NATIONAL STRATEGY
OF CULTURAL DIPLOMACY
Panama: Connecting Cultures for Sustainable Development
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"In many aspects, cultural rights are pivotal to the recognition and respect of human dignity, as they protect the development and expression of various world visions — individual and collective — and encompass important freedoms relating to matters of identity. Provided that cultural rights are fully understood as being part of the wider human rights system and therefore grounded in existing norms and principles of international human rights law, they allow for an enriched understanding of the principle of universality of human rights by taking into consideration cultural diversity. In addition, cultural rights are essential tools for development, peace and the eradication of poverty, and for building social cohesion, as well as mutual respect and understanding between individuals and groups, in all their diversity."


Panama's privileged geographic position, coupled with its strong investment in trade and logistics infrastructure, present the country with the challenge and opportunity to become a global player in international relations.

The aim of the National Strategy of Cultural Diplomacy Panama 2030 (NSCD) is to introduce effective diplomacy that is aligned with the frameworks and references of the 2030 Agenda for Sustainable Development and, above all else, include innovative approaches. It establishes and develops a critical and prospective positioning of culture as both motor and facilitator of sustainable development in the country. The creation of the Department of Cultural Diplomacy within the Ministry of Foreign Relations required an updated process, consistent with the new challenges of international cultural relations and country needs, to guarantee the cultural rights of people in Panama.

The advantage of cultural diplomacy is that it positions culture as a resource for sustainable development not only in national spaces of consolidation but also at a regional and international level. The NSCD is not just a conversation with "others" but a true intent to project these conversations outside the capital as part of the country’s nation-building and current cultural configuration, since Panama is a country known to receive historic diasporas. We are in-
interested in conceptualizing the NSCD as a diasporic nursery, based on the Greek etymology of the word diaspora, meaning dispersion of seeds. Cultural diplomacy helps to broaden the repertoire of national identity, highlighting the contribution of diasporas towards the emergence and consolidation of the nation. Cultural diplomacy helps to broaden the repertoire of national identity, highlighting the contribution of diasporas towards the emergence and consolidation of the nation. Facilitating cultural diplomacy as an intercultural dialogue enhances and expands the traditional approach of international promotion, while enriching and expanding the perspective of the value of the country’s cultural diversity.

The NSCD will guide the management of international intercultural conflicts and contribute to creating the capabilities that position the Panamanian State as the motor and facilitator of intercultural dialogue. Based on its area of competence, it is also developed as a guiding framework for the specialized function of cultural resource governance in the context of the country’s internationalization. At the international level, the NSCD is a commitment to strengthen the importance of cultural issues in international relations and in the debate on sustainable development.

The NSCD, based on a State vision, will provide continuity to the strategic alliances necessary for development. It also assumes momentum for the construction of a State vision for cultural affairs and the precedent for the development of the cultural institutionality required by the new conditions and challenges to ensure cultural rights as human rights.

The NSCD will permit public diplomacy to be activated as an institutional instrument of communication with society and, from its competence in internationalization, is expected to catalyze a process of institutionalization of the cultural dimension of sustainable development. This is an exercise in the construction of a Panamanian model of cultural diplomacy that incorporates a results-based management system, with monitoring and accountability processes aligned with the international frameworks adopted by the country for proactive engagement. It proposes a route to 2030, although it includes short-(2019), medium-(2024) and long-term (2030) goals.

The NSCD is a compendium of multilateral concepts and instruments that will improve the management of international cultural relations with a focus on sustainable development. It is not a theoretical document but a programmatic one.

Understanding cultural diplomacy as part of sustainable development provides new opportunities for building a Panamanian model of effective cultural diplomacy in which culture becomes a tool for the modernization of institutions and of the diplomatic career, while positioning the country in a leadership role as a hub for international development cooperation.

For practical purposes, we will understand “cultural diplomacy” as the management and governance of the narratives, procedures and practices of international cultural relations, which involves various institutional actors and social subjects.

Using intercultural dialogue to resolve intercultural conflicts and as a resource for cultural diplomacy, particularly the intercultural competences approach, will promote respect, self-awareness, seeing from others perspectives, listening, adaptation, relationship building and cultural humility as a source of collaborative work, according to the...

The intercultural competences approach provides an innovative methodology in the context of the International Decade of the Rapprochement of Cultures of the United Nations to strengthen intercultural dialogue as a basis for cultural diplomacy and international relations.

The National Plan of Cooperation “Panamá Coopera 2030” is one of the renewed cooperation solutions proposed as part of the country’s ambitious approach towards international relations to enhance the role of Panama as an international cooperation hub. The NSCD, as a specialized instrument of “Panamá Coopera 2030”, should contribute to the alignment of the existing strategic instruments (national priorities established by the National Concertation for Development), government plans (current and previous) and the Panama Cooperates Plan that establishes the National Cooperation System.

Line 1. Internationalization of creative economy

GENERAL OBJECTIVE: To facilitate the internationalization of Panamanian creative economy as a motor and facilitator of sustainable development.

SPECIFIC OBJECTIVES:
1.1.- Contribute to the strategic governance of creative economy in Panama.
1.2.- Position Panama as a regional international hub for cultural cooperation in creative economy.
1.3.- Support the dignification of cultural and creative work by ensuring compliance with international provisions on formal employment and decent work.

Line 2. Intercultural dialogue for a diverse and inclusive society

GENERAL OBJECTIVE: Position Panama as a country that guarantees cultural rights through the implementation of international agreements that protect human rights and promotes intercultural dialogue.

SPECIFIC OBJECTIVES:
2.1.- Consolidate Panama as a global and national promoter of cultural rights as an intricate aspect of human rights.
2.2.- Facilitate the transfer of knowledge regarding good international cultural practices that contribute towards the elimination of all forms of discrimination against women and girls.
2.3.- Strengthen the policies implemented for the protection of the diversity of cultural expressions that constitute the cultural heritage and collective creativity of Panamanians.

Line 3.- Institutionalization of Panamanian cultural diplomacy

GENERAL OBJECTIVE: Invest in the institutionalization of the management and governance of narratives, procedures and practices of international cultural relations, which involves various institutional actors and social subjects in Panama.

SPECIFIC OBJECTIVES:
3.1.- Position Panama as a global actor in cultural affairs in multilateral forums, bilateral cultural cooperation mechanisms and representations abroad.
3.2.- Strengthen the institutionalization of cultural diplomacy within the National Cooperation System.
3.3.- Implement a mechanism for citizen participation,
transparency and accountability in cultural internationalization actions.

Line 4. Cultural diplomacy of local governments
GENERAL OBJECTIVE: Strengthen the cultural diplomacy of local governments through measures that reinforce the decentralization and deconcentration of cultural cooperation.

SPECIFIC OBJECTIVES:
4.1.- Contribute to the internationalization of local cultural experiences in Panama.
4.2.- Contribute to the global positioning of local initiatives of cities and human settlements in Panama.
4.3.- Promote Panama’s cities and human settlements as spaces of cooperation.

Line 5. Intercultural competences and peacebuilding
GENERAL OBJECTIVE: Promote training in intercultural competences as a resource of cultural diplomacy.

SPECIFIC OBJECTIVES:
5.1.- Contribute to resolution of intercultural conflict training and peacebuilding in Panama.
5.2.- Professionalize the specialization in international relations in the diplomatic career in Panama.

Line 6. An environmentally-responsible cultural diplomacy
GENERAL OBJECTIVE: Contribute actions through cultural diplomacy towards sustainable management and efficient use of environmental resources.

SPECIFIC OBJECTIVES:
6.1.- Guarantee the use and supply of sustainable energy in cultural diplomacy actions.
6.2.- Use cultural and creative resources as a means to raise awareness of Panama’s contributions to the management of the risks related to climate change.

6.3.- Contribute to the implementation of international frameworks for the protection and promotion of Panama’s natural heritage.

The NSCD is a strategic framework for action that reinforces the institutional capacity of the Panamanian State to respond to intercultural challenges using the resources of cultural diplomacy.

Based on this, the following aspects of the strategy are highlighted:
• Framing cultural diplomacy as a cooperation service allows us to understand the process in terms of supply and demand and, with that, delimit the facilitating role of the Ministry of Foreign Relations of Panama (MIRE) in achieving sustainable development results using culture as a development instrument.
• The strategic reconfiguration of cooperation for sustainable development promoted by the MIRE requires an understanding of culture as a resource of international relations.

• Cultural diplomacy implies new approaches in three fundamental areas, transferred to the following strategic lines:
  a) Cultural sovereignty: cultural diplomacy is conceived as a mechanism to promote and protect the diversity of cultural expressions that encompass the heritage and creativity of the country, especially in regards to the primary source of creative economies and intercultural dialogues.
  b) Cultural security: the cultural rights approach is conside-
red as a fundamental axis of cultural diplomacy action, consistent with the plans of the Panamanian State to guarantee human rights in their diverse forms.

c) Cultural sustainability: cultural resources are channelled as an asset of Panama’s foreign relations, and more broadly, as a resource of internationalization to and from the country, of cultural expressions and processes that contribute to sustainable development.

The areas defined by the users of this NSCD are:

a) Cultural action

i. Foreign: includes actions to promote Panamanian cultural diversity in international forums and venues where the country has a presence, especially the other instances of MIRE as well as Panamanian embassies and consulates abroad.

ii. In Panama: with the coordination of a cultural agenda of diplomatic representations accredited in the country.

b) Intercultural technical cooperation: actions involving Panamanian creators who co-produce with foreign peers in Panama and abroad.

c) Cultural cooperation for sustainable development: actions that enhance the role of culture in sustainable development in multilateral cooperation forums, bilateral frameworks, etc., in the framework of the 2030 Agenda for Sustainable Development.

• The NSCD must facilitate the efficient and responsible use of State resources and develop a sustainability model for actions with public-private partnerships.

• The NSCD is a public dialogue of intercultural policy in its internationalization dimension and focuses on positioning Panama as a guarantor of cultural rights.

• Environmentally responsible cultural diplomacy contributes to sustainable cultural production models as well as to the role of culture in raising awareness about climate change.

• The institutionalization of cultural diplomacy in Panama’s international relations based on contributing to the sustainable governance of cultural resources.

• Panama is seen as a regional hub for cultural cooperation with an emphasis on Ibero-America and South-South cooperation. The projection of Panama abroad in the role of provider/mediator of South-South cooperation will depend on the ability to turn the country into a hub of cultural cooperation, providing facilities and generating innovative processes that draw attention of the Ibero-American space and the region.

• Cultural diplomacy is conceived as an instrument of sustainable development, particularly in terms of how it can contribute to fulfilling the country’s commitments to people and the planet.

• The NSCD must facilitate the cultural identification of Panama abroad and help reduce intercultural conflicts and negative cultural expressions associated with the country or its people. It is a resource for building trust and credibility, and contributes to establishing bridges of intercultural dialogue with diplomatic representations.
INTRODUCTION

Panama’s privileged geographic position, coupled with its strong investment in trade infrastructure and logistics services, present the country with the challenge and opportunity to become a global player in international relations. To this end, Panama “has adopted the strategic decision to place cooperation within the sphere of foreign policy, and in 2016, the Ministry of Foreign Relations took responsibility for reconfiguring and coordinating actions on this issue” (MIRE, 2017: 7). With the creation of the Vice Ministry of Multilateral Affairs and Cooperation - which following the promulgation of Law No. 5 of March 12, 2015, enabled substantive changes to the Organic Law of the Ministry of Foreign Relations (MIRE) and the establishment of the Diplomatic and Consular Career - culture has been identified as a resource for reconfiguring foreign affairs and, in particular, cooperation for sustainable development.

The National Plan of Cooperation “Panama Cooperates 2030” constitutes a reconfiguration of the country’s schemes and methodologies, an integrated approach that proposes “a new strategic orientation of Cooperation based on a national vision of the identity of Panama as an actor in the outlook for Cooperation with guiding principles for its implementation, reflected in the new Official Cooperation Policy” (MIRE, 2017: 7). This approach is consistent with the 2030 Agenda for Sustainable Development, which calls for “strengthening the means of implementation and revitalizing the global partnership for sustainable development” (SDG 17), which requires renewed national solutions from the countries to comply with the global commitments acquired. Sustainable Development Goal 17 (SDG 17) places special emphasis on the need to adopt and implement renewed investment promotion regimes for the least developed countries; increase exports of developing countries; enhance North-South, South-South and triangular regional and international cooperation on and access to science, technology and innovation, as well as enhance the exchange of knowledge on mutually agreed terms.

The aim of the National Strategy of Cultural Diplomacy Panama 2030 (NSCD) is to introduce effective diplomacy that is aligned with the frameworks and references of the 2030 Agenda for Sustainable Development and, above all else, include innovative approaches. It establishes and develops a critical and prospective positioning of culture as an engine and facilitator of sustainable development in the country. The creation of the Department of Cultural Diplomacy within the Ministry of Foreign Relations required an updated process, consistent with the new challenges of international cultural relations and country needs, in order to guarantee the cultural rights of the people in Panama.

The advantage of cultural diplomacy is that it positions culture as a resource for sustainable development, not only in spaces of national consolidation but also at the regional and international level. It has been stated that: “As intercultural and interethnic conflicts and racism become ever more rampant, policies to encourage democratic coexistence are necessary. If we add to these problems the fact that most goods and messages are produced and circulated transnationally, the great difficulty of regional integration and citizen participation becomes readily evident. Hence, national governments need to rethink conventional modernization programs and to eliminate the cultural incomprehension inherent in their national consolidation projects” (Yúdice, 2002: 229).

The NSCD is not just a conversation with “others” but a true intent to project these conversations throughout Panama as part of the country’s nation-building and current cultural configuration, since Panama is a country known to receive historic diasporas. We are interested in conceptualizing the NSCD as a diasporic nursery, based on the Greek etymology of the word diaspora, meaning dispersion of seeds. The diaspora is conceived as a form of cooperation considering that “today, the term diaspora describes the experience of movement or displacement and the social, cultural and political formations that result from it. The growing importance of diaspora communities around the world has led to increased recognition of the positive role they play in the domestic affairs of their respective homelands and as global and regional actors, agents of change, and knowledge brokers in their own right. At the same time, the term diaspora connotes some elements of negativity that we want to rectify. It has been increasingly used to describe asylum seekers, stateless peoples, refugees, immigrants, displaced communities, and ethnic and religious minorities at risk and in conflict.” (Carment, David and Ariane Sadjad, 2017: 2).

Facilitating cultural diplomacy as a tool for intercultural dialogue enhances and expands the traditional approach of international promotion. Cultural diplomacy is an explicit cultural policy instrument (Singh, 2010: 12) and as such, it contributes to the governance of complex and updated identity processes in the context of cultural diversity. It contributes to broadening the repertoire of national identity, highlighting the contributions of diasporas to the emergence and consolidation of the nation. The NSCD will guide the management of international intercultural conflicts and will contribute to creating the capacities that position the Panamanian State as an engine and facilitator of intercultural dialogue. Based on its area of competence, it is also developed as a guiding framework for the specialized function of cultural resource governance in the context of the country’s internationalization.

