machel*, a play which will be coming to the Stockholm Municipal Theatre in the autumn. *Vuca Machel* was created by a community theatre group in Mpumalanga led by Mncedisi Shabangu. Shabangu is from a township outside Nelspuit in Mpumalanga and, like Mpho Molepo, a previous student at the Market Theatre's stage school. In 2003 he was awarded the Best Actor Award in South Africa for his role in *Tshebang*, a play about child rape in South Africa, which will also be coming to the Stockholm Municipal Theatre. Shabangu also received the 2003 Young Artist of the Year Award for his work with community theatre and *Vuca Machel*. On 1 April 2004 Shabangu was appointed as new Associate Artistic Director for Market Theatre, the first person to have studied at the Laboratory and to have a background in community theatre to be appointed.

The Laboratory also provides Saturday classes, for both children and adults. The children's classes are generally made up of 30-odd children every week, while adult classes have over 100 participants. The classes deal with performing arts training, developing ideas and stories based on

individual and personal experiences. The participants gain a sense of security and confidence, as well as a belief in a positive future, and an urge to be involved with and work for change.

In a country like South Africa where the majority culture has been oppressed and prosecuted for so long, it is especially important to make visible and drive forward new contributions to the country's culture and soul. With the help of theatre, whether at amateur or professional level, people that have been and still are marginalised and without a voice, can gain a voice, gain a new security in themselves, and as a result, influence their own future for the better.

Theatre is also communication. In a country with many ongoing conflicts theatre can teach and allow people the chance to listen to one another. I mentioned earlier that the Stockholm Municipal Theatre would like to learn from the Market Theatre, especially concerning field work. There are many in Stockholm who live their lives without a voice, young people from diverse backgrounds who have stories to tell. Through theatre we hope to begin a dialogue between different groups, to use theatre in order to find new ways of communicating, and even to provide the residents of Stockholm a chance to experience the results, much like in Johannesburg.

I have attempted to demonstrate, with the help of some examples from the Market Theatre Laboratory in Johannesburg, how theatre can help reach the poorest of the poor – how a variety of activities can both lead to young people's professional development and self-sufficiency within the theatre sector, but also how those young people are positively affected, becoming stronger and more secure citizens.

Theatre can also play the role of an alarm clock for society through the subjects that are touched upon. In South Africa it is important that theatre is entertaining, but it can entertain and simultaneously provide a message, discuss something in society which is not main-stream, or as during the apartheid era, questioning authority carried the risk of a ban or even prison. A theatre group with which we work in Zimbabwe has had its most recent production, in which one of our directors has taken part, banned. Over the last year the production has been performed throughout Zimbabwe, for schools and other groups. However, the message – democracy and a multi-party system – proved too dangerous.

The work being done in the performing arts and reaching out to the poor of the world, those without a voice, those who no one listens to, is not especially glamorous. It receives little, if any, press coverage, it is not reviewed by writers and it does not seem to be included in statistical accounts. It is a long-term activity that may or may not provide visible results within 5 to 10 years. But it is important, and the work that we have been a part of in South Africa has been extremely rewarding, even for those Swedes that participated. The last ten years has been rewarding for theatre workers in both South Africa and the Stockholm Municipal Theatre, providing both with opportunities for communication, knowledge and exchange.

Questions and comments

There is a risk that these experiences will stop at the Stockholm Municipal Theatre. An important task is to disseminate information and invite

all those interested to participate in similar projects. It is also important that South Africa recognises that they are not receivers of aid, but rather collaborators in a co-operation project.

3.2 Freemuse and music censorship

Ole Reitov, cultural journalist and Board member of Freemuse

Freemuse – Freedom of Musical Expression – is an independent international organisation whose mission it is to promote freedom of expression for musicians and composers throughout the world, through lobbying and documentation. It is a member organisation with a secretariat based in Denmark. (visit: www.freemuse.org)

Music censorship

Ole Reitov opened with a short summary of the history of music censorship and the development of ideas, from Plato and Aristotle to the Taliban of Afghanistan. Censorship of music as an idea existed in ancient Greece, with many philosophers who held strong opinions of what was right and wrong for the individual and society, including music (see Plato's *The State*). Christianity and the Christian missions, as well as ideologies such as Nazism and Communism, were also mentioned as strong contributors to the strengthening of music censorship both as an idea and in practice.

Who conducts music censorship?

Those who act as oppressors are first and foremost the state or state apparatuses, religious groups, media, schools, as well as family, culture and norms, such as gender imbalances. More often than not, censorship occurs at several of the above mentioned levels. Take for example the widespread use of "Parental Advisory Labels" in USA, a system with stickers on CD's and other music products that, based on Christian values, will warn parents of morally dangerous music.

