



The Tracker

CULTURE & PUBLIC POLICY

A Policy Monitoring Tool



JULY 2022

This monthly Tracker is produced by UNESCO to monitor culture in public policy with regards to the UN Sustainable Development Agenda. It highlights developments within national and regional contexts, as well as emerging debates on culture's contribution to sustainable development. Drawing on a variety of sources, it provides a broad overview of cultural policy trends worldwide at the national, regional and international level and looks at ways in which countries integrate culture into other policy areas.

COUNTDOWN TO MONDIACULT 2022

Special Issue n°4 | Culture and education: the backbone of development

Culture and education together are the backbone of human development. Yet culture and education are insufficiently harnessed together as complementary dimensions that can leverage social inclusion, skills acquisition as well as the enhancement of knowledge. Today's increased multicultural societies marked by growing mobility, the interdependence of countries and the transversality of public policies, as well as the acceleration of digital technologies have prompted the need for more adaptive and agile societies equipped with the knowledge and skills to engage in a fast evolving environment. This fourth part of the special series counting down to the UNESCO World Conference on Cultural Policies and Sustainable Development – MONDIACULT 2022, explores the opportunities and priorities raised by Member States and other stakeholders on this topic.



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“Education and [Culture] can contribute directly to the Sustainable Development Goals (SDGs) by bridging the skewed development gap.

Maria Gulraize Khan
Co-Founder and Director of Strategic Planning at Cultural Advocacy Lab, Pakistan



Focus on...



Local & Urban



Indigenous Peoples



Climate Action



Small Island Developing States (SIDS)



Culture & Education



Jobs & Infrastructure



Digital



Gender Equality



Youth



Regulatory Frameworks



Social Inclusion

CULTURAL POLICY HIGHLIGHTS

This section showcases a selection of the latest developments in cultural public policy from UNESCO Member States. Recovery measures in response to the impact of the COVID-19 pandemic on the cultural sector have shown that countries are moving towards more adaptive and longer-term strategies to build resilience in their cultural sectors, and to anchor more deliberately culture across the broad public policy spectrum.



Gregade/Pixabay.com

The Ministry of Culture and Tourism of **Mozambique**, in partnership with the non-governmental organization AGAPE ONLUS, has launched the project "Building with Music", which aims to contribute to the development of cultural and creative industries by strengthening the country's music industry.



The Ministry of Youth Sport, Arts and Recreation of **Zimbabwe** has officially launched the national Music Strategy, with a view to supporting artists and disseminating globally Zimbabwe's music. It particularly aims to ensure reliable and profitable harnessing of digital environments for the music sector.

Turkmenistan has ratified the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which will raise the total number of ratification to 142 states.



The Arts Council of **Sweden** has issued its largest ever grants package to promote a wide range of music and sound art. With a view to supporting a great breadth and variety of musical expressions, actors and artists the grant distribution aimed to include gender balance and members of the LGBTQ community.



The Ministry of Cultures, Arts and Heritage of **Chile** began a virtual consultation of the draft Crafts Law, whose main objective is to recognise and enhance the discipline, as well as develop tools for the crafts sector and artisans.



Ruslana Iurchenko/Shutterstock.com



CULTURAL POLICY HIGHLIGHTS



Cyprus has for the first time established a Ministry of Culture, whose responsibilities include promoting Cypriot cultural identity through cultural heritage and modern creation, the development of infrastructure and cultural institutions and strengthening the professional status of those working in the cultural and creative sector.



Cypriot man in a traditional suit playing a wooden flute on a Agia Napa Medieval Monastery background
Dm_Cherry/Shutterstock.com



In **Morocco**, the House of Representatives has established the Moroccan Copyright and Neighbouring Rights Office, aimed at modernising its management methods, improving governance in the collection and distribution of authors' rights.



Beijing Opera
Cuson/Shutterstock.com



The Tianjin University of **China** is preparing the final details of a diploma major in the interdisciplinary subject of Intangible Cultural Heritage (ICH) Management, making it the world's first course whose primary focus is ICH. Classes will begin in September.

The National Council of Transition of **Mali** has unanimously adopted a Promotion and Protection of the National Cultural Heritage bill, which particularly aims to strengthen the protection and the categorisation of offences against cultural heritage. Separately, it has also established a Support Unit for the Employment and Vocational Training of Graduates and Trainees in Arabic Language.



The movie theatres of **Paraguay** and the production company Janus Media SA have joined forces to carry out a study on "Evidence-Based Cinema" that consists of systematizing data to analyze the cinematographic preferences of the local audience, commissioned by the National Secretary of Culture.



Timbuktu (Mali)
UNESCO/Francesco Bandarin



CULTURAL POLICY HIGHLIGHTS



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The **Bahrain** Authority for Culture has announced the launch of the "Little Craftsman" initiative, which will start in a summer programme at Al Jasra Crafts Center, specializing in handicraft lessons and workshops and promoting the concept of heritage in support of efforts to revive traditional aspects of Bahraini crafts.



The Ministry of Culture of **Colombia** and the Mayor's Office of Medellín, held the fourth edition of the Great World Forum on Art, Culture, Creativity and Technology in July. The event is designed to bring the Colombian and world population closer to promote and strengthen the Cultural and Creative Industries.



Daniela Sierra Lozano/Shutterstock.com*

The Arts Council **Luxembourg** has launched a new scholarship programme that aims to support managers who work towards the career development of the artists. The Artist Management Programme pilot scholarships designed to support successful applicants for two years and give them the opportunity to deepen their professional network and skills.



The Ministry of Culture of the **Dominican Republic** and UNESCO have announced the approval of a project that aims to safeguard the traditions of ancestral groups inscribed on the UNESCO Representative List of Intangible Cultural Heritage, namely the Brotherhood of the Holy Spirit of the Congos of Villa Mella and the Cocolo Danzante Theatre of the Guloyas of San Pedro de Macoris.



In **Viet Nam**, The Office of the President has announced a new Law on Cinema 2022 with the aim of building a professional, modern and national identity-rich Vietnamese cinema.



Lê Minh/Pexels.com

The National Agency for the Promotion of Culture of **Djibouti** has launched a call for applications for a training of young people in scriptwriting and filmmaking, as part of the fight against female genital mutilation.