Yúdice, George (2002). El recurso de la cultura. (Barcelona: Gedisa).
Carment, David and Ariane Sadjad (eds.). Diaspora as Cultures of Cooperation. Global and Local Perspectives (Switzerland: Palgrave Macmillan).
At the international level, the NSCD is a commitment to strengthen the importance of cultural issues in international relations and in the debate on sustainable development and, specifically, in the search for innovative solutions for the achievement of the Sustainable Development Goals (SDGs) of the 2030 Agenda. The NSCD, based on a State vision, will provide continuity to the strategic partnerships that are necessary for development, acknowledging that Panama does not have a coherent national cultural policy or the legislative framework that enables culture to impact sustainable development. It also provides momentum for the construction of a State vision for cultural affairs and the prelude for the development of the cultural institutionality required by the new conditions and challenges in order to ensure cultural rights as human rights. Likewise, it provides guidelines for the training of specialists as part of the professionalization of the diplomatic career.

The NSCD will allow for the activation of public diplomacy as an institutional instrument of communication with society and, from its sphere of competence in internationalization, it is expected to catalyze a process of institutionalization of the cultural dimension of sustainable development. This is an exercise in the construction of a Panamanian model of cultural diplomacy that incorporates a results-based management system, with monitoring and accountability processes aligned with the international frameworks adopted by the country for proactive engagement. It proposes a route to 2030, although it includes short- (2019), medium- (2024) and long-term (2030) goals.

The NSCD and the National Strategic Plan with State Vision “Panamá 2030” are aligned in order to provide Panama with coherence and identity as a global actor in international relations. The fourth chapter is dedicated to the governance system for cultural diplomacy, which establishes the strategic lines and work areas of this NSCD, as well as a set of guidelines and key actions that must be included in the future programming of cultural actions and cooperation from and within Panama.

This document consists of four chapters. The first chapter exposes some key concepts that link international cultural relations and sustainable development, especially to understand the conceptual ecosystem that defines cultural diplomacy. It is not an academic approach but rather a journey through concepts and instruments from different areas that allow for the construction of a complex vision with potential for implementation.

In the second chapter, cultural diplomacy is analyzed as a public policy of intercultural dialogue. Some concepts of cultural diplomacy are reviewed, and progress is made towards an operational and contextualized concept of how cultural diplomacy is currently being defined in strategic spaces, as well as the status of the institutionalization of cultural diplomacy. The chapter includes a section dedicated to the intercultural competences approach.

The third chapter contains some recent milestones in the institutionalization of cooperation and sustainable development with which this NSCD is aligned, including the National Plan of Cooperation “Panamá Coopera 2030” and the National Strategic Plan with State Vision “Panamá 2030”. It specifies the relationship of cultural diplomacy with these plans in order to provide Panama with coherence and identity as a global actor in international relations.

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CHAPTER I.

International cultural relations and sustainable development.

1.1.- Culture and multilateralism

The United Nations Educational, Scientific and Cultural Organization (UNESCO) has been the leading multilateral platform in the institutionalization of international cultural relations as a means to build and strengthen national cultural policies and international cooperation mechanisms. The organization has played an important role in the narrative, institutionalization and practices of international cooperation through cultural policies that contribute towards sustainable development.

In 1966, UNESCO states in the first article of its Declaration of the Principles of International Cultural Co-operation that: “each culture has a dignity and value which must be respected and preserved”. To this end, it specifies that “every people has the right and duty to develop its culture,” understanding that “in their rich variety and diversity, and in the reciprocal influences they exert on one another, all cultures form part of the common belonging to all mankind” (UNESCO, 1966). This framework could be defined as a reference to establish the forms that international cultural cooperation would later acquire, specifically with regard to the dissemination of knowledge and the encouragement of the vocations of each culture, in a context where the promotion of peace and mutual understanding of ways of life was essential to reduce the sources of conflict after the Second World War (UNESCO, 1966). This challenge led to the need to institutionalize national cultural policies, which required an operational definition of culture, a term that, due to its polysemy, had to be properly understood for its proper public management.

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The first UNESCO Intergovernmental Conference on Institutional, Administrative and Financial Aspects of Cultural Policies, held in Venice, established the need for the preservation and development of national cultures, without prejudice to the common harmonic elements of “world culture”. It was agreed that “cultural motivation, in matters of international understanding, is a precious and effective factor of peace” (UNESCO, 1970). This framework established the need for the State to assume responsibility for the definition of cultural policies and institutionalization of governance of these processes, as part of their international commitments to promote culture.

The World Conference on Cultural Policies, held in Mexico in 1982, produced a broad definition of culture, which is still in use to date and will be used, on the whole, by the NSCD.

"... in its widest sense, culture may now be said to be the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs." (UNESCO, 1982).

"... it is culture that gives man⁸ the ability to reflect upon himself. It is culture that makes us specifically human, rational beings, endowed with a critical judgement and a sense of moral commitment. It is through culture that we discern values and make choices. It is through culture that man expresses himself, becomes aware of himself, recognizes his incompleteness, questions his own achievements, seeks untiringly for new meanings and creates works through which he transcends his limitations." (UNESCO, 1982).


Definition of culture

⁸ The documents of this period did not yet have a gender focus. In a current reading, the reference to man must be replaced by “people”.

This cultural approach, as a set of expressions and as a personal and social capacity, facilitates an understanding of culture in all its complexity to define its operational area in international relations. The aforementioned document sets forth the key principles of the cultural policies that have structured this field and the type of cultural diplomacy actions:

- “All cultures form part of the common heritage of mankind\(^\text{10}\). The cultural identity of a people is renewed and enriched through contact with the traditions and values of others. Culture is dialogue, the exchange of ideas and experience and the appreciation of other values and traditions; it withers and dies in isolation.

- “The universal cannot be postulated in the abstract by any single culture. It emerges from the experience of all the world’s peoples as each affirms its own identity. Cultural identity and cultural diversity are inseparable.

- “Special characteristics do not hinder, but rather enrich the communion of the universal values that unite peoples. Hence recognition of the presence of a variety of cultural identities wherever various traditions exist side by side constitutes the very essence of cultural pluralism.

- “The equality and dignity of all cultures must be recognized, as must the right of each people and cultural community to affirm and preserve its cultural identity and have it respected by others.”

- “The restitution to their countries of origin of works illicitly removed from them is a basic principle of cultural relations between peoples. Existing international instruments, agreements and resolutions could be strengthened to increase their effectiveness in this respect (UNESCO, 1982).

For international cultural cooperation, the new international relations framework valued the creative activities of peoples as essential to their development as individuals and in society. It recognized that “more extensive subregional, regional, interregional and international co-operation and understanding in cultural matters are pre-conditions for the achievement of a climate of respect, confidence, dialogue and peace among the nations. Such a climate cannot be fully achieved without reducing and eliminating current tensions and conflicts and without halting the arms race and achieving disarmament (UNESCO, 1982). In this sense, it was made clear that “all forms of subordination or the replacement of one culture by another should be avoided. It is also essential to rebalance cultural interchange and co-operation in order that the less-known cultures, particularly those of certain developing countries, may be more broadly disseminated in all countries” (UNESCO, 1982).

The implementation of this concept occurred as the cultural affairs category was the subject of new requirements in educational, economic, political and international relations institutions. The evolution of the UNESCO conventions made it possible to reach a minimum level of consensus on concepts that are as broad as they are seemingly inexhaustible.

\(^{10}\) Highlighted for emphasis.
The Convention for the Protection of Cultural Property in the Event of Armed Conflict and the Regulations for the Execution of the Convention were signed to establish an understanding of the damages of war to cultural heritage and to introduce in time of peace into their military regulations or instructions such provisions as may ensure observance of the present Convention, and to foster in the members of their armed forces a spirit of respect for the culture and cultural property of all peoples (UNESCO, 1954: 7). “The High Contracting Parties undertake to plan or establish in peace-time, within their armed forces, services or specialist personnel whose purpose will be to secure respect for cultural property and to co-operate with the civilian authorities responsible for safeguarding it” (UNESCO, 1954: 1).

In parallel, the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property of 1970 focused on prohibiting and preventing the illicit import, export and the transfer of ownership of cultural property: “To this end, the States Parties undertake to oppose such practices with the means at their disposal, and particularly by removing their causes, putting a stop to current practices and by helping to make the necessary reparations” (UNESCO, 1970: article 2). The countries undertook to develop laws and regulations: “designed to secure the protection of the cultural heritage and particularly prevention of the illicit import, export and transfer of ownership of important cultural property” (UNESCO, 1970: Article 5a). This multilateral instrument served to encourage

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1.2. - Cultural heritage

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the creation of a “national inventory of protected property, a list of public and private cultural property” (UNESCO, 1970: article 5b).

Both multilateral instruments were the precendents of the 1972 Convention Concerning the Protection of the World Cultural and Natural Heritage, particularly in terms of the definitions of heritage, the roles of the State and the identification, protection, conservation, presentation and rehabilitation of goods.

For cultural diplomacy, this Convention established the regimes for the protection and management of cultural and natural heritage that promote good practices for services of protection, conservation and presentation, as well as appropriate legal, scientific, technical, administrative and financial measures to identify, protect, conserve, present and rehabilitate this heritage, in many cases the raw material of future foreign cultural actions.

The complexity of the implementation of this Convention led to the need to define another instrument, namely the Convention for the Safeguarding of the Intangible Cultural Heritage in 2003, whose aims were, among others, to safeguard the intangible cultural heritage, to ensure respect for the intangible cultural heritage of the communities, groups and individuals concerned; to raise awareness at the local, national and international levels of the importance of the intangible cultural heritage, and of ensuring mutual appreciation thereof; and to provide international cooperation and assistance (Article 1).

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**Definition of cultural heritage**

Monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science.

Groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science.

Sites: works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.

Source: Convention Concerning the Protection of the World Cultural and Natural Heritage (Article 1)

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**Definition of national heritage**

Natural features consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view.

Geological and physiographical formations and precisely delineated areas which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation.

Natural sites or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty (Article 2).

Source: Convention Concerning the Protection of the World Cultural and Natural Heritage (Article 2)
Definition of intangible cultural heritage

“…the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.


Manifestations of intangible cultural heritage

a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;

b) performing arts;

c) social practices, rituals and festive events;

d) knowledge and practices concerning nature and the universe;

e) traditional craftsmanship.


This is the first convention that focuses on people, taking into account participation in heritage management, specifically because “communities, in particular indigenous communities, groups and, in some cases, individuals, play an important role in the production, safeguarding, maintenance and re-creation of the intangible cultural heritage,” (UNESCO, 2003: 1), and it also addressed the need to build greater awareness among “younger generations of the importance of intangible cultural heritage and its safeguarding” (UNESCO, 2003: 1). These issues became a priority for cultural diplomacy, by shifting, as a form of public diplomacy, the spaces and actors of this function in international relations.

1.3.- Cultural diversity and intercultural dialogue.

Two years later, international cultural relations acquired a new instrument in the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005). It is the multilateral framework for the promotion of national cultural policies and a promoter and regulator of international cultural relations, particularly with regard to the complex relationship between culture and sustainable development. The following table summarizes the basic definitions that, due to its operational nature, are assumed in this NSCD.

Strategic concepts in cultural diversity

Cultural diversity: refers to the manifold ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies. Cultural diversity is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used.

Cultural content: refers to the symbolic meaning, artistic dimension and cultural values that originate from or express cultural identities.

Cultural expressions: are those expressions that result from the creativity of individuals, groups and societies, and that have cultural content.

Cultural activities, goods and services: refers to those activities, goods and services, which at the time they are considered as a specific attribute, use or purpose, embody or convey cultural expressions, irrespective of the commercial value they may have. Cultural activities may be an end in themselves, or they may contribute to the production of cultural goods and services.

Cultural industries: refers to industries producing and distributing cultural goods or services.

Cultural policies and measures: refers to those policies and measures relating to culture, whether at the local, national, regional or international level, that are either focused on culture as such or are designed to have a direct effect on cultural expressions of individuals, groups or societies, including on the creation, production, dissemination, distribution of and access to cultural activities, goods and services.

Protection: means the adoption of measures aimed at the preservation, safeguarding and enhancement of the diversity of cultural expressions. “Protect” means to adopt such measures.

Interculturality: refers to the existence and equitable interaction of diverse cultures and the possibility of generating shared cultural expressions through dialogue and mutual respect.

Understanding the function and scope of international cultural relations from the perspective of UNESCO’s binding instruments makes it possible to trace the multilateralism of cultural diplomacy with which this NSCD seeks to align itself and contribute. In addition to the conventions, reports, declarations and recommendations of UNESCO, they have provided key definitions for understanding the field of international cultural relations, especially in relation to increasingly inseparable cultural spheres such as intercultural conflicts, intercultural dialogue, the creative economy and sustainable development, among others.

One of these references is the report Our Creative Diversity (UNESCO, 1996) of the World Commission on Culture and Development, chaired by Javier Pérez de Cuéllar, which includes two mentions of cultural diplomacy that could be considered as predecessors of all instruments subsequently incorporated in the multilateral cultural cooperation framework:

As a corollary, government support to non-market initiatives is also needed. This should concentrate on promoting co-operation between cultural institutions, groups and individuals. There is a need for governments to move away from direct intervention as a form of “cultural diplomacy” in favour of a facilitating role with regard to other actors.” (UNESCO, 1996: 158)

This report noted that “cultural policy represents a strong pillar of foreign policy. [...] Often focused on government-to-government relations and trade development, bilateral co-operation and accords generally remain closely linked to traditional forms of cultural diplomacy, where cultural manifestations are used to support unrelated domestic objectives such as using foreign touring of prestigious performing arts companies to promote export development. But the effectiveness of these efforts is being reduced by the increasing flow of exchanges carried out by other private institutions and individuals – artists, producers, international networks and global media and communications.” (UNESCO, 1996: 159). This perspective redirects the focus of cultural diplomacy.

At that time, the expansion of the logic of cultural diplomacy was already defined:

“In recent years, there has been an important shift from exchanging ready-made products to joint exploration, experimentation and co-production. In the cultural industries, the internationalized market is reflected in substantial transnational co-operation and activity, joint ventures amongst film producers, satellite broadcasting services, publishers and sound recording industry.” (UNESCO, 1996: 166)

The UNESCO Declaration of Cultural Diversity (2001), precedent to the convention of 2005 that protected and promoted the diversity of cultural expressions, was another instrument that proposes the shift “from cultural diversity to cultural pluralism”, remarking that “in our increasingly diverse societies, it is essential to ensure harmonious interaction among people and groups with plural, varied and dynamic cultural identities as well as their willingness to live together” (UNESCO, 2001: Article 2). Thus defined, cultural pluralism gives “policy expression” to the reality of cultural diversity, “indissociable from a democratic framework, cultural pluralism is conducive to cultural exchange and to the flourishing of creative capacities that sustain public life” (UNESCO, 2001: Article 2).