How does music censorship affect us?

Music censorship implies a censorship of both music and text/lyrics. Music censorship affects the cultural heritage, and thus people's identity and self-worth. In Afghanistan for example, the Taliban regime's hard-line prohibition of music means that the rich musical heritage of the region is almost extinct. Music censorship in some form or another occurred even in pre-Taliban Afghanistan, which meant that the Taliban regime only exacerbated the situation.

Music censorship is an obvious violation of free expression, and thus a violation of human rights.

There is often a mutual influence between those that are censored and those who do the censoring. Media policy is an area which can be directed towards music censorship or choose to function as "his masters voice", in other words, act in the interest of the regime, with or without explicit instructions to do so. Industrial and trade policy are also areas that are affected by music censorship, simultaneously as trade policy agreements and frameworks within the WTO, such as GATS and

TRIPS, can (negatively) affect music and musicians' conditions and opportunities for development.

Music censorship can give rise to increased poverty in the form of mental and cultural poverty. Minorities and minority cultures are for example affected because they are not offered the space or opportunity to exercise free musical expression. Gender is yet another area which can affect music censorship, for example in Iran and other Muslim countries.

Freemuse

Freemuse was created in 2000. The initiative was taken during the international conference *1st World Conference on Music & Censorship*, which was organised in Copenhagen in 1998. Freemuse's goals are to document cases of music censorship and to discuss its effects on the music in general, inform the media, human rights organisations and the general public of music censorship cases, support musicians in need and monitor trial proceedings, as well as develop a global network as support to vulnerable musicians and composers.

Freemuse conducts studies and publishes reports on music censorship worldwide. The organisation has up till now published reports on Zimbabwe (2001), Roma music in Romania (2001), Afghanistan (2001) and Nigeria (2003). On 17 May 2004 Freemuse launched a book entitled *Shoot the Singer: Music Censorship Today*, edited by the Director of Freemuse, Marie Korpe. Freemuse actively works for the spread of knowledge on music censorship and information about Freemuse at music festivals, conferences and music trade fairs.

Freemuse's website (www.freemuse.org) is diligently used as a resource by students and other interested parties. The website contains substantial information such as published material in the form of reports, speeches, articles, interviews and video clips. All of Freemuse's reports are accessible via the website. The material is purposely available in small file formats to help facilitate downloading for users in developing countries. Ole Reitov also showed a short film on the Berber music of Algeria and the singer Lounès Matoub, who after some years in exile in Paris, was murdered in Algeria in 1998.

In conclusion Ole Reitov provided proposals and possible questions in preparation for the afternoon discussions:

- Free trade vs. WTO/GATS and large global media industries. Today we find ourselves at breaking point, which should be discussed further.
- Culture as a tool: culture is used as a tool by other departments at Sida besides the Division for Culture & Media, for example, information on HIV/AIDS. What problems can come up if aid organisations become large cultural actors and operators in countries that lack their own cultural budget?
- Cultural co-operation vs. cultural aid? What problems and conflicts arise as a result of this? For example, can the LFA methodology create problems and difficulties for groups that are not solely concerned with receiving aid for development?

Questions and comments

- When do music and musicians become oppressors/oppressive? Do you also work with and draw attention to music as a tool of oppression?

Answer, Ole Reitov: No, even this is a large problem, but Freemuse only works with musicians and music that are oppressed.

- Do you concentrate your work to people that work with music? There exist musicians that are politically active when not on stage.

Answer, Ole Reitov: This is complex. It is a fine line and it is sometimes difficult to distinguish, but we try to push forward at the political level.

3.3 The Voice of the Children (Barnens Röst)

Christina Nygren, project leader, Swedish International Theatre Institute (ITI)

Swedish ITI is a member organisation within the Swedish performing arts which constitutes a forum for co-operation, information and exchange, both nationally and internationally. The Swedish branch of ITI constitutes a Swedish meeting place for common issues and concerns within the theatre sector. Swedish ITI works to support theatre in various forms and takes political initiatives concerning culture.

The Voice of the Children

The Voice of the Children (hereinafter referred to as the project) is a co-operation project with the purpose of developing child and youth activities within the theatre sector in South Asia. The project is administered and driven by Swedish ITI. The project was started in spring 2004 and consists of collaboration with two theatre groups in India, and two in Bangladesh.

Theatre is a useful and productive tool for development in countries characterised by poverty and low literacy levels. However, theatre is often the domain of adults, with little or no space for children. If children do participate or get involved, they tend to be viewed as small adults rather than the children that they are, and the situations they face. The basic thought behind the project is to provide an awareness of the right to self-esteem, creativity and equality through the development of artistic child and youth theatre. According to Sida's goals, democracy, human rights, care for the environment and equal opportunities, are emphasised.