CULTURAL POLICY HIGHLIGHTS



Harrison Haines/Pexels.com

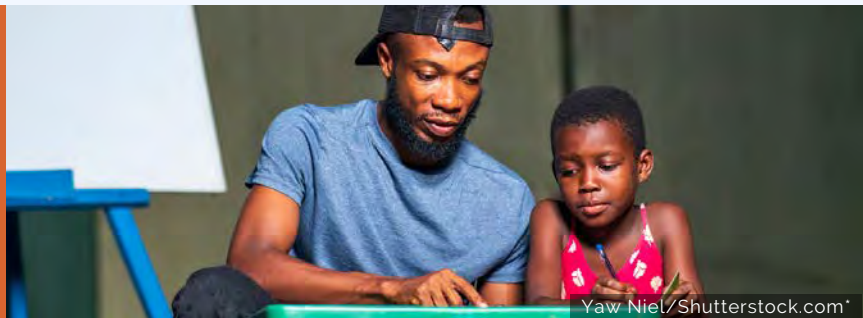


The Ministry for Tourism, Culture, Arts, Gaeltacht, Sport and Media of **Ireland**, in collaboration with the Ministry of Health held a symposium on The Art of Being Healthy and Well, to discuss the positive benefits of creativity and the arts to health and wellbeing. The aim is to establish greater collaboration between the two ministries through a new pilot creative initiative that will have a positive impact on the health and wellbeing of the Traveller Community.

In **United Arab Emirates**, the Dubai Culture and Arts Authority launched the first phase of the "Schools of Life" project in Dubai public libraries, aimed at building cultural, creative and life skills by providing an innovative learning environment that encompasses a series of interactive workshops covering the areas of storytelling, creative writing, language learning, handicrafts and visual arts.



In **Burundi**, the Ministry of East African Affairs, Youth, Sports and Culture has opened three new reading and cultural animation centers through the Burundian Center for Reading and Cultural Animation.



Yaw Niel/Shutterstock.com



The Ministry of Education, Technological and Vocational Training of **Barbados** has announced an initiative to beautify schools across the island with works designed and painted by local artists, to showcase their talent and also highlight the importance of art to national development.



Leonard Zhukovsky/Shutterstock.com



Culture and education: the backbone of development



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Culture and education together are the backbone of human development. They provide the foundations for a context and content relevant development that builds on cultural resources and specific local contexts. Culture informs education and makes it relevant to address the challenges and opportunities of each context. Culture expands the spectrum of education and encourages the appreciation of cultural diversity while enhancing and deepening learning outcomes. In this framework, UNESCO champions synergies between culture and education to better equip teachers and learners in an ever more urbanized and multicultural environment.

Both culture and education connect us with the world and one another, expose us to new possibilities, build a sense of identity and belonging, and strengthen our capacities for dialogue and action. Yet, institutionally, these two faces of the same coin have often been viewed in isolation: the cultural context of education systems is often disregarded as irrelevant, whilst culture and arts education is dismissed as a luxury, in view of competing priorities within national budgets.



As humanity and the planet face increasing challenges, the necessity of integrating culture and education in a more systemic way has been put under the spotlight in recent years. Widening social and economic inequality, climate change, biodiversity loss, democratic backsliding and disruptive technological transformation are the hallmarks of our current historical juncture. Culture is increasingly embroiled in conflicts, with cultural heritage targeted as means to undermine cultural diversity. Meanwhile, as noted in UNESCO's landmark 2021 publication *The Futures of Education*, a global learning crisis means that there is an urgent need to reinvent education to help us address common challenges through a new social contract.

Culture and arts education is a powerful response to the call of the United Nations Secretary-General in his 2021 vision document, *Our Common Agenda*, for a more integrated approach to our inter-related challenges. Culture fosters the skills and attitudes that lead to innovation, generating new ideas, theories, products and knowledge. Education on cultural heritage is essential to ensure its guardianship for future generations, not only through an appreciation of these manifestations of our past and present, but also the skills needed for their longevity. Innovation, through the cultural and creative industries is a key engine of economic growth in knowledge-based societies. Furthermore, culture and arts education can help learners develop necessary competences in creativity, critical-thinking and emotional intelligence to be engaged and responsible members of society. The development and acceleration of the creative economy stemming from the rapid digital transformation, has, for its part, heightened the imperative to harness and expand capacities of learners and educators to review traditional curricula and educational practices, and to adapt technical and vocational training and education that foster culture-related skills and employment.

Over time, the fields of culture and education have evolved and adapted, broadening their sense of purpose. Education has increasingly become rooted in the UNESCO Culture Conventions, as more people-centred and human right-based models have superseded conceptions of culture based solely on monument and fine arts; whilst the defined purpose of education has also expanded beyond the acquisition of basic skills to a more holistic approach that takes into account the dimensions of human dignity and well-being.



Culture is the fundamental nourishment of education and education is the guarantee of formal, non-formal and informal learning in the creative production of culture: in their mutual complementarity, both work towards the construction of man as a citizen of the Earth and his inclusive and sustainable civilisation for the benefit of the whole biosphere."



Paolo Orefice
UNESCO Chair on Human Development
and Culture of Peace,
University of Florence



Indeed, it is the innate capacity of culture and education to evolve and adapt, particularly in the current rapidly changing and volatile global landscape, that make them such vital tools. During the MONDIACULT 2022 Regional Consultations, the need to better integrate culture and education in public policies was a high priority for participants, requiring deeper dialogue to chart a way forward.

Broadening the horizons of the purpose of education and culture



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For many societies around the world, culture and the arts have long been integral to the holistic development and education of people at all stages of life. People have always communicated and learned through culture and the arts, as they provide different ways of representing and understanding the world, deepening our experiences through oral traditions, dance, literature, music and drama. Education is a vehicle for the transmission of values, know-how and ways of seeing the world, rooted in the fertile soil of different cultures. The interface between culture and education has sometimes been an uneasy one, touching on the raw nerve of issues related to identity, cultural diversity and historical injustices. Cultural heritage, creative expressions and cultural rights may be tied up in complex dynamics of identity-based conflicts linked to power relations in a given society. The significance of what societies consider heritage and transmit through education is profoundly symbolic.

In recent decades, the vision of the purpose of culture and education policies have broadened in the face of new trends and challenges. A major evolution in the concept of the purpose of culture stems from the Declaration of the World Conference on Cultural Policies – MONDIACULT 1982, which stated that “education and culture, whose significance and scope have been considerably extended, are essential for the genuine development of the individual and society. The international community endorsed a broader, anthropological definition of culture as “a set of distinctive spiritual, material, intellectual and emotional features of society or a social group and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs”, as later enshrined in the 2001 UNESCO Declaration on Cultural Diversity.