Specifically, it affirms that “respect for the diversity of cultures, tolerance, dialogue and cooperation, in a climate of mutual trust and understanding are among the best guarantees of international peace and security”. It aspires to a “greater solidarity on the basis of recognition of cultural diversity, of awareness of the unity of humankind, and of the development of cultural exchanges” (UNESCO, 2001: Article 2). Human rights are viewed as guarantees of cultural diversity (Article 4), considering that: “The defence of cultural diversity is an ethical imperative, inseparable from respect for human dignity. It implies a commitment to human rights and fundamental freedoms, in particular the rights of persons belonging to minorities and those of indigenous peoples. No one may invoke cultural diversity to infringe upon human rights guaranteed by international law, nor to limit their scope.” (UNESCO, 2001)

The 2010 UNESCO World Report linked cultural diversity and human rights in the following terms: “Cultural diversity is central in two ways to nurturing a culture of human rights, which has been one of the international community’s main goals for over 60 years. Firstly, it can favor the effective exercise of human rights by people everywhere, without discrimination or exclusion, by highlighting the diverse ways in which rights and freedoms can be exercised in a wide variety of cultural contexts and situations throughout the world. Secondly, it can help to ensure that universal human rights are also universally recognized by and embedded in all cultures.” (UNESCO, 2010: 269) Specifically, the role of cultural diversity in the promotion of human rights, social cohesion and democratic governance is highlighted, considering these as determining factors for the construction of peace and peaceful co-existence.

Human rights are being assumed as a conceptual and operational framework for the protection and empowerment of people. Human rights are not only thought of as political rights but have been extended to social, economic and cultural rights, including issues such as social security, public education, social assistance, health, gender and respect for cultural diversity. This framework of rights allows for broadening citizen participation, that is, taking into account the interests of people as holders of rights and contributing to the construction of democracy as a regime of rights.

At that time and coinciding with the rise of groups that invoked cultural diversity or specific identities to violate human rights, the United Nations Development Programme emphasized cultural freedom as a condition of human development. This key concept has been used to guide international cultural relations, particularly in the critical analysis of myths related to identities that have often shaped cultural diplomacy.

Concept of cultural liberty

Cultural liberty is about allowing people the freedom to choose their identities—and to lead the lives they value—without being excluded from other choices important to them (such as those for education, health or job opportunities). In practice there are two forms of cultural exclusion. First is living mode exclusion, which denies recognition and accommodation of a lifestyle that a group would choose to have and that insists that individuals must live exactly like all others in society. Examples include religious oppression or the insistence that immigrants drop their cultural practices and language. Second is participation exclusion, when people are discriminated against or suffer disadvantage in social, political and economic opportunities because of their cultural identity.

Cultural liberty is a vital part of human development because being able to choose one’s identity—who one is—without losing the respect of others or being excluded from other choices is important in leading a full life. People want the freedom to practice their religion openly, to speak their language, to celebrate their ethnic or religious heritage without fear of ridicule or punishment or diminished opportunity. People want the freedom to participate in society without having to slip off their chosen cultural moorings.

For cultural diplomacy, and specifically for intercultural dialogue, which is a condition of the former, this UNDP report highlights:

"Struggles over identity can also lead to regressive and xenophobic policies that retard human development. They can encourage a retreat to conservatism and a rejection of change, closing off the infusion of ideas and of people who bring cosmopolitan values and the knowledge and skills that advance development." (UNDP, 2004: 2)

Hence, counter-arguments were established to five false myths about the identities that must be debunked in order to achieve a cultural diplomacy approach based on human rights.

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**False Myth 1**

People’s ethnic identities compete with their attachment to the state, so there is a trade-off between recognizing diversity and unifying the state.

“Not so. Individuals can and do have multiple identities that are complementary—ethnicity, language, religion and race, as well as citizenship.” “Identity also has an element of choice: within these memberships individuals can choose what priority to give to one membership over another in different contexts.”

“Nation building has been a dominant objective of the 20th century, and most states have aimed to build culturally homogeneous states with singular identities. Sometimes they succeeded but at the cost of repression and persecution.”

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**False Myth 2**

Ethnic groups are prone to violent conflict with each other in clashes of values, so there is a trade-off between respecting diversity and sustaining peace.

“Not so. Cultural liberty is about expanding individual choices, not about preserving values and practices as an end in themselves with blind allegiance to tradition.”

“Culture is not a frozen set of values and practices. It is constantly recreated as people question, adapt and redefine their values and practices to changing realities and exchanges of ideas. ‘Culture’, ‘tradition’ and ‘authenticity’ are not the same as ‘cultural liberty’. They are not acceptable reasons for allowing practices that deny individuals equality of opportunity and violate their human rights—such as denying women equal rights to education.”

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**False Myth 3**

Cultural liberty requires defending traditional practices, so there could be a disjunctive between recognizing cultural diversity and other human development priorities such as progress in development, democracy and human rights.

“Not so. Individuals can and do have multiple identities that are complementary—ethnicity, language, religion and race, as well as citizenship.” “Identity also has an element of choice: within these memberships individuals can choose what priority to give to one membership over another in different contexts.”

“Cultural identity does have a role in these conflicts—not as a cause but as a driver for political mobilization. Leaders invoke a single identity, its symbols and its history of grievances, to rally the troops.”

“While the coexistence of culturally distinct groups is not, in itself, a cause of violent conflict, it is dangerous to allow economic and political inequality to deepen between these groups or to suppress cultural differences, because cultural groups are easily mobilized to contest these disparities as injustices.”

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Understanding cultural traditions can offer insights to human behaviour and social dynamics that influence development outcomes. But these insights do not offer a grand theory of culture and development.

Theories of cultural determinism deserve critical assessment since they have dangerous policy implications. They can fuel support for nationalistic policies that denigrate or oppress ‘inferior’ cultures argued to stand in the way of national unity, democracy and development. Such attacks on cultural values would then fuel violent reactions that could feed tensions both within and between nations.

Ethnically diverse countries are less able to develop, so there is a trade-off between respecting diversity and promoting development.

“No. There is no evidence of a clear relationship, good or bad, between cultural diversity and development.”

“Some argue, however, that diversity has been an obstacle to development. But while it is undeniable true that many diverse societies have low levels of income and human development, there is no evidence that this is related to cultural diversity.”

1.4.- Cultural rights

Cultural rights are already included in the Universal Declaration of Human Rights adopted by the United Nations in 1948 in Article 27, which states that “everyone has the right to enjoy the arts and to share in scientific advancement and its benefits”16. The International Covenant on Economic, Social and Cultural Rights adopted by the United Nations in 1966, establishes that “everyone has the right to participate, according to democratic procedures: in the cultural development of the communities of which one is a member.”

These false myths about identities debunk the mechanisms of power behind argumentative constructions about the superiority of some cultural expressions of groups in power, which, in some cases have had the power to define what is typical, what is representative of the country, and therefore, what can be internationalized.

False Myth 4

Ethnically diverse countries are less able to develop, so there is a trade-off between respecting diversity and promoting development.

False Myth 5

Some cultures are more likely to make developmental progress than others, and some cultures have inherent democratic values while others do not, so there is a trade-off between accommodating certain cultures and promoting development and democracy.

Cultural cooperation as a cultural right is referred to in Article 8, which states that “everyone, alone or in community with others, has the right to participate, according to democratic procedures: in the cultural development of the communities of which one is a member.”


member; in the elaboration, implementation and evaluation of decisions that concern oneself and which have an impact on the exercise of one’s cultural rights; in the development of cultural cooperation at different levels. (Fribourg Declaration, Article 8)18


• To choose and to have one’s cultural identity respected, in the variety of its different means of expression. This right is exercised in the interconnection with, in particular, the freedoms of thought, conscience, religion, opinion and expression;
• To know and to have one’s own culture respected as well as those cultures that, in their diversity, make up the common heritage of humanity. This implies in particular the right to knowledge about human rights and fundamental freedoms, as these are values essential to this heritage;
• To access, notably through the enjoyment of the rights to education and information, cultural heritages that constitute the expression of different cultures as well as resources for both present and future generations.
• Everyone is free to choose to identify or not to identify with one or several cultural communities, regardless of frontiers, and to modify such a choice;
• No one shall have a cultural identity imposed or be assimilated into a cultural community against one’s will.
• Everyone, alone or in community with others, has the right to access and participate freely in cultural life through the activities of one’s choice, regardless of frontiers.
• This right includes in particular: The freedom to express oneself, in public or in private in the language(s) of one’s choice;
• The freedom to exercise, in conformity with the rights recognised in the present Declaration, one’s own cultural practices and to follow a way of life associated with the promotion of one’s cultural resources, notably in the area of the use of and in the production of goods and services;
• The freedom to develop and share knowledge and cultural expressions, to conduct research and to participate in different forms of creation as well as to benefit from these;
• The right to the protection of the moral and material interests linked to the works that result from one’s cultural activity.
• Within the general framework of the rights to freedom of expression, including artistic freedom, as well as freedom of opinion and information, and with respect for cultural diversity, everyone, alone or in community with others, has the right to free and pluralistic information that contributes to the full development of one’s cultural identity. The freedom to seek, receive and impart information;
• The right to participate in pluralist information, in the language(s) of one’s choice, to contribute to its production or its dissemination by way of all information and communication technologies;
• The right to respond to erroneous information concerning cultures, with full respect of the rights expressed in this Declaration.


The independent expert in the field of cultural rights, Farida Shaheed, in her Human Rights Report recognized that “there is no official definition of cultural rights” (High Commissioner, 2010: 4), however, the report added a series of competence issues related to cultural rights to those already stated in the Fribourg Declaration:
• such as expression and creation, including in diverse material and non-material forms of art; information and communication; language; identity and belonging to multiple, diverse and changing communities; development of specific world visions and the pursuit of specific ways of life; education and training; access, contribution and participation in cultural life; the conduct of cultural practices and access to tangible and intangible cultural heritage. Cultural rights protect the rights for each person, individually and in community with others, as well as groups of people, to develop and express their humanity, their world view and the meanings they give to their existence and their development through, inter alia, values, beliefs, convictions, languages, knowledge and the arts, institutions and ways of life. They may also be considered as protecting access to cultural heritage and
resources that allow such identification and development processes to take place.” (High Commissioner, 2010: 6)

Specifically, it recommends that States ensure that:

“the mutual protection of cultural rights and cultural diversity shall be based on (a) the recognition of the diversity of cultural identities and expressions, (b) equal treatment and respect for the equal dignity of all persons and communities, without discrimination based on their cultural identities and (c) openness to others, discussion and intercultural exchanges. Culture being a living and dynamic process, it is not suggested that barriers between individuals and groups should be raised in order to protect their specificities, nor that discussion about, and criticism of cultural practices, ways of life and world visions should be banned. It is the responsibility of States, however, to create an environment favourable to cultural diversity and the enjoyment of cultural rights, by meeting their obligations to respect, protect and fulfil those rights. This entails taking a wide range of positive measures, including financial measures. Although States have the obligation to respect and protect cultural heritage in all its forms, the challenge is not so much to preserve cultural goods and practices as they are, which may be inappropriate in certain circumstances, but preserve the conditions which have enabled these goods and practices to be created and developed.” (High Commissioner, 2010: 13)

Another report from Special Rapporteur Karima Bennoune on cultural rights in relation to the protection of all human rights, states that:

“The exercise of cultural rights is fundamental to creating and maintaining peaceful and just societies and to promoting enjoyment of other universal human rights. Humanity dignifies, restores and reimagines itself through creating, performing, preserving and revising its cultural and artistic life. Throughout human history and in every society, people have improved their lives through engagement with creative and expressive forms. Cultural heritage, cultural practices and the arts are resources for marshaling attention to urgent concerns, addressing conflicts, reconciling former enemies, resisting oppression, memorializing the past, and imagining and giving substance to a more rights-friendly future. People often express values and ethical commitments through aesthetic forms and processes.” (High Commissioner, 2018: 3)

The report includes the social responsibility approach to cultural actions, as an aspect that connects culture, rights and sustainable development, stating that:

“Socially engaged actions in the field of culture come within the framework of cultural rights, in particular under the rubric of the right of everyone to take part in cultural life, without discrimination, and to access and enjoy the creativity of others, as well as the right to freedom of expression, including expression through any artistic form.” (High Commissioner, 2018: 5)

All these efforts to define and understand culture, heritage, creativity, cultural freedom, intercultural conflicts and cultural rights could be framed within the tendency to understand the place of culture in sustainable development processes and to define the role of international relations in such sustainability. UNESCO has been promoting this relationship for decades; however, in recent years, there have been very specific statements, reports, indicators and recommendations incorporated that will make it possible to understand the trends and the multilateral playing field within which the NSCD will develop.

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The final Declaration of the International Congress on “Culture: key to sustainable development” held in Hangzhou, China21, made it clear that: “culture should be considered to be a fundamental enabler of sustainability, being a source of meaning and energy, a wellspring of creativity and innovation, and a resource to address challenges and find appropriate solutions. The extraordinary power of culture to foster and enable truly sustainable development is especially evident when a people-centred and place-based approach is integrated into development programmes and peace-building initiatives.” (UNESCO, 2013: 2).

Regarding the link between culture and sustainable development:

“we embrace an understanding of culture that is open, evolving and strongly framed within a rights-based approach and the respect for diversity, the free access to which enables individuals ‘to live and be what they choose’, thus enhancing their opportunities and human capabilities while promoting mutual understanding and exchange among peoples.” (UNESCO, 2013: 3).

The role of culture in poverty reduction and inclusive economic development is defined as follows: “Culture, as knowledge capital and as a resource, provides for the needs of individuals and communities and reduces poverty. The capabilities of culture to provide opportunities for jobs and incomes should be enhanced, targeting in particular women, girls, minorities and youth. The full potential of creative industries and cultural diversity for innovation and creativity should be harnessed, especially by promoting small and medium-sized enterprises, and trade and investments that are based on materials and resources that are renewable, environmentally sustainable, locally available, and accessible to all groups within society, as well as by respecting intellectual property rights. Inclusive economic development should also be achieved through activities focused on sustainably protecting, safeguarding and promoting heritage.” (UNESCO, 2013: 4).

Although there is no specific mention of international cultural relations or cultural diplomacy, the potential of culture as a driver of innovative and sustainable models of cooperation is recognized, given that “the great and unexplored potential of public-private partnerships can provide alternative and sustainable models for cooperation in support of culture.” (UNESCO, 2013: 6).

It is not by chance that in the same year, the Creative Economy Report 2013 Special Edition: Widening Local Development Pathways (UNESCO-UNDP), explicitly exposed the huge untapped potential of the creative economy at the local level as a way to promote a new kind of development experience (UN/UNESCO/UNDP, 2013: 9).

Among the main recommendations of the 2013 Creative Economy Report, it is stated that the creative economy “is not only one of the most rapidly growing sectors of the world economy, it is also a highly transformative one in terms of income generation, job creation and export earnings (UN/UNDP/UNESCO, 2013: 9). In addition to its economic benefits, the creative economy also generates non-monetary value that contributes significantly to achieving people-centered, inclusive and sustainable development” (UN/UNDP/UNESCO, 2013: 10).

