



United Nations  
Educational, Scientific and  
Cultural Organization



Diversity of  
Cultural Expressions

# 10 IGC

DCE/16/10.IGC/9  
Paris, 10 November 2016  
Original: English

## INTERGOVERNMENTAL COMMITTEE FOR THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS

Tenth Ordinary Session  
Paris, UNESCO Headquarters  
12-15 December 2016

**Item 9 of the provisional agenda:** Quadrennial periodic reporting: transmission of new reports

At its ninth ordinary session in December 2015, the Committee requested the Parties whose first and second quadrennial periodic reports are due in 2016 to submit them to the Secretariat in a timely manner. Accordingly, this document presents the reports submitted in 2016 by Parties to the Convention. It also includes the executive summaries of the Parties' reports. The full reports are available on the website of the Convention at:

<https://en.unesco.org/creativity/monitoring-reporting/periodic-reports/available-reports>

Decision required: paragraph 18

## Background

1. In conformity with Article 9 of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter ‘the Convention’) on *Information sharing and transparency*, Parties provide information in their reports to UNESCO every four years on measures taken to protect and promote the diversity of cultural expressions within their territory and at the international level. The corresponding Operational Guidelines, including a thematic framework for reporting (see paragraph 2), were first approved by the third ordinary session of the Conference of Parties of the Convention (hereinafter ‘the Conference of Parties’) in June 2011. Revised Guidelines were approved by the fifth ordinary session of the Conference of Parties in June 2015.
2. To recall, the revised reporting framework is organized according to the thematic groupings established in the Operational Guidelines on Article 9, revised and approved in June 2015, namely:
  - i) Cultural policies and measures;
  - ii) International cultural cooperation;
  - iii) Preferential treatment;
  - iv) Culture and sustainable development;
  - v) Awareness-raising and participation of civil society;
  - vi) Transversal issues and UNESCO priorities;
  - vii) Achievements, challenges, solutions and next steps;
  - viii) Annex: Complementary data, information and statistics.
3. The third ordinary session of the Conference of Parties adopted a timetable for the submission of the quadrennial periodic reports (hereinafter ‘reports’) (Resolution 3.CP 10). At its fifth ordinary session, the Conference of Parties decided that the Parties that ratified the Convention in 2012 shall submit their first quadrennial periodic report to the Secretariat before 30 April 2016 and that those that ratified in 2013 shall submit their report before 30 April 2017 (Resolution 5.CP 9a). It also decided that the Parties that ratified the Convention in 2005-2008 shall submit their second report to the Secretariat before 30 April 2016 and that those that ratified in 2009 shall submit their second report before 30 April 2017.
4. Many Parties, in particular developing countries, found it challenging to prepare a report given the lack of data and competences at the national level. The need for capacity-building for monitoring and reporting was discussed by the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter ‘the Committee’) and the Conference of Parties (Resolution 4.CP 10 (paragraph 8) and 5.CP 9a (paragraph 9)). They encouraged Parties to provide extra-budgetary resources for a training programme on the preparation of the reports and for the implementation of a global Knowledge Management System (KMS). In response to these resolutions and the needs on the ground, the Government of Sweden, through the Swedish International Development Cooperation Agency (Sida), provided the funds to launch a capacity-building programme in 12 countries on participatory policy monitoring (2015-2017), entitled “Enhancing fundamental freedoms through the promotion of the diversity of cultural expressions”, and to provide assistance in the preparation of quadrennial periodic reports.
5. The Committee has agreed upon specific guiding principles<sup>1</sup> for reports. According to these principles, the objective of the reporting exercise is to share information and identify global trends and challenges, rather than to compare Parties on the state of implementation of the Convention. Bearing these guidelines in mind, the Secretariat was requested to draw up a strategic and action-oriented analytical summary of the reports received from the Parties (hereinafter ‘the summary’) and to submit it to the Committee at each of its sessions<sup>2</sup>.

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<sup>1</sup> See links to the relevant documents and decisions on the website of the Convention (under Periodic Reports): <https://en.unesco.org/creativity/monitoring-reporting/periodic-reports>

<sup>2</sup> In conformity with the revised Operational Guidelines approved in 2015, the Secretariat will prepare an analytical report and submit it to the Committee every second year, and no longer on an annual basis.

6. At its fifth ordinary session, the Conference of Parties requested that the Secretariat analyse the reports in the form of a Global Report and to submit to the ninth ordinary session of the Committee (December 2015) its first biennial Global Report to monitor the implementation of the Convention, on the basis of the analysis of quadrennial periodic reports and other sources (Resolution 5.CP 9a). The second Global Report, which will use the same methodology, will be presented to the eleventh ordinary session of the Committee (December 2017). The first two Global Reports (2015, 2017) were made possible thanks to the generous funding provided by Sweden. The Secretariat is seeking new extra-budgetary funding to be able to produce the third Global Report in 2019.
7. The Committee is invited at this session to examine the following:
- the reports submitted in 2016<sup>3</sup> (available to Committee members through a password protected online platform);
  - executive summaries of the 2016 reports set out in the Annex of this document.

### **Summary of actions taken by the Secretariat in 2016**

8. In the implementation of Resolutions 4.CP 10 and 5.CP 9a of the Conference of Parties and Decisions 7.IGC 5, 8.IGC 7a, 8.IGC 7b and 9.IGC 10 of the Committee, the Secretariat undertook the following activities:
- Made reports submitted in 2015 available to the public on the Convention's website following the ninth ordinary session of the Committee (December 2015);
  - Sent out a letter on 31 October 2015 inviting Parties concerned to submit their reports no later than 30 April 2016;
  - Sent out on 2 March 2016, in a letter by the Assistant Director-General for External Relations and Public Information addressed to all UNESCO National Commissions and Permanent Delegations, a message inviting Parties to the Convention to submit their reports due for the 2016-2017 period, also highlighting the opportunity to showcase innovative policy measures that could be featured in the 2017 edition of the Global Report;
  - Sent out a first reminder on 10 March 2016 informing Parties of a 2-month extension (until 30 June 2016) for the submission of reports, due to technical delays encountered in making the periodic reporting form available online; a second reminder was sent out on 9 May 2016;
  - Sent out on 26 July 2016 a third reminder encouraging all Parties to submit their periodic reports due in 2016 as soon as possible, and before the tenth ordinary session of the Committee, in order to guide the analysis of the next 2017 Global Report;
  - Revised and finalised, in cooperation with experts, UNESCO Field Offices and civil society partners, a training module on the preparation of reports. The module has been and will continue to be tested in various countries through UNESCO Field Offices;
  - Implemented capacity-building activities on periodic reporting and participatory policy monitoring in 12 developing countries that are Parties to the Convention (Burkina Faso, Cambodia, Cuba, Colombia, Ethiopia, Indonesia, Morocco, Rwanda, Senegal, Tunisia, Viet Nam, Zimbabwe), as part of the larger capacity-building programme on policy monitoring launched in 2015 with the support of the Government of Sweden;

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<sup>3</sup> Reports received by the Secretariat after 31 August 2015, and before the tenth ordinary session of the Committee, are hereinafter referred to as the "2016 reports".

- Organized with the UNESCO Kingston Office a regional workshop for the Caribbean region (June 27-29, 2016, Bridgetown, Barbados) on policy design and policy monitoring, in view of the submission of periodic reports by Parties to the Convention from the region in 2016-2017;
- Further to the official launch in December 2015 at UNESCO Headquarters of the first Global Report “Re|Shaping Cultural Policies: A decade promoting the diversity of cultural expressions for development”, the Secretariat participated in a series of public presentations of the Global Report around the world, raising awareness about the importance of periodic reporting and policy monitoring. The launches took place in the context of some major events:

World Press Freedom Day	2-3 May 2016	Helsinki, Finland
International Conference “Measurement of digital cultural products”	11 May 2016	Montreal, Canada
World Day for Cultural Diversity for Dialogue and Development	20 May 2016	Panama City, Panama
12 <sup>th</sup> Festival of the Pacific Arts and Culture (Ministerial level)	25 May 2016	Hagatna, Guam
I-um Arts Centre – Conference on Cultural Policies and the 2005 Convention	31 May 2016	Seoul, Republic of Korea
UNESCO Second Creative Cities Summit	6 June 2016	Beijing, China
Taihu World Culture Forum	8 June 2016	Macao, China
European Parliament, Committee for Culture and Education	21 June 2016	Brussels, Belgium
Promoting the Cultural and Creative industries in Goa India: Workshop on the 2005 Convention	20-21 August 2016	Goa, India
10 <sup>th</sup> annual meeting of the UNESCO Creative Cities Network	14-16 September 2016	Östersund, Sweden
First Editorial Board Meeting of the 2017 Global Report	21-23 September 2016	Vienna, Austria

- Promoted on the Convention's website the various events organized by Parties to launch the Global Report and enhance policy monitoring and reporting actions. These included:

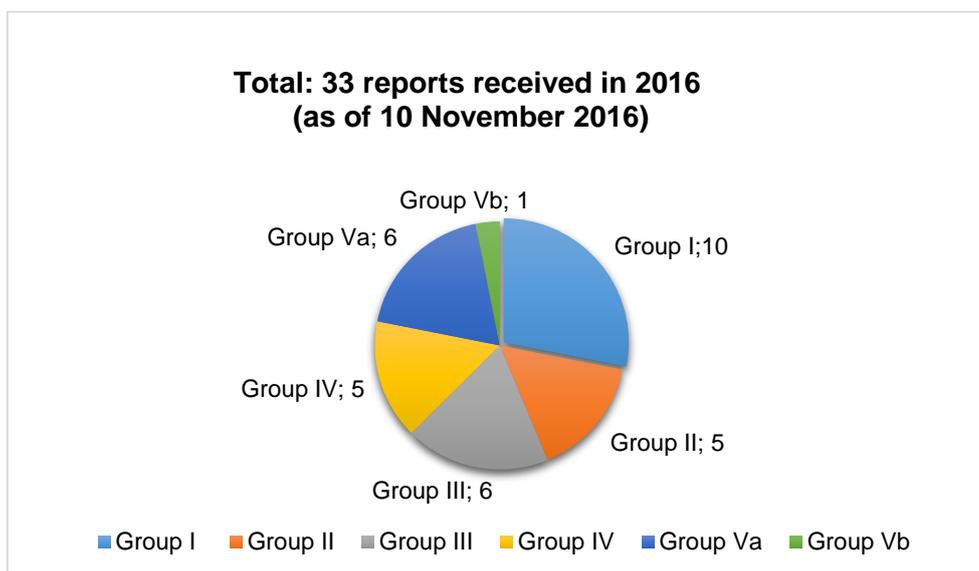
Conference on the 2005 Convention and sustainable development (Organized by the Ministry of Culture of Lithuania and the Lithuanian National Commission for UNESCO)	18 March 2016	Vilnius, Lithuania
Public Launch of the Global Report (Organized by the Swedish National Commission of Sweden for UNESCO)	20 May 2016	Stockholm, Sweden
Conference on periodic reporting and challenges for the diversity of cultural expressions in Switzerland (Organized by the Federal Office of Culture and the University of Fribourg)	20 May 2016	Fribourg, Switzerland

- Initiated work with international experts and partner organizations to prepare the second edition of the Global Report to monitor the implementation of the Convention, based on the analysis of periodic reports submitted in 2016 and 2017 and other sources; the first editorial board took place in Vienna, Austria, on 21-23 September 2016, with the support of the Austrian Commission for UNESCO and the Federal Chancellery (Art and Culture Division);

- Finally, in line with the priority activities established by the Conference of Parties (Resolutions 4.CP 7 and 5.CP 9a), the Secretariat has been working to improve its online Knowledge Management System and harmonize it with UNESCO's new software tools. Extra-budgetary funding was provided by Sweden as well as by Italy in the form of an associate expert to further develop this platform into a full-fledged Knowledge Management System that can best serve stakeholder needs at the global and country levels.