This expansion in the scope of culture opened up new possibilities to deepen knowledge and understanding about one's own culture and that of others through learning about heritage, which was already embedded in the UNESCO Cultural Conventions that existed at that time. The [1972 World Heritage Convention](#), for example, strengthened its educational capacities by setting up the World Heritage Education Programme to engage youth in learning about World Heritage sites, about the history and traditions of their own and other cultures, about ecology and the importance of protecting biodiversity. There was a new emphasis on education in culture as a way of building a sense of ownership to form a new generation of guardians of the past. Education about heritage, as part of lifelong learning, proved to be a particularly powerful tool in post conflict situations to build a shared sense of identity or mutual understanding.

The education dimension was built into the design of many of the subsequent Culture Conventions, particularly as regards living heritage. The creative process of intergenerational transmission is at the heart of intangible cultural heritage (ICH) safeguarding, and a key facet of the [2003 Convention for the Safeguarding of Intangible Cultural Heritage](#). Traditional knowledge of land and the natural environment, for example, is a deep repository of local acumen about environmental changes and protection that has been passed down the generations through informal education. However, formal education systems can contribute to the loss of local and indigenous languages and knowledge when content is detached from the everyday reality of learners. This is not to say that formal education is not extremely important, but rather that more of a balance is needed. The Convention promotes initiatives for the safeguarding of such living heritage in the formal education of the school system, as well as non-formal educational settings. Indeed, modes and methods of transmission that are recognized by communities can be strengthened in education programmes. In this regard, education institutions can foster respect for intangible cultural heritage and provide new spaces to ensure its transmission to future generations.

The past two decades have witnessed the significant expansion of the economic contribution of the cultural sector, highlighting the need to professionalise the workforce through appropriate education provision. The cultural and creative industries contributed US\$389.1 billion in 2019 to global economy (3.1% of global GDP), as well as nearly 50 million jobs (6.2% of all employment), employing more young people aged 15-29 than any other sector, as highlighted in the 2022 UNESCO [Re|Shaping Cultural Policies for Creativity](#) report. Furthermore, cultural tourism, which, prior to the pandemic represented 40% of all tourism, according to the [UN World Tourism Organization](#), contributes significantly to the economies of several countries. This includes not only jobs in the cultural sector itself – such as those linked to heritage sites, museums, galleries, visual or performing arts venues – but also has significant ripple effects throughout the economy in terms of auxiliary jobs in the hospitality and transport sectors. The [2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions](#) not only recognises the significant expansion of the economic opportunities of the creative sector, particularly for young people, but also in protecting cultural diversity as a source of societal resilience.

US\$389.1 BILLION generated by **CCIs** in 2019 (3.1% of global GDP),
nearly **50 MILLION JOBS** (6.2% of all employment),
employing more **YOUNG PEOPLE AGED 15-29**.





Approaches to education have also evolved, affirming a broader vision of learning as a holistic endeavour and a driver of development. There was a progressive shift in education towards opening up to new challenges and to a new reality. The 'Faure Report' established the two interrelated notions of the learning society and lifelong education, and advocated for the necessity of transmitting organised knowledge beyond school, in other aspects of social life such as social and cultural institutions, the work environment and the media. The 1996 UNESCO Learning: The Treasure within Report (the 'Delors Report') then laid out a vision for 'learning throughout life' based on four pillars of learning: to know, to do, to live together, and to be. The Delors Report was aligned closely with the moral and intellectual principles that underpin UNESCO, presenting an analysis and recommendations that were more humanistic and less instrumental and market-driven in logic than other educational reforms proposed at the time. The open education movement, led within the education community with UNESCO, advocated that high-quality educational resources and experiences should become available to all. In addition to tackling barriers such as high monetary costs, outdated or obsolete materials, and legal mechanisms that prevent collaboration among scholars and educators, there was also a progressive expansion of the traditional spectrum of education in terms of disciplines, contents and pedagogical practices, including culture. Digital technologies facilitated and amplified this movement.



David Tadevosian/Shutterstock.com

These landmark reports and the open education movement pushed the frontiers of the purpose of education, opening up new horizons, beginning in the 2000s. UNESCO began working on concepts such as Education for Sustainable Development (ESD) – which aims to bring about personal and societal transformation in the face of the planetary ecological crisis – and Global Citizenship Education (GCED) – which aims to instil cognitive and behavioural competencies to make responsible choices for peaceful and tolerant societies. Both rely heavily on the cultural context in which behaviours and attitudes are forged, drawing on social structures, value systems and traditional knowledge of ecological management, as previous strategies that neglected the local cultural context in centralized “top-down” education approaches have resulted in limited impact on intercultural understanding and social cohesion.



As education became a more integral element to cultural policies, and educational policies became much more cognisant of cultural context for holistic education, UNESCO sought to more firmly operationalise culture and arts education. It is worth recalling that in the UNESCO Report of the World Commission on Culture and Development, published in 1995, it is stated that "The pursuit of purely economic development ignores the development of the self, which stands at the heart of any viable educational project. Education, as an integrated action aimed at transmitting knowledge and values, establishing skills and training and perfecting people in all their aspects and throughout their lives cannot be dissociated either from culture, of which education is by essence a means of spreading and renewing, or from development of which it is a major factor." At the beginning of the 21st century, the Organization redoubled efforts to mainstream culture and arts education in formal and non-formal education systems. Two World Conferences on Arts Education have established UNESCO's concepts and action on arts education enshrined in the [UNESCO Roadmap on Arts Education](#) adopted in Lisbon in 2006, and the [Seoul Agenda: Goals for the Development of Arts Education](#), in 2010. The World Conferences were instrumental in defining the scope and the aims of arts education, to improving the quality of education, promoting the diversity of cultural expressions, and upholding the contribution of arts education to fostering human rights and cultural participation. The Lisbon Road Map and the Seoul Agenda for Arts Education have served to guide policy development at national level, pedagogic approaches and materials. They set out the concepts of learning in the arts and learning through the arts.

Fresh impetus for reinforcing the linkages between culture and education

In recent years, the convergences between culture and education have become even stronger, as the concepts pioneered by UNESCO have taken root in the international development agenda. The [United Nations 2030 Agenda for Sustainable Development](#), adopted in 2015, in particular firmly embeds the notion of culture as the bedrock of development, being a driver (a means or a resource to achieve development objectives) and an enabler (by adapting development strategies to local needs). In addition, the approach to education, as encapsulated in Sustainable Development Goal 4, has significantly expanded from previous international development agendas, reflecting notions such as lifelong learning. ESD and GCED are clearly articulated as a stand-alone Target 4.7 – which partly aims to promote an appreciation of cultural diversity and of culture's contribution to sustainable development.