Background: India & Bangladesh

Theatre and dance attracts strong support in India (and Bangladesh, which was a part of India until 1947), and there is a strong tradition with which to work. India has one of the world's oldest theatre traditions, with western speech/script theatre only being introduced during the colonial era. Today however, the development of theatre is slowing down, due to economic, political, and religious worries, as well as due to bureaucratic inertia. Within the cultural sphere there is an increased gap between domestic activities that safeguard the country's own interests, and the interests of established global media conglomerates.

India is made up of 28 states that all demonstrate large cultural and socio-economic differences. It has 16 official languages (number varies depending on source). Each state has one or more regionally established and specifically designed traditional forms of theatre, often connected to the musical tradition of the area, as well as many smaller storytelling and dance traditions. Western influenced speech/script theatre occurs primarily in the larger cities and is an elitist occurrence in comparison with established folk traditions.

Folk theatre, much like other performing arts, is a natural part of people's lives, but it is intended mainly for and performed by adults. India and Bangladesh lack a developed youth theatre. If it does exist, it takes the form of fantasy and storytelling, rather than departing from the children's own day-to-day realities.

Bangladesh gained independence in 1971 from West Pakistan (today, Pakistan). After independence arose a lively performing arts sector and theatre became important in the aspirations for democracy. Despite minimal state support and periodical attack from hard-line religious groups, today there is a genuine effort to engage in theatre, music and dance activities. However, in Bangladesh child and youth theatre is greatly neglected and even attacked by some. There is a shortage of performance spaces as well.

The project

The project involves a co-operation with two theatre groups in India and two in Bangladesh. The project planning process took as its departure point the local conditions. Some groups already received support from other organisations, but not for child and youth theatre. The four groups are very different with different experiences, but are able to target diverse groups of people. For example, some of the groups have already conducted shorter pilot projects and contributions amongst school- and street-children, while other groups lack any experience of working with children and youth theatre.

Activities have started well. The groups are in progress with their projects and have begun co-operation with Swedish representatives for child and youth activities within the performing arts. Theatre activities shall build upon newly written plays that are based on the realities of the area. In one group for example, there is already a writing workshop where one learns to work with writing dramas in local languages.

Shortly, a regional seminar will be held in order to discuss a policy for child and youth theatre. The goal is to develop a drama-format for children and young people.

Problems

Difficulties and problems faced thus far in the project have, among other things, had to do with the Bangladeshi government. The current administration with elements of nationalism and religious fundamentalism is lacking in democratic perspectives and respect for human rights, even regarding child rights.

Likewise, the understanding that children should have the right and ability to appreciate an artistic experience as an audience without having to perform is perceived as strange by teachers, parents and theatre

workers in the region. Problems can thus arise, primarily in Bangladesh, when we wish to expand activities and get closer to the schools.

We have even faced some difficulties with the Swedish Embassy in Dhaka, Bangladesh. They showed a strong distrust of Bangladeshi artists and theatre workers who wished to apply for visa's to enter Sweden. Can Sida help in matters such as these?

Questions and comments

Co-operation partners that come to Sweden are shocked that Sweden takes children seriously, that children have problems of their own, and that we dare to raise sensitive issues such as death.

In India for example, many children are thirsty for role models and increasingly turn to the west for such matters. Today they have access to the American sub-culture and it is important to provide alternatives. One may need to export theatre and carry out mutual exchange in order to show these alternatives.

Comments, Christina Nygren: It is important not to assume that our co-operation partners in the developing world should copy our performances and dramas. They should be inspired to create theatre based on their own situations. We can encourage such creativity and contribute tools to help along the way.

Visa permissions are a global problem and this has only increased after 9/11.

With projects such as *The Voice of the Children*, one should make use of the media, for example help introduce children's drama on television.

Comments, Christina Nygren: All the groups have, on their own initiative, suggested production of audio, video and DVD recordings of plays as a part of the overall project. These shall be shared with relevant media outlets. Language is however a hindrance in trying to reach a large section of the population outside each state (in India).

What sort of knowledge will you bring home to Sweden?

Answer, Christina Nygren: We have only recently begun the project so it is difficult to say at this juncture. The results from groups that travel shall be compiled, and those that we co-operate with shall build a reference group in preparation for continued work. I would also like to mention that the project's intention is also to help create regional co-operation and co-operation with Swedish theatre representatives, in order to support the design of relevant and well-functioning child and youth theatre activities in the region. The project's focus is not on exporting Swedish child theatre productions, or even cultural exchange for that matter, at least in the first instance.