International cooperation is fundamental in this process of internationalizing the creative economy, especially with regards to the exchange of knowledge and the standardization of international trade practices. The United Nations proposes actions aimed at strengthening the practices of other countries “engaging in international cooperation to share information and promote transparency in policy-making […] South-South cooperation, in particular, can lead to productive mutual learning and contribute to the formulation of international agendas for development. This latter must be enriched by factual accounts of the diversity of real situations, capacities and needs on the ground and support cultural creativity, including city-to-city collaboration” (UN/UNDP/UNESCO, 2013: 12).

In this line, the Global Report on Cultural Policies (UNESCO, 2018) is another referent for international cultural relations, although it does not specifically refer to cultural diplomacy considering that it is a document that provides meaning to the international dimension of culture policies. Some of its key aspects are revisited as useful in the future NSCD:

- To support sustainable systems of cultural governance for cultures: “Sovereign right of States to adopt and implement policies to promote the diversity of cultural expressions, based on informed, transparent and participatory processes and systems of governance is ensured.” (UNESCO, 2018: 6).23
- Achieve a balanced flow of cultural goods and services and in-

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International cooperation is fundamental in this process of internationalizing the creative economy, especially with regards to the exchange of knowledge and the standardization of international trade practices.
crease the mobility of artists and cultural professionals: “Equitable access, openness and balance in the flow of cultural goods and services as well as the free movement of artists and cultural professionals is facilitated.” This will be achieved through the implementation of “preferential measures to facilitate a balanced flow of cultural goods and services and to promote the mobility of artists and cultural professionals” (UNESCO, 2018: 6).

• Integrate culture in sustainable development frameworks: “the complementarity of economic and cultural aspects of sustainable development are recognized”, achieved through “sustainable development policies and international assistance programmes that integrate culture as a strategic dimension” (UNESCO, 2018: 6).

• Promote human rights and fundamental freedoms: “Respect for human rights and fundamental freedoms of expression, information and communication as a pre-requisite for the creation and distribution of diverse cultural expressions.” This will be achieved through the implementation of “international and national legislation related to human rights and fundamental freedoms that promote both artistic freedoms and the social and economic rights of artists” (UNESCO, 2018: 6).

1.5.- Intercultural dialogue for sustainable development

These more economic aspects of international cultural relations are reduced to quantitative indicators if their inherent dimension of intercultural dialogue is not properly understood. The current International Decade for the Rapprochement of Cultures (2013-2022) is a strategic action that has had a low level of implementation at the sub-national, national and regional levels but has the potential to generate good international and regional practices, unprecedented in Latin America, bolstering Panama as a hub for international cultural cooperation.

The General Assembly declared the International Decade for the Rapprochement of Cultures, focused on the promotion of interreligious and intercultural dialogue, as well as on mutual understanding and cooperation for peace. This framework reaffirms the importance of cultural diversity and cultural development for all peoples and nations as sources of mutual enrichment for the cultural life of humankind. This decade emphasizes interreligious dialogue and its contribution to the promotion of social cohesion, peace and development.
The Action Plan for the International Decade for the Rapprochement of Cultures (2013-2022) has identified the promotion of intercultural dialogue, and within it intercultural competences, as a strategic resource for the promotion of human rights and non-discrimination. This implies the urgency of identifying the causes of conflicts and obstacles for reconciliation between individuals and social groups, between and within nations for the achievement of the Sustainable Development Goals (SDGs), which is the current framework in which national and global efforts converge to improve the quality of life of people and the planet.

According to the UNESCO Expert Meeting of the International Decade for the Rapprochement of Cultures (2013-2022), it is crucial for integral human development that positive civic attitudes and values are developed and active participation is promoted, and that participation is built on intercultural competences that allow people to effectively and appropriately interact in complex environments marked by growing diversity of peoples, cultures and lifestyles. This implies that the scope of intercultural competences goes beyond formal education and school learning (UNESCO, 2015: 22). According to the road map, the Decade envisages:

• “a world that is free of fear and violence, that respects the fundamental freedoms of all its citizens without distinction, and that provides equitable and universal access to the opportunities that it pledges.
• an environment of stronger institutions, structures and mechanisms to promote peace, thus enabling human potential to flourish.
• societies and communities where the richness and potential of cultural diversity is better understood and recognized for its vital contribution to improving and shaping development outcomes.
• individuals who are equipped with the competences and tools to operate in a diverse and rapidly-changing world, and who are driven by shared human values in living and working together as custodians of the same planet.” (2016: 20)

Finally, the 2030 Agenda for Sustainable Development is the new framework that will mean a watershed in the relationship between culture, development and sustainability. Its 17 Sustainable Development Goals and 169 targets demonstrate the scale and ambition of this new “universal agenda” (UN, 2015: 2) although there is a caveat in terms of culture. It may be said that “culture” has not been explicitly considered in the terms suggested by entities, international organizations and experts that, especially from a sectoral perspective, stressed the role of culture as an engine and catalyst or facilitator of development. This fact, far from posing a problem, opens unprecedented opportunities to broaden the scope and mainstreaming of cultural policies and to continue advancing in innovating their intersectoral and cross-cutting narratives, procedures and practices, especially in terms of cultural internationalization. The 2030 Agenda incorporates a basic issue, which to date has been mostly present in academic debates or political documents but lacks implementation: the mainstreaming and intersectorality of culture as an engine and facilitator of sustainable development, as well as new ways and opportunities to achieve social inclusion, especially for women and girls. The Agenda also implies the possibility of broader uses of culture based on a common language: its participation in development processes even when its role has been expressly made

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24 Section 2.4 of this NSCD deals more specifically with the definition and scope of intercultural competences

invisible. Cultural diplomacy plays an important role above all in SDG 17, focused on the fabrics of new partnerships for sustainable development.

The “vision of the future” of the new international cooperation framework sets a goal that is difficult to achieve without the support of cultural diplomacy:

“We envisage a world of universal respect for human rights and human dignity, the rule of law, justice, equality and non-discrimination; of respect for race, ethnicity and cultural diversity; and of equal opportunity permitting the full realization of human potential and contributing to shared prosperity. A world which invests in its children and in which every child grows up free from violence and exploitation. A world in which every woman and girl enjoys full gender equality and all legal, social and economic barriers to their empowerment have been removed. A just, equitable, tolerant, open and socially inclusive world in which the needs of the most vulnerable are met.” (UN, 2015: 4)

Likewise, the Governments stated:

“We pledge to foster inter-cultural understanding, tolerance, mutual respect and ethnic values of global citizenship and shared responsibility. We acknowledge the natural and cultural diversity of the world and recognize that all cultures and civilizations can contribute to, and are crucial enablers of, sustainable development.” (UN, 2015: 11)

If we focus on intercultural competences, there are also other objectives and goals to provide guidance to the work of cultural diplomacy:

- Goal 4. Ensure inclusive and equitable quality education and to promote lifelong learning opportunities for all.
  - 4.7 By 2030, 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”.

- Goal 11. Make cities and human settlements inclusive, safe, resilient and sustainable
  11.4 Strengthen efforts to protect and safeguard the world’s cultural and natural heritage

- Goal 17. Strengthen the means of implementation and revitalize the global partnership for sustainable development
  17.1 Strengthen domestic resource mobilization, including through international support to developing countries, to improve domestic capacity for tax and other revenue collection
  17.3 Mobilize additional financial resources for developing countries from multiple sources
  17.5 Adopt and implement investment promotion regimes for least developed countries

The framework of cultural diplomacy is much broader. This journey is not intended to be academic or exhaustive, but rather a mapping of multilateral institutional concepts that are essential to understand the proposal of NSCD as the public policy of intercultural dialogue by 2030.
It should be noted that cultural diplomacy in its traditional sense has been regarded as a “soft power” and considered a low profile policy compared to matters of military or economic intelligence. The Routledge Handbook of Soft Power recovers a discussion from 2011 that ensures that within both academia and government, “there have been struggles over the numerous labels and definitions within the field of influence - propaganda, soft power, cultural diplomacy and public diplomacy” (Chitty in Fisher and Lucas 2011, pp. 3-11) . The SAGE Diplomacy Manual does not have an entry for cultural diplomacy (Constantinou, Costas M., Pauline Kerr and Paul Sharp, 2016) , although it does address terms such as diplomatic culture or mentions cultural internationalism as a form of public diplomacy. The term cultural diplomacy is relatively new and polysemic. The European debate on cultural diplomacy has brought public institutions of higher education and integration systems to the table, such as the European Union and the Council of Europe. Thus, progress has been made towards an updated and more operational definition of cultural diplomacy. One of the developments noted is the association of cultural diplomacy with a strategic communication approach, “firmly established” among the views of cultural diplomacy. “In this view, cultural diplomacy is closely related to nation branding practices and to national image cultivation meant to achieve policy goals” (EUNIC, 2016: 11) . This is the common sense that has been integrated into the institutional practices of most of public foreign affairs bodies.

In an exercise to demystify the reduced version of cultural diplomacy, some authors have explored the broadening of the semantic field by relating the term cultural diplomacy, an approach directed by the State, and cultural relations, a definition to which the greatest diversity of actors subscribed. “It now applies to pretty much any practice that is related to purposeful cultural cooperation between nations or groups of nations. In the process, the term has floated some distance away its original semantic moorings” (Ang I., Y. Raj Isar and Ph. Mar 2015: 366) . In a general sense, another author suggests a dominance of the use of culture as a component of traditional diplomacy and, therefore, mostly confined to the promotion of one nation’s culture abroad to strengthen relations with other nations, to enhance cooperation or to promote national interest (Kozymka, 2014: 10). Thus, he states that this notion is more associated with diplomacy for the purposes of culture rather than culture for the purposes of diplomacy. The author trusts in the unexplored potential of cultural diplomacy thinking of culture in a broad sense, which implies the role of culture in human development, fostering intercommunity dialogue and building peace, among others.

This seems to provide fertile ground for an innovative process like the design of the MIRE NSCD, considering that the most critical voices agree that cultural diplomacy is “a messy landscape, rather than a coherent body of policies and strategies that can readily be evaluated in terms of its success or otherwise for a given nation-state” (Ang, Isar and Mar, 2015: 365-381) . This provides new opportunities for building a Panamanian model of effective cultural diplomacy in which culture becomes a tool for the modernization of institutions and the diplomatic career, while positioning the country in a leadership role as a hub for international development cooperation.

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2.2.- Towards an operational concept of cultural diplomacy.

For practical purposes, we will understand “cultural diplomacy” as the management and governance of the narratives, procedures and practices of international cultural relations, which involves various institutional actors and social subjects.

More specifically, we have compiled a set of characteristics that contribute to clarifying the complexity of references and uses of the concept of cultural diplomacy today:

- Cultural diplomacy broadens the margins of citizen participation. “The realization of cultural diplomacy requires certain adaptations at the institutional level. As it communicates a collective work abroad, as the culture of a nation, this diplomacy must be highly participatory, attentive to the artistic, cultural, intellectual and scientific production of the national community, and establish a fluid and democratic relationship with the creators, both inside and outside of the country.” (Montiel, 2007: 33)33

- Cultural diplomacy has broadened its cultural referents. “The initial concept of culture for an individual of that culture is fundamental to the country’s international cultural policy. We are witnessing a major transformation of the understandings of culture, which are no longer solely derived from its assimilation with the fine arts, the humanities and folklore, which as such restricted cultural action to the arts (especially plastic arts and writers) and heritage conservation. Enriched, the concept of culture also extends to various expressive forms, from creative industries and new technologies to emerging cultures, popular cultures, manifestations of urban culture and youth cultures.” (Rey, 2007: 157-158)

- Cultural diplomacy has new formats. “Cultural diplomacy therefore exists in an environment of great change: the rise of a culture of images that tends towards digitalization, the development of a creative economy in which culture is a key sector of production, economic investment and profitability and the initiatives for the promotion of cultural diversity.” (Rey, 2007: 153)34

- There are various means for the purposes of international relations: “Cultural diplomacy is an activity that uses the exchange of ideas, values and traditions to strengthen international relations, improve cooperation and expand national culture. Its logic is tied to the concept of soft power, which refers to the ability of a country to achieve its objectives by resorting to persuasive and seductive means. […] Currently, the most decisive reason justifying government intervention in foreign culture is the need to build international support for mutual trust, beneficial in economic terms and for conflict prevention” (Fernández, 2015: 6)35

- Cultural diplomacy as a branch of public diplomacy is conceived as a means by which to counteract the so-called “secret diplomacy” of the Cold War.
plomacy” (Bjola and Murray, 2016)36, i.e. traditional channels of diplomatic communication that restrict information and accountability.

- Authenticity is crucial for cultural diplomacy. According to the European Union National Institutes of Culture (EUNIC), “for cultural diplomacy to be credible, it has to reflect an authentic artistic culture; otherwise there is a risk that branding efforts will be too superficial to be effective” (EUNIC, 2016: 20).

- Cultural diplomacy generates strategic partnerships. “The most effective and dynamic approach to cultural diplomacy is one in which cultural partnerships are built as a strategic asset for the future, as it is often more productive to focus on issues of mutual concern,” instead of focusing only on what one wants to project “without an interested audience” (EUNIC, 2016: 20).

- Cultural diplomacy is not only telling the world what we are but also listening to what others are and what we are together. “Cultural diplomacy does not only mean the transmission and dissemination of national culture and values. An important element of cultural diplomacy is also the fact of listening to the other nations of the world, understanding their way of life and looking for a common cultural terrain to share with them. Thus, cultural diplomacy should not be based exclusively on telling our stories to the rest of the world; we must also bear in mind that the success of cultural diplomacy depends on intercultural dialogue and mutual respect” (Saddiki, 2009: 109)37.

2.3- Contextualization of the operability of cultural diplomacy

At an operational level, we can see various approaches to cultural diplomacy.


European Union

A joint study by the British Council and the Goethe-Institut on the definition of cultural value and cultural relations defines cultural relations as: “reciprocal transnational interactions between two or more cultures, encompassing a range of activities conducted by state and/or non-state actors within the space of culture and civil society. The overall outcomes of cultural relations are greater connectivity, better mutual understanding, more and deeper relationships, mutually beneficial transactions and enhanced sustainable dialogue between people and cultures, shaped through engagement and attraction rather than coercion.” (British Council, Goethe-Institut, 2018: 7)38
1. The term cultural relations refers to interventions in foreign cultural arenas with the aim of enhancing intercultural dialogue and bringing about mutual benefits connected to security, stability and prosperity.

2. There is no universally agreed definition of cultural relations. The conceptual confusion can lead to contradictions in practice, though it can also enable flexibility.

3. Just as there is no common definition of cultural relations, there is no one correct approach to good cultural relations, or simple method of evaluating cultural relations.

4. Practitioners face very different cultural and geopolitical contexts. Good cultural relations necessarily involve flexibly adapting programmes in ways that resonate with these contexts.