### Overview of the reports received by the Secretariat

9. A total of **33 reports** were received by the Secretariat between 1 September 2015 and 8 November 2016, of which **31 reports were due in 2016**, while two reports by Afghanistan and Costa Rica were due for 2013 and 2015 respectively. These 31 reports due in 2016 represent a submission rate of 31 %. Considering that 100 reports were expected this year, this rate of submission is quite low in comparison to previous years.



10. Out of the total of 33 reports received, 27 reports were submitted in English, while 6 were submitted in French (Andorra, France, Madagascar, Monaco, Senegal, Switzerland). Twenty-eight reports contained statistical data.
11. Twenty-six reports were submitted for the second time by Parties since ratification, thus showing their continued commitment for sharing information. The Secretariat has received indications that 21 other reports due in 2016 will be submitted with some delay<sup>4</sup>.
12. The table below shows the **number of reports expected for 2016**, the number and the Parties that submitted their 1<sup>st</sup> or 2<sup>nd</sup> reports, the number of those Parties that did not submit them, as well as the rate of report submission per electoral group.

<sup>4</sup> Armenia, Burkina Faso, Cambodia, Canada, Côte d'Ivoire, Cuba, Cyprus, Estonia, Ethiopia, Greece, India, Kuwait, Mozambique, Norway, Panama, Portugal, Rwanda, Sweden, Togo, Tunisia, European Union.

Region	Number of reports expected in 2016	Parties that submitted their reports	Parties that did not submit their reports	Submission rate%
Group I	21	9 <b>2<sup>nd</sup> report:</b> Andorra, Austria, Denmark, Finland, France, Germany, Italy, Monaco, Spain, Switzerland.	12 Canada, Cyprus, Greece, Iceland, Ireland, Luxembourg, Malta, Norway, Portugal, Sweden, United Kingdom of Great Britain and Northern Ireland.	42.86%
Group II	18	5 <b>1<sup>st</sup> report:</b> Belarus, Georgia (overdue from 2012). <b>2<sup>nd</sup> report:</b> Latvia, Lithuania, Slovakia.	13 Albania, Armenia, Bulgaria, Croatia, Estonia, the former Yugoslav Republic of Macedonia, Hungary, Republic of Moldova, Montenegro, Poland, Romania, Slovenia, Tajikistan.	27.77%
Group III	15	5 <b>2<sup>nd</sup> report:</b> Argentina, Brazil, Chile, Mexico, Uruguay.	10 Barbados, Bolivia, Cuba, Ecuador, Guatemala, Jamaica, Panama, Paraguay, Peru, Saint Lucia.	30%
Group IV	9	4 <b>1<sup>st</sup> report:</b> Indonesia <b>2<sup>nd</sup> report:</b> Mongolia, New Zealand, Viet Nam.	5 Bangladesh, Cambodia, China, India, Lao PDR.	44.44%
Group Va	28	6 <b>1<sup>st</sup> report:</b> Madagascar, Senegal (overdue from 2012), Swaziland, Zimbabwe. <b>2<sup>nd</sup> report:</b> Kenya, Namibia.	22 Angola, Benin, Burkina Faso, Burundi, Cameroon, Central African republic, Chad, Congo, Côte d'Ivoire, Djibouti, Ethiopia, Gabon, Guinea, Mali, Mauritius, Mozambique, Niger, Nigeria, Rwanda, Seychelles, South Africa, Togo.	21.43%
Group Vb	8	1 <b>2<sup>nd</sup> report:</b> Oman.	7 Egypt, Jordan, Kuwait, Sudan, Syrian Arab Republic, Tunisia, United Arab Emirates.	12.5%
Regional economic integration organisation	1	0	1 European Union	0%
<b>Total</b>	<b>100</b>	<b>31</b>	<b>69</b>	<b>30%</b>

## Conclusion

13. The low rate of report submissions in 2016 testifies to the need for continued capacity-building in the area of policy monitoring, as well as in the implementation of indicators and collection of cultural statistics. Capacity-building action on periodic reporting/participatory policy monitoring has revealed that the process of the periodic reporting exercise that involves various stakeholders is as important as the finalised periodic report itself. This is one of the reasons why some Parties have decided to delay the submission of their report, in order to secure a participatory process. Meanwhile, the activities undertaken with the support of the Government of Sweden have helped to support dialogue platforms between governments and civil society actors. Since policies and measures to promote the diversity of cultural expressions involve various actors, capacity development activities have also helped to initiate new coordination mechanisms among various government ministries, including those responsible for issues such as employment, social affairs, ICT, trade or development.
14. Many Parties have expressed that the training on periodic reporting/participatory policy monitoring has been an eye opening experience, helping them to better understand not only the guiding principles of the Convention, but also the types of policies and measures that they could report on. Some Parties have also expressed that periodic reporting has provided them with a benchmarking opportunity, helping to identify priority areas for future action, which would be monitored over the next four years. Some Parties have also indicated that the monitoring framework developed through the 2015 Global Report is an important tool for their current cultural policy review at the national, regional and/or local levels.
15. The Secretariat, with UNESCO Field Offices, shall continue its effort to provide training on periodic reporting/participatory policy monitoring to those Parties that request it. In order to do so, the Secretariat hopes to raise new extra-budgetary funding.
16. The following 19 Parties are expected to submit their first or second quadrennial periodic report for the deadline of 30 April 2017. A letter addressed to Parties was sent to that effect by the Secretariat on 31 October 2016.

Region	Number of reports expected in 2017	Parties that are due to submit their 1 <sup>st</sup> or 2 <sup>nd</sup> reports by 30 April 2017
Group I	2	1 <sup>st</sup> report: Belgium 2 <sup>nd</sup> report: Netherlands
Group II	2	2 <sup>nd</sup> report: Bosnia and Herzegovina, Serbia
Group III	9	1 <sup>st</sup> report: Antigua and Barbuda, Colombia, El Salvador, Venezuela (Bolivarian Republic of) 2 <sup>nd</sup> report: Dominican Republic, Grenada (overdue from 2013), Guyana (overdue from 2013), Nicaragua (overdue from 2013), Saint Vincent and the Grenadines (overdue from 2013)
Group IV	2	2 <sup>nd</sup> report: Afghanistan, Australia
Group Va	1	1 <sup>st</sup> report: Comoros
Group Vb	3	1 <sup>st</sup> report: Iraq, Morocco 2 <sup>nd</sup> report: Qatar (overdue from 2013)
<b>Total</b>	<b>19</b>	

17. The reports submitted before the statutory deadline of 30 April 2017 will be taken into account in the analysis of the 2017 edition of the Global Report on the monitoring of the Convention. It is therefore crucial that these new reports be submitted in a timely manner in order to ensure a truly global scope of the analysis.
18. The Committee may wish to adopt the following decision:

### **DRAFT DECISION 10.IGC 9**

*The Committee,*

1. *Having examined Document DCE/16/10.IGC/9 and its Annex;*
2. *Recalling Resolutions 4.CP 10, 5.CP 9a and 5.CP 9b of the Conference of Parties and its Decisions 8.IGC 7a, 8.IGC 7b and 9.IGC 10;*
3. *Takes note of the executive summaries of quadrennial periodic reports on the implementation of the Convention submitted by Parties in 2016 and as presented in the Annex to Document DCE/16/10.IGC/9;*
4. *Requests the Secretariat to forward to the Conference of Parties at its sixth ordinary session the quadrennial periodic reports together with the Committee's comments, and the 2015 edition of the Global Report;*
5. *Invites the Parties whose reports are due in 2017 to submit them to the Secretariat in a timely manner, if possible, in both working languages of the Committee as well as in other languages, and encourages the Parties that have not yet submitted their reports to do so at their earliest convenience;*
6. *Encourages the Parties to engage in multi-stakeholder consultations in the preparation of their reports, involving various government ministries, regional and local governments and, in particular, civil society organizations;*
7. *Further encourages the Parties to provide extra-budgetary resources to expand the Secretariat's capacity-building programme on the preparation of the reports, and for the implementation of a global Knowledge Management System, and to support the third Global Report (2019) to monitor the implementation of the Convention;*
8. *Requests the Secretariat, following this session, to make available on the Convention website the quadrennial periodic reports to the public for information;*
9. *Proposes to the Conference of Parties to make publicly available on the Convention website the quadrennial periodic reports received before each session of the Committee and to amend the Operational Guidelines on Article 9 accordingly.*

## ANNEX

### Executive Summaries of reports

#### **AFGHANISTAN**

Afghanistan has ratified the UNESCO Convention 2005 on the protection and promotion of the diversity of Cultural expression in 2006. Afghanistan is a unique example of multicultural country where different ethnic groups like Pashtun, Tajik, Halara, Uzbek, Qazalbash, Nooristani, Arab, Qirghiz, Baluch etc. who possess different cultures like their own language, food habit, dress, music, are living together.

In the constitution of the Islamic Republic of Afghanistan it is clarified that the state will safeguard the right of practice and development of all cultural trends of all the people in its territory regardless of caste, religion, origin, color, gender etc.

Afghanistan had been working *on* protection and promotion of cultural diversity for long through different activities and programs. A cultural policy in this regard was also approved in 2008. Under the Ministry of Information and Culture there are several departments such as the Department of Museums, Department of Archaeology, Department of Public folklore, National Archive, and Public library etc. They are engaged in implementing government programs as well as activities formulated under the convention of Cultural Diversity.

Agha Khan Trust for Culture and Torques Mountain are playing a significant role in implementing the 2005 convention. Under the cultural policy Afghan government has taken remarkable initiatives to implement the agendas of the convention within and outside its territory, legal framework has been developed. Law for the protection of Cultural Heritage and Historic Monuments, Regulations for the Exhibition, Education Policy, and Women Policy have been ensured. The Afghan government through government organization has done some important projects and event to protect and promote Cultural diversity.