4. Discussion topics

The general and group discussions focussed on the following areas/topics:

- Problems surrounding roles and role distribution in cultural co-operation
- Ownership issues
- Strengths & weaknesses of Sida and its co-operation partners
- LFA methodology
- The role of culture and performing arts in development co-operation

In preparation for the group discussions all participants were divided into five groups, of 6-8 people. The distribution of participants was done in a way so as to spread knowledge and experiences within the group. As a proposal to the basis of the discussions the Division for Culture & Media had formulated a series of questions intended to arouse discussions of a practical nature, on how to improve cultural co-operation within the performing arts sector. These aimed to identify problems concerning roles and role distribution, ownership and the design of co-operation projects.

The general discussion with all participants was opened with a short summary from each group of the main points discussed. Chairperson during the general discussion was Ole Reitov, cultural journalist and Board member at Freemuse.

Both the group- and the subsequent general discussions are presented below under relevant headings. Towards the end is a summary of responses and comments from the Division for Culture & Media concerning questions and issues that were raised.

4.1 Roles and role distribution

Roles

What are Sida's and Sida's Swedish co-operation partners' roles within culture and development co-operation? Sida employees regard themselves as aid workers, and co-operation partners regard themselves as culture workers/practitioners who follow aid regulations. However, it is also normal that one feels that one is indeed both. As one group expressed it, "we are both culture workers and aid workers, with a knowledge and love of culture." In different situations one may play different roles.

Co-operation partners regard themselves first and foremost as culture workers, but they are also often viewed as aid workers by development partners in developing countries, which can give origin to confusion amongst the partners as to who is responsible for what. As one group asked, "as a co-operation partner, when I enter the external context, what role do I have? What role does one have as an aid worker?"

Expectations indicated at Sida were that Sida shall inform on development policy and current development trends, as well as take the initiative to train partners. Sida's competence lies in its knowledge of aid and development policy and implementation, on Sweden's priorities in these areas, and how to build capacity and ownership.

One group formulated a wish-list to Sida. Sida should:

- Provide contact information to and for projects and co-operation partners.
- Contribute basic administration and services knowledge, e.g. legal help, budget design, etc. This may take the form of courses or information material provided by Sida.
- Contribute rapid information on projects and contributions in the event of a media storm, such as was the case with the recent attention given to the music education project in southern India. Even as Sida's co-operation partner you may be asked questions in similar situations.

To disseminate various types of information is not only Sida's responsibility, but Sida can be explicit in the role distribution.

It was also mentioned that Sida has a duty to question its co-operation partners.

Role distribution

A strong need for clearer role distribution was made clear in the discussions. An increased clarity of roles is important, both from Sida's perspective and from our co-operation partners' perspective. This must be discussed together.

As a co-operation partner one may become unclear as to what the departure point is and what the goals are for cultural co-operation. Sida must work for an increased clarity regarding goals and objectives, and project descriptions. For example, being explicit on which language shall be used in project descriptions (i.e. English) is very important.

Sida lays some responsibility regarding development co-operation on culture workers/practitioners, and an even larger responsibility is to wait for results. Many regard the fact that Sida's collaborators have more space to work in the field, as positive; it is important in order to work with the effects of development aid.

Problems with cultural co-operation – Sida

Sida needs increased knowledge of the cultural sector in general. Training initiatives on the cultural sector are needed.

Criticisms of Sida's long processing times for projects were voiced as a concern. It was said that this may even be up to two years. Co-operation partners would like quicker and more efficient processing time for

projects to be assessed and decided upon. Culture is an area in which it is important to provide rapid information and long processing times only adds to the frustration. It is further important that Sida provide clear information as to how long the processing of a certain project is expected to take. As a solution it was suggested that Sida and the co-operation partner should conduct preparation plans together, which will subsequently also be followed-up together.

A difficulty voiced by the co-operation partners is that Sida often changes its standpoint, or introduces a new policy. The "buzz-words" change and as co-operation partners it becomes difficult to hang on.

Also, the terminology is unclear. Sida swings in different directions concerning the use of certain ideas or concepts, regarding underlying goals for culture and media co-operation. Slides often occur between the following major terms: development co-operation, cultural co-operation, development co-operation within culture, cultural aid, and cultural exchange.

What is it that we do? What is the main objective? What do the various terms and expressions mean? An increased clarity regarding terminology is required. It is important that we all use and understand the same concepts, and that we have a thorough grasp of the terminology.