Target 4.7

4 QUALITY EDUCATION



Ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development.





UNESCO, as the UN agency with a mandate on culture and education, has also renewed dialogue and reflection on these fundamental areas. The 2019 Forum of Ministers of Culture, which brought together some 130 ministers, marked a reinvestment in inter-ministerial dialogue on cultural policies. At this time, the high-level representatives pinpointed culture at the heart of education as a fundamental dimension for human development and innovation, as one of the four themes of the Forum, and called for greater reflection and dialogue at an international level. Also in 2019, UNESCO established the International Commission on the Futures of Education, whose final report published in 2021 affirms that a new social contract must be grounded in human rights and based on principles of non-discrimination, social justice, respect for life, human dignity and cultural diversity. It must encompass an ethic of care, reciprocity, and solidarity. It must strengthen education as a public endeavour and a common good."

UNESCO has stepped up its work on the interface between culture and education, most notably, by ensuring that culture provides content- and context-relevant learning. Integrating heritage in education can inform education approaches that are contextually relevant, so improving learning outcomes whilst simultaneously imbuing an appreciation for cultural diversity and mutual respect. Due to cultural heritage's power to provide a sense of identity and continuity, it provides a strong basis for understanding the world and learning across curricula subjects. Intangible cultural heritage is a particularly rich resource for learning as it is constantly being recreated through a dynamic and interactive process and so is prime source for learning through culture, and not only in culture. The [UNESCO Clearinghouse on Living Heritage and Education](#), for example, is an expanding tool, sharing experiences of lesson plans across the curricula using living heritage, for example physics lessons that incorporate traditional music, physical education lessons that use traditional folk games or traditional art or printing techniques in mathematics classes.

Furthermore, culture expands the opportunities for socially inclusive education. Place-based educational initiatives that target marginalised groups have been particularly successful in employing arts-based practices for socially-inclusive learning, as they transcend language barriers or obstacles due to socio-economic status. UNESCO cities' networks, such as the Creative Cities Network (UCCN) and the Global Network of Learning Cities (GNLC), have experimented with ways to build skills and foster job creation by supporting vocational training in the cultural sector, notably targeting vulnerable populations. UNESCO Learning Cities have also engaged with local cultural centres as spaces for learning and intercultural dialogue, and to establish volunteer schemes to boost the inclusion of vulnerable populations, such as the elderly and persons with disabilities, in cultural activities and training workshops.

Livelihoods can especially be boosted by linking the arts and heritage to non-formal educational settings through technical and vocational educational and training (TVET). Digital skills of cultural professionals are now very important to the dissemination of cultural goods and services, yet worldwide, there are gaps not only in infrastructures but also in competences. The 2005 Convention [Guidelines on the Implementation of the Convention in the Digital Environment](#), approved in 2017 aim to redress this disparity. In response to the lack of professional recognition of heritage specialists, UNESCO has also developed a "[Competence Framework for Cultural Heritage Management](#)" to help guide universities in designing qualification standards, training programmes and curricula in cultural heritage management and conservation.



Several UNESCO-led initiatives, including in flagship initiatives [Revive the Spirit of Mosul](#) in Iraq, have provided training for young people in traditional building techniques, not only contributing to the preservation of cultural heritage sites but also to decent employment and a sense of pride in community.



Moreover, education in the arts and culture widens competences, including creative thinking and socio-cognitive skills, which are increasingly sought-after skills across the workforce. UNESCO's International Bureau of Education identifies a number of "21st century skills": the knowledge, skills and attitudes citizens need to be able to fully participate in and contribute to the knowledge society. These include collaboration; communication; Information and Communication Technology (ICT) literacy; and social and/or cultural competencies (including citizenship), as well as creativity, critical thinking and problem solving. This includes underlining the importance of the inclusion of culture in educational delivery in relation to sustainable development, and the role of education in relation to sustainable development. The proliferation of print, broadcast and digital content means that learners need strengthened resilience and competences to recognize and counter hate speech and misinformation. As young people increasingly encounter hate speech online, there is an imperative to implement educational and digital pedagogies that build media and information literacy and critical-thinking skills to nurture capacities to recognize and counter misinformation.

Cultural institutions are particularly called upon to strengthen knowledge societies through enhanced provision of educational content, beyond their traditional role as repositories of collective heritage and hubs for academic research. A renewed vision of museums in the twenty-first century is laid out in the [UNESCO 2015 Recommendation concerning the Protection and Promotion of Museums and Collections, their Diversity and their Role in Society](#). It highlights education as one of the primary functions of museums, through engaging in formal and non-formal education and lifelong learning for social cohesion and sustainable development. It calls upon Member States to evolve the role of cultural institutions, expanding education activities beyond the museum walls, such as engaging with public spaces, joint collaborations and a range of partners. Through the adoption of this instrument, countries have committed to ensuring that culture and education directly contribute to the advancement of human rights, development and peace.



More recently, UNESCO has begun the process of expanding existing frameworks on culture and arts education. Thanks to the converging paths of developments in the fields of cultural policies and education policies, this new area of work integrates “culture” and “arts education” opening a space for a holistic vision that incorporates the manifold forms of cultural and artistic education, in a variety of settings. The first UNESCO intersectoral programme addressing culture and education together, which is entitled “Learning for Diversity: Strengthening synergies between culture and education for inclusive, sustainable and resilient societies” was officially launched in 2021. The programme aims to support Member States with policy advice and technical support on how to integrate culture in education policies and programmes, in view of improving their quality and relevance, including by enlarging learners’ perspectives, approaches and pedagogies – both in formal and non-formal education, including TVET and lifelong learning.

This new programme builds on the concepts of learning in the arts and learning through the arts that are outlined in the Lisbon Roadmap and the Seoul Agenda. Integrating cultural education acknowledges the need to also foster deeper knowledge of one’s own culture and that of others, developing the competences of an appreciation of cultural diversity and intercultural dialogue, as vital for living in stable democratic societies in full respect of fundamental freedoms. Furthermore, as culture and arts education cultivates creativity and socio-emotional learning, enabling students to acquire the knowledge and attitudes for respect for the planet and other citizens. In parallel, UNESCO is updating the [1974 Recommendation concerning education for international understanding, co-operation and peace and education relating to human rights and fundamental freedoms](#) – a landmark legal instrument that formulates principles and norms for the international regulation of education in support of the advancement of justice, freedom, human rights and peace – to reflect the new context of the digital transformation, ecological pressures and social inclusion in increasingly diverse societies. The “Learning for Diversity” programme not only focuses on the school system for lifelong learning, through also enhancing the role of museums as spaced of dialogue and exchange, boosting the capabilities of military personnel on the protection of culture in times of armed conflict and creating educational volunteer opportunities, in collaboration with civil society organizations.