Afghanistan has also played significant role for the ratification of the UNESCO Convention aiming at the protection and promotion of diversity of cultural expressions of all ethnic groups. Afghanistan, in association with UNESCO, celebrate the World Cultural Diversity Day each year. Cultural exchange program with different countries are being regularly organized.

After the ratification, government is taking steps for protecting, promotion and preservation of all cultural expressions in its territory and at international level. Awareness building and programs on the actual content and implementation of the convention is being undertaken.

## **ANDORRA**

The Principality of Andorra itself is an expression of multiculturalism; while the majority of its population is of European origin, it also has smaller communities from Africa, Asia and Latin America. Andorrans account for 45.8% of the 78,014 inhabitants of the Principality, Spaniards 26% of the population, Portuguese 13.7% of the population and French almost 5%. More than 100 different nationalities live in Andorra. Although this mix of communities can contribute to the problems inherent in our modern societies, there have been no significant clashes in Andorra. The Government of Andorra considers that a fundamental tool to prevent the community conflicts that arise in other countries is to use the country's identity as a meeting point and space of refuge, while also respecting other identities. In addition, we tie respect for diversity into educational action based on democratic citizenship. Indeed, for several years, especially since its presidency of the Council of Europe's Committee of Ministers, Andorra has been working on the concepts integral to democratic citizenship education to encourage its inhabitants to live together in harmony and respect diversity. To that end, the Ministry of Education is working actively on these teaching principles. As a general rule, the work undertaken in Andorra is centred on seeking shared values that favour coexistence and respect for difference.

Moreover, it is important to note that, in a country like Andorra, where the majority of the population is of foreign origin and where a very high percentage of the population is made up of inhabitants with different cultures and languages, protecting and promoting the diversity of cultural expressions must go hand in hand with protecting and promoting local cultural expressions. To that end, the Government supports research, awareness-raising and cultural promotion projects aimed at fostering a heterogeneous society, while integrating the new cultural expressions resulting from the current situation.

Andorra has chosen to view this cultural diversity as an asset that we must nurture and maintain while seeking to consolidate the local culture, thereby offering a common ground for this cultural mixing.

In order to better understand the linguistic situation in Andorra, the Ministry of Culture asked the Centre for Sociological Research of the Institute of Andorran Studies to conduct a survey of the population's knowledge and use of languages. Since 1995, that survey has provided a clear picture of linguistic identification, language knowledge, and the use and practices concerning the Catalan language as well as other languages among the Andorran population over 15 years of age.

Furthermore, the Government is working to identify and safeguard Andorra's intangible heritage so that it may contribute to generating a sense of identity and continuity, thus helping to promote respect for cultural diversity and creativity.

## **ARGENTINA**

One of the main accomplishments of the Convention in our country, is that diversity of cultural expressions gained importance in Argentina following the creation of the Ministry of Culture in May 2014. Decree No. 641, which created the Ministry, establishes that its main objectives shall include "*developing and implementing jurisdictional policies, aimed at fostering and favoring all forms of cultural expression.*"

The policies and measures described in this Report are only examples of the wide array of activities carried out in our country, both **at the national and at the provincial and local levels**, and seek to provide an accurate response to the principles and objectives of the 2005 Convention.

**Democratization of culture, transparency, federalism and promotion abroad** are the four objectives sought by the Ministry of Culture through the implementation of the different Programs and Projects. These objectives coincide fully with the goals of UNESCO 2005 Convention: "*that cultural diversity, flourishing within a framework of democracy, tolerance, social justice and mutual respect between peoples and cultures, is indispensable for peace and security at the local, national and international levels.*"

The challenge is to continue to promote cultural diversity to create a rich and varied world increasing the universe of possibilities and nourishing human capabilities and values, which constitute one of the main **drivers of sustainable development** of communities, peoples and nations.

To conclude, and recognizing the fundamental role of **civil society** in the protection and promotion of the diversity of cultural expressions, another challenge will be to promote activities to be executed in different regions throughout our country, the main purpose of which will be to reinforce skills for the production and dissemination of cultural goods and services.

This emphasis results from the strong belief that cultural diversity creates a rich and varied world that expands the universe of possibilities and nourishes skills and human values, and thus constitutes one of the main drivers of sustainable development for communities, peoples and nations.

## **AUSTRIA**

A key achievement by the Convention in Austria was to strengthen the understanding and awareness for the **cross-cutting nature of cultural policies** and the corresponding need for **integrated policy approaches**. Both aspects have been further consolidated during the reporting period. This is reflected in terms of continued cooperation between different ministries and governmental tiers when developing and implementing measures addressing the different stages of the cultural value chain of adapting relevant regulatory frameworks (e.g. tax law), as well as in terms of increased interagency awareness for the potential impact of policies in other fields on the cultural sector/cultural policy space (e.g. inter-ministerial coordination in areas like international trade and sustainable development) and the potential contribution of culture to achieve other policy objectives. Whilst these developments cannot be reduced solely to the impact of the Convention, it is noteworthy that the Convention is particularly visible when more interagency coordination is required or called for. Hence the Convention serves as an underlying monitoring mechanism and **assessment tool for the governance of culture** and catalyst for its further development (rather than as an isolated basis for the introduction of individual measures).

Thus, monitoring the concrete impact of the Convention and demonstrating concrete achievements remains a challenge, as policy changes are the result of a multitude of factors and developments. Likewise, ensuring sustained interest in the Convention and its implementation among all stakeholders, while avoiding too high expectations, which cannot be met in the short run, often poses a challenge and needs continued communication and capacity-building efforts.

## **BELARUS**

The Report presents measures taken by the Republic of Belarus to protect and promote the diversity of cultural expressions. It highlights the advancements in the policymaking, facilitating access to cultural benefits and services to everyone, and in engaging the civil society in the implementation of the cultural policy.

In pursuit of the provisions of the 2005 Convention, over the reporting period Belarus' national legislation has been modified to ensure protection and promotion of the diversity of cultural expression.

Belarus was the first country in the world to draft the Code of Culture, which has been approved in the first reading. Representatives from various cultural institutions collaborated during the drafting process. The draft Code has been uploaded online and sent to the creative unions and to the Central Committee of the Belarusian Trade Union of Cultural Workers for discussion.

A number of other governmental programmes were successfully implemented.

The Culture of Belarus State Programme for 2011-2015 provided free and equal access to diverse cultural expressions to the public through information resources and library collections, boosted professional art, supported domestic film-makers (producers) and cinematography, promoted folk arts; further developed arts education system, offered support to talented young people; enhanced the image of the national culture and promoted it both domestically and internationally, improved the regulatory framework and provided economic incentives for cultural development.

The Sustainable Rural Development State Programme for 2011-2015 allowed the development of social infrastructure in rural areas striving to even out the rural and urban living standards, broaden access to cultural benefits and information and communication technologies for rural population.

The Sluck Belts State Programme for 2012-2015 facilitated the revival of the know-how and traditions of making the renowned Sluck belts and traditional souvenirs.

The Belarusians in the World State Programme for 2013-2015 created information environment for expatriates to keep track of the cultural life in Belarus, facilitate social and cultural interaction and collaboration, and strengthen their cultural links with their historical homeland.

The Talented Youth Fund under the auspices of the President creates opportunities to deploy the creative potential of talented young people. It has provided means for internships, participation in creative competitions, exhibitions, workshops, master classes and projects.

Other new key policies and programmes are: The National Strategy for Sustainable Socio-Economic Development of the Republic of Belarus for the period before 2030 (hereinafter - the NSDS-2030); the Law "On Public-Private Partnership" (2015), and the Culture of Belarus State Programme for 2016-2020.

At the same time, the challenge of enhancing the role of the civil society and the business community in implementing national cultural policies remains on the agenda as well as measures to encourage the use of the Belarusian language.

The cultural policy prospects will be reflected in the Fundamentals of the State Cultural Policy of Belarus, which are currently being developed.

## **BRAZIL**

In Brazil, the 2005 Convention contributed for the establishment of national legal framework that sustain the public policies of protection and promotion of diversity of cultural expressions, such as Law n° 13018/2014, which institutes the “*Cultura Viva*” *National Policy*; Law N° 12853/2013, which alters the legal framework of the copyright policy with the introduction of its collective management; Law n° 12761/2012 that institutes the *Worker's Culture Programme*, known as *Vale-Cultura [culture voucher]*; and its regulation, in 2015, by Decree N° 5820/2006, which institutes the Brazilian System of Terrestrial Digital Television, with four new public channels.

The challenges proposed by the Convention have also contributed for the process of formulation of guidelines and reflections about the protection and promotion of cultural diversity in Brazil, by alliances and exchange with civil society about public cultural policies. It was also important to reinforce and expand the understanding and appreciation by the society at large of the role of developmental role of culture and, as a result, of public cultural policies as vectors of sustainable development.

One of the challenges for the implementation in Brazil of the 2005 Convention is the difficulty in establishing a process of effective integration among other government areas based on the transversal character of culture. Another challenge is the asymmetrical assimilation of the strategic principles and goals of the Diversity Convention by civil society and the federal spheres (Union, States and Municipalities), largely motivated by the fact that the expression "cultural diversity" was consolidated after the 2001 Universal Declaration of Cultural Diversity which is associated with cultural pluralism and human rights. Hence, the Ministry of Culture has been taking advantage of several opportunities to meet with civil society and raise awareness and debate about the Convention goals throughout the country.

For the near future, the government has been working toward the improvement of the National System of Cultural Indicators and Information, which collects, codifies and interprets data, offers methodologies and establishes parameters for measuring cultural activities and social cultural demands, allowing the formulation, monitoring, management and assessment of public policies for culture as well as cultural policies.

## **CHILE**

On October 20, 2005, at the General Conference of the United Nations Educational, Scientific and Cultural Organization (UNESCO), the Convention on the Protection and Promotion of the Diversity of Cultural Expressions was approved<sup>[1]</sup>. This instrument recognized cultural diversity as the common heritage of humanity, which must be valued and preserved for the benefit of people and nations. Also, raised the need for States to integrate the cultural dimension into public policies and to achieve sustainable development. To do this, cultural policies and measures should promote the full participation and commitment of all members of society contributing to the diversity of cultural expressions, particularly persons belonging to minority groups, women, youth and indigenous peoples.

Four years after the drafting of the First Report on the measures taken by the Chilean State to protect and promote the diversity of cultural expressions on their territory and at international level, this Second Report shows progress in relation to the process of gathering information as well as the inclusion of key stakeholders, belonging to public institutions and civil society. Therefore, the information gathered for the development of this new report, has been more complete and rich.

Among the relevant achievements for the 2011-2015 period, it is important to underline the progress that the Chilean State has had in the generation of spaces for citizen participation, both in the design of cultural policies processes as in the creation of the country's future cultural Institutionalality.