There was a wish from the co-operation partners that there should be possibilities for conducting shorter pilot projects. Some thought it an unfortunate trend that Sida is increasingly declining smaller and shorter projects.

Problems within cultural co-operation – Sida's co-operation partners

Sida's co-operation partners require increased knowledge in development policy issues. Many partners have insufficient knowledge of Sida's policies and objectives. Very few get training in development policy issues, or even sector specific issues, which implies an inherent danger and risk for projects whose prime purpose it may be to inform on these issues, for example HIV/AIDS. It is important to have updated knowledge in those areas and subjects that the projects concern.

Co-operation partners desire more training in the form of courses and information material. Who bears the responsibility for this? Some felt that it should be Sida's responsibility while others felt that it should be shared amongst Sida and Sida's co-operation partners.

Updated knowledge on larger, global cultural policy issues is also important. Who bears the responsibility here? A proposal was to organise a thematic day to discuss these issues.

Questions regarding what Swedish cultural institutions and organisations had for objectives regarding cultural co-operation were also raised. What is the prime objective? Is it that the project shall help the institution or organisation in its own development? It is important that our Swedish partners ponder over this.

Competition between various Swedish actors was also pointed out as a potential problem, which can have an inhibiting effect on cultural co-operation. However, is it possible to avoid this?

Presenting and marketing cultural co-operation in Sweden

We are experts at working outside Sweden, but how should we present ongoing projects and supply our experiences to the rest of Sweden? Or

as expressed by a participant, "how do we present the world in Sweden?" Whose task is this, Sida's or the co-operation partners? Participants agreed that it is indeed both parties that are responsible for informing the Swedish public about Sweden's international culture co-operation. We must educate the country. As a solution it was suggested that project budgets should include a certain amount earmarked for presenting and connecting project work to Sweden.

We also possess a shared responsibility regarding lobbying for culture's role in development.

4.2 Ownership

Some of the questions raised regarding ownership were:

- What is ownership?
- Where should ownership lie?
- What conditions apply?

Good project ideas can come up anywhere, in Sweden and in our partner countries. The central point however is the idea and how it is administered and established. Projects must be based upon equality and mutual-ity from the outset.

Conflicts and problems can arise when Sida or Swedish actors stand for the project idea. It is important to clarify ownership issues at an early stage in order to avoid misunderstandings and conflicts at a later period. Despite difficulties it is vital to identify ownership. An ongoing discussion on ownership should be conducted between co-operation partners and Sida, as well as between Swedish co-operation partners and their counterparts in partner countries.

One group agreed on a definition of ownership: Ownership means the right to influence, be involved, as well as take responsibility for a project and its financing.

Another group agreed on a different formulation regarding ownership: There are too few of us who work with and within a project. Sida's Swedish co-operation partners may not describe well enough the work being done, which can give rise to problems and misunderstandings in communication with Sida.

Choice of working language is an important component of ownership. English as the working language, both in applications and reports, is vital if we are to move forward in co-operation.

It was also shortly mentioned that the cultural sector is an area which is to a large extent driven by enthusiasts. What sorts of problems for the establishment of ownership and the sustainability of projects does this imply in the long term?

4.3 LFA (Logical Framework Approach)

LFA is a method used by Sida for goal-oriented project planning. It is used throughout the project cycle, in different stages. LFA functions as a means of logical analysis and dialogue, as a planning instrument that seeks to identify various stages in a change process, as well as to create participation in a project. It is an important instrument in order to agree upon expectations and departure points surrounding a project.

Criticisms were made against LFA methodology concerning culture and performing arts projects, but there was a consensus as to the need for some form of LFA. It is desirable that LFA can be adapted to fit a cultural paradigm, fulfilling the needs of cultural projects.

Participants had varied experiences and expectations of LFA. LFA can function and be applied in different ways, but how good the results of LFA exercises are depend highly upon the LFA consultant or facilitator. A concrete suggestion made was that Sida should provide partners with special culturally-trained LFA experts, either by identifying relevant and knowledgeable facilitators, or by providing the relevant training.

Yet another difficulty of LFA is that the partners in any project must be identified prior to conducting exercises. However, this is not always the case, and makes it difficult for co-operation partners to make full use of the methodology.

An issue that requires further attention and thought, both in relation to LFA and other contexts, is: How does culture/performing arts differ from other areas of development co-operation?

4.4 Culture and the performing arts in development co-operation

Sida often takes the first step in the debate on culture and development. It is important to remember that there is continuity in cultural co-operation from Sweden. Everyone was united in agreement that this seminar was a positive initiative from Sida, and one that should continue and be built upon.