PERSPECTIVE: Museums as an 'agora' for global citizens

**Helen Charman,
Director of Learning, National Programmes, at Victoria and Albert
Museum, United Kingdom**

Museums are complex, multi-faceted institutions: they are as much centres of community as they are places of leisure, entertainment, education and commerce.

Public museums have, from their earliest inception, played a central role in the formation and development of society. In this, education has been and remains a key driving purpose. Engaging audiences with museum collections – the material culture of history – in meaningful, relevant, and inspiring ways is what museums do on a daily basis, alongside a duty of care towards the objects from the extraordinary to the everyday. In our global, connected world, objects can open new perspectives on society and connect us with histories and cultures we might not otherwise encounter. Museum interpretation gives richer context to objects, enabling us to deepen our understanding.

Take a couple of examples from the Victoria and Albert Museum in London, UK, where I lead the Learning teams. When the museum closed for lockdown, our major public exhibition was 'Inside the Kimono: from Kyoto to Catwalk', a fashion exhibition showcasing centuries of cultural exchange and influence, creativity and imagination within the folds of over 300 beautiful garments. When we re-opened, it was with 'Epic Iran', an exhibition exploring 5000 years of art, design and culture and shining a light on one of the greatest historic civilisations and its journey into the 21st century, and its monumental artistic achievements. And at the current moment, summer 2022, 'Africa Fashion' has just opened, spanning iconic mid-20th century to contemporary creative practitioners through photography, textiles, music and the visual arts, exploring the vitality and global impact of a fashion scene as dynamic and varied as the continent itself. Three exhibitions showcasing creativity from across three continents, all under one museum roof. This is the global nature of the museum, attracting visitors from around the corner and around the world, enabling a space of connection and shared experience through encounters with objects.

While museums might be ostensibly about objects, they are for people. Museums are increasingly striving to be accessible to all, both through the material culture on display and through activities that are devised to meet the interests and needs of the broadest range of audiences. Agendas focusing on equity of access through diversity and inclusion are coming to the fore, making museums rethink what, how and why they display certain objects, and how to open these up to as wide an audience as possible. A term that is becoming more common is museum as 'agora': a place of convening, of discussion, of debate, a cultural forum for visitors as citizens of the world, a place that activates a sense of global belonging and of agency, that enables visitors to see themselves reflected back through display and exhibition narratives. Places of inspiration and wonder, in which the non-formal nature of learning frees up educational activity to complement and extend curricula, to enrich, expand and sometimes critique.



Signposting future directions

At the Regional Consultations, preparing the ground for MONDIACULT 2022, the nexus between culture and education was a major concern of Member States, with three key issues being highlighted as needing deeper reflection, clearer guidance and reinforced international dialogue:

- ▶ Intangible Cultural Heritage for cultural identity, content and context relevant learning and the transmission of traditional knowledge;
- ▶ Education for CCIs (TVET and Higher Ed, including necessary skill sets digital or marketing etc);
- ▶ Culture and arts education for global citizenship and sustainable development.



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1 Cultural Heritage, particularly intangible, for cultural identity, content and context relevant learning and the transmission of traditional knowledge



Improving on our cultural knowledge through our schools, homes and various other institutions is of utmost importance, so we need to increase our participation in cultural activities, appreciate the importance of knowing our various art forms, its uses and meanings; the value of knowing our history and maintaining our historical places as they serve to reinforce our connection to the land and spirituality of our culture.



Mr Anthony Turua
Secretary, Ministry of Cultural Development
Cook Islands



Whilst intangible cultural heritage is increasingly valued by Member States as an important source of identity, social cohesion, knowledge and know-how, it can be vulnerable in that it relies on strengthened intergenerational transmission to survive and evolve as a dynamic resource for resilience. This has traditionally happened through informal education within the community, and sometimes non-formal specialist settings but the safeguarding of intangible cultural heritage increasingly needs reinforced strategies for its safeguarding in the face of multiple threats, as raised by several participants during the Regional Consultations. Conversely, intangible cultural heritage also provides a familiar framework of reference for students to learn across the curricula, providing context relevance and improving learning outcomes.



For participants of some regions, the prioritization of Intangible Cultural Heritage is a key entry point to accessing the past and building a sense of identity and social cohesion. Embedding living heritage into school systems is a pathway for development, as countries try to harness their cultural resources. Some participants identified the intergenerational transmission of knowledge and wisdom as a priority, to unlock the potential of traditional knowledge, particularly related to health and the environment, in order to design robust policies across the public policy spectrum. The provision of decent jobs through intangible cultural heritage was also identified. For some countries, this is in the context of traditional know-how for preserving built heritage, for other countries the importance of promoting of traditional handicrafts for local economic development was underscored. Several countries pointed to the development of sustainable cultural tourism strategies, including living heritage such as performing arts, and ensuring that expanding such competences is built into the education system, including in the form of TVET.

Another major facet of ensuring content relevant learning is the provision of mother language-based education. It is estimated that 40 % of the world's population does not have access to an education in a language they speak or understand, severely hampering efforts to provide quality education to all. The incorporation of different languages, as well as different knowledge systems, into education systems was identified by several participants as a key pathway for guaranteeing cultural rights and the right to education.

40%

of the



population



do not have access to an education
in a language they speak or understand.

(UNESCO)



Language plays an integral part in education and learning, promotion of value systems, the transmission of national heritage and history, national unity, commerce and the development of a country. The promotion and preservation of our languages is important for our very existence as it is through language that human beings share ideas, make plans, understand and appreciate one another



Hon. Tumiso Rakgare,
Minister of Youth Empowerment, Sport and Culture
Development,
Botswana.





2

Education for cultural sector (TVET and Higher Ed, including necessary skill sets digital/marketing etc.)



We must support the concept that cultural minorities seek more than just the right of their members to equality and participation, as they seek the very survival of their group and require protection for their distinct cultural attributes, language, heritage and customs.



H.E. Alpidio Alonso Graug,
Minister of Culture,
Cuba.