Regarding transversal issues, the Chilean State wants to emphasize the recognition of the indigenous peoples as actors in the promotion and protection of the cultural diversity, starting at the Prior Consultation to the indigenous peoples. This Consultation was made within the elaboration and later presentation of the substitutive indication to the bill that creates the Ministry of Cultures, Arts and Heritage and it resulted in the decision to establish the Department of Indigenous Peoples in the current structure of the National Council of Culture and Arts (CNCA).

The main challenges that the Chilean State has to highlight regarding the 2005 Convention, are focused towards a major incorporation of the genre perspective in the reflection and design for the cultural public actions, as in the empowerment of the territories as the cultural diversity fundamental spaces.

Regarding future perspectives, the Chilean State wishes to emphasize the importance of the institutional transition processes that relate with the creation of the Ministry of Women and Genre Equality (law approved in 2015) and the bills that create the Ministry of Indigenous Peoples, the National Council of the Peoples and the Ministry of Cultures, Arts and Heritage, all of them currently under legislative process at the National Congress. This processes take account the preeminence that those issues have acquired in the Chilean State and they should encourage a more coordinated, coherent public action, and with a major impact.

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<sup>[1]</sup> Henceforth, this Report will refer to the Convention on the Protection and Promotion of the Diversity of Cultural Expression as “*the 2005 Convention*”.

## **COSTA RICA**

The Convention on the Protection and Promotion of the Diversity of Cultural Expressions was one of the cornerstones of the recently approved (2013) National Policy on Cultural Rights 2014-2023, as indicated in Article 3: "This Convention shall apply to the policies and measures adopted by the Parties related to the protection and promotion of the diversity of cultural expressions."

The framework of action for this policy considers five strategic lines, namely:

1. Effective participation and enjoyment of Cultural Rights in diversity
2. Economic revitalization of culture
3. Protection and management of cultural heritage, material and intangible
4. Institutional strengthening for the protection and promotion of Cultural Rights
5. Strengthening and assertion of Cultural Rights of indigenous peoples

In addition, this policy also follows the rights approach, the cultural sensitivity approach, the gender approach, the articulation approach, the cross-cutting approach, the intercultural approach and the generational approach and furthermore to the principles of non-discrimination, equality, equity, diversity of cultural participation, joint responsibility of the government and society, and the social protection and promotion of cultural rights and interest of the child and adolescent.

Despite being a major achievement over the last four years, its implementation will be a major challenge in the upcoming four years. The challenge may be overcome by establishing regional popular consultation forums, thus opening a space for dialogue and agreement with civil society to articulate domestic endeavours at the local, regional and national level in order to build a common cultural agenda.

## **DENMARK**

The implementation of the UNESCO 2005 Convention forms a natural part of the Danish cultural policy. *Chapter 1 Cultural policies and measures* summarizes the most important principles of Danish cultural policy, there among the arms length-principle and freedom of artistic expression and provides examples of different policy measures and ways to secure access to a diversity of cultural expressions for everyone living in Denmark. *Chapter 2 International cultural cooperation* gives a variety of examples on International cultural cooperation. *Chapter 3 Preferential treatment* describes measures in this field. *Chapter 4 Culture and sustainable development* describes initiatives concerning sustainable development on both the national and international level. *Chapter 5 Awareness-raising and participation of civil society* describes a number of various examples in this area, which traditionally is highly prioritized in Denmark. *Chapter 6 Transversal issues and UNESCO priorities: Gender equality and youth* provides examples of Danish initiatives with regards to gender and youth. *Chapter 7 Achievements, challenges, solutions and next steps* sums up the main achievements and challenges to the implementation of the convention in a Danish context.

It should be noted, that Denmark implements and follows up on the Convention as a Member State of the European Union. The Danish periodic report and the report from the EU Commission will therefore be complementary.

## **FINLAND**

UNESCO's convention on cultural diversity (2005) has reached a stage where the importance of creativity and innovation for the development of society, and especially for economic development, has begun to be emphasised internationally in new ways. The importance of culture and creative sectors has also been recognized in the national level.

The implementation of the UNESCO 2005 Convention forms a natural part of the Finnish cultural policy, as well as of the Finnish objectives for sustainable development. Finland implements the Convention as a Member State of the European Union.

The objective of Finnish education and cultural policy is to guarantee all people - irrespective of their ethnic origin, background or wealth – equal opportunities and rights to culture, free quality education, and prerequisites for full citizenship.

The Finnish Government's basic premise is that culture plays a central role in building a sustainable society. Arts and culture are essential elements of social life, and their creative effects extend into every sector of life. The Government aims to develop a cultural policy which recognises cultural diversity, provides proper working conditions for artists and creative sector and ensures that culture is available to every citizen. Special steps are currently taken to enhance participation in culture of vulnerable groups and especially children and young people.

However, there remain challenges as regards the possibilities of artists to do their work and contribute to the society in the best possible ways. Artists position in the labour market and the level of artists' income are not on a solid base. Gender equality, freedom of artistic expression and self-censorship of artists are topical questions as well.

The possibilities of culture and creative sector in the field of development cooperation have not been fully recognized and exploited. Steps are taken in this field as well.

## **FRANCE**

### **Key issues:**

The work of UNESCO is essential, and now it is more crucial than ever to reaffirm the equal dignity of cultures and preserve the diversity of cultural expressions.

Over the coming years, we will need to address three key issues:

- The values and principles of the Convention must be conveyed more extensively and forcefully. By making the 2005 Convention one of the most widely ratified conventions in the world (143 States Parties to date) and obtaining recognition of its values in the Sustainable Development Goals to 2030, the Secretariat has done a remarkable job. This awareness-raising work with States, civil society and international organizations must be continued. The importance of public cultural policies that promote diversity should also be underlined, as should their benefits in terms of creativity, economic development and intercultural dialogue;
- Digital technology must be an opportunity for all: appropriate cultural policies need to be implemented in order to steer the revolution currently under way towards promoting cultural diversity as a common heritage of humanity. It is essential to confirm the principle of technological neutrality established in the Convention and to recall that its objectives remain more relevant than ever in the digital era. Therefore, the establishment of operational guidelines for implementation of the Convention is a pledge for the future;
- Articles 12 and 14 of the Convention must also be fully realized. International cooperation is at the heart of this work, as there cannot be cultural diversity if all peoples do not have the possibility of protecting and promoting their own cultural expressions and accessing the cultures of others. In this respect, the International Fund for Cultural Diversity is an essential element of the Convention, which must be strengthened and optimized.

### **Challenges and outlook:**

In its roadmap to “Transform the world by 2030”, the international community strongly reaffirmed the essential role of culture in economically sustainable development that respects humans. Fighting cultural uniformity, supporting balanced economic growth through the emergence of a dynamic cultural industries sector, preserving the world's (tangible and intangible) cultural heritage, emphasizing the key role of education in the transmission of this heritage and in the acquisition of creative skills, supporting artists and creators and assisting their mobility, protecting freedom of expression and creativity, and fighting extremism and radicalization through dialogue between cultures, are all challenges that show how indispensable the 2005 Convention is.

It is crucial for States engaged in trade negotiations to be particularly vigilant over the coming years, in order to preserve their right to implement policies that support the diversity of cultural expressions.

The role of civil society is also essential for implementation and development of the Convention, since it can raise the awareness of States and their populations, contribute to the collection and exchange of data and information, and participate in embedding and evaluating the Convention.

## **GEORGIA**

Georgia ratified the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 2008. The Quadrennial Periodic Report (2012-2015) has been prepared by the Ministry of Culture and Monument Protection of Georgia in cooperation with the Georgian National Commission for UNESCO (Ministry of Foreign Affairs), state agencies and civil society organizations. The report provides information on key policy documents drafted/ adopted by the Government of Georgia during the reporting period that respond provisions of the Convention. Among them should be noted the “Concept of Cultural Policy of Georgia” drafted by the team of experts representing civil society organisations in 2013, “Culture Strategy 2025”, drafted by the Ministry of Culture and Monument Protection of Georgia (MoC); preparatory study for “Creative Georgia State Programme” that will be launched in 2016; the “Georgian National Youth Policy” (2014); “Civic Equality and Integration strategy 2015-2020” (2015); The National Policy for Cultural Heritage (2014); the “Innovation Strategy” (2015) supporting creative industries among others. Also, Culture has been integrated into the “Tourism Strategy of Georgia” (2015) and the “Law on the Elimination of All Forms of Discrimination” (2014) was adopted by the Georgian Parliament promoting gender equality among others. MoC has prioritized and funded programs supporting intercultural dialogue and promoting involvement of vulnerable groups of population into cultural life of Georgia. Cultural relations between the Georgian cultural sector and its counterparts in the EU have intensified especially after the EU Association Agreement in 2014. In 2015 Georgia joined the Creative Europe program; several cultural projects and researches have been supported by Council of Europe, EU ENP and Eastern Partnership Culture Programmes. 30 bilateral agreements on cooperation in the fields of culture have been signed; The Government of Georgia introduced film industry incentive scheme "Film in Georgia", which envisages 20-25% cash rebate on qualified expenses incurred in Georgia for international and local production companies. MoC supported the National Center of Manuscripts as well as the Georgian National Museum in digitalization of their collections. There are still some policy challenges concerning integration of culture in the sustainable development policy, digital creativity, supporting cultural industry markets (including digital), system of cultural statistics, regional and international flows of cultural goods and services, promoting the social and economic rights of artists, as well as measures focused on the role of media in creation, production and distribution of culture, sustainability of cooperation with civil society, legislation promoting universal access to the internet, and also instruments for monitoring and evaluation of the policy impact. There is also a need for capacity building of national actors responsible for the implementation of the Convention and reporting as well for developing cooperation between government bodies and dialogue with civil society on Convention implementation. The role of the diversity of cultural expressions should also be strengthened within the Georgia and EU cooperation framework programmes. Awareness of the Convention aims, visibility of its implementation process should be better promoted and more partners should be involved in the process.