Development aid has for long had the same objective: to fight poverty. Higher demands are today made of culture co-operation projects regarding links to human rights, democracy and poverty reduction. It may be wise to remind ourselves that aid money cannot be used for certain contributions.

Culture as a tool – development of the cultural sector

The use of culture as a tool for development is a real and practical problem that must be discussed. It is important to distinguish between the development of a cultural sector and the use of/work with culture as a tool for development itself. If the operators of co-operation projects cannot tell the difference, it only adds to misunderstandings and difficulties. It is a difficult balancing act, and often one occurs simultaneously as the other. We must begin a dialogue on this issue.

It was mentioned that there is a difference between culture and arts policy; a number of countries use the term *arts policy*. When we talk of culture co-operation, is it more useful to support the arts or to achieve development policy objectives? One group mentioned that it is acceptable even to support the arts for arts' sake. It was proposed that a future thematic day on culture as tool would be arranged, in part for Swedish co-operation partners, but also at the regional level. The importance of relaying development policy objectives to our development partners and partner countries was also mentioned.

A related and important question to ask oneself is what happens to culture when development policy actors define the objectives and content of culture co-operation. Also, one must look at the problems that can

arise when large development organisations function as cultural operators in countries that lack their own cultural budget. Within this context one should pay attention to, among other things, one's role as aid worker, the feasibility for creative activities, cultural co-operation vs. cultural imperialism, as well as global trade agreements.

Sweden's new policy for global development

Sweden's new policy for global development can hopefully create positive consequences for Sweden's international culture co-operation. Swedish cultural institutions are today receiving new budget documents with demands for internationalisation, for example, the new requirements for an integrated and consistent policy can imply that administrative costs in Swedish institutions will be reduced or disappear altogether. If nothing else, it will at least be easier to argue for this case. Today, administration costs constitute a large part of the budget of culture co-operation.

Networks, networking & lobbying for culture

Everyone agreed for the need to build a network consisting of Sida and its Swedish co-operation partners in the cultural sector. A network is important for the further development of Swedish cultural co-operation and can facilitate exchange, help spread information on ongoing projects, and even lobby for cultural issues. It would be a huge support for both Sida, especially the Division for Culture & Media, and its co-operation partners.

Culture still maintains a relatively low profile in comparison with other policy areas. As the saying goes, "we are all in the same boat" and we all share a responsibility for lobbying of cultural issues, including culture's role in development co-operation.

As Chairperson of the general discussion Ole Reitov drove questions and concerns about networks, networking and lobbying a bit further. He felt that there should be a network between the Swedish co-operation partners which can provide vital support to the Division for Culture & Media, for example with referral proceedings on subject- or area-specific issues such as the recent *International Culture Evaluation* (*internationella kulturutredningen*).

Furthermore, those who work with cultural aid still work in a relatively new area, but is development aid as we know it today changing? Is it up to the Division for Culture & Media to discuss and promote questions and issues related to policy change? Often the all-embracing policy related issues are handed over to a programme officer who has many other tasks. There is lack of information amongst the co-operation partners on what is being done parallel to their efforts, both within their areas of concern and other related areas. All should know about and be engaged in the change processes regarding development, but especially culture co-operation.

It is important to recognise what corresponding organisations/institutions in Sweden are doing within our respective areas, but also not to limit oneself to Sweden alone. One should also try to gain knowledge of the scene in Scandinavia in general, and in our partner countries.

Participants from the network The Drama Tool talked of ongoing work to build a worldwide network for drama/theatre workers. See their website: www.dramatool.org

New areas for cultural co-operation

It was pointed out that free trade and key trade policy agreements that are made within WTO (e.g. GATS, TRIPS), are important to discuss. It is for example difficult to influence culture if the domestic/national culture is not owned by the local population.

Furthermore, many viewed intellectual property rights as tomorrow's big challenge within development co-operation and it is urgent that more attention be paid to this area in culture co-operation. The prime reason that for example the World Bank is interested in culture is down to the increasing importance of copyrights in the world economy. This is the only cultural issue that has succeeded in becoming visible, through much lobbying.

Cultural management is yet another area gaining in importance.

4.5 Responses and comments from Sida

The Division for Culture & Media commented on some of the issues and concerns that were raised in the group and general discussions.

Information dissemination:

- In the not so distant future the Division will have its own heading under *Partner Point** where information will be accessible. The Division will decide upon its design in the near future.

* *Partner Point* is a part of Sida's homepage with information intended for Sida's current and future partners. There you can find basic and specific information about/from Sida, as well as information regarding training programmes and courses that are available to our partners. As Sida's co-operation partner one should know of trends and developments in development co-operation, both nationally and internationally. *Partner Point* can be accessed via www.sida.se.