During the consultation process, many Member States expressed their concerns about the appropriate adaptations needed in the education system, particularly in terms of technical and vocational education and training, as well as within higher education. Several echoed concerns of the recently published UNESCO [Re|Shaping Policies for Creativity](#) report that highlighted that, although there are a relatively high number of education and training programmes in culture and creativity, there remain strong disparities among regions and in the cultural fields covered. Provision remains weak notably in terms of meeting the demand for digital skills and in cultural management. Yet, the COVID-19 shutdown accelerated the transformation and digitalisation of the economy. For the TVET sector it presented an opportunity to innovate and boost its attractiveness - from experiential virtual training to remote placements with employers. These experiments built bridges across and between countries, whilst increasing inclusiveness of provision and work experience. As a result, countries are increasingly looking towards international experiences to inspire and inform national reforms in education and skills systems.

Some Member States also flagged up that their intangible cultural heritage, particularly in the form of crafts, provides a source of inspiration for creativity, and that the transmission of such knowledge and know-how should be reinforced. However, there were concerns that these living heritage practices could be commercially exploited without the prior and informed consent of the communities who are the bearers, raising questions about the relationship between education and existing intellectual property frameworks.



We wish to design a Philippine creative industries framework that is much more culturally sensitive by capturing traditional knowledge systems of the IPs/ICCs and respecting their intellectual rights as a community; much more inclusive by considering and including the perspectives of the people from the ground; and much more educational covering both formal and non-formal modes of learning.



National Agency: National Commission for Culture and the Arts,
The Philippines





3

Culture and arts education for global citizenship and sustainable development

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Arts and cultural education can be key for societal integration and participation. It contributes to creative, reflexive and communicative skills and is therefore a driver for transformation. It is especially relevant for youth, scholar and cultural policies. There is need for improved critical reflection with regard to issues of diversity, participation and transculturality in arts and cultural education.

 H.E. Ambassador Peter Reuss,
Permanent Delegate of Germany to UNESCO 

Culture and arts education was widely acknowledged by participants as helping learners develop the necessary competences in creativity, critical-thinking and emotional intelligence to be engaged and responsible members of their societies. In today's increasingly interconnected and multicultural societies, intolerance and threats to freedom of expression are on the rise, challenging peace and human rights. Some countries have already introduced cultural and artistic activities in the overall learning programme of young people, both in and outside of schools, due the global movement towards the greater recognition of cultural diversity.

Several Member States expressed their desire to deepen international dialogue on culture and arts education strategies to share experiences. Approaches that mainstream culture and arts education into school curricula are key to learning in the arts, as well as through the arts, for enhanced learning outcomes, more holistic education of the individual and a greater sense of civic responsibility. Furthermore, there is also interest in advancing strategies in culture and arts education in non-formal settings - museums, galleries and heritage sites in particular - to fully harness the role of cultural institutions as "spaces for cultural transmission, intercultural dialogue, learning, discussion and training, also play an important role in education (formal, informal, and lifelong learning), social cohesion and sustainable development, in line with the [UNESCO 2015 Recommendation](#).

“

Cultural heritage plays a major role in building the future of youth in the Arab world, especially in the process of sustainable development by investing cultural heritage as a pillar in the context of a tight educational, formative and developmental system, which helps to raise a generation aware of the cultural values of the society to which it belongs.”

 Dr Hani Hayajneh,
Cultural heritage expert at the Ministry of Culture,
Jordan 



PERSPECTIVE: Cultural Policy & Intangible Culture Heritage

Maria Gulraize Khan

Co-Founder and Director of Strategic Planning at Cultural Advocacy Lab, Pakistan

Incorporating living heritage in education pays huge dividends for both sustaining living heritage and for prompting much-needed reorientation and reprioritization of frameworks that define 'quality education'. UNESCO's research has shown that children have improved student learning outcomes when early childhood education is taught in their mother tongue. The vocabulary of local languages imbibes the cultural ethos of a community and shapes world-views. Pilot programmes conducted by UNESCO have proven that using elements of living heritage in the classroom as a pedagogical tool has not only helped increase student engagement but it has also empowered teachers to be more pro-active in designing interdisciplinary lesson plans that are more relevant to learners and cater to different leaning styles. Cultural literacy strengthens regional identities increasing learners' self-awareness, their role and responsibilities towards their respective communities, as well as their spiritual connection to nature and the universe. The transformative process can help decolonize and indigenize discourse, bring different communities together and promote cultural pluralism.

There is a need to recognize different indigenous knowledge systems and build linkages with formal education, non-formal education and TVET making education more accessible in terms of both outreach and relevance. Tradition bearers of living heritage need to be given due respect and recognition as educationists in both schools and universities. Living heritage is at the heart of Culture and Creative Industries (CCI) most often as the inspiration for content creation and software that drives technological development. Universities offering programmes linked to CCI need to be more inclusive and connected with local communities especially marginalized groups. Public and private cultural institutions, arts councils and museums showcase tangible representations of living heritage and can effectively present multicultural narratives through well-resourced educational programmes designed by specialists.

From a broader perspective education and living heritage can contribute directly to the Sustainable Development Goals (SDG) bridging the skewed development gap. Another commonality between the two sectors is that investment in both does not lend to immediate tangible results, hence both are rarely prioritized, especially for budgetary allocations. Over the last decade, UNESCO has been a major proponent and supporter of the inclusion of living heritage in education. Several countries and regions, such as Latin America, already have strong ties between culture and education and there is much to learn from their example. What is now required to mainstream and expand this approach to everyone's benefit, is the political will and support of decision makers to take this initiative forward.



The world is changing, so must our approaches



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As a global community, we have entered a new historical phase characterized by the interconnectedness and interdependency of societies and by new levels of complexity, uncertainty and tensions. This requires a radical rethinking of past strategies in order to address an uncertain future and the role of culture and of education is being reimagined. The vision of the UNESCO Constitution that “the wide diffusion of culture, and the education of humanity for justice and liberty and peace are indispensable to the dignity of man” is as relevant today as in 1945. For over four decades, parallel – albeit linked – developments in cultural policies and educational policies have reinforced the synergies in purpose and practices between the two sectors that now warrants a deeper reflection with a view to creating new frameworks for future generations. Culture and arts education should no longer be seen as a luxury but the foundation of quality, inclusive and equitable education systems and of ensuring the right to access to culture, and in so doing, build more sustainable futures.