## GERMANY

*In Germany, the protection and promotion of the diversity of cultural expressions provides the foundation for federal, Länder and local cultural policy. This protection and promotion is an integral part of the structure of the cultural promotion system in Germany and advances a culture of participation among civil society actors at all levels. Public spending for the protection and promotion of art and culture reached some 9.4 billion euros in 2011. Relative to Germany's economic power, this corresponds to 0.36 percent of gross domestic product.*

1. New or substantively updated packages of measures are located primarily in the areas of urban development and cultural participation in urban society, displacement and migration, intercultural issues, integration and displacement of persons. In order to meet the goals set forth in the Convention, it is essential to improve framework conditions for independent artists and cultural producers. Numerous new and broad-ranging initiatives have been launched in the area of cultural education. Public libraries have successfully positioned themselves as the backbone of cultural infrastructure in the digital era. Comprehensive cultural development concepts at Land level strengthen multiple links in the cultural value chain.
2. In the area of international cultural cooperation, demand-oriented online programmes for arts and culture management that are available to tens of thousands of users represent a significant innovation. Other key results are strengthening civil society in countries that are undergoing major processes of political change, promoting media diversity in Arab countries and fostering young creative talent through network-building and innovative visitor programmes.
3. An electronic service platform to facilitate the mobility of artists is a new initiative in the area of preferential treatment in accordance with Article 16 of the UNESCO Convention, as is the establishment of regionally oriented mobility funds. The targeted expansion of invitation programmes for emerging filmmakers and publishers as well as a literature and translation initiative from, into and among Southeast European languages in European countries, some of which are entitled to Official Development Assistance (ODA), help to close the North-South and East-West gaps.
4. The United Nations' adoption in December 2015 of the 2030 Agenda for Sustainable Development has encouraged the adjustment of the national sustainability strategy in 2015 and 2016. The significance of the creative economy has continued to grow since 2012, as shown in the 2013 Creative Economy Report by UNESCO and UNDP on countries of the global South. This remains a key area of practice.
5. The participatory elements in the governance of cultural policy have undergone significant further development in Germany during the reporting period. They range from participation in (cultural) legislation and cultural development concepts to expert consultations on controversial issues such as the negotiations on for the Transatlantic Trade and Investment Partnership (TTIP).
6. Every dimension of the expansion of barrier-free access to the arts and culture, as well as inclusion in cultural education, has been significantly advanced through the UN Convention on the Rights of Persons with Disabilities and the concrete form it has taken in the National Action Plan *Unser Weg in eine Inklusiv Gesellschaft* (Our Path to an Inclusive Society).

## **INDONESIA**

Indonesia has implemented the goals of the Convention long before the Convention was even established. As reflected in Article 28.C.1 of the 1945 Constitution and the national motto of “Bhinneka Tunggal Ika” or “Unity in Diversity”, diversity of cultural expressions has always been one of the foundations of Indonesia.

Over the years, Indonesia has accomplished many achievements in implementing the goals of the Convention. Some of the more recent main results that deserve special recognition include:

- Development of a long term, comprehensive strategic plan by the former Ministry of Tourism and Creative Economy;
- Formation of the Coordinating Ministry for Human and Culture Development and Creative Economy Agency; and
- Implementation of World Culture Forum, the Bali Arts Festival, and the Indonesian Dance Festival as exemplary programmes based on impact, innovativeness, and funds allocated.

Through years of implementing the goals of the Convention, Indonesia has encountered various challenges. Many of those challenges were echoed in the various consultations held throughout the drafting of this report and appear to be commonly reported by other State Parties. In general, the challenges identified could be grouped into the following categories:

- Lack of understanding among all stakeholders on the role of culture towards sustainable development;
- Lack of sustainable planning at the ministerial level;
- Lack of statistical data;
- Lack of capitalization on international opportunities;
- Lack of law enforcement in breaches of laws and regulations;
- Lack of support for the sustainability of culture-related businesses owned by minority groups;
- Lack of shared knowledge on existing policies and measures;
- Lack of recognition of exemplary programmes and cultural players/artists;
- Lack of participation in the evaluation of cultural policies and measures; and
- Lack of fair financial compensation for the use of traditional cultural expressions.

In addition to identifying challenges, the consultations also yielded many suggestions on possible solutions to overcome those challenges. The majority of participants to the consultations were encouraged by the progress made and raised new optimism for future implementation of the goals of the Convention. In general, the possible solutions offered could be grouped into the following categories:

- Improved efforts to raise awareness and understanding of the goals of the Convention;
- Improved effectiveness in the direction, coordination, and support among ministries and governmental agencies;
- Improved involvement of civil society;
- Development of new national surveys to capture statistical data relevant in measuring cultural policies and programmes in Indonesia; and
- Development of a national database to record all programmes in Indonesia, give recognition to programmes that are considered exemplary, support capacity building, and allow better access to public and private funding.

## ITALY

The application of the UNESCO 2005 Convention, by its nature, involves wide areas of activities and institutional competences, and currently, the spheres of Italian report-results come from the interaction between different authorities and based on the Italian laws and legislative measures, already adopted before the Convention ratification itself, and aimed at the protection and promotion of the diversity of cultural expressions (e.g. laws to protect and promote the linguistic minorities, educational arts curricula, the rules of copyright and the system of media and cultural sector in general). In fact during the last years, the deepen and long-termed institutional attention to the safeguarding of the cultural heritage has encouraged the creation of an innovative system of management, more attentive to the creative and artistic sector considered as a vehicle of production and distribution of products and services. That impulse has generated a successful mechanism of small-medium and large enterprises, promoting different professional profiles and boosting young start-up able to respond at the emerging cultural global market. Consequently, it has been raised the awareness on the importance of the international cooperation both as for the encouragement of the intercultural dialogue, in respect of cultures and peoples, and as a new source of dynamic economical exchange. This cooperation has been accorded with a lot of countries: while with some of them has developed programmes of cultural coproduction (e.g. audiovisual products) and artists mobility, with others it has been possible to collaborate at developing programmes related to the transversal issues (e.g. gender equality, participation and education of the youth). Hence, among the many initiatives, in this report there are inserted those are beared by individuals, governments and organizations (some of them involved in cross-sectoral fields) and represent a broader spectrum of measures considered relevant and in line with the Convention's principles application. Furthermore, it is important to consider that due the access at the financial European resources, local and regional authorities support the cultural and creative industries and play an important role in the promotion of projects ensuring the involvement of the civil society to their nearest. Considering its functions on the territory, the regional and local institutional assessment favours the identification of cultural measures and services integrated into the sustainable perspective of development. The Italian national administration, responsible for the cultural sector, outlooks for the future on the awareness raising of the close relation between UNESCO Cultural Conventions. In particular, an accurate reflection on the "cultural content" definition represents a peculiar basic concept to better identify the interactions between cultural heritage, intangible cultural heritage and the cultural expressions as intended into the 2005 UNESCO Convention.

## **KENYA**

The report highlights the current Kenyan cultural policy context and policy measures that the government has undertaken in the last four years to provide an enabling environment for the protection and promotion of the diversity of cultural expressions. The report also highlights some of the activities and programmes implemented by various government and non agencies, cultural actors and civil society organizations in Kenya in the implementation of the unesco 2005 convention. The report focuses on policy measures and activities relevant to the key priority areas of the convention for example; policies and measures related to provision of enabling environment for enjoyment of culture as a basic fundamental human right, policies related to creation, production and distribution of cultural expressions, protection of copyrights, integration of culture in development and activities related to awareness raising, activities on international cooperation and activities by civil society organizations on promotion of cultural and creative industries in Kenya. The main achievements in implementation of the Convention in the last four year include the following; Contribution towards culture policy reforms for example; The convention influenced the review of Kenya's National Culture and Heritage Policy which has now incorporated the promotion of creative cultural industries as an important category of the cultural sector. The Convention was one of the ey reference documents in the formulation of the draft Culture legislation that envisages establishment of a culture and arts council that will focus on promotion of national cultural expressions. The Board of the council will be represenatives from the diverse cultural organization representatives. Also the Convention was a key reference document in formulation of the draft East African Community Creative and Culture Industries Law. Enhanced awareness of the contents of the Convention by stakeholders and civil society achieved through collaborations in dissemination workshops and programmes by the department of culture, Kenya National Commission for UNESCO and Nairobi UNESCO Regional Office for East Africa during the last four years. The awareness raising targeted county government's officials, cultural actors, artists and civil society. Greater participation of cultural actors and civil society in policy reforms in Kenya. This has enhanced governance and ensured that government policies are responsive to the needs of the sector. Civil society is now more eager to partner more with government while still keeping government on its toes. Over the last four years the government has engaged civil society in policy reform discussions and civil society have also engaged government in their programmes. Among the main challenges encountered in implementation of the Convention during the period are; Lack of a coordinated national framework on implementation of the Convention. Lack of official cultural statistics that has negatively affected fiscal and political decisions. Inadequate legislative and institutional framework to promote the cultural and creative cultural sector. Inadequate cultural infrastructure and spaces for cultural expression Lack of awareness and non appreciation on the role of culture in development by key policy makers. The outlook for the Convention is great with potential to contribute to sustainable development.

## LATVIA

Latvia has integrated aspects of cultural and creative industries (CCI) policy development in State long-term and medium term sustainable development policies, as well as in other sectoral policies such as industrial and regional policy. Based on the intrinsic principles of the Convention, the national CCI policy and decision making processes are carried out. It also serves as a reference and content planning tool for media and social integration policies. It has helped to shape the national position for recognition and acquisition of legal status and social protection for creative professionals in the way to introduce a new legal, regulatory and financial framework. Regarding the international cooperation in carrying out joint projects with other countries, the Convention is a tool that helps fostering cultural diplomacy and building awareness, dialogue and relations across nations, traditions, borders, cultures and people. MoC has been successfully running social dialogue with NGO sector involving it in the decision-making process and negotiations regarding policy development and implementation, it has established a strong dialogue platform with civil society via advisory councils, committees and working groups which meet regularly under the auspices of the MoC. It is crucial for the success of the 2005 Convention to strengthen its role within the civil society. There should be ways to promote the Convention amongst NGOs both for having better understanding of the principles embedded in the Convention and their direct linkages to the growth of a healthy cultural sector and protective tools that it implies. At the same time, it is essential to obtain fruitful critical views on the Convention and the ways of its implementation. It is also important to raise a more in-depth discussion on the qualitative indicators in the field of culture under the legal framework of the Convention, since it is vital to be able to showcase the value and contribution of culture in other sectors, e.g. social and regional development, facing current global and national challenges.

An international voice and mobilization is very much needed in this domain. Latvia's outlook for the future is included in the work plan of the Latvian government for the years 2016-2018:

- to facilitate the transfer of culture capital to other areas to create new businesses and products and to encourage innovation and promote the export capacity of CCI;
- to improve the infrastructure for national culture ensuring platforms for various cultural expressions, such as Latvian Museum of Contemporary Art, New Riga Theatre, Modern Acoustic concert hall;
- to deepen Latvian society's appreciation of culture and cultural heritage and to ensure excellent and diversified cultural services and accessibility for the widest possible public, including by improving the funding model of the State Cultural Capital Foundation;
- to complete the drafting of the legal framework to define the status and support for creative occupations and their organizations;
- to define national procurement of culture education for all educational levels, taking into account Latvian cultural developments and the needs of the labour market;
- to implement a support programme for NGOs by supporting civil society in addressing current challenges. To support NGOs of national minorities by expanding their opportunities to actively participate in the cultural processes and social life of Latvia.