5. ‘Cultural relations’ is primarily a practitioners’ term and often regarded as synonymous with cultural diplomacy, public diplomacy and - for some - as contributing to their country’s soft power. These terms belong within the same broad semantic field and share many common features, but it is important to distinguish them.

6. Cultural relations practitioners aspire to genuine reciprocity and mutual understanding, while cultural and public diplomacy, and soft power, sometimes bear connotations of instrumentalism and self-interest.

7. The emphasis on the intrinsic versus instrumental value of culture varies between different institutions. Some tend to eschew overt instrumentalist ambitions and instead stress intrinsic value (e.g. the Goethe-Institut), while others are more comfortable with a balancing act between intrinsic and instrumental goals (e.g. the British Council).

8. The intrinsic value of cultural projects should remain paramount. But instrumental goals, when defined in ways that express mutual benefit, can and should be included for pragmatic purposes, and in response to changing funding regimes and requirements.

9. Assessing the value of cultural relations in different countries and for different actors requires a range of methodologies that take diverse perspectives into account.

Source: (British Council, Goethe-Institut, 2018)\(^{39}\)

The European Commission has a new framework of international cultural relations that could be assessed as a common framework for the European Parliament and the Council of Europe. A precedent for these external cultural policy guidelines was established in November 2015 when the Council urged the Commission and the High Representative to submit a “strategic approach to culture in the EU’s external relations, outlining for this purpose a set of guiding principles.”40 This led to “a more strategic EU approach towards cultural diplomacy” (2016: 2). This joint communication establishes the following key points useful in understanding the scope and priority areas of the European regional block.

• “The EU is firmly committed to fostering cultural diversi- ty, which can be protected and promoted only if human rights and fundamental freedoms are guaranteed. These fundamental rights constitute essential foundations for democracy, rule of law, peace, stability, sustainable inclusive development and participation in public affairs. States have an obligation to respect, protect and promote the rights to freedom of opinion and expression, including artistic expression. In this regard, and in line with its obligations under EU and international law, the EU is therefore committed to promoting a tolerant, pluralistic approach to international cultural relations.” (2016: 2)41

• This “EU Strategy for International Cultural Relations that focuses on advancing cultural cooperation with partner countries across three main strands: supporting culture as an engine for sustainable social and economic development; promoting culture and intercultural dialogue for peaceful inter-community relations; reinforcing cooperation on cultural heritage.” (2016: 3)

The guiding principles for EU action are to:
1. Promote cultural diversity and respect for human rights.
2. Foster mutual respect and inter-cultural dialogue.
3. Ensure respect for complementarity and subsidiarity.
4. Encourage a cross-cutting approach to culture.
5. Promote culture through existing frameworks for cooperation.

Ibero-America

Since 2006, the Ibero-American General Secretariat (SEGIB) has promoted the Ibero-American Cultural Charter as the reference document for cultural cooperation in Ibe- ro-America. It was signed at the XVI Ibero-American Summit of Heads of State and Government, held in Montevideo (Uruguay) on November 4 and 5 of that year. It must be understood as the framework for Ibero-American cultural diplomacy.

This document reaffirms that “Ibero-America manifests itself as a great system where unique, exceptional elements appear and that it is the holder of a common, diverse cultural heritage whose promotion and protection are indispensable”, while recognizing that “Ibero-American culture is diverse, plural, universally spread and that it represents a singular expression of people and is endowed with a great cultural richness, whose most significant manifestations include languages and their transformations as the product of a multiplicity of intercultural contributions” (SEGIB, 2006).42

Due to its breadth, the following key points, which are not

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mentioned in other documents and guide Ibero-American Cooperation, have been prioritized:

• to promote and protect the cultural diversity that is the origin and fundament of Ibero-American culture, likewise the multiplicity of identities, languages and traditions that make up and enrich Ibero-American culture;

• to consolidate the Ibero-American cultural space as a singular environment of its own, based upon solidarity, mutual respect, sovereignty, plural access to knowledge and culture, and cultural exchange;

• to facilitate exchanges of cultural goods and services in the Ibero-American cultural space;

• to provide incentive for bonds of solidarity and cooperation between the Ibero-American cultural space and other regions of the world, likewise to encourage inter-cultural dialogue amongst all peoples; and

• to foster the protection and dissemination of the Ibero-American cultural and natural, material and immaterial heritage through cooperation among countries.”

(SSEGIB, 2006)

The following principles of cultural cooperation were also established:

**Principle**

**Relevant approach for the NSCD**

Principle of recognition and protection of cultural rights

Cultural rights must be understood as fundamental rights under the principles of universality, indivisibility and interdependence.

Principle of participation

Citizen participation is essential for the development of cultures in national spheres and in the Ibero-American cultural space.

Principle of specificity of cultural activities, goods and services

Cultural activities, goods and services are bearers of symbolic contents and values that precede and transcend the strictly economic dimension.

Principle of solidarity and cooperation

Solidarity among peoples and countries promotes the construction of fairer, more equitable societies in an Ibero-American Community with lesser asymmetries. Horizontal cooperation, based upon joint work and respect, is the privileged channel of the Ibero-American cultural space.

Principle of openness and fairness

Cooperation must be facilitated for circulation and exchanges in cultural matters with reciprocity and fairness within the Ibero-American cultural space.

Principle of mainstreaming

In public activities as a whole, it is essential to take account of the cultural dimension may be therein involved to foster diversity and the consolidation of the Ibero-American cultural space.

Principle of complementarity

Cultural actions and programs must reflect the existing complementarity among economic, social and cultural matters, taking into account the need to strengthen the economic and social development of Ibero-America.

Principle of contribution to sustainable development, cohesion and social inclusion

The processes of sustainable economic and social development, as well as cohesion and social integration, are only possible when they are accompanied by public policies that fully take into account the cultural dimension and are also respectful of diversity.

Principle of the responsibility of States in the design and application of cultural policies

The States have the power and the responsibility to formulate and apply policies to protect and promote diversity and the cultural heritage within the exercise of national sovereignty.
There is the possibility to contribute to the consolidation of the “Ibero-American cultural space”, taking into account that “the last decade, with the financial crisis and its effects on low-intensity cultural policies, as well as changes in international relations, has brought along profound transformations in cultural relations and exchanges within the Ibero-American space. It is necessary to reformulate the construction of this ‘cultural space’ from the new protagonism achieved by the creators and civil society” (García Canclini, 2018: 31). The new approaches of creative economy, intercultural dialogue and sustainable development open the way for cultural diplomacy by shifting it towards cultural rights.

Latin America and the Caribbean

The UNESCO Regional Work Plan for Culture in Latin America and the Caribbean is a document that proposes the actions to be implemented in the cultural sphere at the national and regional level during the period 2016-2021. It focuses on the 33 Member States of Latin America and the Caribbean, including Panama.

The UNESCO document is preceded by the statements of the Heads of State and Government of the Latin American and the Caribbean States meeting in Havana (Cuba) on the occasion of the Second Summit of the Community of Latin American and Caribbean States (CELAC), who approved the Havana Declaration, a CELAC Plan of Action for 2014 and 29 special thematic declarations.

Of these guidelines (2016: 6-7), those related to cultural diplomacy are highlighted.

1. Development of national policies and legislation. National policies and programmes should be strengthened in order to secure the protection and promotion of this heritage and of its inherited systems of values and cultural expressions as part of the shared commons, while giving it a central role in the life of societies. This should be achieved by its full integration in the development sector. (Declaration of Hangzhou, 2013). National policies and programmes should reflect the provisions of the normative instruments ratified by the States of the region.

2. Capacity-building. To strengthen and use national capacities to protect, conserve and manage the diversity of cultural expressions in a sustainable and responsible way will remain a key priority for the Organization. Particular attention will be paid to accompanying Member States in the effective implementation and monitoring of the UNESCO normative instruments, their national implementation and support to capacity-building, strengthening policy, legal, and institutional en-
Environments, enhancing knowledge management and promoting best practices (UNESCO Programme and Budget, 37 C/5).

3. Research and awareness raising. To promote scientific, technical and artistic studies, and research methodologies for the protection, conservation, safeguarding and effective management of heritage and the diversity of cultural expressions, as well as to develop and implement indicators on the impact of culture on the social and economic development of societies. To disseminate good practices and raise awareness for the enhancement of culture.

4. Mechanisms for cooperation. To promote and develop international cooperation mechanisms for knowledge and information sharing; to facilitate technological exchange; to use and strengthen existing national and international networks and institutions; and to mobilize human and financial resources.

2.4.- Intercultural competences approach.

Approaching cultural diversity requires that the broadest possible range of competences be identified and promoted, especially those that societies have devised and transmitted throughout succeeding generations (UNESCO, 2013: 4). According to the UNESCO Experts Meeting for the International Decade for the Rapprochement of Cultures (2013-2022), it is crucial for integral human development that positive civic attitudes and values are developed and active participation is promoted (UNESCO, 2013). It is also crucial that this participation is built on intercultural competences that allow peoples to effectively and appropriately interact in complex environments marked by growing diversity of peoples, cultures and lifestyles.

It implies that the scope of intercultural competences goes beyond formal education and school learning (UNESCO, 2015: 22).

Despite the focus on intercultural conflicts, dialogue and cultural pluralism, the first World Culture Report (2000) did not mention the issue of intercultural competences. “Competence” is mentioned only once, in a chapter where Anthony Giddens relates globalization, inequality and the social investment state. This reference, however, serves as a precedent; it states that in the old economic order the basic competences for jobs remained relatively constant. “Now, learning (and forgetting) have become integral to work in the knowledge economy. A worker creating a novel multimedia application cannot succeed by using long-standing skills: the tasks in question did not even exist yesterday.” (UNESCO, 2000: 62) There are still no references to the subject of intercultural competences, but the relative instability of the competences in today’s changing world is noted.

But what are intercultural competen-


Intercultural competences approach.
ces? The term intercultural competences has awakened a growing interest in Anglo-Saxon thinking and is shaping a field for reflection and management from different angles and disciplines. The Encyclopedia of Intercultural Competence acknowledges that there are even several terms to refer to intercultural competences: intercultural sensitivity, cross-cultural effectiveness, intercultural skills, cross-cultural adaptation, global competence, multicultural competence, cross-cultural relations, cultural proficiency, intercultural agility or cultural intelligence (Deardorff, 2015: 217)⁴⁷. As stated, the very term competence is contested in the literature, both due to its conceptual deficits and its casual use (Deardorff, 2015: 217). It is acknowledged that most definitions of intercultural competences come from European and Anglophone perspectives that tend to emphasize the individual as being at the center of competence (Deardorff, 2015: 217). There is a vast mapping of this Anglo-Saxon and European academic production masterfully systematized and outlined in The SAGE Handbook of Intercultural Competence (Spitzberg and Changnon, 2009).⁴⁸ These authors report that although there are more than 300 constructs and multiple models, relatively few efforts have been made to systematically test the validity and cross-cultural generality of the models posted to date. They pose the theoretical challenge of advancing models that take into account the precedents and are developed in an integrated and useful way.

At the conceptual level, the UNESCO 2010 report revisits a study by Fantini and Tirmizi, particularly in relation to the association of intercultural competences with the abilities needed to perform effectively and appropriately in interactions (Fantini and Tirmizi, 2006)⁴⁹. The definition of effective in particular relates to the achievement of communication that does not undermine the integrity of any member and simultaneously achieves the purpose of the dialogue, whatever it may be. Similarly, the issue of relevance is related to an ethical dimension that involves focusing on the human being and human dignity during dialogues. This report cites a systematization by Darla Deardorff (2011)⁵⁰ that summarizes five regional reports prepared for UNESCO, establishing something akin to a “final list of skills and competences”, understood as the minimum requirements to attain intercultural competences.

These include:

**Intercultural competences**

- Respect (“valuing of others”);
- Self-awareness/identity (“understanding the lens through which we each view the world”);
- Seeing from other perspectives/world views (“both how these perspectives are similar and different”);
- Listening (“engaging in authentic intercultural dialogue”);
- Adaptation (“being able to shift temporarily into another perspective”);
- Relationship building (forging lasting cross-cultural personal bonds);
- Cultural humility (“combines respect with self-awareness”).

Source: UNESCO, compilation of Darla Deardorff (2011)⁵¹

A relevant aspect of this UNESCO framework is that it is proposed as an exercise that should result in the development of a set of guidelines that incorporate the use of “intercultural competences based on human rights” in various spheres of decision-making. This is the purpose of the NSCD with regard to international cultural relations in the process of strengthening this function within Panamanian diplomacy.
The National Plan of Cooperation “Panamá Coopera 2030” is one of the renewed solutions for cooperation proposed by the country as part of its ambitious approach to international relations in order to enhance the role of Panama as a hub for international cooperation. As specified in the introduction, this plan constitutes a reconfiguration of its schemes and methodologies for international cooperation in relation to sustainable development, as a response to the need for an integrated approach that raises “a new strategic orientation of cooperation based on a national vision of the identity of Panama as an actor within the outlook for cooperation with guiding principles for its implementation, as reflected in the new Official Cooperation Policy”.

The sustainability of this plan, however, is due to the fact that it may be implemented as a public policy with an effective system in the context of an upcoming change of administration. Before such a scenario, it has been suggested that this instrument be aligned with the National Strategic Plan with Vision of State “Panama 2030” (PENVE for its Spanish acronym). This plan was proposed on January 2, 2016 with a view towards achieving the 17 Sustainable Development Goals (SDGs) approved by the United Nations through the 2030 Agenda for Sustainable Development and adopted in Panama by Executive Decree 393 of September 2015. The PENVE is conceived as a strategic document that understands that “in order to transform the country with a vision of State, it must be recognized that Panama, due to its privileged geographic position, has been able to develop a global logistic system integrated by the Panama Canal, the interoceanic railroad, the maritime port complex in the Atlantic and Pacific and the logistics center for the transfer of passengers and air cargo” (CCND, 2017: 13). All these dimensions of internationalization imply a cultural dimension that is not always evident and above all, not always well managed in its dimensions of social responsibility and intercultural dialogue.

The PENVE is an exercise in aligning the 2030 Agenda for Sustainable Development with the planning instruments that, with a country vision, had been established under the coordination of the Executive Secretariat of the National Concertation Council for Development (NCCD). According to its institutional documents, the NCCD is “the space for dialogue and consultation legally constituted through Law 20 of 2008, which brings together diverse sectors in a participatory and concerted manner to work towards agreements and consensus on relevant national issues, on which all Panamanians must agree”.

The Panamá 2030 Plan establishes a methodology with a clear “intentionality, directionality and rationality” for the management of sustainable development (NCCD, 2017: 9) based on a consensus vision. Its methodology “considered it pertinent to carry out a detailed review of each of the 17 SDGs and their linkages with: the strategic objectives of the National Agreement, approved in 2007; the objectives of the Strategic Framework ‘Panama 2027’, prepared in 2015; the 709 agreements originally reached in 2007; and the 99 initiatives associated with the prioritized agreements contained in the Strategic Framework ‘Panama 2027’. This alignment work made it possible to conclude that there is complete agreement between the strategic objectives, agreements and initiatives of the Concertation with the SDGs agreed at

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53 The members are: National Council of Workers, National Council of Private Enterprise, National Bar Association, National Association of Economists, Panamanian Society of Engineers and Architects, organizations of small and medium producers, organizations for the promotion of social development, organizations for the promotion of democracy and human rights, organizations for the protection and promotion of the environment, indigenous peoples, provinces, black ethnicity, foundations, national council of the social comptroller of the public health system, legally constituted political parties, the national assembly, the executive body and local governments.