Policies that strengthen the intrinsic linkages between cultural and education, as the foundation of resilient societies, are increasingly being embraced – although not fully implemented - as a strategy to step forward in our uncertain future on a more stable footing. In the first instance, culture provides content and context-relevant education, adapted to the environment, values and needs of the learner in his or her community. This echoes with human rights commitments both to provide quality education and access to culture. In addition, a broader spectrum of knowledge systems, based on local, traditional and Indigenous knowledge, is increasingly acknowledged as playing a vital role in building socially and environmentally sustainable development: robust approaches in education are the vital link to transmitting this knowledge.



From an economic perspective, the cultural and creative sector is recognised as a key sector, particularly providing decent employment opportunities to the world's burgeoning youth population. Yet, here is a persistent mismatch in skill sets adapted to the requirements of this sector, hindering progress in some countries. Again, education is the bridge, particularly through TVET, as well as higher education. More broadly, creativity and innovation are becoming increasingly sought-after competencies in the world of work in the 21st century. Finally, culture and arts education is a powerful conduit for mutual understanding, greater appreciation of the natural world and enhanced dialogue.

Within the United Nations system, UNESCO fulfils its role as the specialized agency for both culture (from heritage to arts and creativity) and education (from formal and non-formal education, to TVET and lifelong learning) by advancing international cooperation and supporting its 193 Member States to implement policy action in these fields, firmly anchored in the advancement of human rights and sustainable development. This, along with its capacity as an international laboratory of ideas and a platform for dialogue, means that it can engage a wide range of partners in addressing a variety of cross-cutting issues faced by Member States, and contributes to building peace through capacity-building, policy advice, knowledge-sharing and operational tools. Whilst a number of processes are already underway, strengthening the role of culture and arts education, as well as the role of education in securing progress in human rights, MONDIACULT 2022 is a prime opportunity to expand the reflection and deepen dialogue on the crucial culture-education nexus, that is the heart of our human development.





ResiliArt was launched by UNESCO in April 2020 as a global movement to highlight the resilience and concerns of artists and culture professionals in the face of COVID-19 crisis through virtual debates. In the run-up to MONDIACULT 2022, the ResiliArt movement has evolved, inviting the cultural and creative communities, leaders and thinkers to reflect deeply on the current state of culture. The recommendations, data and results of the ResiliArt x MONDIACULT 2022 debates are gathered through an online survey and analysed by UNESCO to inform the high-level discussions by identifying needs, gaps and opportunities on the ground. All debates are organised independently and views reflected are those of the organisers and participants.

Technologies are a means and not an end, and for this reason, we consider all this a fundamental support for education, for a more **democratic evolution of the world's educational programs**, without forgetting the human and ethical value and therefore the direct dialogue between people.

..... **RWYC Indonesia**

“ Education and training are key for securing equal opportunities for all and this education must be ensured both in the formal and non-formal spheres. It was also highlighted the importance of the **co-construction of knowledge** together with civil society, peer education and the role of higher education in the recovery and reconstruction of memory through the arts and the revision of the official or institutional narratives to render visible the invisible.



..... **UNESCO Montevideo, Uruguay**

“ It is difficult to find the **boundaries between education and culture**: education must be based on cultural realities and cultural interventions have to be driven within the theme of education.

..... **UNESCO Montevideo**

Improving education, communication, and training for heritage professionals and decision makers about climate change and its various impacts will be key. Training on how to communicate about climate change, including how to effectively assess and explain to other the impacts of climate change on cultural heritage would help immensely.



..... **Climate Heritage Network and the CultureGoal2030**

“ Communities must assert their right to participate in cultural life, for which **more education** and training is needed, and provide the necessary resources and tools to **trigger citizens' empowerment**.

..... **Red de Agentes Culturales Comunitarios de Nuevo Laredo, Mexico**

“ Policy must reflect the value that the cultural sector offers. The importance of **maintaining cultural identity through the curriculum in education at all levels**, building respect for cultural diversity, access to mother-language education, language justice, preservation of Indigenous knowledge, access to evidence of diverse worldviews and belief systems through access to cultural heritage material for learning, research, and public interest, and the building of media and information literacy skills all are critical for sustainable development. Ensuring that these values are recognised by policymakers and connected to development policy is important to ensuring that access culture is considered a need and not a luxury.

..... **International Federation of Library Associations and Institutions**



Consoler creative257/Pexels.com

In line with Africa's priority of promoting a Cultural Renaissance, as outlined in the African Union's Charter for African Cultural Renaissance, education is recognised as a key pathway for Pan-Africanism, as expressed by several participants at the Regional Consultation. With a burgeoning youth population, the culture-education nexus is seen as vital, particularly for safeguarding intangible cultural heritage for future generations. There is also a strong desire to promote the wide range of national languages across the continent, with major priority placed on youth engaging with these languages as part of their empowerment to better understand their history. The economic benefit of the culture sector was also highlighted as a priority, particularly through tourism and crafts. As such, participants highlighted the importance of upstream investment through education to ensure a new generation of qualified professionals. Several Member States' representatives pointed to the fact that their countries were already in the process of reforming their school curricula and that this provided an ideal opportunity to better integrate culture and arts education into the education system.

HIGHLIGHTS FROM THE REGIONAL CONSULTATION

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Faced with the new challenges of today, Africa must rethink culture, rethink creativity, rethink the way in which cultural products are produced and transmitted and consumed. The international health context has reminded us of the need to emphasise the digital in our habits. This issue must be taken into account in the development of cultural and creative industries, in the protection and promotion of African cultural heritage, and in our cultural education initiatives

**Dr Mamadu JAO, Commissioner for Education, Science and Culture
Economic Community of West African States**



Youth engagement and empowerment is one of the top priorities in the Arab States when it comes to education, training and capacity building in the cultural sector. Education is seen as key in ensuring the participation of youth in cultural life, fostering a sense of belonging and developing citizenship. Furthermore, there is a recognition that the long-term safeguarding of cultural heritage in the region requires a new cohort of qualified professionals and that including cultural heritage preservation in educational programmes at the earliest stage possible would attract young people to this field. Intangible cultural heritage has become an increasing priority in recent years and there is new demand for educational support in this regard.

Participants identified directions for improvement, including the need for adaptations to teaching approaches and methods. Emphasis was placed on teacher training to convey values to youth, to not only focus on the transmission of knowledge but taking a more holistic approach. Building trust through the educational process was also singled out for attention to ensure that youth were actively taking part in policymaking rather than simply being beneficiaries. Reinforcing inter-ministerial cooperation was also highlighted in order to create appropriate teaching programmes, as well as reinforcing legal frameworks to take into account latest technologies.