## **LITHUANIA**

Lithuania ratified the 2005 Convention in 2006. Since then, the State has introduced a number of measures, which have significantly improved the status of the artist and developed sectorial policies to ensure better access to culture, intended to strengthen cultural industries and involve civil society into policy designing and decision making processes. In 2013, Lithuania was elected as a member of the Intergovernmental Committee. A number of good practices were presented in the first periodical report (2012) of the State. Important progress in the field was made by approving the Lithuanian Advancement Strategy “Lithuania 2030” in 2012, which has integrated culture into the sustainable development policy as a horizontal priority and a strategic element. This has made it possible to define the role of culture in society and to give a stronger voice to the sector in overcoming social, economic, and educational challenges. The debates about the State’s priorities and the fight for public resources among different State-funded sectors still continue.

The establishment of the Lithuanian Culture Council resolved the debate on the need to separate the function of the Ministry of Culture as the cultural policy forming institution from the cultural policy implementation function. The Lithuanian Culture Council and the Lithuanian Film Centre became effective instruments to promote the creation, production, distribution and access to a diversity of cultural goods and services as well as to facilitate a balanced flow of cultural goods and services. The establishment of the Lithuanian Culture Institute and the Arts Incubators in major Lithuanian cities contributed to the mobility of artists and cultural professionals in Lithuania and around the world.

The Law on Development Cooperation and Humanitarian Aid of Lithuania (2013), the Program on Development Cooperation and Democracy Promotion (2013) and the National Development Cooperation Commission (renewed in 2014) marked the field of preferential treatment and supported various development cooperation initiatives and projects.

Although the National Roma Integration Strategy (Action Plan), which defines the roadmap for public policies aimed at the social inclusion of the Roma in Lithuania, is evidence of positive efforts to develop a national legislation related to human rights and fundamental freedoms, the field still needs to be developed and expanded to other domains. The field of involvement of the civil society and youth into the policy-making processes has to be further developed too. There is also a constant need for developing inter-institutional

communication, establishing inter-sectorial platforms for the development of innovative multipurpose approaches and strengthening a better understanding of the needs of the culture sector.

Although a significant amount of progress towards ensuring the cultural diversity and expression during the four years of the reporting period was made, a number of various challenges have remained unsolved. Among them are the economic challenges and the lack of harmonization of the strategic planning and implementation levels, which had to be taken into account while planning sustainable culture policies. There is still the need to strengthen the capacity-building processes for promoting a better understanding of the role of creativity in sustainable development and the interconnections of culture and sustainable development in society.

## **MADAGASCAR**

For Madagascar, some of the achievements that have contributed to implementation of the provisions of the Convention deserve to be mentioned.

With regard to creation and production:

Cultural goods produced: a collection of 74 poems by young people edited and published; 748,159 music and film products bearing holograms by 2015; 26 editions of the Madajazzcar international jazz festival organized; a three-fold increase in the production of books for young people, as publishers have concentrated on publishing products for young readers in order to promote reading.

Artists trained: 16 fashion design stylists; 200 young jazz musicians since 2012; five music training workshops organized by cultural operators from Reunion between 2012 and 2013 and attended by around 100 Madagascan cultural operators.

Young creators promoted: 30 young people between 18 and 30 years of age have benefited from the Youth Cultural Leadership Training Programme organized by the NGO Saint Raphaël Madagascar; festivals are planned and run by the young people.

For distribution, dissemination and enjoyment:

Cultural distribution and enjoyment services promoted: 592 cultural events, 219,868 spectators, 288 workshops and clubs, 63,000 spectators of the music festival, 29 libraries with 40,764 registered users, 302,919 loans, 426,130 visits and a digital library which is accessible to all members, through the Alliance Française network in Madagascar.

Cultural goods disseminated: books are purchased by the Ministry of National Education from the list of approved primary reading books for schools in rural areas; more and more people are buying books at the Antananarivo book fair; a growing number of associations are setting up libraries in rural locations at the request of local inhabitants, with around 100 libraries opening between 2008 and 2013.

For the promotion of artists and cultural and creative industries:

An artists' statute has been adopted.

More than 25 artists have performed on stages around the Indian Ocean region.

Amateur painters are recognized and promoted through a catalogue of painters and plastic artists.

An increasing number of associations are now including local publishing in donations thanks to international advocacy.

Within the framework of preparing this report, Madagascar reaffirmed its commitment to ensure effective implementation of the Convention. The challenges raised by the stakeholders who attended the national workshop to discuss the Convention on 14 and 15 April 2016 are:

Challenge 1: Give due importance to the Convention in policies, programmes and projects intended to protect and promote the diversity of cultural expressions in the country

Challenge 2: Ensure achievement of the objectives of the 2005 Convention in Madagascar

Challenge 3: Report on implementation of the Convention in 2020

In view of these challenges, the outlook is as follows:

Stage 1: Ensure the establishment of a framework conducive to reviving the effectiveness of the Convention in Madagascar

Stage 2: Plan and follow up implementation of the Convention

Stage 3: Report on progress in implementing the Convention

## **MEXICO**

Via its wide network of federal governmental institutions, Mexico offers its people programs for the protection and promotion of different cultural expressions through many activities, most of them for free, and under the principle of inclusion and non-discrimination towards minority sectors such as indigenous or of African descent, among others, as well as women and young people.

In the same way, the government (on a federal, state and municipal level) not only addresses the cultural issue through institutions focused on this field but also from organizations focused on the social, economic and environmental development that include and promote the participation of the civil society and the private sector.

Including culture in the agenda of governmental institutions dedicated to different aspects of development has benefited a wider group of society and, in many cases, focused on specific sectors such as women and young people. Nonetheless, this cross curricular action represents a challenge in coordinating the different institutions involved; an issue that will be addressed through the creation of the Federal Secretariat of Culture in December 2015.

Among the objectives of the previously mentioned Secretariat, there is the coordination of the various governmental parties involved in the field and the encouragement of a collective effort along with other agencies of the government focused on the development of society, tourism, foreign affairs, environment and education, among others. It also aims at strengthening the promotion of artistic, cultural and intellectual creation, as well as the protection and benefit of copyright of performers and creators. The Secretariat is also in charge of expanding the access to culture, generating new audiences and promoting artistic education; using for this purpose in addition to traditional means, new technologies such as the Internet.

## **MONACO**

The Principality of Monaco considers culture to be a key aspect of its appeal. Indeed, it dedicates approximately 5% of its annual budget to supporting cultural expression. The Government of Monaco promotes the arts through a policy of supporting creativity, facilitating access to culture for the greatest number of people, raising young people's awareness of culture, reconciling art and sustainable development, encouraging international exchanges and supporting development projects in the fields of culture and archaeology.

The Government supports cultural entities in order to offer a diverse, international programme of a quality fitting for a cultural metropolis. Ballet, opera, classical music and theatre form the core of this cultural policy. The State also supports cultural associations and local artists by allowing them to use cultural facilities free of charge and by subsidizing their creations. The Principality attaches great importance to diversifying and renewing its offer to the public, which is why it fosters contemporary creation, particularly through the Prince Pierre Foundation and the awarding of prizes.

A series of initiatives is undertaken to promote culture and broaden its audience. In this respect, a cultural and artistic awareness programme has been devised in conjunction with the main cultural entities in Monaco and in collaboration with the Department of Education, Youth and Sport. There is a focus on artistic education in the Principality, where it is strongly encouraged, particularly through the University College of Plastic Arts of Monaco City, Prince Rainier III Academy of Music and Drama, and the Princess Grace Academy.

Through the Department of Cultural Affairs, the Government of Monaco manages its cultural facilities in order to optimize their use and provide cultural entities with suitable spaces. The Principality is able to organize large-scale international cultural events thanks to its substantial hosting capacity.

Monaco's cultural policy is characterized by relations of friendship and partnership. In this respect, it provides financial support and shares its technical expertise internationally. Initiatives implemented within the framework of the Principality's development aid policy include projects in Mongolia, Croatia and Morocco. Moreover, the State of Monaco supports cultural institutions that enhance its international profile. This has involved the Philharmonic Orchestra and the Monte Carlo Ballet performing abroad.

The Principality is very attached to sustainable development and the Government's action in favour of sustainable development incorporate a cultural dimension that is given legitimacy through the involvement and mobilization of Government entities and the whole Monegasque community. Considering culture as a medium for sustainable development contributes to the promotion and continuity of public awareness actions, particularly for future generations.

## **MONGOLIA**

Since joining the Convention, Mongolia is working actively to protect cultural heritage, support the production and commercialization of cultural goods and establish a sound system to enable sustainable growth and development of art and cultural institutions that are supportive of development of the Mongolian people, financially self-sustainable, competitive and have highly professional human resources.

During the reporting period, as part of implementation of the Development Policy of Mongolia and the State Policy on Culture, several laws have been adopted and enacted, including the revised Law on the Protection of Cultural Heritage (2014), the first ever Law on Library (2015) and the Law on Amendments to the Law on Culture. Moreover, a draft Law on Cinematography has been developed, discussed by the Cabinet and is prepared for submission to the Parliament. This law aims to promote national cultural heritages and history through cinematography, produce and disseminate globally research-based cultural products, advance national cinematography to the levels of the global cinematography and provide financial support to production of movies that possess national and international significance.

The revised Law on the Protection of Cultural Heritage is particularly important for its provisions that encourage creativity of individuals and organizations engaged in production and distribution of cultural goods and also provisions that promote production, contractual agreements and public monitoring policies for public dissemination of cultural goods and heritages.

The Law on Library is important, as it has provided clearer and more adequate legislative coordination of the library sector, improved access to library services, wider information opportunities for citizens and communities and clearer funding mechanisms of operational expenditures of the sector.

In order to promote Mongolian national culture and traditions among the public, the Law on Culture has been amended with new provisions for allocation of specific shares of broadcast times on public radio, television, broadcasters and cinemas operating on the territory of Mongolia for national content including national movies and programs.

The Government of Mongolia adopted a National Programme on “Mongolian Content” in 2014 and a National Programme on “Cultural Production” in 2015 and these Programs aimed to boost the broadcasting of national content on media channels, increase the volume and digital content of Mongolian cultural products that are either restored, newly produced or converted to a digital form, provide governmental support to participation of national artists in international contests and festivals, encourage fair and free competition and diverse forms of ownership in the cultural sector, and enhance public and private partnership and collaboration in the cultural sector. However, implementation of the two programs is impeded by funding constraints, since the government is unable to provide full funding to the programs and, on the other hand, no sufficient funding support is provided by foreign donors and international organizations.

## **NAMIBIA**

Namibia's efforts to implement the 2005 Convention have not been clearly guided due to a lack of proper coordination of cultural activities among main players, which led to a lack of involvement of civil society and which created challenges in terms of monitoring and reporting. However, Namibia continues to maintain and enhance mutual understanding, respect and pride among diverse cultures and socio-economic groups, for nation building as well as for sustainable development through the cultural sector. Over the years, there have been sustained efforts to support the creation, presentation, preservation and marketing of cultural products and services. These have been particularly through policy revisions, aimed at improving the sector, that provide a renewed confidence in the implementation of measures for the sector.