- Regarding the recent media storm concerning the music education project in southern India, Lena Johansson and Gunilla von Bahr (Principal, Royal College of Music, Stockholm) wrote a contribution to the ongoing debate which was unfortunately not published in the newspaper where the subject was debated most actively, but was made available on Sida's homepage. The article is attached to this report (Appendix D).

Network / ongoing evaluation of Sida's culture & media co-operation:

- A general hope was voiced that a network will be created as a result of the ongoing work on the evaluation of Sida's culture and media co-operation
- COWI, the evaluators responsible, are currently collecting different actors' perspectives and views on culture co-operation and Sida's culture and media policy. COWI has already contacted some co-operation partners and will continue to contact others as time progresses. See the following website for an update on the evaluation: www.cowiprojects.com/sidaevaluation.

5. Evaluation of seminar

As an evaluation of the seminar participants were requested to, under a plus (+) and minus (-) sign, express what they felt were positive and negative aspects of the days events and discussions.

"Good initiative!"

Everyone agreed that the seminar was a positive initiative, which was also demonstrated by the high attendance. It provided an opportunity to meet each other, pose important questions, gain attention and recognition, as well as listen to others' opinions on the nature of development work in the field. Sharing knowledge and experiences is a good thing. It is hoped that this seminar is the beginning of many more to come.

"High attendance!"

Participation levels were high. The group represented a wide range of skills and experiences from the performing arts sector, and it was positive that a number of DESO employees from Sida were also able to participate. Many thought that the restriction of the seminar to those who worked in the performing arts was a good thing, providing a deeper and better forum for discussion. Others however felt that the group was far too diverse to conduct discussions of a more practical nature.

"Useful presentations!"

The presentations held in the morning were well received. Information provided by both Sida and its co-operation partners were seen as relevant and interesting, with a good balance between theory and practice. It was important to gain a basic understanding of Sida as an organisation, its work and mission, policies, and information regarding the new policy for global development. It provided a more complete understanding for Sida's "world view", competence and tasks.

That Sida's co-operation partners were also allowed the time and space to present their projects and experiences was seen as positive and interesting. Spreading information is a good thing, for both Sida and its co-operation partners.

"Short discussion time"

The comments regarding the discussions held in the afternoon were

somewhat varied, especially the group discussions. Everyone agreed that having group discussions is a positive thing. However, most felt that there was not enough time for substantial discussion, and some that the questions and issues provided as a guide to the group discussions contained too many general and straggling questions. Participants desired more time for the group discussions, with fewer questions/issues to be raised at any given seminar/meeting. One person suggested that one should stick to one of two seminar types, either a workshop-like seminar guided by group discussions, or a more didactic information-oriented seminar providing useful information.

Some thought that the make-up of the groups was constructive, while others felt it was less so. Those that felt the group make-up was not so good felt that discussions easily reached many different levels as so many in a group had different roles in cultural co-operation, and thus different departure points. As one participant mentioned, when one talks of roles one must remember that we are all engaged in our projects in many different ways, which means that our conditions are also different, which may be something to think about till the next meeting.

The topics and issues raised in the discussions however were seen as relevant and important, particularly issues regarding roles and role distribution. It is important that those proposals and questions that have arisen be properly followed-up in order to move forward.

"Good opportunity for networking"

Many mentioned that the seminar was a good opportunity for gaining new contacts and networking, a great departure point for the building of a potential network for exchanging information, etc. However, methods for meeting and learning about one another can be developed further.

General comments

It was expressed that the seminar was well organised, well-run, and that the subjects and problems highlighted were completely relevant. Furthermore, the presupposed knowledge of the participants was adequately estimated. However, there was too little time, and more days would be needed for seminars such as this one.

It was positive to discuss culture's conditions around the world, which is not often done. It was also important that criticisms towards Sida were given the room to be ventilated. Furthermore, there should have been more stringent demands made on the proposals and suggestions to specific measures that were raised during the day.

A desire was expressed that there should be clearer presentations of all co-operation partners, preferably beforehand. There should also be more time to share one another's projects.

Finally, a genuine appreciation was shown for the fact that a report would be written on the day's discussions and presentations, and that participants would receive each others contact details. It is however important that this helps us to move forward together.

Appendix A:

Performing Arts Seminar, 14 May 2004

Programme, 09.00 – 16.30

08.30 – 09.00

Coffee

09.00 – 10.15

Introduction/Programme of events

Chairperson: Lena Johansson

Information from Sida:

Britt Hagström, Head of Department for Democracy & Social Development (15 min)

Short presentation of Sweden's new policy for global development with a special focus on the human rights and poverty perspectives.