HIGHLIGHTS FROM THE REGIONAL CONSULTATION



The talents of tomorrow need to be nurtured. To do so, we need a conducive environment for the creative economy to thrive, including through education and training. The United Arab Emirates put forward a decision to the UNESCO 211th session of the Executive Board entitled 'A Framework for Culture and Arts Education', calling for a revised framework to serve as a comprehensive guiding reference, best practice manual and toolkit for Member States on culture and arts education for the years to come.

Ms Ebtesam Saif Obaid Alzaabi,
United Arab Emirates National Commission for
Education, Culture, and Science



ASIA AND THE PACIFIC



Woman learning Pendet dance with a Balinese dancer
Creativa Images/Shutterstock.com*

Echoing broader priorities on culture, some participants during the Asia and Pacific Regional Consultation called for education systems that nurture physical, mental, and spiritual well-being. Therefore, culture and arts education should be a key component in creating a conducive environment to unlock the potential of each learner. Furthermore, the Asia and Pacific region places great emphasis on the preservation and safeguarding tangible and intangible cultural heritage, and recognizes that education is key to ensuring development long-term strategies. Of particular concern is ensuring appropriate mechanism for the inter-generational transmission of traditional knowledge for ecological resilience. In terms of strengthening intersectoral cooperation between culture and education, some participants put the emphasis on cultural heritage, traditional knowledge and even bio-cultural diversity as areas to reinforce. The commitment to equity for Indigenous peoples and local communities through reinforcing cultural rights underpins the region's approach. As promoting sustainable cultural tourism is a priority in the region, improving technical and vocational education and training is also a priority.

HIGHLIGHTS FROM THE REGIONAL CONSULTATION



With culture playing an instrumental role to facilitate dialogue and promote peace, ASEAN is proactively building on its strong fundamental in the diversity of culture and creativity to build intercultural appreciation and foster a culture of peace, in line with the ASEAN Culture of Prevention. Furthermore, a culture-centric approach contributes to meaningful discussions on multiculturalism and work towards developing and re-imagining a shared identity that is more pluralistic and inclusive. It is therefore important that we continue to underscore the safeguarding and transmission of heritage and cultural values so as to strengthen a collective sense of belonging. To this end, culture is core to our efforts in fostering ASEAN Identity as reflected in the Narrative on ASEAN Identity.



H.E. Ekkaphab Phantavong
Deputy Secretary-General of ASEAN
for the ASEAN Socio-Cultural Community



EUROPE AND NORTH AMERICA



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Job creation and fostering global citizenship by leveraging the nexus between culture, education and training emerged as the major priorities during the Europe and North America Regional Consultation. In a region with a strong, dynamic and relatively formalised creative sector, culture and arts education was seen as necessary to support culture-related jobs and professions. Further investment in the education system, particularly regarding Technical and Vocational Education and Training was identified. However, more broadly, culture and arts education was also underscored as being vital for fostering human-centred development and education for sustainable development and global citizenship, by developing skills such as critical thinking. Furthermore, there is a need to better understand and care for the diversity of past, present and future cultural expressions, as a foundation for intercultural dialogue. As such, there is a need to strengthen a more robust integration of culture within education systems and processes, particularly by boosting the capacities of educators and developing new curricula, tools and methodologies.

HIGHLIGHTS FROM THE REGIONAL CONSULTATION



It is important not only to decontaminate the mines, but also the minds. We must invest in educational and capacity-building programmes stressing the importance of cultural heritage, especially for young people, to encourage them to learn, understand and care for the cultural heritage of others.

Sneška Quaedvlieg – Mihailovic, Secretary General, Europa Nostra





LATIN AMERICA AND THE CARIBBEAN



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During the Regional Consultation, there was consensus on the importance of promoting the culture of peace as an engine for sustainable development, focusing on the most vulnerable young people. Participants pinpointed the importance of training young promoters of peace and to promote international relations of solidarity for peace. A culture of peace must be transposed into the formal and non-formal education system using dialogue-based teaching strategies. The rich intangible cultural heritage of the region was repeatedly underscored in the context of strengthening synergies with the education sector. Particularly linguistic diversity was singled out as an important priority for fostering social inclusion in education systems and, more broadly, in society. The intergenerational transmission of knowledge and wisdom is also a priority, particularly linked to traditional knowledge of health and the environment. Furthermore, culture and arts education can develop contemporary competences, such as media and information literacy, through targeted programmes from an early age harnessing cinema. Particular concerns of the region include the integration of arts alongside the other STEM (science, technology, engineering and mathematics) subjects, as vital for innovation, the place of traditional knowledge in education systems, incorporating heritage protection in education and social inclusion.

HIGHLIGHTS FROM THE REGIONAL CONSULTATION



In the digital era, arts and culture education within education systems represents a commitment to advancing a humanistic approach for today's and future society. In this sense, arts and culture education fosters educational innovation based on interdisciplinarity, integration and collaboration, promoting competences for the 21st century, creativity, critical sense, resilience, environmental, social and cultural awareness and to form culturally active and creative citizens.

**Natalia Armijos, Director General for Culture,
The Organization of Ibero-American States**



LATEST NEWS FROM UNESCO



Source: UNESCO's press release "Five years after liberation, Mosul's landmarks are coming back to life"

UNESCO RELEASES VISUALS OF MOSUL LANDMARKS TO BE RECONSTRUCTED

UNESCO and the United Arab Emirates have unveiled the visuals of the Al-Nouri Mosque and Al-Hadba minaret, as they will be in 2024, after the completion of the reconstruction works. After meticulous preparatory work as part of the UNESCO flagship initiative to Revive the Spirit of Mosul the iconic monuments of the old city are now being rebuilt.

PRESS RELEASE

UNESCO NAMES STRASBOURG AS WORLD BOOK CAPITAL FOR 2024

UNESCO and the World Book Capital Advisory Committee were impressed by Strasbourg's strong focus on books to meet the challenges of social tensions and climate change, with programs like 'Reading for the Planet'



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PRESS RELEASE



Smile Studio/Shutterstock.com

CULTURE OF UKRAINIAN BORSCHT COOKING IN NEED OF URGENT SAFEGUARDING

Culture of Ukrainian borscht cooking has been inscribed on UNESCO's List of Intangible Cultural Heritage in Need of Urgent Safeguarding by the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage, composed of representatives of the States Parties to the UNESCO Convention.

PRESS RELEASE

This Tracker is produced by UNESCO's Cultural Policies and Development entity, in English and French. We are counting on partners to support its production in other UNESCO official languages, to expand the global discussion on culture and public policy.



CONTACT US

Culture.Forum@unesco.org



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