In 2013, UNESCO in conjunction with the University of Namibia carried out a UNESCO Culture for Development Indicators (CDIS) on the cultural industry in Namibia. Furthermore, between 2013 and 2015, Namibia revised its 2001 National Policy on Arts and Culture formulating the Namibia Arts, Culture and Heritage Policy, which will direct efforts in the preservation and promotion of its diverse cultural expressions. This is in addition to revisions in the Communication Act, which include a regulation for twenty (20) per cent of local content to be aired on radio and television, foreseen to positively impact the reach of local content locally and as a catalyst for the development of more content for broadcast purposes. Other policies reviewed have been the Education Policy, which has provided more prominence to arts and crafts as a subject and other related vocational subjects in the school curriculum, while the Ministry of Environment and Tourism's Policy and 2014 Strategy includes initiatives to grow cultural tourism for the financial gains and sustainable development of communities through local crafters and performers of traditional cultural expressions.

In the meantime, the College of the Arts got accredited as an institution and now offers six (6) accredited Diploma courses in Performing Arts, Visual Arts, Media Arts and an Applied Arts Certificate. Furthermore, the Namibian Film Commission has supported the production of various local films, while the Namibian Society of Composers and Authors of Music experienced an increase in the registration of authored music.

In conclusion, going forward, stakeholders in the local cultural sector have been identified to form a committee that will be responsible for steering the implementation of the 2005 Convention and will encourage the involvement of local civil society organisations. Therefore, with the aforementioned policy revisions, frameworks and structures it is expected that Namibia will improve the implementation and reporting on the 2005 Convention in future.

## **NEW ZEALAND**

Since the filing of New Zealand's last periodic report in 2012, the Ministry for Culture and Heritage has developed the Cultural Sector Strategic Framework which sets out the Ministry's approach to leading and working with the Cultural Sector in New Zealand to achieve our vision of 'New Zealand's distinctive culture enriches our lives'.

Our vision recognises that our distinctive culture is core to what makes New Zealand a great place to live. Cultural expression, engagement and understanding are fundamental to a vibrant and healthy society and help define what it is to be a New Zealander. Māori culture makes New Zealand unique in a globalised world and is central to our sense of place, identifying us as a nation. Active participation by Māori in distinct te ao Māori activity will ensure Māori culture is protected and flourishes.

Culture is produced by creative and innovative individuals, groups and organisations. The activities, goods and services they create, produce and distribute have a value which is cultural, social and economic. Cultural expression expands individual capacities, helps bind society and provides jobs and innovation in the economy.

Government makes a significant contribution to the broad cultural sector each year in order to ensure that public value is realised and distributed for the benefit of everyone. In 2013/14, the Ministry invested almost \$400 million in arts, heritage, media and sport through Vote Arts, Culture and Heritage and Vote Sport and Recreation. Additional support to the cultural sector is provided through other public sources including the education sector and local government. The cultural sector contributes to achieving positive outcomes across a wide range of other government portfolios outside the sector.

One of the key challenges in implementing the Convention on the Protection and Promotion of the Diversity of Cultural Expressions is that the way New Zealand promotes its culture and heritage does not always fit easily into the framework of the Convention. While New Zealand legislation and policies do not formally refer to the Convention, the principles and aspirations of the Convention are incorporated into New Zealand's legislative framework including the Treaty of Waitangi, the Human Rights Act and the Bill of Rights Act.

The role of protecting and promoting the diversity of cultural expression is the responsibility of a number of government departments and agencies, including:

- Ministry for Culture and Heritage and our funded agencies
- Te Puni Kōkiri - Ministry for Māori Development
- Office of Ethnic Communities
- Human Rights Commission
- Ministry of Pacific Peoples
- Office of Treaty Settlements

## **OMAN**

Since the ratification of the 2005 Convention of Protection and Promotion of Cultural Expressions in 2007, the Sultanate endeavors to achieve Convention's goals through adopting a number of legislations and laws which aim to benefit from the Convention at the local, regional and international level, as well as introducing it to civil society in order to involve them in the implementation of the content of the Convention. The Sultanate, represented by the Ministry of Heritage and Culture and other cultural stakeholders have organized many events and activities to activate the Convention at the local, regional and international levels, where the Sultanate is characterized by its cultural and historical richness. It follows partnership policy between government and private institutions including cultural and educational institutions, artists, writers, intellectuals, painters, craftsmen and local community as a key element for the enrichment and achieves optimal utilization of the Convention. The Sultanate also gives the local community a top priority in the process of cultural work. It believes that the members of the community are fundamental source to release culture and preserve its identity so, the Sultanate made a number of legislations, laws and enable easy access to it in order to support talented members of the local community and give them opportunities to participate in international cultural forums to gain experiences and sleek skills. The support of arts and culture is represented through the creation and production of works that reflect the cultural diversity in the Sultanate, which allows artists, intellectuals and civil society to participate and enjoy a range of artworks.

Several policies, practices and programs have been adopted in the Sultanate in order to provide a comprehensive picture of the mechanism which protects the diversity of cultural expression. There are a wide range of policies and programs that support the diversity of cultural expressions at the national and international levels, which is considered as a key element in the implementation of the convention's objectives. The Sultanate joins international conventions that promote the exchange of information, experiences, artistic and cultural content, as well as support the integrated areas with sustainable development policies, including human development purpose to support culture through individual and community initiatives. The Sultanate strive to participate in all cultural forums to highlight the culture and its role to serve interested individuals in cultural affairs, exchange experiences with brotherly and friendly countries to exchange the benefit of local expertise and international experience. It works on updating and adding a number of cultural policies to enable deriving benefit from Convention of the protection and promotion of cultural expressions. On the other hand, the most important challenges facing the implementation of the Convention is the digital challenge as well as the lack of attention to process of intellectual property.

## **SENEGAL**

Gaining independence in a context of defending and illustrating values of civilization which were denied by the colonizer undoubtedly facilitated the integration of cultural diversity in the different versions of the constitution and has ensured that it always features prominently in strategies and policies for economic and social development.

Indeed, Senegal was one of the first countries to join the group leading the international call for an instrument on diversity to be included at the heart of the concerns of UNESCO. That instrument, the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, adopted in October 2005, established the defence and promotion of cultural plurality as core principles and objectives of national policies and international development cooperation. Among other things, it offers the parties a legal basis for their often expressed wish to exclude culture from the scope of international trade agreements based on liberalism.

The contribution to preparation of the Convention facilitated the process of aligning the strategic objectives and action plans of policies and measures for the creation, production, distribution, dissemination and enjoyment of cultural goods and services, as well as the full involvement of citizens in designing such policies and measures.

The need and commitment to protect and promote the diversity of cultural expressions came together again in the “Policy Paper on the Development of the Cultural Sector”, which establishes the vision for Government projects relating to culture, and sets out the means of implementing them in the short, medium and long term. Said projects include preparing, evaluating and reforming the legal, institutional and financial environments to better support all ethnolinguistic and cultural expressions across the country, in all fields of artistic expression, including the performing arts (theatre, music, dance, etc.), visual arts (fine arts, photography, arts and crafts, etc.), the cinema and audiovisual sectors, books and reading.

Laws concerning decentralization place the cultural policies and measures of local authorities under the arrangements for the transfer of powers, with a view to promoting the diversity of cultural expressions in the various territories.

The main challenges identified in the last Sector Development Policy Paper, which is the reference framework for Government policy, include the need to:

- supervise the sector according to the principles of results-based management, planning, control and accountability;
- regulate cultural activities and occupations, which tend to be in the informal sector, by promoting the conclusion of contracts in employment relationships;
- strengthen the professional skills of cultural actors, and give them official status and social protection mechanisms;
- create the conditions to develop cultural statistics;
- create the conditions for equitable and transparent management of public funding and make such funding accessible to all;
- promote private investment and patronage to promote culture.

## **SLOVAKIA**

While elaborating the 2<sup>nd</sup> periodic report on the measures to protect and promote the diversity of cultural expressions that the Slovak Republic is submitting, the Ministry cooperated with the Office of the Deputy Prime Minister of the Slovak Government for Human Rights and National Minorities, the Statistical Office of the Slovak Republic and the Ministry of Foreign Affairs of the Slovak Republic.

Due to its limited extent the periodic report contains only the most significant cultural – political measures introduced for the protection and promotion of the diversity of cultural expressions in the phases of the creation, production, distribution, dissemination and participation in culture that were adopted at the national and international levels in the legislative, institutional and financial areas.

The measures elaborated at the national level include the promotion of art, media and audio-visual, the creative industry, traditional folk art, the promotion of the cultures of national minorities and disadvantaged groups of the population, cultural rights and access to culture, cooperation with churches and religious communities and measures in the area of promoting intercultural dialogue. The content of this report also includes measures aimed at the integration of culture in sustainable development policies. In the area of the protection of the cultural expressions under threat, the report also includes cooperation with the civil society at the national and international levels. The challenges related to the introduction of the Convention and the solutions identified for their implementation also constitute part of this report. Annexes to the Report contain the available statistical data. The Slovak Republic submits the 1<sup>st</sup> periodic report on measures for the protection and promotion of the diversity in cultural expressions in two UNESCO working languages – English and French.

## **SPAIN**

The period covered by this report (2012-2015) exactly coincides with the whole legislative period in Spain. Two documents have guided the cultural Policy at the national and international level: the *General Strategic Plan 2012-2015 of the Secretary of State for Culture* and the *IV Master Plan of the Spanish Cooperation*. The latter's scope is broader but culture is part of it in different fields. It considers culture as a key factor in development and has a sensitive approach towards cultural diversity regarding the development tools for evaluation.

There has been no break in the policy of supporting arts in all different scopes and stages required to create, disseminate, and offer to the public the product of these creations. The particular nature of the activities and cultural goods and services allows to set up mechanisms to keep them far from being subject to market economy laws, which is deemed essential for the development of a free, plural, aware and fair society.

Moreover, the reality of immigration in Spain, which only in recent years has been reversed due to a deep economic crisis, has made necessary to recognize a multicultural reality, so cultural diversity is no longer a concept restricted to experts. In all areas, plans have been designed to allow this profusion of languages and cultures to give way to mutual enrichment. Just to mention a couple of examples, the new *Organic Law for the Improvement of Educational Quality*, in 2013, makes express reference to "interculturalism"; there is also a *Guide for Diversity Management in Professional Environments* prepared by the Ministry of Employment and Social Security.

In this period of time, particular attention has been paid to all matters related to new technologies. In the Secretary of State for Culture different measures have been set up to take advantage of these tools, and make available to citizens, information regarding heritage, books, internal processes in order to improve transparency and so on, and likewise, new lines of support have been created to aid to modernizing professional sectors. At the multilateral international level, Spain participates in the working group to set up an Ibero-American Digital Cultural Agenda, which is one of the priorities of the Ibero-American Cultural Space. The challenge in this area, for Spain, is to safeguard intellectual property rights: contents piracy is a highly serious problem that has been tackled with legal measures which unfortunately have proved to be insufficient to stop this practice.