Agenta Rolfer, project leader, Policy & Methodology Department (15 min)

Poverty.

Lena Johansson, Head of the Division for Culture & Media (15 min)

Roles and role distribution between Sida and its co-operation partners/institutions and ownership.

Time for questions and discussion

10.15 – 10.45

Coffee break

10.45 – 11.15

Christina Olsson, Stockholm Municipal Theatre

Performing arts and poverty

11.15 – 11.45

Ole Reitov, Freemuse

Performing arts and the human rights perspective – focus on freedom of expression and democracy

11.45 – 12.15

Christina Nygren, Swedish ITI

Performing arts and the human rights perspective

12.15 – 13.15

Lunch

13.15 – 14.45

Group discussions

14.45 – 15.00

Coffee break

15.00 – 16.15

General discussion

Introduction with a short summary from the group discussions

Chairperson: Ole Reitov

16.15 – 16.30

Closing

Summary and evaluation

Chairperson: Lena Johansson

Appendix B:

Participant list and contact information

Organisation/institution	Name	E-mail address
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Appendix C:

Summary of questionnaire,
performing arts seminar,
14 May 2004

Sida/Culture & Media

	YES	NO	Don't Know
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Have you read the following Sida material?

Total response: 20 people

1. Perspectives on Poverty	11	8	0	response: 19/20
2. Sida at Work – Manual	9	11	0	response: 20/20
3. Sida at Work – Guide	8	11	0	response: 19/20
4. Relevant country analyses	11	5	4	response: 20/20
5. Relevant country strategies	9	6	4	response: 19/20

Is there material/information within other areas that you would like to know more about?

Sida's policies: WTO – culture, education and health.

	YES	NO	Don't Know
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Do you use the following?

Total response: 20 people

1. Sida's Partner Point	4	11	4	response: 19/20
2. Sida's courses and training sessions	10	7	2	response: 19/20

Appendix D

Response to DN's (Dagens Nyheter – a Swedish daily broadsheet newspaper) articles on Sida's support to a music education project in southern India, written by Lena Johansson (Head of Culture & Media, Sida) and Gunilla von Bahr (Principal, Royal University College of Music in Stockholm), 2004. Published (in Swedish) on Sida's website, www.sida.se.

It is indeed gratifying that Martin Nyström of DN-Culture and others like him wish to discuss and debate Swedish international development aid. It is a rare occurrence. This is why it is so unfortunate that the debate is biased and wrong rather than being impartial and correct.

Nyström chooses to make irony over a cultural co-operation project which the Royal University College of Music in Stockholm has initiated. The purpose of this project is to offer teaching to the poorest of the poor with a special focus on young girls and handicapped children in a sought-after musical genre, which today is not feasible for many children. It is of course not intended to question the immensely rich Indian musical tradition, or to compete in any way with it, but to complement the vast range of diversity inherent in the country. Culture's role is after all to change, to engage with each other and to create new combinations and interpretations. World Music is open to all, even those in India.

All of Sida's projects have an underlying objective to fight poverty. Those who believe that the support to India comprises the shipping of grand pianos from Sweden to India, are questioning is understandable. However, those who know that the project aims to give three schools in poor areas the possibilities to complement, build upon and develop their music teaching and pedagogy, all of a sudden understand the nature and objective of this project. Furthermore, purchasing second-hand pianos and shipping them from Sweden proved 75% cheaper than purchasing in India. This provides yet another perspective. Finally, it may also be noted that the instruments purchased constitute only a small fraction of the total support.

Important to emphasize is that the teaching is sought after by our Indian co-operation partners, and that the project is designed, administered, and owned locally. The sensitivity of the project and the music pedagogy are put under question by Nyström in his comments. However, we wonder who is it that lacks sensitivity? Or why Nyström and others

consider themselves to know what the Indians need? *That* is a paternalistic view of developing countries. It is not about taking one culture to another, but to meet each other with respect. It is this ethos that characterizes the University College of Music's work with their Indian colleagues.

Those co-operation projects that Sida supports within the cultural sphere are in line with the new policy for global development. They are increasingly prepared by Swedish organizations and institutions and their development partners in partner countries.

We are not afraid of constrictive criticism and welcome continued debate on culture co-operation and related issues – but let us do so based on the recipients' situation.

Lena Johansson
Head of the Division for Culture & Media, Sida
Gunilla von Bahr
Principal, Royal University College of Music, Stockholm

Halving poverty by 2015 is one of the greatest challenges of our time, requiring cooperation and sustainability. The partner countries are responsible for their own development. Sida provides resources and develops knowledge and expertise, making the world a richer place.



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