54 See institutional page of the CCND: http://www.concertacion.org.pa/-Quienes-Somos-
the United Nations, and that both contain the economic, social and environmental dimensions that make Panama’s development more inclusive” (NCCD, 2017: 7). This alignment exercise offers a working framework with a state vision.

This plan is intended as a strategic public policy framework considering that “in many cases, there is a discontinuity and even duplication in the actions carried out due to the lack of a clear conception of what the State should be and the fundamental function that it should perform. In both cases, it is a public service for the citizens who ultimately shape State institutions and who, through taxes and other supports, sustain them economically” (CCND, 2017: 10). In the reformulation of public development policies, this is an instrument that aims for decentralization and planning for results, and therefore the development of the NSCD constitutes a reference framework. It is necessary to clarify that there is no explicit mention of the issue of international cultural relations or the mainstreaming of culture within this Plan, whereby, the exercise of linking the NSCD with the Plan constitutes a constructive approach based on the interest in explaining an intercultural approach to the Plan and the role of a strategic vision in cultural diplomacy, understanding its limitations and relevance.

3.2- The National Strategic Plan as a reference for sustainability of the Strategy of Cultural Diplomacy

The strategic axis of the PENVE concerning “strategic alliances for development” is the most relevant to the efforts carried out within the framework of cultural diplomacy. It is broken down as follows:

- Facilitation of compliance with international commitments: “By the year 2030, Panama will have actively seconed through its foreign policy, and will have implemented all international agreements and commitments on sustainable development, especially those linked to the SDGs and the Addis Ababa Action Agenda on Financing for Development.” (NCCD, 2017: 16)
- Inter-institutional coordination of cooperation actions: “Strategic alliances between governmental and non-governmental organizations, and between public and private entities, define a path for the sustainability of any modality of human development. The orientation, coordination, alignment and use of resources from agencies, institutions and public and private actors regarding the inclusion of citizens in the process of the construction of human development guarantees the impact and results of public policies.” (NCCD, 2017: 16)
- Management of cooperation through renewed instruments: “From this perspective, the link between operators and actors configures a broad process of cooperative, recurrent and flexible interaction of multidimensional linkages among organizations, institutions, associations and significant community support groups that are mobilized around far-reaching objectives.” (NCCD, 2017: 16)
- Acknowledgement of the need to focus on partnerships as a part of sustainability: “The establishment of strategic partnerships (between the different actors that intervene in a region, micro-region and/or georeferenced quadrant) maximizes technical and financial resources, similarly, it facilitates a collaborative learning community capable of enhancing the sustainability of specialized interventions.” (NCCD, 2017: 16)
- The need to build consensus through participation:
“Simultaneously, such initiatives will have consolidated policies and mechanisms on the domestic front for building national and regional consensus, designed with broad citizen participation, and regional development plans which will be implemented and make it possible to incorporate of one or more provinces, in order to achieve the objectives and goals defined for each of the Strategic Axes of the Strategic Plan ‘Panama 2030’.” (NCCD, 2017: 16)

As mentioned, this plan does not have an explicit cultural approach, however, the cultural issue is mentioned in various areas of the document, particularly in reference to the complexity of public policies:

“(...) the process of reformulation of public policies is oriented towards the integrality of public policy. To this effect, rights must be taken into account in their forms of culture and identity, political and economic organization, and their social conditions55. That is, the design must envisage rights (normative framework for policies), territorial and demographic factors (attention to permanent and emerging needs in old and new communities), cultural factors (participation and relevance), socioeconomic factors and human capital factors. Interventions should be enriched by mainstreaming interculturality, gender equality and environmental sustainability.” (CCND, 2017: 11-12)

The approach of including integrality and particularly cultural dimensions is an area of opportunities for cultural diplomacy efforts and development, understanding its role in promoting and protecting cultural rights, and strategically incorporating international frameworks in this area of action. The PENVE takes into account that “(...) the process of public policy change in the social sphere focuses on the cultural relevance of the interventions and their impact on closing gaps and ending deprivations. It considers the ethnic, geographic, demographic, economic, educational and socio-cultural diversity of Panamanian society. Only by considering the aforementioned factors in its design can public policy capture the diversity and differences that coexist in Panamanian society” (CCND, 2017: 12). In this context, having key management areas and a prioritization of resources to understand and address cultural relevance would be a component of the facilitation required of the Ministry of Foreign Relations in cultural diplomacy.

Interculturality is outlined as one of the emphases of public policy, explicitly mentioned in the document:

“Interculturality defines a basic characteristic of interventions that is originated from the aspirations, needs and situations that are recorded in the daily life of populations and individuals. From this outlook springs the importance of this approach in encouraging adaptations that respond to the characteristics, needs and interests of different cultures according to the types of social interaction, in addition to modelling effective interventions by region and population groups.” (CCND, 2017: 18)

The discourse of cultural diplomacy and its link with sustainable development is a narrative of interculturality that could contribute to understanding and addressing the complexity of cultural expressions of sustainable development. However, culture is still thought of as abstract and homogeneous bodies rather than as a process of negotiation of meanings between people and groups about the diverse options for human development and life.
3.3. - Cultural Diplomacy and its Relationship with the National Strategic Plan and the National Plan of Cooperation

The National Plan of Cooperation “Panamá Cooperá 2030” establishes strategies, objectives and instruments of Panama for international cooperation within the framework of the Sustainable Development Goals. Panamá Cooperá was launched during the forum “Panama, Bridge of Cooperation for Sustainable Development” held at the Ministry of Foreign Relations on May 3 and 4, 2017. It is the result of a process of updating the international cooperation model for development considering that “Panama has adopted the strategic decision to place cooperation within the sphere of foreign policy, thus making the Ministry of Foreign Relations the institution responsible for re-configuring and coordinating actions on this issue in 2016” (2017: 7)⁵⁶. The following chart shows the relationship between national priorities, the 2030 Agenda and the Official Cooperation Policy in relation to governments⁵⁷.

Interculturality is outlined as one of the emphases of public policy.

It should be clarified that “Panamá Cooperá 2030” is not explicitly aligned with the PENVE but with the various strategic government plans. It could be inferred that the reference for the national priorities of the PEGs (2015-2019, 2020-2024, 2025-2030) would fall under the scope of the PENVE, as the guiding vision for concertation.

This aspect would lead us to include cultural diplomacy as an instrument of the Panamá Cooperá Plan that articulates these instruments from the cultural perspective, with a long-term vision to ensure continuity of Panama’s identity as an actor of cooperation. The National Strategy of Cultural Diplomacy as a specialized instrument of Panamá Cooperá must contribute to the alignment of the existing strategic instruments (national priorities established by the Concertation), government plans (current and existing) and the Panamá Cooperá Plan which establishes the National Cooperation System.

⁵⁷ ICAP refers to the International Cooperation Action Plan.
The National Plan of Cooperation responds to the “process of change in the management of International Cooperation, promoted by the Vice Ministry of Multilateral Affairs and Cooperation” (MIRE, 2017: 36). Basically, “the Plan describes how the actors of cooperation will jointly implement the national cooperation policy, in addition to the structures and capacities required” (MIRE, 2017: 36).

The Plan assumes the following basic aspects for the construction of the National Strategy of Cultural Diplomacy.

Main interest of Panama:

“For the purposes of the National Plan of Cooperation of Panama, its main importance lies in cooperation modalities that strengthen and expand capacities, whether human or institutional. They are those that contribute most directly and desirably to human development, as previously mentioned. But they are also the most complex contributions and which require more effort and time (in terms of years). In addition, the work carried out on capacities is not easily visible or measured: for example, it is much easier to measure the supply of new computers to a school district than the capacity-building process for teachers in those schools on how to use these computers to improve teaching.” (MIRE, 2017: 19-22)

The Panamá Coopera 2030 Plan acknowledges that investments in human and institutional capacities are of maximum interest and constitute a cultural challenge in itself: understanding that there is a cultural dimension to the transformation of sustainable development is fundamental to the achievement of the proposed goals. They also refer to the complexity of measurements. In the case of cultural results, their impacts are usually long lasting and difficult to evaluate, although there is a series of indicators that allow for complex measurements.

Based on the approach of the NSCD, the following points are highlighted:

The temporal dimension implies that country actions are aligned with the most advanced trends in the cultural management of international relations within the context of sustainable development. They will contribute to the identity of Panama as a global player and to channeling these trends within the country. To speak of an NSCD with a view to 2030 is to respond to the new global, regional, international, national and local development agendas and circumstances. The

Targeted perspectives:

“Cooperation strategies, policies and initiatives must be integrated within the development context in which they are applied, thus shaping perspectives focused on both time (temporal) and space (geographic):

Temporal, because Cooperation actions depend on their present circumstances: it is inappropriate to use obsolete methods or tools that are not coherent with the current trends of Cooperation, or that do not respond to the new development agendas and circumstances (global, national).

Geographic, because the territorial, logistical and cultural attributes that condition work and development policies comprise a physical space, whether at the local, country or regional level.”

Source: Panamá Coopera Plan. (MIRE, 2018:15)
temporal dimension implies that country actions are aligned with the most advanced trends in the cultural management of international relations within the context of sustainable development. They will contribute to the identity of Panama as a global player and to channeling these trends within the country. To speak of an NSCD with a view to 2030 is to respond to the new global, regional, international, national and local development agendas and circumstances.

In the geographic sense, there is an explicit mention of the cultural attributes that condition the work and the development policies defined by the physical location. In the case of culture, the question of territory and the scope of development policies become more complex. The geographical attributes of Panama are stated in the following terms: "Geography is so crucial in the case of Panama that it may be said that the very existence of the resources of our young nation responds to a large extent to its physical location in the Central American isthmus. Its economy responds to attributes derived from being one of the main global transit points. Its population and culture are characterized by great human and cultural diversity, and its environment, particularly its rich biodiversity, is shaped by the Mesoamerican Biological Corridor and the confluence between the Pacific and the Caribbean. These characteristics, in turn, are related to the concepts of 'flows' and 'meeting point' and contribute to outlining a vision of Cooperation for the country" (MIRE, 2017: 34).

Modalities of cooperation:

The Plan establishes that "(...) the changing modalities of Cooperation, more oriented towards (i) technical assistance, (ii) technology transfer and (iii) access to and application of knowledge, will likely increase in the case of Panama, to the detriment of Cooperation based on external financial flows, whose levels can be reduced to practically insignificant figures in the years to come" (MIRE, 2017).
34. This is the prelude to considering the relevance of a cultural cooperation hub in Panama.

Finally, “the new challenge posed by the emerging double role as a recipient and donor of international cooperation that Panama will begin to play” (MIRE, 2018: 15) will condition the form and products of the NSCD.

3.4.- Cultural diplomacy as an instrument of the Panamá Coopera Plan

Below are some elements of a Panamanian vision for international cooperation (MIRE, 2018: 40-43), derived from the Panamá Coopera 2030 Plan, which establishes the cultural approach needed to structure the NSCD:

<table>
<thead>
<tr>
<th>Element</th>
<th>NSCD vision</th>
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<tbody>
<tr>
<td>Eliminating extreme poverty in Panama by 2030.</td>
<td>One of this is the cornerstone of the SDGs, and the effective alignment with it should prepare the country to achieve such a goal. Because of Panama’s excellent conditions, it could be one of the first countries in Latin America and the Caribbean to do so. The United Nations system, with its different active agencies and programs in the country, will be considered as a strategic partner for this purpose.</td>
</tr>
<tr>
<td>Reducing inequality.</td>
<td>The growth model, showing little diversification and concentrated in specific areas of the country, has led to major inequalities. Therefore, cooperation actions should contribute to reducing inequality in terms of (i) distribution of wealth, (ii) access to basic services, (iii) public participation/representation, and (iv) citizen security and access to justice.</td>
</tr>
<tr>
<td>Double role for Panama as a recipient and donor of Cooperation services.</td>
<td>In addition to the traditional demand to meet internal development needs, Panama’s socioeconomic level and geopolitical situation allows it to begin a new phase which explicitly integrates the offer of cooperation services to other countries within the country’s cooperation strategies. To that effect, the establishment of a cooperation hub with Panama as a center of international cooperation in Latin America, including South-South cooperation mechanisms, is considered.</td>
</tr>
<tr>
<td>Knowledge-based cooperation.</td>
<td>Panama’s level of socioeconomic development and access to its own financial resources establish access and application of knowledge as a primary basis for cooperation work in Panama towards the SDGs through 2030.</td>
</tr>
</tbody>
</table>

The NSCD is a knowledge management tool in the field of international cultural relations that is significant for sustainable development.

The mainstreaming of culture in the SDGs should serve to articulate various actors of the National Cooperation System, in order to broaden the working concept of culture while expanding and increasing the complexity of actors.

Creating and consolidation of modern National Cooperation System. One of the key objectives of Panama Coopera 2030 is to provide the country with an updated and innovative system, with the structures, processes, capacities and tools to manage supply and demand, with a high level of quality and efficiency. The implementation of this system will be a priority task in the short term, within the framework of the ICAP 2017-2019. The experiences of other countries in the Latin American and Caribbean region will provide valuable reference in structuring the system.

The mainstreaming of culture in the SDGs should serve to articulate various actors of the National Cooperation System, in order to broaden the working concept of culture while expanding and increasing the complexity of actors.
Cooperation based on networks: The progressive cross-linking of cooperation structures and processes in Panama will contribute to (i) reducing the dispersion and ‘island’ effect identified in the current situation, (ii) facilitating coherence with the Network Society’s environment and the knowledge economy in which the country is immersed, and (iii) improving efficiency through greater participation and productive collaboration of development actors (both national and international). The National Cooperation System will be a networked system and will promote the work of cooperation actors within and across networks.

Promotion of multi-stakeholder participation and activities: The NSCD vision is focused on being a State policy. The articulation of a cultural diplomacy network should contribute to: (i) reducing the dispersion and isolation of the cultural sector with respect to other public policy sectors; (ii) fostering coherence with respect to the potential of digital culture for the development of networks, as well as to facilitate the inclusion of the creative economy in the dynamics of the knowledge economy; (iii) improving the effectiveness of cultural internationalization actions and contribute to greater participation and productive collaboration of cultural actors.

Continuity – function of State policy: The name of the Panamanian Cooperation System must articulate the diversity of actors currently in charge of various internationalization in Panama and, from this field of competence, it must articulate the diversity of actors currently in charge of various internationalization in Panama and, from this field of competence, it must provide a proactive leadership in the cultural sector, that contributes to a proactive leadership in the cultural sector, that contributes to the management of knowledge necessary to strengthen the cultural capacities of people and institutions.