In conclusion, work must go on to gain a better knowledge of the Convention on the Diversity of Cultural Expressions (CDC); however, the task is being fulfilled: there are university courses and programs, seminars, action guides, etc., and the policies are largely adapted to the Convention provisions.

## **SWAZILAND**

The Kingdom of Swaziland ratified the UNESCO Convention on the protection and promotion of the diversity of cultural expressions in 2012. This Convention is an important international legal instrument that plays an active role in making the voice of the artists heard. It again reaffirms the rights of countries to implement cultural policies that support the diversity of cultural expressions instead of focussing on one vocal group. In the case of Swaziland there is the Swaziland National Arts and Culture Policy in place that is aimed at ensuring at strengtheng cultural identity, diversity and ensure that it benefits the people and the economy for sustainable development. Swaziland's diversity is even visible internationally through the various art and cultural ceremonies.

### **Main achievement:**

In the case of Swaziland, nothing much have been achieved since the country has just ratified the convention. Most people in the country are not aware of the Convention. However, one major achievement the country is boosting of is ratifying the Convention. A few but important stakeholders were consulted during the preparation for the ratification of the Convention. These included teaching the Swaziland National Council which is a body that advised the king, the House of Assembly, House of Senate, and a section of the Swazi people who manage to attend the Sibaya where the King calls the people to address their concerns. Lastlt one achievement is that some Legal frameworks touching on Arts have been strengthened to align them with the 2005 Convention e.g. the SNTC Act of 1973.

### **Challenges**

Funds under this Convention have not been accessed probably due to lack of awareness about the Convention and what the country stands to benefit from it. The Government also does not give enough subvention to institutions responsible for implementing the 2005 convention in order meet needs of the artists and also the 2005 funds in too limited to meet the demands from Member States. Although Artists in Swaziland are to affiliate to the Swaziland National Council of Arts and Culture some still are not yet affiliated and they suffer exploitation. They are forced to sell their goods at a very low price yet the buyers resell them they sell at high prices. The issue of Copyright in Swaziland is still a problem. The country has not yet ratified the copyright Convention which protects artists.

### **Outlook for future**

Looking at the future especially in the case of Swaziland, there is a great need to do awareness raising campaigns for the Convention so that the country can benefit from funds. There is a need to hold workshops and workshop the different organisations on the Convention and the funds they can access from it.

## **SWITZERLAND**

The second Swiss quadrennial periodical report on the implementation of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions affirms that, during the reporting period (2012-2016), the Convention has continued to represent an important benchmark, supporting the Confederation's cultural policy which is based on the principles of cultural and linguistic diversity, the participation of the greatest number of people in cultural life and social cohesion. It also serves as a benchmark to the Swiss development cooperation policy, and this has enabled an annual voluntary contribution from Switzerland to the International Fund for Cultural Diversity (IFCD) in the period 2012 to 2015.

The report highlights a great variety of measures developed both by the authorities and by civil society in the areas of cultural policy, international cooperation, preferential treatment and the mainstreaming of culture in sustainable development policies. These measures are contributing to achieving the Convention's objectives in Switzerland and abroad. Switzerland has also made progress and developed innovative initiatives in other areas of interest for the implementation of the Convention, particularly in the interactions between digital technology and diversity.

The report was put together with input from civil society partners, and particularly from the Swiss Coalition for Cultural Diversity and the Observatory of Diversity and Cultural Rights at Fribourg University, resulting in a more collaborative and reflective evaluation of the reporting period. This contributed to identifying a possible predominance in the implementation of the Convention in Switzerland: the theme of fundamental rights – freedom of expression and cultural rights as a whole as they are promoted in the 7 May 2007 Fribourg Declaration – and of their defence in the framework of international cultural cooperation.

Of the main challenges to the implementation of the Convention, three stand out the most clearly: efforts to raise awareness and translate the Convention into action in Switzerland; the development of experience sharing, particularly with local and regional actors, and working with civil society on themes such as free trade and artist mobility. To overcome these challenges, a more effective circulation of information regarding the Convention will be examined, as will measures to circulate local and regional best practices such as those identified in the report. Notably, the Convention could become a theme to be addressed working with regional and local partners of the Swiss cultural policy, ideally as part of the national dialogue on culture introduced in 2012. Similarly, support could be given to awareness-raising efforts over artists' visas already undertaken by the Swiss Coalition for Cultural Diversity. Consideration will be given to the challenges raised above over the coming years, particularly in the development of the next Message Culture, which details cultural promotion policies from 2021 to 2024.

## **URUGUAY**

Our first report (2012) provided a broad vision of the cultural policies inspired and motivated by the Convention, whose implementation was under way at the time. These policies have remained unchanged and grant continuity to the measures taken. Acting in the area of decentralisation, Uruguay's National Directorate of Culture coordinated a number of actions with the departments' directorates of culture, which were set out in a joint declaration signed by the nineteen directors of culture in April 2014, thus paving the way towards a coordinated institutional framework for the establishment of nationwide criteria on public cultural policies. In addition, the network of MEC Centres all over Uruguay and the presence of Usinas culturales (Culture power plants) and Fábricas de cultura (Culture factories) was reinforced. In 2012 the government tabled a bill proposing the creation of a Servicio de Comunicación Audiovisual Nacional - SCAN (National Audiovisual Communications Service). The National Audiovisual Communications Law (Law No. 19307), known as Ley de medios (Media Law) was passed by Parliament in December 2014. Subsequently, constitutional complaints against some articles of the law were filed before the Supreme Court of Justice, which declared some of them unconstitutional. According to Uruguayan legislation, such declarations apply exclusively to the cases submitted. However, the government has so far refrained from regulating the law, nor has it named the president of the Audiovisual Communications Board, provoking a number of complaints by parts of civil society. Given the Media Law's close orientation towards the Convention's objectives and principles, its regulation and implementation will be a challenge worth highlighting. Since the end of 2014 some nationwide programmes and projects have been slowed down following economic austerity instructions by the government. Therefore one of the main targets will be to enhance the institutional framework on the basis of the National Culture Plan, which has already been launched.

## **VIET NAM**

Viet Nam has made significant progress in implementing the Convention over the past four years (2012-2015), although it is clear there is still much to achieve. The most prominent achievement in the implementation of the Convention in the last period is to raise social awareness on the role and position of the cultural industries for the economic and social development of the country. This awareness has been concretized from the guidance of the Party, policies and laws of the State. Most notable is the strategic commitment of the Government of Viet Nam in issuing the Decision to build the *National Strategy of the Development of Cultural Industries in Viet Nam toward 2020, vision 2030* with a view to establishing the enabling environment for the growth and sustainability of cultural industries in Viet Nam. The process of establishing this Strategy has involved of programmes of cultural development, capacity building and engagement with civil society. Nevertheless, it will not be until the Strategy is finally ratified as official policy that we will see significant step-change in this direction.

A period of real change has been witnessed, with the active participation of artists and creators in establishing creative centers, a proliferation of entrepreneurship activities, and real appetite for technical and managerial capacity building across the cultural sector. These have primarily created a lively atmosphere, mobilized stronger networks, and facilitated the development of cultural products and services that represent the cultural values of Viet Nam, at the same time updating with the movement of cultural life in the world.

However, the implementation of the Convention in Viet Nam has encountered some very substantial challenges and the policy system relating to the cultural industries has not yet caught up with the demands of the contemporary global cultural economy. For example, copyright infringement and weak enforcement continue to stifle growth and limit innovation; professional skills and business / entrepreneurship capacity are too low and lack international standards and systematic approaches to accreditation; and civil society activities are too often unable to register as formal organisations, and thus limiting their operation. In addition, much progress is still required to build digital capacity across the cultural industries, enable sector clusters and networks to flourish. In the near future, when the Government approves the National Strategy of the Development of Cultural Industries in Viet Nam, there will be a new and essential motivation to further promote the Convention. The concerned ministries, agencies and local authorities will issue accordingly a 5-year development roadmap. The development of cultural industries will be integrate into other economic and social development strategies such as education, hunger elimination and poverty reduction, gender equity, science and technology development, while art and cultural institutions and artists will be further supported to thrive at the heart of a flourishing creative economy.

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## **ZIMBABWE**

The ratification of the Convention by Zimbabwe in 2008 laid a solid foundation for cultural expressions in their diversified forms. Specifically, a plethora of arts and culture festivals were established country-wide numbering 47 with 40 of them being hosted by civil society organisations. The emergence of such festivals that are now permanent features of Zimbabwe's arts and culture annual calendar was influenced by the Convention. Furthermore, 4 civil society organisations Nhimbe Trust, ZimCopy, Culture Fund of Zimbabwe Trust and Amagugu Heritage Trust were able to access funding for specific cultural expressions programmes under the IFCD out of the 16 submitted. This followed concerted efforts made by the National Commission for UNESCO, the responsible Ministry and National Arts Council of Zimbabwe in raising awareness on available funding opportunities for cultural expressions. The festivals alluded to are held at community, district, provincial, national, regional and international levels guided by the festival guidelines crafted by the National Arts Council of Zimbabwe to give impetus to cultural diversity and expressions.

In addition, Zimbabwe was able to reformulate her 2006 Cultural Policy taking into cognizance a wide range of cultural expressions, particularly new expressions epitomizing popular culture of the day. Such new expressions are more pronounced in the performing arts genres with music being dominant. The State Party through the then Ministry of Education, Sport and Culture working in collaboration with a variety of stakeholders, particularly civil society organisations, was able to hold nation-wide consultations in reformulating the Cultural Policy. 2013 saw the establishment of a new team spearheading the reformulation process despite of the changes at Ministerial level leading to the validation of the draft policy document. All these processes were given impetus by the Convention. Another notable achievement borne out of the Convention's implementation is the National Arts Council of Zimbabwe-driven National Annual Indaba on Arts and Culture that gave birth to the Chamber for Creative Industries now championing arts and culture development.

The major challenges facing Zimbabwe hitherto are:

- Language: The Convention is available in English disregarding the other 14 official languages
- Limited capacity in promoting the Convention at national level
- Accessibility of IFCD funding mainly by urban-based beneficiaries.

The future outlook is buttressed by the following existing facts:

- Existence of a standalone ministry (Ministry of Rural Development, Preservation and Promotion of National Culture and Heritage) with a focal person at Principal Director Level for the Convention's implementation.
- Mainstreaming of Arts and Culture Education and Training into the formal education system from the lowest to the highest levels.
- Existence of a robust draft Cultural Policy Awaiting Cabinet endorsement.
- Existence of a culture-friendly National Constitution that espouses the virtues of cultural identity and expressions including indigenous languages.
- Recognition of civil society in cultural governance and expressions.

The current scenario where the State Party deliberately adopted an inclusive approach and established a National Team composed of individuals from diverse institutions (stakeholders) working in the arts and culture sector in producing this report further enhanced implementation of the Convention.