Coherence: Co-operative guidelines and practices that are (explicitly) coherent with national development priorities and the current internationalization, some of whose principles of the Plan are aligned with the same logic above:

- Principle (MIRE, 2018: 43-44): The MIRE is the coordinating body responsible for cultural internationalization in Panama and, from this field of competence, it must articulate the diversity of actors currently in charge of various issues without a coherent and prospective country vision. The NSCD is focused on being a State policy.

- Cultural approach: The NSCD promotes the prioritization of cultural expressions belonging to vulnerable people or social groups, particularly those who compromise their identities and sense of belonging.

Likewise, the principles of the Plan are aligned with the same logic above:

- Evidence: Formulation, management and decision-making based on data and analysis; generation of evidence in all cooperation actions.

- Participation: Proactive involvement of economic and social actors with the capacity and willingness to contribute; collaborative and networked approaches for productive participation.

- Harmonization: To avoid duplication, lack of coordination, underutilization of resources destined for cultural internationalization, coordinating with defined priorities and expanding the opportunities and scope of those actions.
Principle (MIRE, 2018: 43-44). Cultural approach
The NSCD establishes a mechanism for accountability of the country and the international community for the State commitments acquired by Panama, as well as for the resources that are allocated to facilitate these commitments.

The NSCD is a framework for prioritizing areas and actions that provide coherence to a country vision, which differentiates Panama as an actor of cooperation in the region. Investing in cultural diplomacy in relation to sustainable development is in itself an added value.

Relevance of the NPC (2017: 45). NSCD
Within the modernization of the State and of cooperation, the specialization in cultural diplomacy in all its areas is a useful aspect, considering the current state of development of the sector in the country.

The 2030 vision contributes to conceptualizing capacity building processes and not only to sponsoring cultural actions abroad. Alignment with the 2030 Agenda contributes to its long-term projection and facilitates the measurement of impacts.

The implementation of the Plan will facilitate the identification of the capacities necessary for MIRE to successfully undertake its responsibility as the new governing entity of cooperation in the country.

Inclusion of the cooperation framework within the modernization processes of the Panamanian State.

System of governance of cultural diplomacy

CHAPTER IV.

Usefulness of the NPC and use of the NSCD:
The National Strategy of Cultural Diplomacy of Panama proposes to align itself with the National Cooperation System based on its cultural specificity.

4.1. Role of cultural diplomacy in the National Cooperation System

Based on the logic of the Panamá Coopera 2030 Plan, cultural technical cooperation would be the main focus of the NSCD. Cultural internationalization is conceived as a cooperation service that, according to the Plan, is divided into two service areas:

Demand: "Demand refers to the internal dimension of these services, in which Panama is the recipient of resources and actions to advance the human development processes of Panamanians, such as the improvement of their health, education and income." (MIRE, 2017: 47)

Offer: "The offer, or external dimension of Cooperation services, includes the capacities that Panama can make available to the human development processes of other countries, as well as the exchanges between third countries that Panama can proactively promote. Areas of special interest include the Caribbean and the Ibero-American region" (MIRE, 2017: 47).

The four objectives of technical cooperation cited in Panamá Coopera are related to culture as follows:

- To develop the capacities of organizations and individuals: The Panamanian State requires public cultural policies that guide, protect and promote cultural institutions as a means to guarantee the implementation of cultural rights. The promotion of a cultural and creative institutionality for the 21st century is an urgent task for present and future administrations. Technical cooperation will have a unique role in facilitating the management of the knowledge that is necessary to formulate, implement and evaluate cultural policies with a focus on sustainable development.

- To provide legal advice and/or expertise: Supporting the development of an organized body of national legislation on culture that protects cultural rights and promotes the heritage and creativity of the various groups within the country will become a cornerstone of the National Strategy of Cultural Diplomacy.

- To strengthen the implementation (of services, investments or normative activities): International trends reinforce the experience that safeguarding people’s cultural rights requires countries to provide a coherent and organized legislation and a cultural policy that supports an institutionality at the ministerial level. This allows the economy of investments in cultural services and the improvement of the quality of cultural processes.

- To prepare/facilitate the cooperation of entities involved (or extend cooperation to a wider range of actors): the professionalization of cultural technical cooperation should be understood as a means to facilitate inter-institutional coordination in the action areas of cultural diplomacy. Based on the limitations and weaknesses identified in the NPC (MIRE, 2017: 36-37), their association with the cultural and creative sector characteristics and the primary focus of the NSCD is specified as follows:

  - "Dispersion of actions among multiple ministries/themes with little complementarity and synergies." (Existence of a disjointed cultural sector without common and complementary sustainable development strategies)

  - "Lack of systematic programmatic alignment with national priorities (such as those expressed in the current PEG) or international priorities (such as the SDGs, the
The Paris Agreement on climate change, etc.) [Lack of National Cultural Policy with a focus on sustainable development aligned with the 2030 Agenda that reinforces and strengthens cultural institutionalism as a public service]
- “Fragmented data on cooperation actions in formats that are sometimes incompatible and not always updated.” [Absence of cultural data over time and lack of a serious and verifiable capture mechanism]
- “Little involvement of non-governmental actors, for example civil society, the private sector and academia, thus failing to incorporate potentially valuable resources and knowledge for development.” [Absence of clear cultural strategies of these sectors and a tendency to organize or sponsor isolated activities without measurable impact or a results-based management and accountability approach]
- “Limited identification and exploitation of the capacities that Panama can offer to the world. Panama has an interesting potential to become a hub of South-South cooperation that has not been properly exploited.” [Dismissal of Panama as a global or regional cultural actor with the potential that exists to turn the country into a cultural cooperation hub]

In fact, the NPC itself ensures that “at the political level it will enhance the participation of Panama, a country that has not played a real leading role in the field of international development to date, in the global debate on development and cooperation in the new period of the 2030 Agenda” (MIRE, 2017: 65).

Main products related to the definition and implementation of the architecture of the NCS (MIRE, 2017: 70):
- Systematization of the framework of international normative commitments acquired by Panama and definition of the institutional function of the Department of Cultural Diplomacy in the NCS.
- Establishment and functioning of the Cultural Diplomacy Working Group of Panama.
- Implementation of a network of spaces for sectoral and territorial cooperation coordination, in which the key public, private and civil society actors participate both in the national and international level.
- Implementation of an awareness-raising and information program on the Strategic Plan of Cooperation for NCS stakeholders.
- Implementation of regulations, protocols and inter-institutional coordination procedures for the NCS.
- Creation of the organizational model of the International Cooperation Coordination Units in order to strengthen the implementing institutions and to define their functions, roles, processes and positioning within the organization chart of each entity.
- Implementation of a monitoring framework and clear principles for the governance of cultural diplomacy.
- Awareness-raising and information about the NSCD and its function within the NCS.
- Awareness-raising and information about the NCS, which describes the functions and responsibilities of the entities in its operational group.

4.2.- Components of the National Cooperation System (NCS) and cultural approach

I. Architecture

Preparation of a normative and legal framework for the functioning of the NCS, which describes the functions and responsibilities of the entities in its operational group.
Implementation of a network of spaces for sectoral and territorial cooperation coordination, in which the key public, private and civil society actors participate both in the national and international level.
Implementation of an awareness-raising and information program on the Strategic Plan of Cooperation for NCS stakeholders.
Implementation of regulations, protocols and inter-institutional coordination procedures for the NCS.
Creation of the organizational model of the International Cooperation Coordination Units in order to strengthen the implementing institutions and to define their functions, roles, processes and positioning within the organization chart of each entity.
Implementation of a monitoring framework and clear principles for the governance of cultural diplomacy.
Creation of the Coordination Units with the implementing institutions of cultural diplomacy.
### II. Processes

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Main products and lines of action: NSCD

- Identification of the information, communication and management needs of NCS information.
- Formulation and implementation of an ICT integration plan for the proper functioning of the NCS’s institutional structure, as well as for the strengthening of the technological capacity of its actors.
- Implementation of the Panamanian Fund for International Cooperation.
- Preparation of proposals for activities and actions of Panamanian cultural diplomacy.
- Implementation of public cultural diplomacy calls within the Panamanian Fund for International Cooperation (as offerors and recipients).
- Preparation of a NCS Offer of Cooperation Catalogue that includes successful experiences to be adapted and implemented abroad and a roster of Panamanian cooperators of negotiation and dialogue with cooperators.

IV. Resources

4.3.- Strategic lines of cultural diplomacy of Panama

Considering the need to articulate the Panamá Cooperá Plan with the National Strategy of Cultural Diplomacy, the following exercise of alignment of cultural diplomacy actions is proposed within the framework of the proposals of Panamá Cooperá 2030 through a link between strategic lines and axes of cooperation.

Line 1. Internationalization of the creative economy
GENERAL OBJECTIVE: Facilitate the internationalization of the Panamanian creative economy as an engine and facilitator of sustainable development.
SPECIFIC OBJECTIVES:
1.1.- Contribute to the strategic governance of the creative economy in Panama.
1.2.- Position Panama as a regional international hub for cultural cooperation in creative economy.
1.3.- Support the dignification of cultural and creative work by ensuring compliance with international provisions on labor formalization and decent work.

Line 2. Intercultural dialogue for a diverse and inclusive society
GENERAL OBJECTIVE: Position Panama as a country that guarantees cultural rights through the implementation of international agreements that protect human rights and promote intercultural dialogue.
SPECIFIC OBJECTIVES:
2.1.- Consolidate Panama as a global and national promoter of cultural rights as an element of human rights.
2.2.- Facilitate the transfer of knowledge about good international cultural practices that contribute to the elimination of all forms of discrimination against women and girls.
2.3.- Strengthen the regimes for the protection of the diversity of cultural expressions that constitute the cultural heritage and the common creativity of Panamanians.

Line 3.- Institutionalization of Panamanian cultural diplomacy
GENERAL OBJECTIVE: Invest in the institutionalization of
the management and governance of narratives, procedures and practices of international cultural relations, which involves various institutional actors and social subjects in Panama.

SPECIFIC OBJECTIVES:
3.1.- Position Panama as a global actor in cultural affairs in multilateral forums, bilateral cultural cooperation mechanisms and representations abroad.
3.2.- Strengthen the institutionality of cultural diplomacy within the National Cooperation System.
3.3.- Implement a mechanism for citizen participation, transparency and accountability in cultural internationalization actions.

Line 4. Cultural diplomacy of local governments
GENERAL OBJECTIVE: Strengthen the cultural diplomacy of local governments through measures that reinforce the decentralization and deconcentration of cultural cooperation.

SPECIFIC OBJECTIVES:
4.1.- Contribute to the internationalization of local cultural experiences in Panama.
4.2.- Contribute to the global positioning of local initiatives of cities and human settlements in Panama.
4.3.- Promote Panama’s cities and human settlements as spaces for cooperation.

Line 5. Intercultural competences and peacebuilding
GENERAL OBJECTIVE: Promote training in intercultural competences as a resource of cultural diplomacy.

OBJETIVOS ESPECÍFICOS:
SPECIFIC OBJECTIVES:
5.1.- Contribute to training in the resolution of intercultural conflicts and peacebuilding in Panama.

5.2.- Professionalize the specialization in international cultural relations within the diplomatic career in Panama.

Line 6. An environmentally-responsible cultural diplomacy
GENERAL OBJECTIVE: Contribute actions through cultural diplomacy to the sustainable management and efficient use of environmental resources.

SPECIFIC OBJECTIVES:
6.1.- Ensure the use and supply of sustainable energy in cultural diplomacy actions.
6.2.- Use cultural and creative resources to raise awareness of Panama’s contributions to the management of risks related to climate change.
6.3.- Contribute to the implementation of international frameworks for the protection and promotion of Panama’s natural heritage.
4.4.- Strategic cultural diplomacy actions

Line 1. Internationalization of the creative economy
Facilitate the internationalization of the Panamanian creative economy as an engine and facilitator of sustainable development.

1.1.- To contribute to the strategic governance of the creative economy in Panama
- Facilitate monitoring for compliance with the commitments acquired within the framework of the 2005 UNESCO Convention for the protection and promotion of the diversity of Panamanian cultural expressions.
- Position the Panamanian creative economy internationally as a high value added sector beyond economics and to facilitate the creation of studies and statistics that contribute to its promotion.
- Support access to specialized international training in activities related to the digital creative economy.
- Facilitate knowledge transfer aimed at the professionalization of cultural management at the university level as well as its link with the internationalization of the productive sector in Panama.
- Support knowledge transfer to the banking, financial and insurance sectors on international instruments and good practices of sustainability in the cultural and creative sector.
- Support knowledge transfer on fiscal instruments that incentivate the creative economy and its internationalization.
- Facilitate technical cooperation in knowledge management in order to carry out a mapping of the creative economy from a regional perspective.
- Support the internationalization of Panamanian creative endeavors in all processes of the value chain (creation, production, distribution, consumption, training, research for development and governance).
- Contribute to the investment in international creative endeavors and companies in Panama so that they contribute to local economic productivity, diversification, technological modernization and innovation.
- Develop an online catalog of the exportable supply of creative goods and services in Panama.
- Support the dignification of cultural and creative work by ensuring compliance with international provisions on labor formalization and decent work.
- Facilitate the mobility of artists and creative entrepreneurs through inter-institutional agreements with immigration and

1.2.- Position Panama as an international hub for cultural cooperation
- Position Panama as a hub for Ibero-American and South-South cultural cooperation.
- Facilitate investments to make Panama a point of reference for creative economy in the global South-South market.
- Encourage the internationalization of creative clusters, such as the cultural industries cluster of the City of Knowledge Foundation or the sustainability of Panama as part of the UNESCO Creative Cities Network in Gastronomy, which promote competitiveness and economic diversification in the country.
- Strengthen the definition of Panama as a cultural and creative destination, based on the alignment of all the initiatives related to the country brand and its international cultural projection.

1.3.- Support the dignification of cultural and creative work by ensuring compliance with international provisions on labor formalization and decent work.
- Facilitate the mobility of artists and creative entrepreneurs through inter-institutional agreements with immigration and
bilateral authorities with third countries in order to establish specific measures for the cultural and creative worker and especially those with migrant or refugee status.

- Create conditions for the migratory regularization of cultural workers in transit and residents who contribute to Panamanian cultural diplomacy, or those at risk for their lives or creative capacity.
- Support the internationalization of cultural and creative initiatives based on fair and inclusive trade.
- Contribute to the generation of fair trade platforms that enhance the internationalization of cultural and creative initiatives in Panama, both from within and from outside the country.
- Attend and assist Panamanian artists and creators in cultural diplomacy missions abroad.
1.1. Intercultural dialogue for a diverse and inclusive society

To position Panama as a country that guarantees cultural rights through the implementation of international agreements that protect human rights

2.1. To consolidate Panama as a global and national promoter of cultural rights as part of human rights.

- Ensure compliance with international obligations that protect cultural rights as a means of promoting the rule of law and ensuring access to justice for all people in all its dimensions.
- Protect and respect cultural rights and participate in international forums that promote them.
- Protect and promote representative cultural expressions of people in situations of vulnerability (indigenous peoples, Afrodescendants, women, migrants, people with disabilities, etc.) as part of the recognition of their cultural rights.
- Contribute to the guarantee of rights and equal opportunities by eliminating laws, policies and discriminatory practices that promote an unequivocal vision of national identity to the detriment of Panamanian cultural diversity protected by the international obligations of the State.
- Promote cultural inclusion by addressing the diversity of age, sex, disability, race, ethnicity, origin, religion, social status and sexual orientation.
- Promote the implementation in Panama of international instruments aimed at protecting the cultural rights of indigenous and Afrodescendant communities.
- Ensure fulfillment of the cultural rights of people (Panamanians living abroad and foreigners based in Panama) as a means of peacefully resolving intercultural conflicts and promoting intercultural dialogue.
- Raise awareness of Panama’s international obligations and commitments on cultural rights for proper implementation within the country.
- Promote actions that make known Panama’s commitment to the peaceful resolution of conflicts through intercultural dialogue.
- Support interreligious dialogue as a source of peacebuilding.
- Carry out cultural diplomacy actions that recognize and value the contribution of cultural diasporas from different countries to the cultural diversity of Panama.
- Promote the participation of Panamanian migrants in the internationalization of the country’s culture.
- Encourage the participation of migrants in Panama in actions that contribute to the reduction of intercultural conflicts and the promotion of intercultural dialogue.

2.2. Facilitate the transfer of knowledge on good international cultural practices that contribute to eliminating all forms of discrimination against women and girls.
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Support interreligious dialogue as a source of peacebuilding.
venting and eradicating all forms of violence against all women and girls in the public and private spheres.

- Facilitate the participation of women in cultural diplomacy actions developed by the NCS.

- Promote cultural actions that contribute to recognize and value unpaid care and domestic work with an international perspective.

- Develop the mainstreaming of the gender approach in all cultural diplomacy actions.

- Facilitate cooperation with good practices and international initiatives that use cultural and creative resources to raise awareness on mistreatment, exploitation, trafficking and torture, especially of women and children, protecting victims.

2.3.-Strengthen the regimes for the protection of the diversity of cultural expressions that constitute the cultural heritage and the common creativity of Panamanians.

- Encourage and promote the presentation and promotion of nominations for recognitions, designations, awards and funds that contribute to the internationalization of Panamanian culture and guarantee the protection of its cultural heritage and creativity.

- Facilitate the follow-up on the proactive implementation of the “Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property” (UNESCO, 1970).

- Strengthen monitoring mechanisms related to illicit trafficking and the transparency of public management of the cultural sector.

- Facilitate the follow-up on the proactive implementation of the “Convention Concerning the Protection of the World Cultural and Natural Heritage” (UNESCO-1972).

- Facilitate the follow-up on the proactive implementation of the “Convention for the Safeguarding of the Intangible Cultural Heritage” (UNESCO-2003).

- Facilitate monitoring the proactive implementation of the “Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO, 2005).
Line 3.- Institutionalization of Panamanian cultural diplomacy
To invest in the institutionalization of the management and governance of narratives, procedures and practices of international cultural relations, which involves various institutional actors and social subjects in Panama.

3.1.- Position Panama as a global actor in cultural affairs in multilateral forums, bilateral cultural cooperation mechanisms and representations abroad.

• Promote the universality of, and compliance with, international legal frameworks for the promotion and protection of cultural affairs in Panama.
• Facilitate the harmonization of international commitments contained in multilateral instruments with international cultural legislation, existing or in development.
• Contribute to the formulation of binding international instruments that guarantee cultural rights through active participation in negotiations and discussion forums.
• Contribute to the reform of the United Nations system in cultural matters by positioning culture as an engine and facilitator of sustainable development.
• Strengthen strategic partnerships for sustainable development from a cultural perspective with countries and integration forums in order to promote a common agenda, where possible.
• Promote the insertion of diplomatic career officials in executive and decision-making positions in international forums.
• Promote the role of diplomatic representations in the development of intercultural initiatives that contribute to attracting investments to Panama that are not necessarily cultural.
• Follow up on recommendations emanating from international forums, presidential summits, regional meetings and work plans that address issues related to international cultural relations.

3.2.- Strengthen the institutionality of cultural diplomacy within the National Cooperation System

• Establish a planning and implementation system for cultural diplomacy actions with a focus on sustainable development.
• Improve the image of Panama abroad through the promotion of its cultural resources.
• Coordinate inter-institutional cultural cooperation to project and achieve a coherent image of the country and public policy.
• Strengthen the intersectorality of cultural diplomacy in the dependencies of the Ministry of Foreign Relations and other institutional actors.
• Promote the creation and functioning of the Consultative Council on Cultural Diplomacy as a facilitator of strategic definitions.
• Promote a public-private co-financing scheme for the implementation of the National Strategy of Cultural Diplomacy.
• Provide a budget for the cultural diplomacy function through a
specialized fund to guarantee its stability and sustainable development.

- Establish the Ibero-American cultural cooperation hub in Panama City as a mechanism of triangular and South-South cooperation.

3.3. Implement a mechanism for citizen participation, transparency and accountability in cultural internationalization actions

- Establish channels and capacities for citizen participation in public decision-making related to cultural diplomacy.
- Strengthen work with communities of Panamanian residents abroad through high-impact cultural actions.
- Prioritize high-impact cultural actions and verifiable sustainable development results.
- Promote the participation of adults with young people in cultural diplomacy actions, encouraging intergenerational dialogue.
- Design and update the National Cultural Diplomacy Registry of Panama as a base for knowledge management and decision-making for internationalization.
- Support the development of technologies, research and innovation in the field of cultural internationalization.
- Promote the creation of institutional capacities for cultural research in the science, innovation and technology system.
- Apply and/or transfer R&D processes that contribute to the improvement of the cultural well-being of Panamanian society.
- Establish a monitoring system for cultural diplomacy actions with a focus on sustainable development.
- Modernize the management tool for institutional support of cultural diplomacy in Panama.


Strengthen the cultural diplomacy of local governments through measures that reinforce the decentralization and deconcentration of cultural cooperation.

4.1. Contribute to the internationalization of local cultural experiences in Panama

- Focus cultural cooperation of local governments in strategic areas of this NSCD in accordance with the priorities of the central government and its commitment to cultural rights and decentralization.
- Expand opportunities for bilateral cultural cooperation as an offeror and recipient in order to contribute to the internationalization of the culture of Panamanian cities.
- Promote and support the participation of local governments in international cultural forums and networks.
- Strengthen South-South cultural cooperation among local governments.
governments, prioritizing regions that have been sources of cultural diasporas that have enriched Panamanian cultural diversity and interculturality.

- Promote the participation of city initiatives in bilateral mechanisms such as joint committees and active participation in international forums and multilateral mechanisms in order to identify opportunities for cooperation in the strategic areas of this NSCD.

4.2.- Promote the global recognition of local initiatives for the inclusion of cities and human settlements in Panama

- Promote the participation of Panamanian cities in the UNESCO Creative Cities Network.
- Contribute to the participation of local governments in competitions, forums and international awards for cities and human settlements.
- Generate cultural diplomacy actions in public spaces that allow for the resignification of stigmas and promote peaceful coexistence in Panamanian cities.

4.3.- Promote Panama’s cities and human settlements as spaces for cooperation

- Raise awareness among local governments on the added values of cultural cooperation with a sustainable development approach.
- Promote local cultural diplomacy initiatives that involve several cities.
- Promote visits by authorities and experts from other cities and human settlements outside of Panama as cultural diplomacy mechanisms.

PANAMA
COOPERA
2030
Axis 8 Inclusive and intelligent cities and communities

Photo: Ministerio de Comercio e Industrias.
Line 5. Intercultural competences and peacebuilding
Promote training in intercultural competences as a means of cultural diplomacy.

5.1.- Contribute to training in the resolution of intercultural conflicts and peacebuilding in Panama
- Strengthen training in intercultural competences and international cultural relations among public officials of diplomatic careers through the Continuing Training Program in Cultural Diplomacy for Sustainable Development.
- Facilitate knowledge transfer on the peaceful management of intercultural conflicts and education on values of peace and elimination of violence with a cultural dimension.
- Strengthen the internationalization of higher education and a vocational specialization that contributes to the development of the capacities of Panamanian people and cultural institutions.
- Promote indigenous languages as a vehicle for intercultural dialogue.
- Facilitate the exchange of good practices on intercultural bilingual education in indigenous areas.
- Facilitate the development of learning initiatives for intercultural competences for youth and adults throughout their lives.
- Facilitate knowledge transfer on international cultural initiatives on digital education in intercultural competences.
- Develop high-impact intercultural actions with diplomatic, non-governmental actors, from inside or outside the country that are based in Panama.

5.2.- Professionalize the specialization in international cultural relations within the diplomatic career in Panama
- Position the Diplomatic Academy of Panama as a reference for training in Ibero-American cultural diplomacy.
- Professionalize the management of international cultural relations in representations of Panama abroad.
- Contribute to the sustainability of quality technical, vocational and tertiary training initiatives, including university education, in fields relevant to cultural diplomacy.
- Promote respect and appreciation of cultural diversity, intercultural dialogue and freedom of expression and creation.

Line 6. An environmentally-responsible cultural diplomacy
Contribute by means of cultural diplomacy actions to sustainable management and efficient use of environmental resources.

6.1.- Guarantee the use and supply of sustainable energy in cultural diplomacy actions
- Contribute through cultural diplomacy actions to disseminate prevention, recycling and reuse experiences for the reduction of waste.
- Apply scientific and technological innovation for more efficient and sustainable methods of cultural production.
- Evaluate the impact of cultural production as part of cultural diplomacy that uses at-risk raw materials or that could affect terrestrial and marine ecosystems.
6.2.- Use cultural and creative resources to raise awareness of Panama’s contributions to the management of the risks related to climate change

- Facilitate the exchange of international experiences that, through culture, promote environmental respect and the mitigation of climate change.
- Support the creation, strengthening and articulation of cultural companies within the environmental sector, such as ecotourism in indigenous or Afrodescendent communities.
- Manage cultural risks in cultural diplomacy actions.
- To facilitate access to technical cooperation for the development of urban policies and plans that use culture as a resource to mitigate climate change.

6.3.- Contribute to the implementation of international frameworks for the protection and promotion of Panama’s natural heritage

- Strengthen early warning systems for natural heritage risk.
- Establish cultural resilience initiatives regarding natural disasters that will contribute to mitigate such disasters.

The cross-cutting axes of PANAMA COOPERA 2030 are already contained in the strategic lines mentioned above, particularly with regards to:

Axis 2. Citizens articulated and empowered for participation

This cross-cutting axis of Panamá Coopera 2030 highlights “three work dimensions for parallel implementation: (i) to provide appropriate spaces for effective participation; (ii) to stimulate citizen interest in key human development issues, and (iii) to ensure the incidence of organized and informed citizen participation in public policies and government action. Face-to-face participation methodologies will be used at different levels (community, provincial, national), as well as online modalities that can be effective to channel citizen involvement in the formulation and monitoring of policies” (MIRE, 2017: 63). There are actions for participation in almost all strategic lines.
CONCLUSIONS

The NSCD provides a framework for strategic action that reinforces the institutional capacity of the Panamanian State to respond to intercultural challenges using the resources of cultural diplomacy.

Based on this logic, the following aspects of this Strategy are highlighted:

• The NSCD is conceived as a specialization of cultural cooperation and an instrument of the Panamá Coopera 2030 Plan, as an element of a long-term country vision.

• Conceiving cultural diplomacy as a cooperation service allows us to understand the process in terms of supply and demand, and consequently, to delimit the facilitating role of MIRE in the achievement of sustainable development results that use culture as a development tool.

• The strategic reconfiguration of cooperation for sustainable development promoted by the MIRE requires an understanding of the institutionalization of culture as a resource of international relations.

• The areas of development of cultural diplomacy involve new approaches in three fundamental areas that are covered by the strategic lines proposed:

  • Cultural sovereignty: cultural diplomacy is conceived as a resource to promote and protect the diversity of cultural expressions that encompass the heritage and creativity of the country, especially with regards to the raw material of creative economies and intercultural dialogues.

  • Cultural security: the cultural rights approach is considered as a fundamental axis of cultural diplomacy actions, consistent with the plans of the Panamanian State to guarantee human rights in all its diverse forms.

  • Cultural sustainability: cultural resources are channelled as an asset of Panama’s external relations, and more broadly, as a resource of internationalization to and from the country, of cultural expressions and processes that contribute to sustainable development.

• The areas defined by the users of this NSCD are:

  a) Cultural action

    i. Foreign: includes actions to promote Panamanian cultural diversity in international forums and venues where the country has a presence, especially the other instances of MIRE as well as Panamanian embassies and consulates abroad.

    ii. In Panama: with the coordination of a cultural agenda for diplomatic re-
• Intercultural technical cooperation: actions involving Panamanian creators who co-produce with foreign peers in Panama and abroad.

• Cultural cooperation for sustainable development: actions that enhance the role of culture in sustainable development in multilateral cooperation forums, bilateral frameworks, etc., within the framework of the 2030 Agenda for Sustainable Development.

- The intercultural competences approach provides an innovative methodology in the context of the International Decade for the Rapprochement of Cultures of the United Nations in order to strengthen intercultural dialogue as the basis of cultural diplomacy and international relations.

- The internationalization of the Panamanian creative economy would strengthen the cultural action of the country abroad throughout the entire value chain (creation, production, distribution, consumption, education, innovation, among others).

- The NSCD must facilitate the efficient and responsible use of State resources and the construction of a sustainability model for actions with public-private partnerships.

- The valuation of cultural diplomacy as an instrument for the reduction of intercultural conflicts is a key to sustainable development and peacemaking from a rights perspective.

- The NSCD is a public policy of intercultural dialogue in its internationalization dimension and focuses on positioning Panama as a country that guarantees cultural rights.

- An environmentally-responsible cultural diplomacy contributes to the promotion of models of sustainable cultural production as well as to raising awareness on climate change.

- The institutionalization of cultural diplomacy in Panama’s international relations must contribute to the sustainable governance of cultural resources.

- Panama is regarded as a regional hub for cultural cooperation with an emphasis on Ibero-America and South-South cooperation. The projection of Panama abroad in the role of provider/mediator of South-South cooperation will depend on the ability to turn the country into a hub of cultural cooperation that benefits the country, providing facilities and generating innovation processes that draw the attention of the Ibero-American space and the region.

- Cultural diplomacy is conceived as an instrument for sustainable development, particularly in terms of how it can contribute to fulfilling the country’s commitments to people and the planet.

- The NSCD must facilitate the cultural identification of the country abroad and help reduce intercultural conflicts and negative cultural expressions associated with the country or its people. It is a resource for building trust and credibility and it contributes to establishing bridges of intercultural dialogue with diplomatic representations.